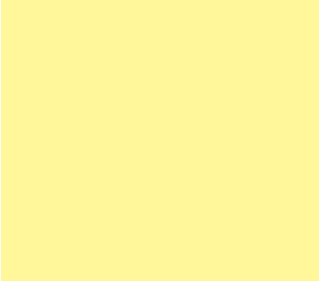
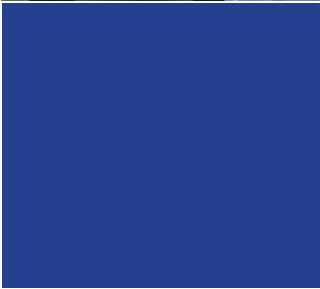




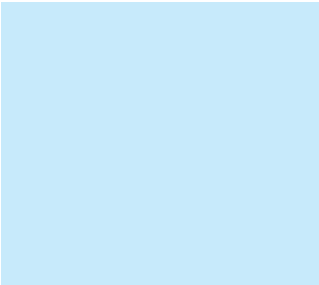
*University Honors Program*



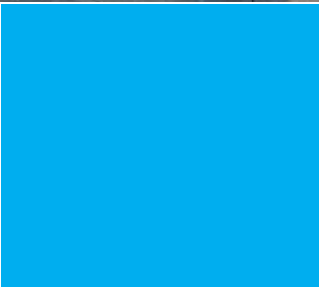
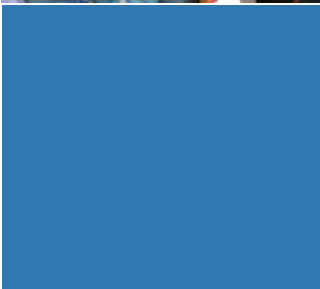
*Fall 2011*



*Course Course*



*Catalog*





# Contents

Welcome	v
Contact Us	v
Priority Registration	vi
Multi-cultural Requirement	vi
Obtaining Credit within Your College	vii
Preview Night and the Fine Print	viii

## *100-Level Seminars*

Legacy of Exploration: Explorers of Mountains	9
Legacy of Power	10
Legacy of Dissent and Democracy	11
Legacy of Exploration: Ethical Relativism in Cross-Cultural Narratives.	12
Legacy of Musical Theater	13
Legacy of Gods and Heroes: Monsters and Marvels Through the Ages.	14
Legacy of the Storyteller in Writing.	15
Legacy of Dreams	16
Legacy of Power	17
Legacy of Law and Lawlessness	18
Legacy of Struggle: Exploring the Roots of War	19
Legacy of Success	20
Legacy of Rites of Passages: Themes of Maturation and Coming of Age Journeys	21
Legacy of Mathematics	22
Legacy of Struggle: Great Villains in Literature	23
Legacy of Exploration: Immigration and the Search for the Promised Land.	24
Legacy of Exploration: In Search of New Worlds and a Distant Future	25
Legacy of Writing: Voices of New Mexico.	26
Legacy of the Bible: Biblical Texts, Biblical Omissions	27
Legacy of Struggle: Cultural Literacy	28
Legacy of the Southwest	29

## *200-Level Seminars*

Through the Lens of the American Western	30
“The End of Days”: Apocalyptic and Post-Apocalyptic Visions in Art, Literature, Film, and Music.	31
Only in New Mexico: Tales of Miracles, Mystery, and Wonder	32
Journeys and Discoveries: Travel and Literature	33
Energy: Burning the World from Both Ends	34
Dia de los Muertos: Community Service, Art, and History of the South Valley Parade.	35

continued...

*300-Level Seminars*

The Rock Generation: Popular Music and Culture (1957-1974) . . . . .	36
The Publication Process: <i>Scribendi</i> , Pt. 1 . . . . .	37
Violence, Politics, and Ethics: Narco-Culture in Latin American Literature, Music, and Film . . . . .	38
Sigmund Freud Debates C.S. Lewis: Sexuality, Suffering, and the Meaning of Life . . . . .	39
Through Another's Eyes: Exploring the Cross-Cultural Experience. . . . .	40
Getting Away with Murder: The Cultural Construction of Serial Killers. . . . .	41
Picture a Story: Exploring the Art Form of the Graphic Novel . . . . .	42
Form and Style in the Arts. . . . .	43
Classical Matters . . . . .	44
Life Stories: An Exploration of Science Through Life . . . . .	45
The Corporation in Society . . . . .	46
Comics and Graphic Novels. . . . .	47
Field Study: Marking the Dead. . . . .	48
Dry and Beautiful: Natural Resources and Human Settlement in New Mexico's Arid Lands . . . . .	49
This Wondrous Land: A Dry Country . . . . .	50
Heart of China . . . . .	51

*400-Level Seminars*

Local Games in Albuquerque . . . . .	52
Global Sustainability: Assuring a Social, Cultural, and Environmental Future. . . . .	53
Solutions to Human Rights Problems . . . . .	54
Open Source/Open Culture. . . . .	55
Understanding Others: The Multifaceted World of Human Communication . . . . .	56

*Senior Options*

Senior Interdisciplinary Honors Thesis . . . . .	58
Senior Teaching Preparation . . . . .	59
Honors Senior Teaching. . . . .	60
Senior Colloquium: Historical and Contemporary Social Justice Issues . . . . .	61
Senior Service Learning . . . . .	62

*Summer Seminars*

Writing in Place . . . . .	63
Conexiones: Spain. . . . .	64-65
Landscape, Artifact, Culture: Field Study in Central Asia. . . . .	66

Honors Program Faculty Directory . . . . .	67
2011-2012 Academic Calendar . . . . .	68

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

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

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

*Rosalie Otero*

Rosalie Otero, Ph.D.  
Director

### **Contact Us**

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

Peer Advisors are available in SHC Room 17C on a walk-in basis. They can be reached by phone at 505-277-7415 or by email at [uhpadvisors@gmail.com](mailto:uhpadvisors@gmail.com). Their schedule is posted on-line: <http://honors.unm.edu/peer-advising.html>.

Recently, the Honors Program originated several online sources for student interaction and community involvement:

- To keep up with special announcements, deadlines, scholarship and employment opportunities, students in the UHP are encouraged join the Honors list-serv by sending an e-mail to [listserv@list.unm.edu](mailto:listserv@list.unm.edu). Leave the subject line blank and in the body, type the following: subscribe UHON-L firstname lastname.
- Current students can contribute opinions, research, and just about anything on the Honors blog: <http://www.forumconversations.blogspot.com>. To join the blog they should e-mail or call the office directly.
- Finally, Honors also hosts a Facebook page, which conveniently links students, alumni, and faculty of the Program for continuous communication and community updates. To visit us on Facebook, go to <http://www.facebook.com/dudlyewynnhonors>.

### **About the Program**

The Honors Program serves as a focused enrichment to the major course of study students pursue while attending UNM. Students graduate with a degree from one of UNM's degree-granting colleges or schools, but rather than major or minor in University Honors, students who complete the Program receive a prestigious designation (summa, magna or cum laude) from University Honors on their diploma and official transcripts. UHP seminars may be used to fulfill group requirements, electives, or graduation requirements in the various colleges, making our Program both academically rewarding and financially feasible. The University Honors Program is available to undergraduates ONLY. Graduate students may not "sit in" or audit Honors courses.

Our formal graduation requirements include completion of 24 credit hours in UHP seminars, including 6 credit hours of senior capstone option; completion of a multi-cultural experience; a minimum 3.2 cumulative grade point average;

recommendation by the director and certification by the University Honors Faculty. Students easily break down their Honors course load in the following way: Take a 100, a 200, then a 300-level, and finally a 400-level seminar; take two seminars of your choice; and select a senior capstone option worth 6 credit hours.

### *Adding Honors to Your Schedule*

Full course descriptions can be found on our website: <http://honors.unm.edu/seminars.html>. LoboWeb also lists all Honors classes, meeting days/times, instructors, and classroom locations. Once a student has identified a class that will fit his/her schedule, he/she should come by the office (call or e-mail) for an override. Honors classes are restricted so that only Honors students in good standing can gain access. If you try to add a course to your schedule and get a "Departmental Permission Required" message from LoboWeb, then you have not been given an override.

### *Priority Registration*

Priority Registration has long been one of the unique benefits granted to Honors students. The UNM Registrars' Office determines the dates when all students attending the University can sign up for classes. Generally, graduate students go first then seniors, juniors, sophomores, and finally freshmen. The grade levels are determined by accumulated credit hours at the University. However, with Priority Registration Honors students, regardless of accumulated credit hours, can register on the same day as graduate students. Essentially, Honors students get a "first-pick" of courses and can thereby coordinate their busy school, work, and family schedules. For Spring registration, the Priority Registration date is **Monday, April 18th, 2011**.

### *What is a Student in Good Standing?*

A member in good standing of the University Honors Program must be registered at UNM, maintain a minimum 3.2 cumulative grade point average, maintain all advisement requirements, and complete on average one Honors course every year. Obviously students who want to graduate with honors must take more than one course at some point in their undergraduate career and/or enroll in summer courses. Students who do not maintain at least a 3.2 cumulative GPA are placed on probation. Students on probation may enroll in only one Honors seminar after they consult with a peer advisor.

### *What is Expected from Honors Students?*

Below is a list of attitudes, qualities, and approaches which should always be modeled by University Honors students. Many of these will be acquired throughout a student's development in the Program, but we find it is helpful to make students aware of the kind of excellence we cultivate in the UHP. Honors students should:

- Approach the UHP as a complete learning experience, where you build friendships as you grow to love ideas and beauty
- Be eager, self-disciplined, serious, highly motivated students
- Be respectful of other students' opinions during class discussion
- Challenge yourselves; do not settle for the easiest way out
- Be creative and imaginative in your assignments, at the same time that you focus on the goals of the class
- Come to your seminars prepared having read and studied the assignment, being prepared with questions, with indexed passages you might want to refer to in discussion
- Take advantage of all the opportunities that Honors education is offering to you, extending yourselves to meet faculty, to ask for help when you need it
- Be adaptable and open-minded
- Be a social person, ready to share time and exchange ideas in a positive way with other students and teachers
- Be open to cultural diversity and values and defend minorities' rights without being ethnocentric
- Judge and interpret information with an open mind to understand what experts have to say
- Think critically
- Understand that in the UHP you succeed or fail on the strength of your own efforts
- Embrace the importance of experiential education in your lives and academic careers
- Serve the community and be a participatory citizen
- Be interdisciplinary
- Contribute to the community of the UHP; work for the betterment of the Program and the growth of your peers.

## *What is the Multi-Cultural Requirement?*

In order to become global citizens in a diverse, mutually dependent world, our students must become more aware, culturally fluent, and understanding of cultures other than their own. To facilitate these goals, the UHP requires students to acquire 6 credits (or comparable experience) with multi-cultural studies. This component is easy to fulfill with study abroad programs, foreign language courses (300-level or above), and even basic cultural exploration courses like World Literatures, Latin American Studies, Eastern Religions, and even specially designated Honors seminars. You can see a full list of the accepted multi-cultural courses online at <http://honors.unm.edu/handbook-multicultural.html>. In this booklet, all seminars which can fulfill the multi-cultural requirement have been marked with this icon (right).



## *Honors Student Handbook*

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

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

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

"Core for Honors" courses do NOT qualify for the Honors grading scale. In an effort to help Honors students complete their UNM core requirements, the UHP has partnered with other departments to provide courses that will simultaneously fulfill 3 credit hours in Honors electives and 3 credit hours in UNM core requirements. However, these courses are subject to the host department's grading scales and standards.

### *Senior Exit Packets*

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

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

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

## *Obtaining Credit Within Your College*

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

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

### *Anderson Schools of Management*

- No prior approval is necessary for free electives.
- For lower and upper division Humanities and Social Science credit, take a petition and this booklet to the ASM Advisement Center before registering.

### *Architecture & Planning*

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

### *Arts & Sciences*

- The College of Arts and Sciences accepts a maximum of 18 hours of Honors Program courses toward an Arts and Sciences degree.
- An Arts and Sciences faculty committee reviews courses for applicability.

### *College of Education*

- College of Education approves Honors seminars in fulfillment of its group requirement credits.
- Take a petition and this booklet to the advisement office.

### *Engineering*

- University Honors seminars are accepted in fulfillment of Humanities and Social Science elective credits.
- No prior approval is necessary.

### *Fine Arts*

- Students should consult with a Fine Arts advisor

### *Nursing and Pharmacy*

- Both colleges accept Honors seminars within the 18-hour elective block.
- No prior approval is necessary.

## ***Preview Night and the Fine Print***

The Honors Program offers Preview Night as an opportunity for the Honors community to come together and meet the faculty who will be teaching in the coming semester, as well as learn more about seminars. **Preview Night is on Monday, April 11th, 2011 at 5:00 p.m. in the Ballrooms of the Student Union Building.**

- 4/11/11: All sophomores, juniors, seniors, probation or first-time Honors students must get Honors Advisement in order to receive the Priority Registration privilege.
- 4/18/11: Students who have fulfilled Honors advisement requirements and who attend Preview Night can register for their Honors seminars.
- 4/18/11: Students who have fulfilled Honors advisement requirements can register for general UNM courses.
- 5/25/11: Students who cannot attend Preview Night begin registering for Honors seminars.
- 6/6/11: Non-Honors students (with a cumulative GPA of 3.2) may enroll in one Honors seminar.
- Students who are on Honors probation must see a UHP Peer Advisor before they can receive a registration override.
- Students have until the UNM tuition payment deadline to register for classes.
- Audit options are NOT available for Honors seminars.
- In order to register for a 200-level seminar, students must have already completed their 100-level requirement (or take both seminars concurrently). In order to take a 300, students must first complete a 200-level, and so on.
- To take two seminars at the same level (two 300-levels, for example) obtain a yellow card from the UHP office.
- Seniors who are working on a Departmental Thesis/project and want UHP credit must have their paperwork approved by Dr. Otero.
- Students may not register for more than two seminars or take seminars from the same professor more than twice without the permission of the Director. Senior Colloquium is the exception to this rule as it counts for one seminar (worth 6 credit hours).
- Honors Faculty will NOT sign yellow cards for students or override them in the system. Only Dr. Otero may do so.
- LoboWeb is now equipped to maintain waiting lists. When students add themselves to a "wait list" LoboWeb will notify them electronically when an opening becomes available.

# Legacy of Exploration: Explorers of Mountains

## UHON 121-001 T R 12:30-1:45 SHC 9

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

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

This course unfolds in both the classroom and the field. There are two required and one optional field trips into the mountains outside normal class time. The required excursions include a hike up the La Luz Trail in the Sandia Mountains (hikers will return via the Sandia Crest Tram; those not physically able to hike will ride the tram both ways) and up Tome Hill in Los Lunas. Dr. Lovata will lead an optional field trip up TWA Canyon in the Sandia Mountains. The required trips are scheduled for Saturday, September 11th and Saturday, October 9th. The optional hike is scheduled on November 6th. There is a \$30.00 course fee to cover the cost of these excursions. The exact dates are subject to change.

### Readings

*A Lady's Life in the Rocky Mountains* by Isabella Bird  
*The Shameless Diary of an Explorer: A Story of Failure on Mt. McKinley* by Robert Dunn  
*The Archaeology Of The Donner Party* by Donald Hardesty  
*The Lost Horizon* by James Hilton  
*Into Thin Air* by John Krakauer  
*Nature Writings* by John Muir  
*The Ice Maiden: Inca Mummies, Mountain Gods, and Sacred Sites in the Andes* by Johan Reinhard  
 And a course reader available free of cost online from the UNM Library's E-reserves.

### Requirements

This course stresses critical thinking. Students are expected to attend class and fully participate in seminar discussions. They will use a variety of texts, films, and first-hand observations from the field to complete a series of short papers and presentations. This course, along with introducing the topic of exploration, will give students practice in Honors-level research, writing and presentation skills. There are in-class field trips and required, out-of-class field trips on Saturdays in September and October. An optional field trip is set for early November (see above for a more detailed description).

### About the Instructor

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

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

100-Levels

## Legacy of Power

UHON 121-002 M 12:00-2:30 SHC 8

UNM Core

*The Legacy of Power* is an examination of the nature of power: What is it, how does one acquire it, how does one keep it, and what happens if one has no power? We will approach these questions by reading major works from the 16th-19th centuries, and by discussing the allocation and use of political, social and economic power in these works. We will continually revisit the question of what do people do who have no power in their society, and how does the allocation and abuse of power affect us all.

Group 5  
Humanities

### Readings

*Utopia*  
*The Prince*  
*The Federalist Papers*  
*The Communist Manifesto*  
*Frederick Douglass Autobiography*  
*Frankenstein*  
*The Subjection of Women*  
*2nd Treatise on Government*

### Requirements

One group research presentation  
One analytical paper (7-8 pages)  
In-class short writes  
Attendance and active class participation  
Attendance at two public lectures  
Final individual research project and oral presentation

### About the Instructor

Diane Rawls holds a Ph.D. in Medieval romance languages from UNM. She has taught in the Honors Program for 18 years, and is the coordinator for the Regents' Scholars Program.

# Legacy of Dissent and Democracy

UHON 121-004 T R 11:00-12:15 SHC 9

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

## Readings

Plato, *Five Dialogues* (G.M.A. Grube, ed.): *The Apology*, excerpts from *Phaedo*

Machiavelli, *The Prince*

Gandhi, *Gandhi on Non-Violence*

Lillian Hellman, *Scoundrel Time*

Howard Zinn, *The People Speak: American Voices, Some Famous, Some Little Known*

Andrew J. Bacevich, *The Limits of Power*

Selected readings on E-Reserve and a reader purchased from Honors to include readings from Martin Luther King, Noam Chomsky, Henry David Thoreau, and others.

## Requirements

Regular attendance; participation in class discussions; weekly response papers or questions; participation in group led discussion; 2 papers of 5 pages; final research paper of 8-10 pages.

## About the Instructor

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

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

## Legacy of Exploration:

Ethical Relativism in Cross-Cultural Narratives

UHON 121-005 W 2:00-4:30 SHC 12

UNM Core

Group 5  
Humanities



One of the greatest problems facing travelers has long been the challenge of accepting systems of values which are alien to their own. Confronted with peoples who dress differently, who have different moral philosophies, or even different diets, travelers may be inclined to respond with anxiety, distrust, or even violence. In this course, we will review a variety of historical, literary, and philosophical texts to trace Western responses to unfamiliar cultures and to understand better the historical distinctions made between “savage” and “civilized” behavior. How, for example, can we evaluate the practice of cannibalism? Michel de Montaigne argues that, in some situations—specifically, when the practice fits into a larger system of cultural values honoring valor—cannibalism may be much more defensible than the European practice of torture. And what about taboos regarding sexual behavior? According to Denis Diderot, many of these prohibitions are unnecessary. But such open-mindedness can lead to other problems; while ethical relativism breeds tolerance, taken to an extreme, it can actually paralyze us by justifying almost any behavior, however violent or destructive. Our central problem this semester, then, will be learning to draw lines in a world where such boundaries seem increasingly to be disappearing.

### Readings

Crusades packet; Diaz, *The Conquest of New Spain*; Diderot, *Supplément au Voyage de Bougainville*; Shakespeare, *Othello*; Rowlandson, *Narrative of Captivity and Restoration*; selections from Montaigne’s essays; film: *Genghis Blues*

### Requirements

One short essay; final research project which, at the student’s discretion, may involve the writing of an original fictional “historical” document about cross-cultural experiences or a traditional argumentative research paper; an oral presentation; brief homework assignments; good attendance and strong participation in class discussion; attendance at two lectures, as mandated by the University Honors Program.

### About the Instructor

After receiving undergraduate and graduate degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English from UNM. Her fields include Gothic literature, postmodernism, and magic realism. She has won three awards for excellence in teaching.

# Legacy of Musical Theater

UHON 121-006 T R 9:30-10:45 SHC 9

*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*

*The Legacy of Musical Theater* will thoroughly consider the history of one of America's unique contributions to theater 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 theater composers, lyricists, writers, actors, dancers, choreographers, directors, set, lighting and costume designers, and producers.

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* and *George Washington, Jr.* jumpstarted American musical comedy. Through *Oklahoma!*, *South Pacific*, and *Guys and Dolls*, we explore what made the “Golden Age” of American musical theater 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* and “concept musicals” such as *Company* and *A Chorus Line*. In the 1980s-1990s, we focus on the “British Revolution,” with the arrival of the “megamusicals” *Cats*, *Les Misérables*, *The Phantom of the Opera*, and *Miss Saigon*. We conclude by examining the most recent developments in musical theater that continue to invigorate theatergoers, such as *Wicked* and *Million Dollar Quartet*. Our primary goal is to reach an understanding and appreciation of this eclectic, vibrant, innovative form of theater that entertains and challenges audiences worldwide.

## Readings

George M. Cohan, *Little Johnny Jones* (1904); Oscar Hammerstein II and Jerome Kern, *Show Boat* (1927); Cole Porter, *Anything Goes* (1934); Oscar Hammerstein II and Richard Rodgers, *Oklahoma!* (1943) and *South Pacific* (1949); Fred Saisy, 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); William Finn and Rachel Sheinkin, *The 25th Annual Putnam County Spelling Bee* (2004)

## Requirements

Reliable attendance and consistent, thoughtful contributions to class discussions; 4 two- to three-page response papers; a group project: a 10-15 minute oral presentation on a musical theater show, composer, lyricist, writer, performer, designer, director, choreographer, or producer; a one-page proposal for a research paper; a 10-minute conference with the instructor on the research paper topic; a rough draft and a final draft of a four- to six-page research paper.

## About the Instructor

Maria Szasz received her M.A. in theater education from Emerson College and her Ph.D. in English literature from UNM, where she specialized in drama and Irish literature. Her love for musical theater began with her discovery of the little known musical comedy *The Robber Bridegroom*.

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

100-Levels

## Legacy of Gods and Heroes:

Monsters and Marvels Through the Ages

UHON 121-007 T R 11:00-12:15 SHC 16

UNM Core

Group 5  
Humanities

Many of our culture's most fascinating and compelling stories involve monstrous characters or the marvelous realms of the otherworld. Goblins and fairies, Grendel and Circe, dragons and gargoyles are all creations from earlier periods that have inspired the imaginations of writers and artists since ancient times and continue to engage contemporary audiences. This course focuses on how conceptions of imaginary creatures and worlds both reflect and comment on cultural ideologies important to earlier peoples. Although removed from "real life," the fantastical visions we will study provide windows that open on a vast vista of historical ideas, social constructs, cultural patterns, and spiritual themes. For example, we may discuss whether werewolves are always evil and fairies always morally good, whether believing in dragons makes us more or less human, whether fantasy themes are purely escapist entertainment or provide us with potent metaphors for how we may choose to live our lives, and whether modern people care more about vampires and unicorns than ancient peoples did. Through explorations of the supernatural in literature, art, and architecture, students will be introduced to the historical traditions of monsters and marvels as these are reflected in epic literature, Celtic sculpture, classical mythology, Gothic novels, Northwest American Indian legends, religious architecture, and courtly romances, among others. Through vigorous discussion, concentrated critical thinking, energetic writing in a variety of modes, and dynamic oral presentations, we will examine how the conventions of otherworldly beings and events have become integral to our own U.S. popular culture.

### Readings

*Gilgamesh*

*Beowulf*

Homer, *The Odyssey*

William Shakespeare, *The Tempest*

Mary Shelley, *Frankenstein*

Robert Louis Stevenson, *Dr. Jeekyll and Mr. Hyde*

Anthony Weston, *A Rulebook for Arguments*

Michael Harvey, *The Nuts and Bolts of College Writing*

Additional texts to be placed on Electronic Reserve include selections from the following: Marie De France's "Bisclavret" (a medieval werewolf story); Native American mythology (on shape-shifters); Culhwych and Olwen (a Welsh quest tale; readings on the Sheela-na-gig motif in early Irish architecture; readings on gargoyle sculptures on Gothic churches; medieval bestiary books (especially images and readings of the unicorn, phoenix, and leviathan).

### Requirements

Two analytical papers, one creative project, one oral presentation, weekly electronic exercises, final portfolio, attendance and active class participation.

### About the Instructor

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

# Legacy of the Storyteller in Writing

UHON 121-008 M W 3:00-4:15 SHC 22

*There is something about stories* and story-telling that is fundamental to the human condition. There is simply no way to over-emphasize the importance of narrative to successful communication. In politics, commerce, entertainment, science, religion, and even sports, people communicate with colleagues and with the public at large using stories, narratives that lend drama and credibility to their endeavors, making those endeavors memorable and engaging. Writing is, essentially, the graphic representation of speech. Writers are the people who tell the stories that influence and inform modern societies.

This seminar examines the work of writers telling powerful, effective stories. This seminar will involve close, critical consideration of writings that use stories to influence and inform. We will explore the techniques the authors use to make their stories credible and resonant. Students will be applying those techniques to their own writing via assigned writing projects. In sum, students will read outstanding, effective writing while improving their own.

## Readings

Stephan King, *On Writing*

Strunk and White, *Elements of Style*

Selections from the writings of James Hillman, Tony Hillerman, Margaret Atwood, Lewis Thomas, Edward Abbey, Gay Talese, Gary Smith, Eminem, Jane Smiley, Tupac Shakur, Oliver Sacks, Denise Chavez, Leslie Marmon Silko, Raymond Chandler, Ursula K. Leguin, Dexter Filkins, Natalie Angier, Ellen Gilchrist, Charles Bukoski, Diane Nyad, William Faulkner, Michael Lewis, Jorge Luis Borges and others.

## Requirements

Grades are based on evaluations of 5 one-page reaction papers, a five-page story or narrative-based essay or article, and an eight-page story, narrative based article, or a short narrative video, plus an assessment of participation. Students must attend two public lectures.

## About the Instructor

Michael Thomas is an anthropologist. He directed the *Conexiones: Mexico Program* for many years and has been involved in many other endeavors in experiential education. His novel, *Ostrich*, received a Barnes & Noble "Discover Great New Writers Award" in 2000. He has published three critically acclaimed novels (*Crosswinds*, *Ostrich*, and *Hat Dance*). A collection of his short stories *Sister Cities* is in process.

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

100-Levels

## Legacy of Dreams

UHON 121-009 T R 9:30-10:45 SHC 22

UNM Core

Group 5  
Humanities

We spend a third of our lives asleep, and scientists estimate that the average person dreams some 57,000 hours in a lifetime. Newborns spend approximately eight hours a day in a dream state, while older adults spend only two hours. We have five thousand years of dream records, yet very basic questions as to why we dream, what purpose dreams have, and how dreams come into being remain only partly answered. We do know, however, that unbidden and creative dreams have changed history in virtually every discipline. Dreams of Constantine and Mohammed established Christianity and Islam as religious and political powers. Knowledge of molecular structures and the periodic table came to Kekule and Mendeleev in dreams, and Mary Shelley's *Frankenstein* and Jack Nicklaus's putting skills might never have existed without dreams. The course will cover the history of dreams and dream interpretation, journey across several disciplines, and range through prophecy, visions, and theory as we look at dreams and the systems created to explain them.

### Readings

Anonymous, *Epic of Gilgamesh*

Homer, *The Iliad* and *The Odyssey*; Virgil, *The Aeneid* (excerpts from each)

The Bible, *The Dreams of Joseph and Daniel*

Geoffrey Chaucer, *The Parliament of Fowls* and *The Nun's Priest's Tale*

William Shakespeare, *A Midsummer Night's Dream*

Pedro Calderon, *La Vita es Suena*

Sigmund Freud, *On Dreams*

Carl Jung, *Memories, Dreams, Reflections* (excerpts)

D. M. Thomas, *The White Hotel*

Nathaniel Kleitman and Eugene Aserinsky, *REM*

Painters: Joan Miro, Rene Magritte, Marc Chagall

Film: *Inception*

Dance: E. T. A. Hoffman, *Nutcracker* and *The Mouse-King*

### Requirements

The course requires enthusiastic and regular participation in the discussions, four short papers on topics selected from eight assignments; and an interpretive introduction to the individual's dream diary kept through the semester.

### About the Instructor

A lifetime visitor to the unconscious, David has studied dreams from literary, historical, and psychological perspectives in graduate school at the University of Kansas where he received both his M.A. and Ph.D. He is the Paul Whitfield Horn Professor Emeritus at Texas Tech University and is currently researching a book on dreams in contemporary British novelists. His most recent book is *Wandering into the Brave New World*.

# Legacy of Power

UHON 121-010 T 12:30-3:00 SHC 16

*The Legacy of Power* is an examination of the nature of power: What is it, how does one acquire it, how does one keep it, and what happens if one has no power? We will approach these questions by reading major works from the 16th-19th centuries, and by discussing the allocation and use of political, social, and economic power in these works. We will continually revisit the question of what do people do who have no power in their society, and how does the allocation and abuse of power affect us all.

## Readings

*Utopia*

*The Prince*

*The Federalist Papers*

*The Communist Manifesto*

*Frederick Douglass Autobiography*

*Frankenstein*

*The Subjection of Women*

*2nd Treatise on Government*

## Requirements

One group research presentation; one analytical paper (7-8 pages).

In-class short writes.

Attendance and active class participation.

Attendance at two public lectures.

Final individual research project and oral presentation.

## About the Instructor

Diane Rawls holds a Ph.D. in Medieval romance languages from UNM. She has taught in the Honors Program for 17 years, and is the coordinator for the Regents' Scholars Program.

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

100-Levels

## Legacy of Law and Lawlessness

UHON 121-011 M 5:00-7:30 SHC 12

UNM Core

*We all live our daily lives* under the laws of our country. Most of the time we do so without any conscious thought, and yet those laws shape many aspects of our daily behavior. What keeps us from driving 90 M.P.H. down Central Ave? What allows us to speak our minds even when our opinions are contrary to the prevailing opinion in our society? Is the function of law to constrain behavior or to protect inherent human rights? These are some of the questions we will address in this course. In addition, we will examine theories of punishment to see how effectively breaches of law are dealt with. And finally, we will examine the tendency of literature and film to idealize lawlessness, from Robin Hood, to Jesse James, to Batman. We will strive to learn by what authority laws are created and the meaning of laws in our own lives through careful reading, discussion, and writing.

Group 5  
Humanities

### Readings

*Hammurabi's Code*

*The Ten Commandments and the Golden Rule*

*The Oresteia*

*Magna Carta*

*The Merchant of Venice*

*The Constitution of the United States*

*Plessy v. Ferguson*

*Dred Scott v. Sandford*

*Brown v. Board of Education*

*Roe v. Wade*

*To Kill a Mockingbird*

*The Moon is a Harsh Mistress*

*Batman: Year One*

### Requirements

Three one-page reading response papers.

Oral presentation.

Attendance, thorough reading, active participation.

Two 3-5 page analytical papers.

Mock trial assignment.

### About the Instructor

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

# Legacy of Struggle: Exploring the Roots of War

UHON 121-012 M W 11:00-12:15 SHC 9

*Humans have an extraordinary propensity* for violence against one another. This propensity, while not technically unique to humans, still sets us apart from our animal peers. The ubiquity and scale of human violence is something special. A visitor from another planet would certainly conclude that humans are obsessed with violence, torture, and murder. The societal expression of this capacity is war. This seminar is a preliminary inquiry into the roots of war.

## Readings

Homer, *The Iliad* (Lombardo Trans.)

Kathleen Chamberlain, *Victorio*

Susan Sontag, *On the Pain of Others*

Chris Hedges, *War is a Force that Gives Us Meaning*

Lt. Col. Dave Grossman, *On Killing: The Psychological Cost of Learning to Kill*

Dexter Filkins, *The Forever War*

Thomas E. Ricks, *Fiasco: The American Military Adventure in Iraq*

## Requirements

Grades are based on evaluations of 5 one-page reaction papers.

A five-page essay.

An eight-page research paper.

A 10-minute presentation, plus an assessment of participation.

Students must attend two public lectures.

## About the Instructor

Dr. Thomas is an anthropologist and novelist, long interested in the impulses that lead human beings to make war. He was born in 1946 (at the end of World War II) and has borne witness to the many subsequent wars.

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

100-Levels

## Legacy of Success

UHON 121-013 M W 10:00-11:15 SHC 12

*How do you measure success?*

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

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

UNM Core

Group 5  
Humanities

### Readings

Our lively reading list will include a Kurt Vonnegut short story, Roman satires, medieval romances, a medieval morality play, *Doctor Faustus*, an eighteenth-century Oriental tale, a Mozart opera, autobiographies by Benjamin Franklin, Frederick Douglass, and Virgil Wyaco, and two great American novels—both published in 1925—*The Great Gatsby* and *Gentlemen Prefer Blondes*.

### Requirements

Consistent attendance and active participation are required.

Students are expected to keep a reading journal, which will form the basis for a series of ungraded one-page response papers.

There will be two short analytical essays, a longer personal or creative paper, and a group presentation.

### About the Instructor

A product of the University Honors Program, Richard Obenauf earned his M.A. in English and American literature at Loyola University Chicago, where he is currently a Ph.D. candidate in Medieval and Renaissance literature. He is grateful to be back in the Land of Enchantment while he writes his dissertation on censorship and tolerance in England before 1776.

# Legacy of Rites of Passage: Themes of Maturation, Initiation, and Coming of Age Journeys

UHON 121-014 T 12:30-3:00 SHC 22

*In its most basic sense*, a rite of passage is the transition from one state to another—it is the process when one moves from innocence to experience, from ignorance to knowledge, from adolescence to adulthood. But, the journey of self-discovery and identity formation is complicated, involving more than just biological factors of puberty. Indeed, coming of age is marked by legal, religious, cultural, historical, and psychological milestones, and there is no one predominant or exclusive rite of passage when a child becomes an adult. Further, contemporary rites of passage and the maturation process are clearly much different from ancient pathways—how we reach the moment of adulthood now is much different from Spartan “baptism by fire” in the Agoge for instance. How boys become men and girls become women, how students become teachers, how initiates become members is a complex process that varies from era to era, region to region, class structure to class structure. What ties us all together across these varying periods and regions is that we all come of age, one way or another. We all embark on the journey of maturation, we all sooner or later get initiated into adulthood. In this class, we will look at a variety of rites of passage and coming of age journeys from around the world. We will also explore a variety of contexts of coming of age themes, including text and film, and consider other initiatory processes (including “white coat” ceremonies, hazing, spirit journeys, and so on). Students will write analytical and reflective papers addressing how and why rites of passage are important and even a bit mystical in nature. Students will also work in groups to select additional rites of passage for the class to study. For the final project, students will choose among creative, historical, or interview options to understand their place in their own rite of passage moments.

## Readings

*The Oresteia*, Aeschylus

*Twelfth Night*, Shakespeare

*Ender’s Game*, Orson Scott Card

*The Glass Castle*, Jeannette Walls

Selections from:

*Coming of Age in America: A Multicultural Anthology*, ed. Mary Frosch; *Coming of Age*

*Around the World: A Multicultural Anthology*, ed. Faith Adiele; *Into the Widening World:*

*International Coming-of-Age Stories*, ed. John Loughery

In group projects, the class will choose three additional texts.

Films: *Bend It Like Beckham*, *Stand by Me*, *Now and Then*, *Pleasantville*

## Requirements

Regular attendance, active class participation, on-line participation, group and individual presentations, analytical and reflective papers, and a final rite of passage project.

## About the Instructor

Kathryn Collison received an M.F.A. in creative writing from Eastern Washington University and a B.A. in English from UNM. She has taught in the UHP since 2007 and was the *Scribendi* 2007-2008 Faculty Advisor. She has taught poetry in prison, high school, and community college. Her poetry has been published in *The Furnace Review*, *New Works Review*, and *The Pedestal Magazine*.

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

## Legacy of Mathematics

UHON 121-015 T R 11:00-12:15 SHC 12

UNM Core

*You may hate Algebra.* It may bore you. Or maybe you're one of few who love puzzles in equation form. Regardless, we typically take Algebra for granted as a fact of life. Yet Algebra did not always exist, and it did not spring to life fully formed. Even though we can trace its roots back to at least ancient Babylonia (the word problems about finding the area of rectangular fields with widths 6 feet longer than their lengths), even something as seemingly simple as a negative number was not widely accepted as a sensible object until late in the 18th Century. In 1759, Francis Maseres, an English mathematician, wrote that negative numbers "darken the very whole doctrines of the equations and make dark of the things which are in their nature excessively obvious and simple."

Group 5  
Humanities

In general, what we typically call Algebra came to the world in fits and starts from a variety of cultures. We will pull back the curtain on this strange technology, explore its history, and unpack its congealment into the school subject we know today. We'll even glimpse some of the fantastic and strange developments that aren't in school books (unless you're a grad student). We'll see these changes not as a steady stream of new facts to assimilate but as an aspect of humanity's eternal quest for understanding.

This journey is approved for a general audience, anyone who is looking to be fascinated and frustrated at the same time.

You will be responsible for creating meaningful discussion and an environment where everyone feels comfortable asking questions.

### Readings

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

*The Compendious Book on Calculation by Completion and Balancing* by Muhammad ibn Mūsā al-Khwārizmī

*Ars Magna* (Artis magna, sive de regulis algebraicis) by Gerolamo Cardano

*Geometry* (La Géométrie) by René Descartes

Wikipedia

### Requirements

Students will work in small groups to produce two presentations based on weekly topics, one on a method, technology, or period of intellectual activity within historical cultural context, and one on a topic that connects algebraic thinking to life outside math. There will be several take-home exercise-sets based upon the math we encounter, and weekly written responses to the readings. Each student will also complete one short (1000 word) research article based on the themes in your presentation.

### About the Instructor

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

# Legacy of Struggle: Great Villains in Literature

UHON 121-016 T 5:00-7:30 SHC 12

*When we want* to consider the values and morals of a certain society, we often examine their heroes. Strong, brave creatures, these heroes exhibit the ideal persona of a society, and yet, they only exist in the presence of great villainy. It can be said, then, that it is the villain that creates and molds the hero. These villains are malevolent storms, caring selfishly for only themselves and their goals, but just who are they? How do they arise, and what, specifically, do they want? What is it that makes them “bad”? Finally, if it is the villain that molds a hero to a certain society’s values, how do we see villains evolve in response to the evolution in society? This course will take a magnifying glass to the idea of villainy, stripping away preconceived notions, and really analyzing the need for these complex beings.

## Readings

*Antigone*

*Beowulf*

*Othello*

*Peter Pan*

*The Lion, the Witch and the Wardrobe*

*Dr. Jekyll and Mr. Hyde*

*The Watchmen*

*Ender’s Game*

Movies/TV:

*The Princess Bride*

*Sleeping Beauty*

*The Dark Knight*

*Dexter*

## Requirements

Two analytical papers.

Oral presentation.

Careful reading and journal responses.

Excellent attendance and participation.

Final project: creating the perfect villain.

## About the Instructor

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

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

100-Levels

## Legacy of Exploration: Immigration and the Search for the Promised Land

UHON 121-017 M 1:00-3:30 SHC 9



UNM Core

**B**efore you pass by this class without reading the description, consider a couple of facts about immigration:

- Did you know that the Chinese were welcomed to the United States, exploited to provide labor to build the railroads, and then denied citizenship because they looked “different?”
- Did you know that the Irish were welcomed, drafted to fight in the Civil War, and then singled out for abuse because they were Catholic?
- Did you know that Jews were not welcome because they were peasants and because they were not Christian?
- Did you know that Italians were the object of attacks because they were Catholic and uneducated?

Group 5  
Humanities

Immigration is about more than just moving to the United States. It is about confronting prejudice, discrimination, and nativist hatred. The first immigration laws were fashioned to eliminate the Chinese and to impose quotas on Jews and Italians. Whether the immigrant was Chinese, Irish, Jewish, Italian, Muslim, or Mexican, the greeting has always been the same—Go Home!

This course will draw from a selection of immigrant experiences, including memoirs, semi-autobiographical novels, short stories, and poetry. We will watch documentary films and discuss the role of asylum in the immigration experience, as well as talk about the economics of illegal immigration. Learn about the immigration debates of the past and be prepared to engage in the immigration debate of today. Films include *Becoming American: The Chinese Experience*, *The New Americans*, *The Jewish Americans*, *POV: Seeking Asylum*.

### Readings

Puzo, *The Fortunate Pilgrim*  
Abu-Jaber, *Crescent*  
Reading packet

### Requirements

A 3-4 page location essay on identity, several short reflection papers, presentations, and a group research project on one of the controversies surrounding the economics and politics of immigration in the 21st century.

### About the Instructor

Sheri Karmioli has a Ph.D. in 16th and 17th century British literature. Most of the classes that she teaches focus on social inequity, prejudice, and the marginalization of people, who are classified as expendable members of society. Sheri has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. Sheri also teaches classes on the Holocaust and on intolerance.

# Legacy of Exploration:

## In Search of New Worlds and a Distant Future

UHON 121-018 T R 11:00-12:15 SHC 8

Explore: *v* 1: inquire into [*syn: research, search*] 2: travel to or penetrate into; 3: examine minutely 4: examine (organs etc.) for diagnostic purposes.

*So long as there have been humans*, there have been explorers. Our innate curiosity may be the characteristic that most truly defines us as human. Our travels and investigations into the world around and inside of us have led to the world we find ourselves in, here in the 21st century. In this class, we will examine some of the contributions and impacts of that need to inquire or travel. What are some of humankind's greatest innovations and discoveries? How did they come about? We will also look at some of the tools of exploration—maps, clocks, telescopes. We will travel the world and look inside our bodies, and we will also think about the skills and traits we need to be explorers ourselves.

### Readings

Most of our readings will be available on eReserve, but will include excerpts from such travelers as Marco Polo, Columbus, Humbolt, Darwin and Mendel as well as works that examine early human contributions—*Lost Discoveries*, and *Guns, Germs, and Steel*

### Requirements

As always, students are expected to attend all classes, to prepare and complete all assigned readings and to participate in the class discussions and regular assignments. Students will give one in-class presentation and will write one major paper. Each student will keep a reading journal throughout the semester.

### About the Instructor

Ursula Shepherd, Ph.D., received her degree in biogeography and community ecology at UNM. She also holds an M.A. in social sciences from the University of the Pacific. She is the author of several articles and a book, *Nature Notes*, and she has always loved exploring the natural world—on land and water.

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

100-Levels

## Legacy of Writing: Voices of New Mexico

UHON 121-019 R 12:30-3:00 SHC 12



UNM Core

Nationally recognized New Mexico writers have been inspired by the land, people and cultures of the state and their stories have taken many forms and different genres and styles. In this seminar students will have the opportunity to meet some of these authors, discuss their works with them, and learn about the creative/research process of their writings. Many topics will be covered that reflect the diversity and cultural richness of our state. Literary genres include: poetry, fiction/science fiction/mystery, and non-fiction (narrative essay, oral history). Through these New Mexico voices, students will participate in a unique academic and personal exploration.

Group 5  
Humanities

### Readings

*Nambe Year One*, by Orlando Romero (fiction)

*New Mexico Past and Future*, by Thomas Chávez (history)

*The Vampire Tapestry*, by Susy McKee Charnas (science fiction)

*Brujas, Bultos y Brasas*, by Nasario García (oral history)

*Hunting Sacred—Everything Listens: A Pueblo Indian Man's Oral Tradition Legacy*, by Larry Littlebird (Native American poetry/oral history)

*The Clovis Incident*, by Pari Noskin Taichert (fiction, mystery)

Selection of poetry by Albuquerque and Santa Fe poets

### Requirements

Attendance and class participation are essential since most of the classes include discussions with the authors.

Book readings will be scheduled every two weeks.

Students will keep a journal throughout the semester; several in-class assignments, a mid-term project, and a final short written piece in a literary genre chosen by each student.

### About the Instructor

Celia López-Chávez received her Ph.D. in history and geography with a focus in Latin American history, from the University of Seville, Spain. Originally from Argentina, she focuses her research in Latin American history and cultures. She has taught and published in her field in Argentina, Spain, and the United States. She regularly teaches Honors courses with a field study component, in New Mexico and internationally in Spain and Argentina. She is currently working on a book about epic poetry, frontier and imperialism in Latin America.

# Legacy of the Bible: Biblical Texts, Biblical Omissions

UHON 121-020 W 1:00-3:30 SHC 9

*This UHP class will give* students an opportunity to explore the origins of the bible. There is much more to the bible than what is contained within the King James edition, or in any of the biblical texts with which we are familiar. The bible is really an anthology of writings, with many writers having contributed to it over a vast period of time, and like any other anthology, many texts were eliminated in assembling the final document. The reasons why documents were excluded are varied—sometimes the reasoning was political, sometimes religious, and sometimes didactical. This class will give students an opportunity to read and discuss Hebrew Scripture and New Testament texts alongside some of the documents that were eliminated. We will begin the semester discussing translations—what is lost and what is newly created when the original text has long been lost and translations from translations become authoritative biblical text. We will then examine the texts created by Gnostic and Coptic Christians. We will read the Dead Sea Scrolls and consider what it means when gospels long thought to be lost forever—such as the Gospel of Judas—are suddenly discovered. By the conclusion of the semester, students will not only emerge with a clearer understanding of biblical text but also better understand the choices that created our biblical legacy. Be prepared to study the bible as a representational history, as archaeology, as philosophy, as literature, and as religion.

## Readings

Ehrman, *Lost Scriptures*  
King James Bible

## Requirements

A 3-4 page location essay on identity, reflection papers, presentations, and a group research project on one of the controversies surrounding the creation of ta biblia, the little books.

## About the Instructor

Sheri Karmioli has a Ph.D. in 16th and 17th century British literature. Most of the classes that she teaches focus on social inequity, prejudice, and the marginalization of people who are classified as expendable members of society. She has also taught the *Bible as Literature* course for the English Department for many years. Sheri has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. Sheri also teaches classes on the Holocaust and on ethnic and religious intolerance.

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

100-Levels

## Legacy of Struggle: Cultural Literacy

UHON 121-021 M 1:00-3:30 SHC 12

UNM Core

Group 5  
Humanities

**C**ultural literacy is more than just being the know-it-all who answers all of the questions on *Jeopardy*. In order to be a thoughtful, functioning member of your own society there are specific pieces of art, literature, music, philosophy, history, theology, science, mathematics and culture with which you must have a passing familiarity. That is, these are the foundations upon which the references you will encounter throughout your education and life will be built, and to function and thrive you need to try to understand them. What we will see is that many of these ideas and stories, speeches and images depend upon each other, reference each other, and come together as pieces to create the whole puzzle that is the culture we live in. We may also discover that some of these pieces no longer resonate with today's minds, and that new pieces have forged ahead to replace the old. Together we will study these ideas, come to grips with their impacts, and decide whether they are relevant to us and why.

### Readings

*Oedipus Rex*, *Beowulf*, *Inferno*, *Hamlet*, Shakespeare's sonnets (selections), *Persuasion*, Basho's Haiku, *Death of a Salesman*, poems of Keats, Dickinson, and Whitman.

Philosophy/Theology/History: Selections from Plato's *Republic*, selections from the Old and New Testament, selections from *The Federalist Papers*, selections from *Walden Pond*, Famous speeches of: Winston Churchill, Martin Luther King, Jr., Franklin Roosevelt, John F. Kennedy, *Plessy v. Fergusson*, *Brown v. Board of Education*, *Roe v. Wade*.

Important dates including: 1066; 1492; 1776; 1789; 1812; 1860; 1917; 1929; 1941; 1945; 1969.

Science/Mathematics: selections from Darwin, Pythagorean Theorem,  $E=mc^2$ , Aristotle, Newton, Curie, Watson and Crick, Hawking and others.

Art/Music/Film/TV: Botticelli, Michelangelo, DaVinci, Raphael, Goya, and other artists, Mozart, Bach, Beethoven, Charlie Parker, The Beatles, Bob Dylan, *Modern Times*, *Casablanca*, *Psycho*, *I Love Lucy*, *The Honeymooners*, *The Brady Bunch*, *MASH*, *Pac-Man*, *Space Invaders*, *Asteroids*.

### Requirements

Excellent attendance. Active daily participation. Attendance at legacy lectures. Oral presentation. Two papers analyzing the relevance of specific works. One historical context paper on a particular work. A final paper which will argue the case for getting rid of one of my choices and replacing it with a choice of your own.

### About the Instructor

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

# Legacy of the Southwest

UHON 121-022 R 3:00-5:30 SHC 16

*The Southwest has long been* a contested region, and Southwestern literature provides rich accounts of the beauty, borders, communities, and violence that have given the Southwest such a unique history. In this course, we will explore literary representations of the Southwest, from Spanish exploration narratives and popular Westerns, to magical realist novels and non-fiction travelogues. We will also spend time at the Center for Southwest Research and the University Art Museum, where we will look at 19th-century dime novels, modernist little magazines, and photographs made in and about the Southwest. Over the course of the semester, we will develop ways to think about the Southwest that take into account the region's long history as well as its contemporary urban, suburban, and rural environments.

## Readings

George Lippard, *Legends of Mexico* (1847)

W.B. Lawson, *Dashing Diamond Dick; or, the Tigers of Tombstone* (1898)

Willa Cather, *Death Comes for the Archbishop* (1927)

Lynn Riggs, *Green Grow the Lilacs* (1931)

Hunter S. Thompson, *Fear and Loathing in Las Vegas* (1972)

Ana Castillo, *So Far From God* (1993)

Luis Alberto Urrea, *The Devil's Highway* (2004)

Excerpts from Álvar Núñez Cabeza de Vaca, *La Relación* (1542) and Gaspar Pérez de Villagrà, *Historia de la Nueva México* (1610); William Prescott, *History of the Conquest of Mexico* (1843); Mary Austin, D.H. Lawrence, and Mabel Dodge Luhan's contributions to *Laughing Horse* (1922-1939); and, selected poetry by Jimmy Santiago Baca and Joy Harjo.

## Requirements

Attendance and active participation in class discussion.

Visits to the UNM Center for Southwest Research and the UNM Art Museum.

One group presentation.

Four one-page response papers.

Midterm essay.

Final individual research project and oral presentation.

## About the Instructor

Daniel Worden received his Ph.D. in English and American Literature from Brandeis University. His book, *Masculine Style: The American West and Literary Modernism*, will be published this October. He has held research fellowships at the Georgia O'Keeffe Museum and the Huntington Library, and his work on U.S. fiction, the American West, and the Southwest has appeared in *Arizona Quarterly*, *Canadian Review of American Studies*, and *A Companion to the Literature and Culture of the American West*.

Fulfills

UNM Core

Group 5  
Humanities

Fulfills

A&S

Group 5  
Humanities

## 200-Levels

# Through the Lens of the American Western

UHON 221-001 M 4:00-6:30 SHC 9

During the late nineteenth and twentieth centuries, the American West was more than a historical reality; it was an imagined location, where reality was easily over-shadowed by the myth of the American West, in which war paint and heroic cavalry soldiers, saloon brawls and outlaws, and schoolmarms and working girls created a new truth. This course is a cross-disciplinary exploration of the depiction of Native Americans in literature and film. Film is a medium of information, and like literature, film both conveys and creates mass culture. In the twentieth century, Hollywood films provided entertainment but also created images that the audience all too often perceived as real. It is with this intersection between fiction and reality that we will occupy ourselves during this semester. We will consider how western novels and films created both images of violence and of oppression, and we will discuss the iconic figures associated with westerns, including Cowboys, Indians, Sidekicks, School Teachers, and Saloon Girls. Come to this class prepared to delve deeply into a selection of novels and films and to share your thoughts about the western genre that consumed much of the past 150 years of American culture.

### Readings

Tompkins, *West of Everything: The Inner Life of Westerns*

Brown, *Reading the West: An Anthology of Dime Westerns*

A reading packet containing excerpts from *The Virginian*, *Riders of the Purple Sage*, and several critical discussions about film.

### Requirements

Several film responses/critiques, class presentations, and a final research project. Active participation in class discussions and activities is required.

### About the Instructor

Sheri Karmioli has a Ph.D. in British literature. Most of the classes that she teaches focus on social inequity, prejudice, and the marginalization of people, who are classified as expendable members of society. Sheri has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. Sheri also teaches a class on Filming the Holocaust (crosslisted for Religious Studies and English), classes on the discrimination that new immigrants to the U.S. faced, and classes on Holocaust memoirs, as well as classes on ethnic and religious intolerance.

# “The End of Days:” Apocalyptic and Post-Apocalyptic Visions in Art, Literature, Film, and Music

UHON 221-002 T 3:30-6:00 SHC 22

From the prophetic books of the Old Testament and the first century A.D. “Revelation” to Mary Shelley’s 1826 novel *The Last Man*; from H. G. Wells’ *War of the Worlds* to the classic post-apocalyptic film *A Boy and His Dog* and the *Hopi Blue Star Prophecies*, from *A Canticle for Leibowitz* to *Watchmen* and *Kingdom Come*, *Children of Men* and *28 Days Later*, the apocalyptic (the belief that the end of the world is imminent) and post-apocalyptic themes have been woven into the very fabric of our cultural sensibilities.

Though the world has not ended (yet), the themes found in Revelation continue to provide an almost endless (no pun intended) source for texts, films, and images that prophesy or reveal the future history of the world and the ultimate destiny of the earth and its inhabitants. This course will explore these themes through such topics as changing world views and sensibilities and apocalyptic themes associated with the end of the twentieth century—and the early twenty-first—as they manifest themselves in literature, film, art, and music. Using mythology and eschatology, vision and violence, prophecy and poetry, and music and memory, we will travel through the worlds of prophets, playwrights, and poets, science fiction and anime, and discuss theories: prophetic, the poetic and the allegorical. We might also speak with those who believe that world really is about to end, though we’ve survived into 2011—so far.

## Readings

Samuel Beckett, *Endgame* (online); Mary Wollstonecraft Shelley, *The Last Man*; Walter M. Miller Jr., *A Canticle for Leibowitz*; William Shakespeare, *King Lear*; Cormac McCarthy, *The Road*; *Watchmen*; William Kunstler, *The Long Emergency*; Brian K. Vaughan, *The Last Man*; course reader on CD

## Tentative Film List:

*Terminator 2: Judgment Day*; *Akira*; *Gojira*; *The Day After*; *Cloverfield*; *Doomsday: 2010*; *Atomic Café*; *Wake Up Cold*—an original short film an original short film by UHP students Alexander Payne, Logan Migliore, Kelsey Heileman, and Chris Vardeman; scenes from *The Walking Dead*; *Children of Men*; 2012; *Sunshine*; *The Grave of the Fireflies*

## Requirements

Class presentations, questions, discussions. A brief (2-4 page) close reading of a text. A review of a film not discussed in class. An analysis of a piece not discussed in class. The paper you really want to write! Oral report(s). Independent group or individual project, and a research paper (6-10 pages PLUS a Works Cited page) or a report associated with a creative project.

## About the Instructor

Juliette Cunico received her Ph.D. in English literature with a double concentration in Shakespeare/Renaissance drama and in Medieval literature. She has published in such diverse venues as *Bosque Tracks*, *Private Libraries in Renaissance England*, and *New Mexico Magazine*. She loves to explore the connections between the seen and unseen and the civilized and natural worlds and the oral, visual, and written expression of those connections. This love explains her diverse interests—from Shakespeare to ice hockey, from fishing to science fiction, from folklore to doomsday predictions. Above all, she loves, in Geoffrey Chaucer’s words, “to gladly learn and gladly teach.”

Fulfills

A&S

Group 5  
Humanities

Fulfills

200-Levels

## Only in New Mexico: Tales of Miracles, Mysteries, and Wonder

UHON 221-003 M 4:00-6:30 SHC 28



A&S

Group 7  
Fine Arts

"New Mexico is the scene of the longest span of human development in the Western Hemisphere" (Fergusson), and as such, contains perhaps the richest folk traditions and more mysteries than any other state. Fergusson speaks of three cultures; however, we know a fourth, fifth (and outer space) have provided wonderful stories as well. We will discover how these tales differ from more "standard" novels of social realism in their freedom to portray the world in bright primary colors; a dream-world half remembered from childhood when all the world was glistening and strange; a fiction unembarrassed to tackle the truths of Good and Evil, Honor and Betrayal, and Love and Hate. This seminar samples these traditions and tales—old and new—as they appear in ritual dance and drama, village festivals, songs and healings, popular literature, tales of the supernatural, and in the oral and written stories of both the state's indigenous peoples and those who immigrated here. When feasible, these will be explored in their language(s) of origin. We will view performances, listen to the music, hear and read marvelous tales, discover conflicts, learn about Curandismo and engage in dialogue with those who keep these traditions alive. As part of our exploration, we will also immerse ourselves in the emotional, social, political, and cultural life that these beautiful traditions encompass—and perhaps learn a bit more about ourselves and our own heritage in the process. This seminar will be web-enhanced.

### Readings

Texts will be drawn from the following and will include hard copies, WebCT postings, and readings on CD, including: Enrique R. Lamadrid & Juan Estevan Arellano, illus. Amy Cordova, *Juan the Bear and the Water of Life*; Marta Weigle & Peter White, *The Lore of New Mexico*; Jack Kutz, *Mysteries & Miracles of New Mexico*; Frank Waters, *The Book of the Hopi*; Edmundo R. Delgado, ed. *Witch Stories of New Mexico/Brujas de Nuevo Mexico and New Mexico Ghost Stories*.

Films, Videos, and Recordings: *A Southwest Christmas* (PBS); *Matachines Dance*, Bernalillo; *La Danza de Moros y Cristianos*, Chimayo; *The Mystery of Chaco Canyon*; *Ancient Americans: The Anasazi/Southwest*; *The Tale of La Llorona*; *Skinwalkers*, and others.

### Requirements

Careful preparation, participation, and respect. Prompt and regular attendance. Participation in field trip(s) and film/video viewing. Two-three short papers, one of which will be an original story or tale (3-4 pages each). Independent (group/individual) project exploring one aspect of NM folkloric tradition, the supernatural, and/or conflict. An oral report. A major presentation. An informal notebook of reflections, questions, notes, observations, analysis of readings, guest speakers' contributions, and field experiences (minimum two responses per week). Field trips to Santa Fe, New Mexico Museum of International Folk Art, The Wheelwright Museums, The Albuquerque Museum, National Hispanic Cultural Center, and more.

### About the Instructor

Juliette Cunico is a native New Mexican who received her Ph.D. in English literature with concentrations in Renaissance and Medieval literature. She maintains a keen love of the mysterious connections between the seen and unseen, the civilized and the natural world, and the oral, visual, and written expression of those conflicts and connections. Above all, she loves, in Geoffrey Chaucer's words, "to gladly learn and gladly teach."

# Journeys and Discoveres: Travel and Literature

UHON 221-004 T 2:00-4:30 SHC 28

*How do we step out? Journeys, like artists, are born and not made. A thousand differing circumstances contribute to them, few of them willed or determined by the will—whatever we may think. They flower spontaneously out of the demands of our natures—and the best of them lead us not only outwards in space, but inwards as well. Travel can be one of the most rewarding forms of introspection...*

Lawrence Durrell, from *Bitter Lemons*

**E**ver since *Odysseus set out* on his journey, we have been enchanted by travelers' tales. Odysseus had to learn a great deal before he was allowed to go home because in the best of journeys, there are important things to be learned. This class is about the art of travel: a way of coming to a place and learning as much about ourselves as we learn about the place. It is about seeing something beyond our expectations, our stereotypes and our assumptions. So it is about interior journeys as well as exterior ones. It is about the art of deep observation and about coming to some sense of the places that we temporarily inhabit and of who we are in those places. Our authors take us on a "Grand Tour," on foot, by motorcycle, by car, by ship, always open to the unknown, presenting us their surroundings in a particular historical time. We will talk about exile, pilgrimage, exodus and migration. We will have a brief survey of some of the earliest examples of travel literature. We will explore some examples of "nature writing," where the exploration goes deep into the natural world. Students will keep a "travel journal," and the class will make one exploratory journey in Albuquerque or Santa Fe.

## Readings

We will read from the following books, as well as from a Reader to be purchased from Honors:

*The Colossus of Maroussi*, Henry Miller

*Coyotes*, Ted Conover

*Zen and the Art of Motorcycle Maintenance*, Robert M. Pirsig

*A Time of Gifts*, Patrick Leigh Fermor

*Travels with Charley*, John Steinbeck

*In Patagonia*, Bruce Chatwin

*Always From Somewhere Else*, Marjorie Agosin

*An Unspoken Hunger*, Terry Tempest Williams

*Bitter Lemons*, Lawrence Durrell

*The Snow Leopard*, Peter Matthiesen

## Requirements

Regular attendance, attentive listening, and active participation in class discussions. Brief papers in response to our readings. A travel journal. A final paper: research, analytical, or book review. One field excursion either in Albuquerque or Santa Fe. Students will pay their costs for transportation and meal (approximately \$15-\$20).

## About the Instructor

Margo Chávez-Charles holds a B.A. in English from NMSU, an M.A. in Teaching English as a Second Language and Teaching French from the School for International Training in Vermont, and an M.A. in Liberal Education from St. John's College. She has lived in France, Indonesia, Bolivia, and Mexico teaching English to adult learners, and in Italy working with Italian teachers of English under a Fulbright Grant. In addition to travel, her other interests include literature, history, interdisciplinary education, and the history of ideas. She also regularly works for the *Conexiones* programs in Mexico, Nicaragua, and Spain.

Fulfills

A&S

Group 5  
Humanities

Fulfills

200-Levels

## Energy: Burning the World from Both Ends

UHON 221-005 W 5:00-7:30 SHC 12

A&S  
Group 3

Physical &  
Natural  
Science

*Two centuries* of fossil fuel use has destabilized the climate, damaged the environment, and created unparalleled material affluence. Dwindling reserves and increased consumption means a tipping point is on its way. Have anthropogenic effects already realized significant changes on Earth? If not, for how long will we be able to continue with current trends before the effects become too substantial to ignore? Is there such a thing as a sustainable civilization? What are the consequences of remaining on our current course, and what options do we have?

Energy, burning the world from both ends, was designed to probe similar questions in a highly interactive discussion environment. Addressing these questions requires a firm understanding of where energy comes from, how it is stored and how it is distributed and used. Armed with a better understanding of “the way things work,” we will begin to explore the implications that Energy topics have on modern society as we make every attempt to show the deep interconnectedness of the world’s energy landscape.

Classes are discussion-based: active individual participation is mandatory and group work is crucial. The biggest grade in the class comes from individual final projects in which you will take the topics covered in class and mold them into an engaging “experimental thesis” using your expertise and background as a basis: can you bioengineer a bacteria that might break down Styrofoam into bio-friendly materials? do you think you can design an architectural prototype for an award winning ultra-efficient home (and, perhaps, get someone to build one)? maybe you know just how to build a policy plan of action on implementing a semi-major public transportation overhaul in Albuquerque. The goal of these projects (and the class in general) is to apply your talent to develop an interesting solution to problems that our society currently faces in the global energy spectrum.

### Readings

“Earth’s Changing Climate,” Audio-lectures from The Teaching Company (will be distributed in class)

“Energy: A Beginner’s Guide,” Vaclav Smil

Current news and science publications (will be distributed in class)

Various podcasts, current news articles and publications from journals (will be distributed in class)

### Requirements

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

Final projects will be held at the end of the semester and will consist of 10-minute demonstrations of your work.

No specific background in science is required for this course, as the goal is to create a general “energy literacy” independent of previous knowledge. No advanced mathematics will be required or used during this course.

### About the Instructor

After growing up in New Mexico, Patrick migrated to the west coast and completed his Bachelor’s in physics at the University of California, San Diego. A mysterious longing coaxed him back to UNM where he enrolled in an interdisciplinary engineering Ph.D. program. An avid proponent of clean energy practices, Patrick has been involved in many “alternative” energy projects and hopes to someday become “that crazy old professor.”

# Dia de los Muertos: Community Service, Art, and History of the South Valley Parade

UHON 221-021 W 12:00-2:30 SHC 8



For the last 17 years, the South Valley of Albuquerque has worked to counteract the effects of racism in our community by celebrating the Day of the Dead (Dia de los Muertos) holiday with a parade and other cultural events. In this class, we will use this modern day event as the foundation of a community-based exploration of the social and cultural history, art, and activism of this important celebration. Because Mexico and Latin America enjoy a continuity of artistic expression of more than six millennia, we will study the formation of Mestizo culture and explore Pre-Columbian history as these pertain to attitudes about death, ancestors, art, and cultural celebrations. Through community service, readings, discussion, and artistic creations, we will examine how the cultural hybridity and diversity of the annual fall South Valley parade and festival helps participants reconcile feelings of social and cultural displacement and how such celebrations can create the sense of shared knowledge and solidarity necessary to address issues of socioeconomic injustice. In particular, we will use the local Dia de los Muertos celebration to demonstrate how people from diversity communities can come together in the vital and fun, cultural and business community of Albuquerque's South Valley. All along the South Valley route of our own local educational parade, we will also make art, crafts and drawings that not only illustrate concepts associated with the early and contemporary Chicano movements, but that also embody how our own individual thoughts and sometimes very different cultures can play a part in this hybrid cultural phenomenon. The Dali Lama was once asked how to bring peace and understanding to people in places with intractable problems like hate and war. He said that directed peace talks would not succeed because these would be too hard; he said that first there must be festivals and picnics.

## Readings

*Mexico: From the Olmecs to the Aztecs* by Michael D. Coe and Rex Koontz

*Day of the Dead in the USA: The Migration and Transformation of a Cultural Phenomenon* by Regina M. Marchi

*Columbus, His Enterprise: Exploding the Myth* by Hans Koning and Bill Bigalo

Reserve Readings that may include selections from: the *Dresden Codex*, the *Chilam Balam* books, *The Tears of the Indians* by Bartolome de las Casas, *Death and the Idea of Mexico* by Claudio Lomnitz, *The Aztecs: People of the Sun* by Alfonso Caso, *Massacre of the Dreamers: Essays on Xicanisma* by Ana Castillo, works on Aztec civilization by Burr Cartwright Brundage, Jose Guadalupe Posada among others.

## Requirements

Students will be required to: Attend the Sunday Dia de los Muertos parade event and participate in at least 3 Saturday workshops for the event prior to it, attend two mandatory meetings related to the event (a rehearsal meeting the Saturday before the event and a wrap-up meeting after the event), attend regular class sessions and participate regularly in all class discussions, produce at least 6 original works of art or craft, make an oral report on the skills they learned and the history of the craft taught in the framework of the Chicano movement in one of the Saturday workshops, prepare a final, a short paper relating one aspect of the contemporary event to its historical sources, major project documenting a substantial portion of the event for posterity for a future library collection or exhibit.

## About the Instructor

Regina Araujo Corritore has more than twenty years of making art and exhibiting professionally. Originally from New York, she received her B.F.A. in advertising design from the NY Institute of Technology and her M.A. in fine art/printmaking from UNM. Regina has taught at UNM-Valencia since 2000 and the UHP since 2009.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

## The Rock Generation:

Popular Music and Culture (1957-1974)

UHON 301-001 T 2:00-4:30 SHC 9

A&S

*The seminar will examine* two decades of American and British rock music from around 1954 to 1974 with particular attention to its musical origins and its cultural implications. Topics will include the changes in the radio, television, and recording industry that facilitated the rise of rock; the process of maturation from teenage taste to more meaningful lyric content; the advent of rock festivals and concerts; the impact of political turmoil and drug use; and rock films. Subjects will range from Chuck Berry, Little Richard, and Elvis Presley to the Beatles, Bob Dylan, the Rolling Stones, Jimi Hendrix, the Doors, and many others. No prerequisites or special competencies are required.

Group  
pending

### Readings

There will be reading assignments in rock, political, and cultural history as well as aural and video listening and viewing assignments.

### Requirements

Students will be expected to complete all assignments in a timely fashion, and there will be opportunities for individualized research projects. The seminars will involve discussion, brief presentations, and individual and group student presentations. As relevant material will be covered in class sessions, regular attendance is expected. Writing assignments will include short in-class reaction papers as well as a paper on a topic to be determined in consultation with the instructor.

### About the Instructor

Charles Price, professor emeritus at West Chester University of Pennsylvania, received his B.A. with honors, M.A., and Ph.D. from Stanford University. He was awarded three National Endowment for the Humanities Fellowships and a French Government Fellowship in musicology. His publications include topics in Baroque music (Handel, Corelli) and rock music (The Beatles, Jimi Hendrix). His articles have appeared in *American Music*, *Early Music*, *Journal of American Culture*, as well as book essay collections. He has presented papers at national meetings of the American Musicological Society, the American Handel Society, the American Culture Association, and the Society for Eighteenth-Century Music, and at international conferences in the United Kingdom, Finland, Germany, Ireland, and Canada. Professor Price has performed widely as an oboist, and has presented a masters class on Baroque performance at Rutgers University-New Brunswick and a graduate seminar in Baroque performance at the University of the Arts in Philadelphia. He has also appeared as a concert commentator for the Delaware Symphony and Trenton Symphony orchestras and as a guest commentator for the syndicated broadcasts of the Philadelphia Orchestra.

# The Publication Process: Scribendi Pt. 1

UHON 301-002 M 3:00-5:30 SHC 8

*Scribendi* is a high quality publication of art and literature, sponsored by the Western Regional Honors Council and the UHP. Produced completely by UHP students, *Scribendi* publishes creative works by undergraduate honors students in more than 220 western colleges and universities. This first half of our year-long process is designed specifically for students who have committed themselves to the immensely rewarding and enormously challenging experience of producing our publication. Functioning largely as an educational internship in small publication production, this course provides students with practical, hands-on experience in proofreading, copyediting, typography, magazine design and layout (using Adobe InDesign desktop publishing software), fundraising, marketing and distribution, as well as small press management. By the end of the year, the student staff members will gain practical skills in the art and process of producing such a publication. The *Scribendi* experience differs from the usual academic class in that it is focused primarily on active learning accomplished by intensive discussion, lots of practice, and an emphasis on professional behavior. Enrollment is limited to students selected through an application and interview process conducted by the instructor. Students should understand this is a two-semester commitment, spanning both Fall and Spring semesters.

## Readings

[Lynda.com](http://Lynda.com) Typography/InDesign courses

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

Bill Walsh, *The Elephants of Style*

Robin Williams, *The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice*

Robin Williams, *The Non-Designer's Type Book: Insights and Techniques for Creating Professional-Level Type*

## Requirements

Attendance, active participation, weekly work reports, 8-12 short skills-building assignments and committee projects, final 10-15 page mini-magazine project.

## About the Instructor

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

Fulfills

A&S  
Group 1

Writing &  
Speaking

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

300-Level

## Violence, Politics, Ethics:

Narco-Culture in Latin American Literature, Music, and Film

UHON 301-003 T 12:30-3:00 SHC 8

In this seminar we will explore the violent and often contradictory world of transnational drug trafficking, particularly as it is configured in and through contemporary trans-American cultural production. Through investigations of some recent “narco novels” (from Mexico, Colombia, and the U.S.), films such as *Traffic* and *Maria Full of Grace*, and selected examples of the rich musical tradition of Mexican corridos, we will examine the conflicts between politics and ethics in contemporary Latin America—a Latin America that is part of a world no longer framed by the sovereignty of empires or nation states, but rather the international fluctuations of capital. We will examine the effect of regional and hemispheric trade agreements on local economies with flourishing and active drug trades, as well as the implications of the seemingly insatiable demand for these illicit products within the United States, the epicenter of global drug consumption. Students with experience in the study of contemporary Latin American and Hispanic culture are particularly encouraged to enroll in this seminar, but anyone with a sincere interest in the subject matter will be welcome. While students with a proficiency in Spanish are encouraged to read the texts in the original language, all required materials will be available in English translation.



### Readings

Paul S. Flores, *Along the Border Lies*; Jorge Franco, *Rosario Tijeras*; Terrence E. Poppa, *Drug Lord: The Life and Death of a Mexican Kingpin*; Fernando Vallejo, *Our Lady of the Assassins (La virgen de los sicarios)*; Elijah Wald, *Narcocorrido: A Journey Into the Music of Guns, Drugs, and Guerrillas*; Don Winslow, *The Power of the Dog*; Gary Webb, *Dark Alliance: The CIA, the Contras, and the Crack Cocaine Explosion* (optional). We will also read selected theoretical texts (available on electronic reserve).

Films: *Traffic* (2000, dir. Steven Soderbergh) and *Maria Full of Grace* (2004, dir. Joshua Marsten)

### Requirements

Thoughtful, lively, and engaged classroom participation will be crucial to the seminar’s success. Students will also be required to present one 30-minute (approx.) provocation based on the assigned readings and participate in regular group email exchanges about the weekly readings. There will be one short (5-7 page) mid-term paper and a final research paper (12-15 pages).

### About the Instructor

Andrew Ascherl holds a Ph.D. in comparative literature from the State University of New York at Buffalo. His areas of scholarly interest include Latin American literary and visual culture, contemporary philosophy, Marxism, psychoanalysis, and the cultural legacy of popular social movements.

### About the Student Teacher

Natasha Moharter is pursuing her B.A. in psychology with a minor in sociology. She is currently working on a sociological thesis on cultural influences, and she is a Research Opportunity Program scholar. Upon completion of her undergraduate degree, Natasha plans to attend graduate school and obtain her Ph.D. in psychology.

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

UHON 301-004 W 1:00-3:30 SHC 28

*Arguably the most influential individual* in the history of psychology, Freud's concepts such as ego, repression, resistance, and Freudian slips 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 commonality with that of C. S. Lewis, the Oxford professor who wrote not only the *Chronicles of Narnia* but also some of the 20th century's most widely read books arguing for belief. However, Sigmund Schloomo Freud and Clive Staples Lewis shared much more than atrocious given names. Delving into their biographies, one sees that they faced many of the same struggles. Both experienced losses in their childhood: Freud lost his beloved nanny; Lewis, his mother when he was 9. Later in life, Freud battled cancer of the mouth and Lewis agonized through the illness and death of his wife. While Freud and Lewis shared a number of similar life experiences, the positions they developed represent polar opposites. This class will focus on Freud and Lewis' thoughts about sexuality and love, pain and suffering, and, most importantly, ultimate questions of human significance, such as the meaning of life and the existence of God. We will also be examining their biographies to discern the commentary their own lives offer on how well their philosophies work in practice. Although they never met, juxtaposing Freud and Lewis' writings and life stories permits their diametrically opposed positions to stand out in bold relief for evaluation, like two debaters on a stage. In this seminar we will enter into this debate, and in the process refine our own answers to some of life's ultimate questions.

## Readings

Freud, S., *The Future of an Illusion*; Lewis, C. S., *A Grief Observed*; Nicholi, A. M. Jr., *The Question of God: C.S. Lewis and Sigmund Freud Debate God, Love, Sex, and the Meaning of Life*. Video clips and other resources from PBS series on *The Question of God*; the movie *Shadowlands* with Anthony Hopkins and Debra Winger. Resources on eReserves will include excerpts of Freud's letters from Max Schur's *Freud—Living and Dying*, and excerpts from C. S. Lewis' *The Problem of Pain*, and "Nature and Supernature"

## Requirements

Students will be asked to prepare regular written responses to assigned readings, advocating or opposing the positions advanced by Freud and Lewis. Class sessions will require regular participation in small and large group discussion. Students will be required to write a term paper on a topic related to the course (e.g. symbolism in Lewis' *Chronicles of Narnia*, the role of mythology, Freud's view of dreams) and to make an oral presentation to the class based on research for the term paper. Students will also be asked to participate in a final formal debate addressing a series of issues from Freud or Lewis' perspective.

## About the Instructor

Psychology professor Harold Delaney has directed the Psychology Honors Program and been teaching about Freud in the history of psychology for 25 years. He has written over 50 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.

## About the Student Teacher

Felicia Alexander is currently pursuing a double major in anthropology and Spanish with a minor in sociology. As the founder of UNM's chapter of Nourish International, she is also active in organizing and implementing sustainable development projects. Following the completion of her undergraduate degree, Alexander plans to obtain a dual JD/MBA degree. When spare time presents itself, Felicia greatly enjoys spending these carefree moments with friends and family.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

# Through Another's Eyes: Exploring the Cross-Cultural Experience

UHON 301-005 R 12:30-3:00 SHC 22



A&S  
Group 1

Writing &  
Speaking

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

### Readings

- E.M. Forster: *Passage to India*
- Primo Levi: *Survival in Auschwitz*
- Alan Paton, *Cry, the Beloved Country*
- Leslie Marmon Silko, *Ceremony*
- Cristina Garcia, *Dreaming in Cuban*
- Mark Salzman, *Iron and Silk*

A reader purchased from Honors that includes articles, essays, and short stories.

### Requirements

Regular attendance, attentive listening, and active participation in class discussions. Two reaction papers that apply course concepts; a book review based on a novel chosen from selected readings; an on-going journal responding to class discussions, readings, and films; viewing films outside of class; and a final paper, analytical or research.

### About the Instructor

Margo Chávez-Charles holds a B.A. in English from NMSU, an M.A. in Teaching English as a Second Language and Teaching French from the School for International Training in Vermont, and an M.A. in Liberal Education from St. John's College. She has lived in France, Indonesia, Bolivia, and Mexico teaching English to adult learners, and in Italy working with Italian teachers of English under a Fulbright Grant. She has served twice as an intern at the Summer Institute for Intercultural Communication in Oregon. Her other interests include literature, history, interdisciplinary education, and the history of ideas. She also regularly works for the *Conexiones* programs in Mexico, Nicaragua, and Spain.

# Getting Away with Murder:

## The Cultural Construction of Serial Killers

UHON 301-008 M 2:00-4:30 SHC 16

From *Gilles de Rais* to Belle Gunness, Jack the Ripper to Ted Bundy, serial killers have been an intricate part of popular culture for years. This course will examine how behavioral sciences such as anthropology (forensic and biological), psychology, and sociology have evolved as tools to be used in understanding and solving some of the greatest crimes from the middle ages to the present. As part of this process, we will read critical texts about each serial killer, learn the fundamentals of some key crime-solving techniques, and use the knowledge we gain in small hands-on activities. At a larger level, we will explore how cultural values shape and change disciplines which are assumed to be based on fact. It is our hope that students will gain a better understanding of how forensic science and psychological profiling are used, and of the socio-cultural factors influencing responses to serial killers, particularly the popularity of serial killers in the media and popular culture. An interest in learning about serial killings, the effect media and popular culture have on them, and how to solve crimes like these is all you need for this course; a background in anthropology or psychology is not necessary.

### Readings

Maxim Jakubowski, *Mammoth Book of Jack the Ripper*; packet of readings on eReserve; two documentaries

### Requirements

Comparative case studies; Jack the Ripper unit in which you will be asked to propose a solution for the Ripper crimes; oral presentation; research project; brief application exercises based on the readings.

### About the Instructor

After receiving undergraduate and graduate degrees in Russian from Trinity University and the University of Kansas, Renee Faubion earned a second M.A. and a Ph.D. in English from UNM. Her fields include Gothic literature, postmodernism, and magic realism. She has won three awards for excellence in teaching.

### About the Student Teacher

Gillian Leonard is working towards a major in biological anthropology and a minor in Psychology. She loves reading—especially true crime novels that delve deep into scientific research. In the future, she hopes to apply her scientific knowledge to the world of forensics and laboratory research.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

## Picture a Story:

Exploring the Art Form of the Graphic Novel

UHON 301-009 R 2:00-4:30 SHC 28

A&S

The frequency in which classical literature is converted into other forms of media is increasing, but graphic novels in particular are becoming a common means of retelling stories. This course will explore the methods used in transforming a book into a graphic novel from allusion to adaptation to appropriation. The class will be required to read examples of each of these approaches as well as complete practice exercises based on the readings. In the process, students will gain a greater understanding and appreciation for visual narratives by analyzing how this art form is constructed. At the end of the course, students will collaborate to create a short graphic novel using the models they have learned. Previous experience making visual art is helpful but NOT necessary for taking this course.

Group 7  
Fine Arts

### Readings

*Masterpiece Comics*, R. Sikoryak

*The Metamorphosis*, Kafka

*The Mona Lisa's Guide to Looking at Art Workbook* (available as digital file), Meredith

### Requirements

Practice exercises, active in-class participation in creative exercises, short paper/formal analysis of a graphic narrative, book report comparing graphic adaptation of literary work with original, and a final group project—creating a short graphic work based on a literary source.

### About the Instructor

Ruth Meredith has a Ph.D. in art history and is also a practicing visual artist. She has been teaching in Honors since 1999. She finds the relationship between words and images particularly interesting and has amassed an extensive library of graphic literature of all kinds. When she gets more time, she is planning to create a graphic novel about the history of art with the Postmodern Mona Lisa as the main character.

### About the Student Teacher

Michaela Rode is a psychology and anthropology major. She enjoys reading books as well as graphic novels. She is particularly interested in how works from classic literature can be adapted visually. This is her fourth year of taking Honors classes and she is looking forward to the opportunity to share her experiences with others.

## Form and Style in the Arts

UHON 301-011 R 2:00-4:30 SHC 9



The seminar will demonstrate relationships between the arts (music, art, architecture, literature, theater, cinema) through common principles of form and style. Emphasis will be on developing skills of critical perception through comparison of the arts in different cultural and historical contexts. Topics will be developed chronologically from Paleolithic to modern times, with excursions to various reinterpretations of subject matter in later eras. No prerequisites or special competencies are required.

### Readings

There will be reading assignments in history, literature, and the arts, as well as aural and video listening and viewing assignments.

### Requirements

Students will be expected to complete all assignments in a timely fashion, and there will be opportunities for individualized research projects. The seminars will involve discussion, brief presentations, and individual and group student presentations. As relevant material will be covered in class sessions, regular attendance is expected. Writing assignments will include short in-class reaction papers as well as a paper on a topic to be determined in consultation with the instructor.

### About the Instructor

Charles Price, professor emeritus at West Chester University of Pennsylvania, received his B.A. with honors, M.A., and Ph.D. from Stanford University. He was awarded three National Endowment for the Humanities Fellowships and a French Government Fellowship in musicology. His publications include topics in Baroque music (Handel, Corelli) and rock music (The Beatles, Jimi Hendrix). His articles have appeared in *American Music*, *Early Music*, *Journal of American Culture*, as well as book essay collections. He has presented papers at national meetings of the American Musicological Society, the American Handel Society, the American Culture Association, and the Society for Eighteenth-Century Music, and at international conferences in the United Kingdom, Finland, Germany, Ireland, and Canada. Professor Price has performed widely as an oboist, and has presented a masters class on Baroque performance at Rutgers University-New Brunswick and a graduate seminar in Baroque performance at the University of the Arts in Philadelphia. He has also appeared as a concert commentator for the Delaware Symphony and Trenton Symphony orchestras and as a guest commentator for the syndicated broadcasts of the Philadelphia Orchestra.

Fulfills

A&S

Group  
pending

Fulfills

300-Levels

## Classical Matters

UHON 301-012 R 6:00-8:30 SHC 22

*Why do the classics matter?* If we don't understand our culture, we can't understand ourselves or the world around us.

A&S

Do you know the roots of our Constitution or who the Founding Fathers were reading? Do you understand the basic structure of American values? American cities? Western philosophy and psychology? This seminar will help students uncover the hidden, living roots of our modern culture. Each class will examine a topic through readings from the ancient world and modern fiction, non-fiction, and poetry. Students will be encouraged to wrestle with their own experience in relation with these texts to come to an understanding that the past lives on in the present. Our ability to analyze these connections has a direct connection with how well we understand ourselves and how well we interact with the world.

Group 5  
Humanities

### Readings

*Classics: A Very Short Introduction*, M. Beard & J. Henderson, eds.

Selected classical authors, including: Cicero on Law and Democracy; Virgil on Politics, Power, and Urbanism; Homer and Thucydides on War; Homer and Ovid on Mythology and Psychology; Plutarch on History; Aristotle on Science and the Environment; Socrates and Plato on Philosophy and Education; Pericles on Culture and Place; Sappho on Sexual Politics

Excerpts from modern texts, including: U.S. Constitution; Will's *Inventing America*; Richard's *The Founders and the Classics*; Durant's *Caesar and Christ*; Mumford's *The City in History*; Smith's *Invisible Hand*; Jefferson's *Limited Government*; Sartre's *Existentialism Is a Humanism*; Nietzsche's *Birth of Tragedy*; Jung's *Man and His Symbols*; Kasanzakis' *The Rock Garden*; Hersey's *Lost Meaning of Classical Architecture*; de Beauvoir's *Second Sex*; Hadot's *Inner Citadel*

### Requirements

Students will be required to write two papers, 1-page daily responses to readings, one presentation, one memorization of classical text fragment, keeping an intellectual journal, vigorous participation in seminar discussions, and perfect attendance.

### About the Instructors

V.B. Price has taught in the UHP since 1986. He is the author of some 18 books and countless poems inspired by the classics.

Mikaela Renz is an alumni of the UHP. She is an editor and urban planner with interests in identity, culture, and place.

# Life Stories: An Exploration of Science Through Life

UHON 301-014 T R 3:30-4:45 SHC 8

*Can the bizarre be real?* How does perception alter experience? And, how does experience affect our behavior? Through this compelling compilation of stories, we will explore different biological and behavioral phenomena and how they impact life and our perception of it. We will read stories of people who have experienced unusual neurological phenomena, serious illness, and behavioral issues, along with the perspectives of people who have treated them. In this class, we will use science and medicine to examine the incredible experiences of human life, and will intensely examine the human story. Be prepared for critical analysis and ready to provide thoughtful contributions on our journey.

## Readings

Oliver Sacks, *The Man who Mistook His Wife for a Hat*

A. R. Luria, *The Mind of a Mnemonist*

Matthieu Amalric, *The Diving Bell and the Butterfly*

William Carlos Williams, *Doctor Stories*

Malcolm Gladwell, *Blink*

Madeline L'Engle, *A Wrinkle in Time*

Richard Selzer, "The Discus Thrower" (essay)

*One Flew Over the Cuckoo's Nest* (film)

*Wit* (film)

## Requirements

Contributions to class seminars; weekly blog contributions; four (4) thought pieces; one (1) life story—biography/autobiography; one (1) interdisciplinary group project

## About the Instructor

Sarah Feldstein Ewing is a translational researcher and Licensed Clinical Psychologist, specializing in adolescent and adult health risk behaviors. She completed her Ph.D. at the University of New Mexico, and her clinical internship in pediatric psychology at Brown Medical School. She has been teaching psychology and training service providers for many years. She currently works as an Assistant Professor in Translational Neuroscience at the Mind Research Network at the University of New Mexico.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

## 300-Level

# The Corporation in Society

UHON 301-015 T R 9:30-10:45 SHC 12

*This course will focus* on the evolving role of the corporation in society, from the early role of a corporation in colonial times through the present day. We will pay special attention to how society's expectations have changed and how business (and managerial) behavior has responded to these heightened expectations. Readings will include Milton Friedman, Willaim Greider, Chester Barnard, Adam Smith among others. The final paper for the course will be based on the film *The Corporation*. This course is built on an active exchange between students, so class participation is a necessary component to a fulfilling classroom experience. We will also make extensive use of current events as examples to the ideas we are discussing. Finally, the course relies extensively on understanding firm-stakeholder (stakeholders include customers, owners, suppliers, the community in which the firm is located, etc.) relationships to uncover how a firm manages its role in society. Understanding ethical issues in business also form a centerpiece to class discussions. This class will fulfill the MGMT 308 requirement for students pursuing a BBA or a minor in Business.

### Readings

Readings include Adam Smith, Milton Friedman, Ed Freeman (leading scholar on Stakeholder Theory), Ed Schein (Organizational Culture), and others. We will also include readings from *The Economist* and several in class case studies.

We will also watch the films *Enron: The Smartest Guys in the Room* and *The Corporation*.

### Requirements

Students will have to write three short reflection papers during the semester, be required to complete one group project centered around performing a stakeholder analysis of a current issue facing a corporation, and write a final paper based on a topic raised in the movie *The Corporation*. Each student will also have to present on one current event during the semester that relates to the class.

Other brief assignments will relate to class material, but these will be few and will in no way be onerous.

### About the Instructor

Shawn is an Associate Professor of Business and Society in the Anderson School of Management. He has a B.A. in mathematics from Occidental College and a Ph.D. in strategic management from the University of Washington. Professor Berman is in his 4th year at UNM, having taught previously at Boston University and Santa Clara University. At Santa Clara he taught the honors section of the Business School's capstone class. His published work focuses on empirical measures to assess a firm's non-financial performance. This relates to scholarship in corporate social responsibility and business ethics more broadly. His published work includes examinations of the link between a firm's relationship with its stakeholders and the firm's financial performance, as well as the role of trust in firm-stakeholder relationships.

# Comics and Graphic Novels

UHON 301-016 T R 11:00-12:15 SHC 22

Comics are a major form of storytelling in modern culture, from early strips like *The Yellow Kid* and *Dick Tracy* to contemporary, award-winning works such as Alison Bechdel's *Fun Home* and Art Spiegelman's *Maus*. In this course, we will study the history of comics, from newspaper strips and superhero books to the canonization of the contemporary "graphic novel," as well as the unique structure and style of the comics form. Along with comics themselves, we will read critical essays from the emerging field of comics studies that seek to develop unique methods for the interpretation of comics as a literary and visual form. Over the course of the semester, we will explore how to read, interpret, and contextualize comics. More particularly, we will focus on comics history, the comics form, and classic comics in the first half of the semester, and in the second half of the semester, we will read a number of contemporary graphic narratives and develop our own accounts of contemporary comics art and culture.

## Readings

We will read a number of comics from the late nineteenth century to the present, including comic strips (*Yellow Kid*, *Krazy Kat*, *Gasoline Alley*, *Little Orphan Annie*, *Dick Tracy*, *Popeye*, and *Peanuts*), superhero comics (*Superman*, the *Avengers*, *X-Men*, and *Watchmen*), horror and war comics (*Tales from the Crypt* and *Two-Fisted Tales*), alternative comic by R. Crumb and Justin Green, and contemporary graphic novels. Graphic novels will include: Art Spiegelman's *Maus*, Lynda Barry's *One Hundred Demons*, Marjane Satrapi's *Persepolis*, Charles Burns' *Black Hole*, and Alison Bechdel's *Fun Home*. Alongside these texts, we will also read a number of essays on the history of comics, comics form, and visual culture.

## Requirements

Two analytical papers, one creative research paper, one oral presentation, weekly participation in online discussion board, monthly reports on reading a comic book of your own choosing in serial form, and active participation in class discussion.

## About the Instructor

Daniel Worden received his Ph.D. in English and American Literature from Brandeis University. His work on U.S. fiction, comics, and television has appeared in *Arizona Quarterly*, *Canadian Review of American Studies*, *Modern Fiction Studies*, and *Southern Literary Journal*, as well as the anthology *The Comics of Chris Ware: Drawing is a Way of Thinking*.

Fulfills

A&S

Group 5  
Humanities

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

300-Level

## Field Study: Marking the Dead

UHON 301-025 W 1:00-3:30 SHC 16



*This course is designed* to get students out of the classroom and into the field to conduct first-hand, qualitative research into the practice of culture. Students will have seminar discussions about, and undertake readings into, the transmission of culture across time. But their primary activity will be to observe and participate in culture as it unfolds.

The past is fundamental to the formulation of culture. What people do, what they believe, and how they interact is often based on using the past to define the present and attempting to carry the present into the future. This is especially apparent in the ways in which people mark, commemorate, and actively remember the dead. Students in this course will study and become participant observers in the links made between generations of New Mexicans. They will study how New Mexicans mark the dead in a variety of circumstances, including: first-hand observations of roadside descansos and ghost bikes that commemorate pedestrians and bicyclists killed by motorists; analysis of the way we remember and forget the heroics of John Braden; examination of how the crash of TWA Flight 260 is marked in the Sandia Mountains; and study of, and participation in, the South Valley's Dia de Los Muertos Parade.

The course will culminate in a presentation of each student's research. Students will also be aided and encouraged to submit their findings for presentation at the New Mexico Historic Preservation Alliance's annual conference in the Spring of 2012.

### Readings

*Skulls to the Living, Bread to the Dead: The Day of the Dead in Mexico and Beyond* by Stanley Brandes

*Shadowed Ground: America's Landscapes of Violence and Tragedy* by Kenneth E. Foote

*Crash of TWA Flight 260* by Charles Williams

Required readings include a reader (available from UNM's eReserves) with selections about cemeteries, archaeology, qualitative research, and landscape.

### Requirements

Students are required to be active in both seminar discussions and in-class field trips across the city. There will also be multiple out-of-class field trips (both guided and at the student's own leisure) to sites where students will participate and record the process of marking the dead. The course will culminate in a presentation of individual research. Students will also be aided and encouraged to submit their findings for presentation at the New Mexico Historic Preservation Alliance's annual conference in the Spring of 2012. There is a required \$45 course fee to cover the costs of field trips and supplies.

### About the Instructor

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

# Dry and Beautiful: Natural Resources and Human Settlement in New Mexico's Arid Lands

UHON 301-026 F 1:00-3:30 SHC 12 (First 8 week course)

"*Man can not change* the great laws of nature; but he can take advantage of them, and use them for his purposes." These words by 19th century scientist and explorer John Wesley Powell are more relevant than ever at the beginning of the 21st century. The main goal of this seminar is for students to understand how geography impacts human life and how humans impact their natural environment. Using the example of New Mexico as an arid region, students will learn a methodology that will give them the tools to apply to other situations and places that involve humans and their impact in nature and management of natural resources. Exploration, observation, and hands on experience will be the basis for this course which has an important field study component. The class will meet and travel with the class "This Wondrous Land" (natural history course) offered at the same time by Dr. Ursula Shepherd. This element will provide a strong interdisciplinary focus that will allow connections and comparisons across disciplines. Some questions to be explored and answered using this interdisciplinary approach are: How have different cultural/ethnic groups dealt with aridity in the past? What were the cultural products of human life in desert oases? What are the characteristics of their water culture (from indigenous irrigation ways to colonial acequias and modern dams) What social institutions have been created as a result of living in arid lands? How did they manage natural resources? What does the history of human settlements in New Mexico teach us about the future of humans in arid lands?

The class will meet Friday afternoons on campus and there will be two mandatory overnight field trips that begin on Friday afternoon and end Saturday evening. **This will be an 8 week course** and much of the class time will be completed during our field study in beautiful locations around the state: Mesilla-Las Cruces, Camino Real Monument (Socorro), Coronado Monument (Bernalillo), Jemez Springs, Valles Caldera, and Santa Fe. There will be a course fee of approximately \$200 due at registration. This fee will cover transportation and almost all expenses (except for a couple of meals) for the two field trips. There will be stipends available through Honors that students can apply for. These stipends will almost cover the total amount of the course fee, but students must apply.

## Readings

*Seeing Things Whole: The Essential John Wesley Powell*, edited by William deBuys  
Several articles and book chapters in eReserves

## Requirements

**Journal:** students will keep a journal throughout the class and will use it as a field notebook during the field study. **Readings/activities:** during class time students will participate in class discussions, and during field study they will complete work sheets with activities related to each location, and make short presentations relevant to places visited and topics covered. **Attendance:** it is essential for an 8 week course, including the two field studies. **Final project and professional presentation:** on a subject related to human presence/impact in arid lands in New Mexico.

## About the Instructor

Celia López-Chávez received her Ph.D. in history and geography with a focus in Latin American history, from the University of Seville, Spain. Originally from Argentina, she focuses her research in Latin American history and cultures. She has taught and published in her field in Argentina, Spain, and the United States. She regularly teaches Honors courses with a field study component, in New Mexico and internationally in Spain and Argentina. She is currently working on a book about epic poetry, frontier and imperialism in Latin America.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

A&S  
Group 3

Physical &  
Natural  
Science

## This Wondrous Land: A Dry Country

UHON 301-027 F 1:00-3:30 SHC 8 (First 8 week course)

*This exciting class offering* is special in several ways! **It takes place during the first 8 weeks and will end at fall break.** It is heavily field-based and will meet and travel with the social science class offered at the same time by Dr. López-Chávez. We will travel throughout New Mexico as we examine how geographical reality impacts the Southwest. Why are we a dry land? How do both plants and animals live and thrive in such a place? What are the biological imperatives of such a special biological place? We will cover several topics: geology and evolutionary history of the region, physical geography, biogeography, biodiversity, land use and water resources. Students will learn about climate as well as landforms and will become familiar with concepts such as physiographic provinces, biomes, convergent evolution. You may take this class for either 3 units or may add an extra 1 unit lab credit.

By meeting with the social science class there will be a strongly interdisciplinary focus on the arid country that is New Mexico. We will meet Friday afternoons when we are at school and there will be two mandatory overnight field trips that begin on Friday afternoon and end Saturday evening.

This class allows you to do 3-4 units in the first eight weeks of the semester! Much of the class time will be completed while enjoying great locations around the state: Mesilla, Valles Caldera, Camino Real, Coronado Monument, Chimayo, Santa Fe, Jemez. There will be a course fee of approximately \$200 due at registration. This fee will cover almost all expenses (except for a couple of meals) for the two field trips. There will be scholarships available through Honors if you need financial assistance to participate.

### Readings

Three chapters from the text *Biogeography; Explorations of the Colorado*, John Wesley Powell; *Seeing Things Whole: Writings by Powell*; several short articles provided in a reader—covering aridity, plants of Southwest and plant and animal adaptations; *Guide To Western Birds*, David Sibley

### Requirements

Requirements for the course: Students will keep a journal throughout the class and will use it as a field notebook during the field trips. Each student will make a final, professional presentation on a subject related to biodiversity and biological issues. During field trips students will participate in class discussions, complete work sheets that guide their growing understanding of the Southwest landscape, and the flora and fauna found here, and may make short presentations relevant to the areas visited. Students taking the lab will learn ecological field techniques and must learn IDs for fauna and flora of the region.

### About the Instructor

Ursula Shepherd has a Ph.D. in biology and biogeography and she has long enjoyed desert regions. She will bring to this course her background in ecology, evolution, and biogeography of the Southwestern region and of arid landscapes in general, and her training in research techniques.

# Heart of China

UHON 302-030 ARRANGED

STUDY ABROAD IN CHINA (Second 8 week course)

*China is economics*, but it is also religion, politics, change and much more. This seminar will study the complexity that is modern China so rooted in ancient customs and traditions. China was ancient when Jesus was born. This seminar has three aspects: the religions of China; political history and the changing social atmosphere of China. We will visit temples and monasteries across the country conduct interviews with Chinese, young and old, and we will concentrate on historic and cultural change. We will witness the social changes of this emerging country in aspects other than economics.



Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Students will reside six nights at a Chinese orphanage near Beijing to conduct service learning. This orphanage is seven years old, houses 30 Chinese orphans, and is operated by an American couple. Students will teach in the orphanage classrooms, celebrate arts and crafts, share meal times, play basketball, work in the bakery, and perhaps escort a trip to the nearby Wal-Mart. The orphanage has a large modern two story home that serves as a dormitory for visiting volunteers. Student will work alongside and learn from the permanent staff of the orphanage.

The following professors from Inner Mongolia University for the Nationalities will be our guests at Agape House to lecture and dialogue with us on aspects of modern and ancient Chinese life, culture, politics, religion, and the future of China. Visiting faculty: Dr. Jin Jaing, Director of the Foreign Languages Department of Inner Mongolia University, Dr. Shi Shilzi (Tom Stone), a senior member of the Department of Foreign Languages, Dr. Bao Han, Senior English teacher, Inner Mongolia University for the Nationalities.

## Readings

*Red Star over China*, Edgar Snow; *The Lost Daughters of China: Adopted Girls, Their Journey to America, and The Search for a Missing Past*, Karin Evans; *Mao: The Unknown Story* by Jung Chang and Jon Halliday; *China: Its History and Culture* (4th Edition) by W. Scott Morton, Charlton M. Lewis; *Culture Shock! China: A Survival Guide to Customs and Etiquette*, Angela Eagan and Rebecca Weiner

## Fees

January 1 to January 16, 2012: \$2,750.00. Includes airfare from San Francisco to Beijing and return, a Chinese Visa, (a value of \$170.00), land travel, and domestic air travel, lodging and meals as indicated, honorarium to the orphanage, gratuities for all guides. Students are responsible for obtaining a U.S. Passport, air flight from Albuquerque to San Francisco, travel insurance, all vaccinations, and two lunches and two dinners.

## Requirements

Students are expected to be fully engaged in all aspects of this seminar, from teaching at a Chinese orphanage to dialoguing with invited lecturers, to researching the history and culture of sites we will visit. Students will write a research paper on a topic from their experiences in China. A formal presentation of their research projects will be scheduled. All students will maintain an annotated journal/workbook of 25 photos, drawings and reflections. This is a fall semester seminar, with classes beginning on October 17. Class time will also include time for developing reading lists, packing ideas, and developing expectations. A tour of China and residence at the orphanage will follow.

## About the Instructor

Ned O'Malia has traveled in China twelve times, and Tibet three times, including one year of teaching English in inner Mongolia. He has spent considerable time at the American-operated orphanage. He taught baking there, introducing sourdough bread to their selections. Dr. O'Malia has taught in the University Honors Program for over 20 years. He has been a travel editor, television food commentator, New Mexico State Fair food judge, and an international tour director.

## About the Student Teacher

Lindsey Atenciowas born and raised in Farmington, New Mexico. I graduated in 2009 from Piedra Vista High School, one year ahead of schedule, and enrolled at the University of New Mexico as a Political Science and Women's Studies Major, with a goal of attending law school. My interests include, but are not limited to, international travel, outdoor adventures, and political and advocacy work.

Fulfills

400-Levels

## Local Games in Albuquerque

UHON 401-001 T 2:00-4:30 SHC 12

A&S  
Group 4

Social &  
Behavioral  
Science

*This course is about coming to understand* the places in which we live, and how we relate to one another. It's also a videogame design course. We will research the University and Albuquerque, uncovering deep issues where they are the most important and yet often least visible. We won't just find out facts for ourselves though. The idea is to take what we learn and use that knowledge to design mobile place-based games—think tours but better, where the player is a part of the story—and try to bring people together in new ways. By using the design language of games, and ideas from the field of communications, we control more than the information the visitor or player sees; we create an experience. By constructing identities and worlds for our players, we shape the context in which they view the information and the place. We can give them something to do, not just to see. Depending on what we uncover, we can think of our games as learning, advertisement, exploration, activism, or a combination of these endeavors.

We will work closely with others working in some of the same places, dealing with the same problems, and using the same tools. Collaboration and cross-pollination are highly encouraged.

### Readings

*The Art of Game Design: A Book of Lenses* by Jesse Schell

*Convergence Culture* by Henry Jenkins

Texts about Albuquerque such as *City at the End of the World* by VB Price, and *Duke City Fix*

Other online readings and electronic reserves.

### Requirements

In small teams, students will design and implement mobile place-based games that take place in or around Albuquerque. Writing assignments will include a design document and post-mortem in addition to the writing of the game itself. No programming or game design experience is required. Seriously. If you can upload a photo to Facebook there will be no technical hurdles. There will be many small, independent field trips within town, accessible on foot, or by bike, bus, or car. There will also be two all-class field trips within town during weekend days: one on the weekend of Sept. 5-6, and one to be decided. You will need to be available for the weekend field trips, curious about what is out there, and learn how to get out there and talk to people.

### About the Instructor

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

### About the Student Teacher

Alyssa is currently pursuing a degree in interpersonal communications with minors in music and psychology. She is interested in exploring new ways to look at how we interact with one another. She has had some experience as both as a small group Communication 101 facilitator and as a communication research intern. She would like to take what she has learned from those experiences and apply those ideas to video games and the virtual social world.

# Global Sustainability:

Assuring a Social, Cultural, and Environmental Future

UHON 401-002 T 11:00-1:30 SHC 28

*The United Nations has defined* global sustainability as “providing for the needs of the present without compromising the ability of future generations to meet their own needs.” While the first thoughts that come to mind usually focus on material resources, it is important to note that we also need to sustain cultural and social resources as well and therefore an exploration of sustainability reaches across many genres. It is difficult to think of a single academic major that will not have some impact on world development and this seminar will invite perspectives (yours and others) from across the spectrum.

The world is on the edge of critical resource questions at a level that has never been seen before: water supply, global warming, energy resources are all at the brink globally. Whose values will decide which problems we will solve and how? Will we in the U.S. sacrifice our materialism to help improve the larger world’s standard of living? Will we even have a choice with China’s emergence as the dominant world economic power? We will explore the issues and wrestle with the solutions to these and many other similar questions with a focus on the human social and economic systems that shape our responses.

Students are expected to approach the topics from their principal areas of interest and academic background and considerable sharing of knowledge from diverse fields should enhance the classroom experience.

## Readings

Thomas N. Kostigen, *You Are Here*

Jared Diamond, *Collapse: How Societies Choose to Fail or Succeed*

In addition, there will be copious additional materials handed out or posted on-line. These will be current popular and academic articles related to the specific sub-topic that we are discussing.

## Requirements

While I will present the background materials that I think are necessary to understand the current state of sustainability in the world, students will be responsible for a critical analysis and presentation of many of the articles that will comprise the bulk of the reading. Students will be expected to keep a reading journal which will be handed in and graded with their own brief analyses and critiques of the reading material. A final project examining one specific topic among those that we explore written from the perspective of the student’s major will be required. This will normally be 12 to 15 pages in length but may include visual material and could be less if a performance element is appropriate. A poster presentation summarizing the project and an oral presentation of the project is also required.

## About the Instructor

New Mexico has not had an ocean for about 60 million years so instructor Steven Rudnick’s chemical oceanography Ph.D. has limited value here. As director of an environmental studies program, however, he taught both environmental science and environmental history courses. He has published on current and historical chemical contaminants in Boston Harbor.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

400-Levels

## Solutions to Human Rights Problems

UHON 401-003 R 12:30-3:00 SHC 16

A&S  
Group 4

Social &  
Behavioral  
Science

Over 20 million people are thought to be enslaved today (some in the United States). 1 in 6 children on the continent of Africa are dying before the age of five due to preventable diseases. Dictators who deny their citizens basic freedoms rule 70 countries. 125 countries have been found to torture people. The factors contributing to human rights abuses are complex. The reasons include politics, culture, economic conditions, gender issues, and historical circumstances. Thus, solving human rights problems requires multiple approaches. No one academic discipline is able to guide solutions. Therefore, this course will examine approaches to solving human rights abuses from multiple angles. Students will be required to examine how the discipline in which they major contributes to solving human rights abuses, be it anthropology, English, political science, biology, business, etc. In this course, students will be introduced to the essential human rights declarations and covenants, various human rights conditions around the world, and the various entities that work on human rights problems including the United Nations and non-governmental organizations. The primary focus of this course will be analyzing and proposing solutions to abuses.

### Readings

*Solutions to the World's Biggest Problems: Costs and Benefits*, ed. Bjorn Lomborg  
*What Matters: The world's preeminent photojournalists and thinkers depict essential issues of our time*, ed. David Elliot Cohen

Students will be required to read a good international daily newspaper.

Films: *Shake Hands with the Devil*, *Blueprints for Change*, *Maquilapolis*

### Requirements

Students will be expected to read a daily newspaper (in the language of their choice). There will be readings from academic texts as well as from memoirs and fiction. Class discussion will be a cornerstone of this course. Students will have short writing assignments throughout the course, and they will also design a final project or paper focused on solutions for a particular human rights issue.

### About the Instructor

Sarita Cargas holds a D.Phil. from Oxford University, an M.A. in Psychology from Georgetown, and B.A. from St. John's College (ed. *Encyclopedia of Holocaust Literature*). Her main research area is human rights, and she is currently writing a textbook on human rights. She is new to UNM, but she has been teaching human rights elsewhere for five years (including Geneva, Switzerland).

# Open Source/Open Culture

UHON 401-004 and ARTS 429/529-001

R 3:30-6:15 ART 327

*Open Source/Open Culture* examines contemporary open source, free software and DIY movements through hands-on projects and/or theoretical research. This class is connected with the university-wide Open Source Learning Community (OSLC) sponsored by the Office of Support for Effective Teaching. Students from all disciplines welcome.

Open source describes practices in production and development that promote access to the end product's source materials. Some consider open source a philosophy, others consider it a pragmatic methodology. The open source model includes the concept of concurrent yet different agendas and differing approaches in production, in contrast with more centralized models of development such as those typically used in producing commercial software. A main principle and practice of open source software development is peer production by bartering and collaboration, with the end-product, source-material, "blueprints," and documentation available at no cost to the public. This is applied in various fields of endeavor, from computing to design to biotechnology (Wikipedia).

## Readings

Yochai Benkler, *The Wealth of Networks*

Lawrence Lessig, *The Future of Ideas*

With additional resources available at:

[http://www.andreapolli.com/unm/open\\_source\\_syllabus.pdf](http://www.andreapolli.com/unm/open_source_syllabus.pdf)

## Requirements

Computer experience recommended.

## About the Instructor

Andrea Polli is currently an Associate Professor in Fine Arts and Engineering at the University of New Mexico and Mesa Del Sol Endowed Chair of Digital Media at the University. She directs the Social Media Workgroup at UNM's Center for Advanced Research Computing (CARC). Polli's work with science, technology and media has been presented widely in hundreds of presentations, exhibitions, and performances internationally, and has been recognized by numerous grants, residencies, and awards including a Fulbright Specialist Award and the UNESCO Digital Arts Award.

## 400-Levels

# Understanding Others: The Multifaceted World of Human Communication

UHON 401-005 and MLING 457-004

M W 11:00-12:15 TBA



*This course examines* the cross-linguistic and cross-cultural dimensions of human communication, focusing on ‘critical languages,’ such as Arabic, Chinese, and Russian. The process of determining the importance of these languages for various spheres of American public and personal life will lead us on a linguistic and cultural journey across continents. Learning how to understand other languages and cultures will be our goal in exploring the multifaceted world of human communication. Along the way, we will discover more about ourselves as ‘social animals,’ Aristotle’s famous concept that gains new meaning in our rapidly-changing global world.

Our collaboration in this course will take the form of discussions and presentations centered on several topics whose primary component is language. How are language and identity related on various levels? What mechanisms of symbolic and actual power of language help create an ethnic, national or global identity? Does bilingualism/multilingualism structure our personal and public identities differently? We will approach the kaleidoscope of topics and narratives in this course by drawing insights from various linguistic fields—sociolinguistics, cognitive linguistics, psycholinguistics, and others. Cutting-edge research in intercultural semantics, pragmatics, semiotics, language development and language acquisition will constitute our point of departure in generating ideas and applying them in familiar and novel contexts. In addition, thought-provoking commentaries and discussions that have appeared in popular scientific literature (*Scientific American Mind*, *Psychology Today*, *Newsweek*) or are ‘floating’ in the virtual space will enrich our perspective of the complexity of human communication across cultures.

### Readings

Reading materials include articles and chapters from: Jacob May, *Pragmatics*; Jennifer Coats, *Women, Men, and Language*; Stephen Riggins, *The Language and Politics of Exclusion*; Yasir Suleiman, *Language and Identity in the Middle East and North Africa*; Carol Myers-Scotton, *Multiple Voices: An Introduction to Bilingualism*, and others. In addition, we will watch and discuss videos and short documentaries on TED, PBS, *Frontline*, and Scivee that focus on the phenomenon of human language and aspects of cross-cultural communication.

### Requirements

Attendance and class participation are essential since there will be a good amount of group and individual work in class with a ‘hands-on’ component. A group project on one of the topics in the course chosen by the students. In addition, there will be short written assignments, such as pre- and post-discussion questions and reaction pieces to assure a timely and thorough reading of the material. Two problem sets and a group presentation will enhance the analytical component of the class and strengthen students’ critical thinking.

### About the Instructor

Originally from Bulgaria, Tania Ivanova-Sullivan did her doctoral work through the Slavic Department at Ohio State University. She joined the Foreign Languages Department at UNM in 2008 as an assistant professor of Russian. Her research focuses on foreign languages and linguistics, particularly on the topic of bilingualism from psycholinguistic perspective. She is currently writing a monograph based on experimental work with bilingual (heritage and L2) speakers of Russian and English.

### About the Student Teacher

Shannon Conover is double majoring in linguistics and languages. She’s been interested in languages all her life, and she looks forward to teaching this class because she believes linguistics can be a powerful agent of change. When not geeking out about phonology and semantics, she enjoys knitting, yoga, and reading.

## Senior Options

Students who plan to graduate with an honors distinction from the UHP must complete a 6 credit-hour Senior Option during their senior year. The Honors Program offers four Senior Options described in summary below, with full explanations in the pages that follow.

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

Seniors who have been admitted to a departmental honors program (for their major), usually beginning in their junior year, may use 6 hours of credit toward the 24-hours required in the UHP. Most departments require that seniors complete a thesis, but some departments may offer other options, such as an extensive design project. Students interested in this option must submit an application form for this option to the Honors Director on the first day of the semester in which they are enrolled to begin the research/project. A completed, signed copy of the thesis or project must be submitted to the UHP office no later than two weeks before graduation.

See full details online: <http://honors.unm.edu/senior-dept-thesis.html>

### *Senior Interdisciplinary Honors Thesis*

In this three-semester option students conduct independent research in preparation for writing a thesis. In the first semester, students formalize a thesis committee and draft a thesis proposal. Next, during the research semester, students will meet regularly with their UHP Thesis Advisor. They will discuss thesis options and then complete and sign a Thesis Proposal form, which will be given to the Thesis Coordinator. Once this proposal has been formalized, students will spend the remainder of the semester completing research into these topics. This option culminates in the third semester with the completion of a major interdisciplinary research paper (approximately 30 pages excluding bibliography).

See full details online: <http://honors.unm.edu/senior-uhonthesis.html>

### *Senior Student Teaching*

The Senior Teaching option is intended for selected graduating seniors who are contemplating becoming professional teachers and who wish to gain experience working with an Honors instructor in an interdisciplinary setting. This two-semester plan offers students the opportunity to plan and co-teach an Honors seminar. Students wishing to be senior teachers must be bona fide Honors students, have senior classification, and have completed a minimum of 18 UHP credit hours by the time of the teaching semester. This option involves a detailed application process and requires attendance at several workshops.

See full details online: [http://honors.unm.edu/senior-teaching\\_application.html](http://honors.unm.edu/senior-teaching_application.html)

### *Senior Colloquium and Service Learning*

This course represents the UHP's commitment to education for civic responsibility. It gives students the opportunity to integrate academics with service in an experiential way. This one-semester plan combines seminar-style classroom work with a hands-on community service research project. Students enroll in both the Colloquium and the Service Learning for a total of 6 credit hours in one semester.

See full details online: <http://honors.unm.edu/senior-colloquium.html>

## *Senior Options*

# Senior Interdisciplinary Honors Thesis

UHON 499, 490 & 491 TIMES ARRANGED

*The Senior Thesis is one* of four capstone options for graduating seniors. The thesis is an interdisciplinary culmination of the diverse topics students encounter throughout their studies in the University Honors Program. Additionally, a few departments at UNM may not offer a Senior Honors Thesis option, may not have faculty members available to oversee a student's research or may not offer students the opportunity research across disciplines. By selecting the interdisciplinary Senior Honors Thesis, students are able to work with any one of the outstanding faculty members or instructors in the UHP. The Senior Honors Thesis is a 3-semester, 7-credit hour undertaking.

### **Thesis Prep Semester: UHON 499**

The prep semester lets students focus on understanding the Senior Honors Thesis process, identify faculty who can facilitate research and writing, and craft a Thesis Proposal. Students register for UHON 499 Independent Study (1 credit hour) with any willing UHP Continuing Faculty Member: Drs. Leslie Donovan, Chris Holden, Celia López-Chávez, Troy Lovata, Diane Rawls, Ursula Shepherd, and Michael Thomas. This faculty member will help you organize your ideas and formalize the thesis proposal. The prep instructor you choose does not need to have direct knowledge of your intended topic of study and does not have to serve on your Thesis Committee. The prep instructor is merely a mentor there to help students negotiate the University and organize initial research. Students will

meet regularly with their prep instructor to complete the **Thesis Proposal Packet** and identify scholars to serve on the student's Thesis Committee, which includes the Thesis Coordinator, a Thesis Advisor and a Reader.

### **Research & Reading Semester: UHON 490**

Students register for UHON 490 Reading and Research (3 credits) once the **Thesis Proposal Packet** is approved by the Thesis Coordinator. Students spend this semester completing the research into their theses topics in regular consultation with the Thesis Advisor. The Thesis Coordinator also assigns short, required exercises that help students assemble a bibliography, hone their methodologies, and refine research. There are 3 to 4 meetings with the Thesis Coordinator and other thesis students over the course of this semester. These are excellent opportunities for students to share as colleagues the various successful research and writing techniques and strategies. These group meetings are required portions of the process—you cannot complete the thesis without attending. Students meet with their Thesis Advisor on a more regular basis as required to complete their research. The semester ends with the production of an 8 to 10 page draft of the thesis.

### **Writing & Presentation Semester: UHON 491**

Students register for UHON 491 Senior Honors Thesis (3 credits) during the final semester. This portion of the Senior Honors Thesis option requires students to synthesize their research into a written thesis and oral presentation. First is the actual writing of the thesis. Students work with their Thesis Committee to determine their own schedules for completing any outlines or preliminary drafts. The completed thesis should be at least 30, double-spaced, word-processed pages in length (excluding endnotes and bibliography). After the Thesis Advisor approves the thesis it should be submitted to the UHP Thesis Coordinator by the end of the 13th week of the semester. A Thesis Abstract and a Senior Honors Thesis Form must accompany the final manuscript. Thesis candidates are also required to present an oral summary of their research at the UHP Thesis Presentation Day shortly before finals week. The Thesis Coordinator directs this part of the semester, helps students distill their research into a 20 to 30-minute oral presentation, and organizes 2 to 3 required practice sessions for each student.

For more information about Interdisciplinary Theses contact Dr. Troy Lovata, Senior Thesis Coordinator, by phone at 277-3663, by e-mail at [lovata@unm.edu](mailto:lovata@unm.edu) or visit his office in room 2B of the Honors Center.

# Senior Teaching Preparation

UHON 492 TIMES ARRANGED

*The Senior Teaching option is intended* for selected graduating seniors who are contemplating becoming professional teachers and who wish to gain experience working with an Honors instructor in an interdisciplinary setting. Selected students will complete a prep semester (not available during summers) and a teaching semester, both worth 3 credit hours each.

## **Eligibility**

Students wishing to be senior teachers must be bona fide Honors students, have senior classification, and have completed a minimum of 18 UHP credit hours by the teaching semester. You must have either taken the course you wish to co-teach or have taken a seminar with your chosen Master Teacher.

## **Pre-Application Actions**

Once you have identified a potential Master Teacher, you and the Master Teacher are required to attend an Information Session the semester before you plan to submit a course proposal.

## **Application and Deadlines**

Complete the **Student Teaching Application** (<http://honors.unm.edu/senior-teaching-application.html>). This must accompany the Master Teacher's course proposal, which is submitted to the Honors Curriculum Committee around August 1st. NOTE: This deadline is for students who will prep Fall 2011 and teach Spring 2012.

## **Preparatory Semester**

Prep students and Master Teachers will begin weekly meetings to begin planning the course, selecting materials, readings and activities. Throughout the course of the prep-semester it is expected that students will:

- *Master the content*
- *Collect the intellectual agenda about texts/authors (content)*
- *Form a plan (syllabus)*
- *Have knowledge about a variety of methodologies, papers, in-class exercises, projects, etc., grounded in content*
- *Understand the professional role of being a teacher*
- *Be prepared to teach*

At the end of the semester you will write a final "Mastery of Content" paper (minimum 5-8 pages), a plan for facilitating one entire class period, and an annotated bibliography of all books read to prepare for the class. The final bound copy is due on the Friday before exam week. One copy will be given to the Master Teacher and another copy to the Honors office for inclusion in the permanent collection of the Honors Library.

**WARNING:** *In the event the course is cancelled (when enrollment does not meet or exceed a minimum of 12 students), you will need to be prepared to enroll in an alternate Senior Option.*

## **Mandatory Workshop**

Prep students and Master Teachers must attend a mandatory Senior Teaching Workshop to be scheduled every semester on the Friday after break (Fall or Spring Break). Students are expected to arrange their schedules accordingly to attend this meeting as a component of their prep semester.

## **Teaching Blog**

At the beginning of each semester (preparatory or teaching) a blog for continuous on-line collaboration is set up for prep-students, student teachers, and Master Teachers. The blog allows these unique colleagues to communicate with each other and give support.

## **Contact**

Master Teachers are mentors during the the application process, as well as during the preparation and teaching process. For more information, please visit our website or contact a Peer Advisor by phone at 277-7415, or visit SHC Room 17C during advising hours.

## *Senior Options*

# Honors Senior Teaching

UHON 493 TIMES ARRANGED

*During this second semester* of the Senior Teaching Option, prep students will put last semester's planning to use, participating in all aspects of guiding and facilitating an Honors seminar under the direction of the Master Teacher.

### **The Co-Teaching Dynamic**

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

facilitate classes together.

### **Requirements**

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

### **Evaluations**

At the end of the semester, student teachers must print off ample copies of the Student Teacher Evaluation Form and distribute to students before the last class. Master Teachers will collect these evaluations and keep them confidential until grades have been posted for the students. Student and Master Teachers share the responsibility of completing Honors Student Evaluations for the class. These forms are distributed to faculty two weeks before the end of term. Additionally Master Teachers must complete a Final Evaluation of the student teachers. Evaluation forms can be found online: [http://honors.unm.edu/senior-teaching\\_teach-semester.html](http://honors.unm.edu/senior-teaching_teach-semester.html).

### **Workshops**

Student teachers and Master Teachers must attend 2 mandatory meetings during the teaching semester. The first is a Senior Teaching Workshop scheduled for the Friday after the semester break (Fall Break or Spring Break). Along with discussions, student teachers meet with prep students and go over what teaching is really like. Student teachers will schedule a second meeting before the end of the semester to synthesize and share their experiences. This meeting can also be used to stimulate ideas for the final papers.

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

# Senior Colloquium:

## Historical and Contemporary Social Justice Issues

UHON 495-001 T 4:00-6:30 SHC 16

*On a local level*, many Albuquerque families face food scarcity and often have to make choices about paying utility bills or buying food for their families. Homeless children live in cars, shelters, or cheap motel rooms and often miss out on education. On a national level, the debates rage concerning the rights and privileges of immigrants and should there be affordable health care for all citizens and non-citizens in America. On an international level, globalization is seen by some as the new imperialism while others see this economic model as a new future for many 'third world' countries. The student goal for this seminar is to discover the possible answers to the question, Is social justice possible in the 21st century? In order to answer this crucial question, students will examine the meanings and ideology of social justice and apply this knowledge to local, national, and global issues. Students will also explore how gender, race, and class impact the complex ideas imbedded in the words 'social justice.' Students must determine the real needs of communities and how working with these communities can create a new vision of social justice through the Honors Senior Action Project.

### Readings

*Soul of a Citizen*, Paul Rogart Loeb

*The Rooster's Egg*, Patricia Williams

### Requirements

- The student will be able to understand the ideas inherent in a Participatory Democracy
- The student will be able to explore a variety of community issues through observation, reading and dialogue with peers, the colloquium facilitator and community members.
- The student will select a community issue and write a research paper in order to become more knowledgeable on the issue.
- The student will write a proposal outlining the Honors Senior Action Project
- The student will identify a community partner with which to work while planning and implementing the HSAP
- The student will keep a portfolio documenting the work on the HSAP (32 to 35 hours minimum for a Credit; 36 to 40 plus hours for an A)
- The student will provide a letter of support from the community partner stating her/his involvement and knowledge about the students' work at the end of the project.

### About the Instructor

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

## *Senior Options*

# Senior Service Learning

## UHON 496-001 TIMES ARRANGED

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

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

For more information contact Dawn Stracener, by phone at 764-8500 or 944-7440, or by e-mail at [dawns@unm.edu](mailto:dawns@unm.edu).

### **Requirements**

Participation in a minimum of 40 hours of service learning activities during the semester documented in a portfolio; development and implementation of an Honors Senior Action Project; submission of a proposal for the project, which will be placed in the Honors Library as a permanent record of the student's work in the Honors Program. Students must also keep a portfolio documenting the work on the HSAP (32-35 hours minimum for a credit; 36-40 plus hours for an A); provide a letter of

support from the community partner stating her/his involvement and knowledge about the student's work at the end of the project.

### **About the Instructor**

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

# Writing in Place

UHON 301-001 T W R 6:00-8:20 p.m. SHC 16

*New Mexico has an impressive literary legacy.* D.H. Lawrence, Denise Chavez, Tony Hillerman, Leslie Silko, Ed Abbey, Rudolfo Anaya, and many others have practiced the craft of writing both in and on New Mexico. The product of that craft is literature with a strong sense of the landscape, people, and situations. The goal of this seminar is to guide students as they develop that craft and learn to communicate that sense. This seminar is structured as a professional level writing workshop. Readings, assignments, and exercises will provide inspiration while increasing competence in ways that will challenge both skilled and novice writers to extend their capacities. The seminar will feature a day-long retreat, intensive classroom sessions, and several class meetings at field locations (Sandia Crest, Rio Grande Nature Center, Volcano Park, etc.).

One focus of the workshop will be narrative, the story-telling skills crucial to writers of both fiction and non-fiction. Likewise, the workshop will emphasize the importance of place—setting, location, and context in creating convincing and credible work (articles, stories, etc.). Students should complete the seminar with a writing project that showcases the professional or very nearly professional skills they have attained. (Several students in previous incarnations of this class have had their final projects accepted for publication). The seminar is open to all UNM students (UHP students have first priority). Students signing up for the class should e-mail Dr. Thomas ([mthomas@unm.edu](mailto:mthomas@unm.edu)). Send along a 200 word sample of your best writing and a brief statement of how you'd like your work to improve. Using this, Dr. Thomas will orient seminar activities to the particular aims and capacities of the students taking the seminar.

## Readings

Stephan King, *On Writing*

Strunk and White, *Elements of Style*

Along with reading selections centered on the New Mexican literary legacy.

## Requirements

A journal devoted to field site notes, reading commentary and writing exercises; a weekly contribution of an “in-process” writing project for workshop discussion; and a final writing project (fiction or non-fiction, 10 pages minimum) that showcases techniques perfected during the course of the seminar.

## About the Instructor

Dr. Thomas is an anthropologist and native New Mexican. As a fiction stylist, he has published novels and short fiction: His novels, *Crosswinds* (1988), *Ostrich* (2000), and *Hat Dance* (2004) are in print. He is presently re-doing a book of short stories, *Sister City*, in collaboration with photographer Miguel Gandert. His comic novel *Ostrich*, won a Barnes and Noble Discover Great New Writers prize in 2001. A film script based on *Crosswinds* got a film option and a *Crosswinds* radio production got national exposure through NPR's radio theater program. He is convinced that stories are at the heart of all successful writing whether fiction or non-fiction.

Fulfills

A&S  
Group 1

Writing &  
Speaking

Summer 2011

Fulfills

## Conexiones: Spain

UHON 301-030 & UHON 399-030 STUDY ABROAD

*Conexiones* is an intensive Spanish language and culture study abroad program. Conexiones began in 1982 and has since become a premier language study program.



A&S  
Group 4

Conexiones immerses students in the living, breathing reality of Spanish society. The main theme of the program is the connections between the U.S. Southwest and Spain, with emphasis in Extremadura, a region with strong historical and cultural connections with New Mexico. The key to the Conexiones approach is integration. Intellectual, linguistic, and personal growth are seen as a unified process. The program is designed to expedite that process.

Social &  
Behavioral  
Science

A unique feature of Conexiones is support groups which emphasize personal growth and help students to understand culture shock as a positive (if sometimes uncomfortable) growth experience.

**REQUIREMENTS:** Applicants must have finished two semesters of college Spanish or the equivalent. Applicants must have a minimum 3.2 GPA. Students with a lower GPA may apply since all applications will be considered individually and exceptions may be made. Students with “Degree status” and “Non-degree status” can apply. Once students are accepted to the program, they will be required to read the required book and listen to the audio tapes. Students will be required to write an essay on both the reading and audio tapes. The essays must be completed in satisfactory fashion by June 9th, 2011.

**EARLY APPLICATION DEADLINE: Friday February 11, 2011, 5:00 p.m.**

**REGULAR APPLICATION DEADLINE: Friday March 4, 2011, 5:00 p.m.**

### UNIVERSITY HONORS 301-030. CONEXIONES SPAIN (3 hrs)

Instructor: Celia López-Chávez. This course is an in-depth examination of Spanish culture and history and it is experientially based. It features investigative assignments to be completed in Salamanca and Trujillo, and during the field trips within Extremadura. The richness of Trujillo’s history and all the ages of its architecture make the culture study a unique experience in which students learn in the field the connections of time, space and culture of Spain’s past and present.

Requirements for this class include two short essays before departure, field study in Spain with completion of Cuaderno activities, group research, and presentation (tour) in Trujillo, and final individual research presentation in Albuquerque.

### UNIVERSITY HONORS 399-030. INDEPENDENT STUDY (1 hr)

Instructor: Celia López-Chávez. All students registered

for the above course must also register for this course. This course is based on the Cuaderno work, with a list of assignments to be completed in Spain.

SPAN 200-030 Intermediate Spanish Abroad (3 credit hours), Margo Chávez-Charles  
This course focuses on communication in the Spanish language.

SPAN 203-030 Spanish Conversation (3 credit hours)  
Intensive, structured conversational Spanish (elective at all levels)

SPAN 301-030 Spanish in Motion (3 credit hours) Damián Vergar Wilson  
This class focuses on learning about how to negotiate the immersion setting through interaction, observation, and reflection.

SPAN 439-030 Spanish Literature and its Reflections in Film (3 credit hours)  
This class offers a general review of some principal periods and authors of Spanish literature.

TUITION & FEES: The Conexiones Program fee is \$2450 plus a \$300 deposit due after application approval (the deposit is non-refundable). The Conexiones fee covers room and board for approximately 30 days in Spain. In addition, students will pay UNM tuition. Out-of-state students should note that non-resident summer tuition is the same as resident tuition.

#### TRAVEL DATES:

- TRAVEL TO FIELD SITE: June 16
- FIELD SESSION INTENSIVE: June 17-July 17
- EXTRA WEEK OF TRAVEL July 18-July 24
- TRAVEL HOME: July 25

#### About the Instructors

Celia López-Chávez is the director of Conexiones Spain 2011. She brings to this program a long experience of leading international programs in Spain and Argentina. Since 1997 she has been director of the *Conexiones Spain* program in four summers and co-director of the 2011 Fall semester in Trujillo (Spain). She received her Ph.D. in geography and history with focus on Latin American history at the Universidad de Sevilla. She is an Associate Professor in the University Honors Program in which she teaches seminars on Latin America. Direct questions to: [celialop@unm.edu](mailto:celialop@unm.edu).

Margo Chávez-Charles, Assistant to the Director, is an instructor in the University Honors Program. She has worked with the *Conexiones Spain* program since its inception in 1995, serving either as Program Coordinator or Spanish Language Instructor. She has also worked with the *Conexiones Mexico* and *Nicaragua* programs. She encourages learning the language while having fun exploring the culture. To contact Margo, email: [margocc2126@yahoo.com](mailto:margocc2126@yahoo.com).

Summer 2011

Fulfills

## Landscape, Artifact, Culture: Field Study in Central Asia

UHON 401-001 M W 11:00-12:15 TBA

A&S

Group  
pending

*This course is* an intensive, first-hand study of the range of Kyrgyz culture as it has played out on the unique landscape of Central Asia. There are many ways in which scholars gain an understanding of past peoples and modern cultures different from their own. Material culture—the artifacts, objects and things people create, use and discard in their daily lives—are useful conduits for tracking continuity and change in people’s social relationships. On a larger scale landscapes influence people, spur social adaptations, and change in response to the actions people undertake.



This class is based on three components of Anthropological and Archaeological research: study of the artifacts and sites that demonstrate the historic and prehistoric roots of modern Kyrgyzstan; examination of the social roles of material culture past and present; and exploration of the ways in which culture unfolds on, adapts to, and changes the urban, pastoral, and mountainous landscapes of Inner Asia. This course is broadly defined because students will be required to synthesize information from a variety of sources—pre-trip readings, formal lectures, tours of sites and museum, interaction with Kyrgyz students, scholars and laymen, collection of information about the artifacts and places they encounter—into a coherent understanding of the country they are exploring. Final grades will be based on participation and completion of a series of journal/work book assignments.

### Readings

Students will complete a series of academic journal-based readings (based on Anthropology of Central Asia, material culture studies methodologies, and analysis of landscape use) prior to traveling and then use these readings as comparative materials for their experiences. Readings will be available on UNM’s eReserves.

### Requirements

Students will spend 14 days in Kyrgyzstan in early to mid-July studying different aspects of local culture. They will participate in lectures and discussions by UNM faculty as well as local scholars and researchers; tour scientific, historical and cultural sites in the region; and interact with students and scholars at a multi-day regional conference on ecology and energy. Students will be required to read materials prior to the trip, fully participate in lectures and discussions and complete a series of ongoing journaling and work book assignments that demand synthesis and analysis of the culture around them.

### About the Instructor

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

# *Honors Program Faculty Directory*

<i>Faculty and Instructors</i>	<i>Email Addresses</i>
Andrew Ascherl	aascherl@unm.edu
Shawn Berman	sberman@unm.edu
Sarita Cargas	sarita.cargas@alumni.oxford.com
Margo Chávez-Charles	margocc2126@yahoo.com
Kathryn Collison	malakuvenus@hotmail.com
Regina Corritore	rcorrit@unm.edu
Juliette Cunico	juliette@unm.edu
Harold Delaney	hdelaney@unm.edu
Leslie Donovan	ldonovan@unm.edu
Renee Faubion	renfaub@unm.edu
Sarah Feldstein-Ewing	sfeldstein@mrn.org
David Higdon	dleonhigdon@q.com
Chris Holden	cholden@unm.edu
Tania Ivanova-Sullivan	tivanova@unm.edu
Patrick Johnson	nmkid@unm.edu
Sheri Karmioli	metzger@unm.edu
Jonatha Kottler	jkottler@unm.edu
Celia López-Chávez	celialop@unm.edu
Troy Lovata	lovata@unm.edu
Ruth Meredith	ruthm@unm.edu
Richard Obenauf	obenauf@unm.edu
Ned O'Malia	nedomalia@yahoo.com
Rosalie Otero	otero@unm.edu
Andrea Polli	apolli@unm.edu
Charles Price	chasgprice@stanfordalumni.org
V.B. Price	VBP@swcp.com
Diane Rawls	dnrawls@unm.edu
Steven Rudnick	steven.rudnick@umb.edu
Ursula Shepherd	ursula@unm.edu
Dawn Stracener	dawns@unm.edu
Maria Szasz	deschild@unm.edu
Michael Thomas	mthomas@unm.edu
Daniel Worden	dworden@uccs.edu

# *Academic Calendar*

Preview Night	Monday, April 11th, 2011
Registration for active students <sup>1</sup>	Monday, April 18th, 2011
Spring Semester Begins	Monday, August 22nd, 2011
Last day to add courses	Friday, September 2nd, 2011
Last day to drop a course (without a grade)	Friday, September 9th, 2011
FALL BREAK	Thursday, October 13th and Friday, October 14th, 2011
Mandatory Info Sessions (Senior Teaching and UHP Thesis)	Friday, October 21st, 2011
Last day to withdraw (without approval of college dean)	Friday, November 11th, 2011
Last day to withdraw (with approval of college dean)	Friday, December 9th, 2011
Last day of instruction	Saturday, December 10th, 2011
UHP Commencement Ceremony	Thursday, December 15th, 2011
UNM Commencement Ceremony	Friday, December 16th, 2011

---

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

# *cultivating excellence*

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

**University Honors Program**

**MSC06 3890**

**Building 73, Room 21**

**Albuquerque, NM 87131**

**505-277-4211**

**honors@unm.edu**

**<http://honors.unm.edu>**

