

# **Humanities Program**

## **Fall 08 Course Offerings**

### **HUMA 401 Introduction to the Humanities: Why are U here?**

C. Peebles, D. Richman, E. Larkin, P. Ramadanovic (Team-taught)

TR 11:10a-12:30p, Ham-Smith 129

Writing Intensive, Gen. Ed. 8

WHY HAVE YOU CHOSEN TO SPEND FOUR OR MORE YEARS AT A UNIVERSITY?

Humanities 401 takes as its subject: the University. What is a university? What did universities used to be? When did they begin? Is the university now in crisis? Has it lost its mission? What is the purpose of a university? What should students and professors do there? What is learning, and what is knowledge? Who should study at a university, and why? These are some of the questions we will be addressing and asking you to address, from several disciplinary perspectives: the literary, the philosophical, and the theatrical. The most important, and perhaps most difficult, prerequisite is that we ask ourselves why we are here. The answers that we come up with may produce some astounding conclusions about the nature of the university and its place in our world.

### **HUMA 512 Renaissance and Early Modern: Interdisciplinary Introduction**

P. Emison (A), M. Ferber (B), E. Mellyn (C), C. Witt (D)

TR 9:40a-11:00a, Ham-Smith 127

Writing Intensive, Gen. Ed.: see below.

Explores the interrelationship of art, literature, philosophy, and science from the High Renaissance into the 18th century. Study of the works and ideas of such influential figures as Shakespeare and Milton, Raphael and Rembrandt, Galileo and Newton, Descartes and Hume.

A: Gen Ed 5. B: Gen Ed 8. C: Gen Ed 4. D: Gen Ed 7.

#### **How HUMA 512 works:**

This course is team-taught by four professors who are experts in art history (section A), literature (section B), history (section C), and philosophy (section D). Professors lecture in rotation, and all professors attend every lecture. All students attend the same lectures and take the same in-class tests. Students choose to enroll in one of the four sections. Discussion in each of the sections (A-D) is oriented toward the specialty of the instructor leading that section. Because the professors leading each section emphasize different approaches to the material, students earn a different General Education credit appropriate to their section. **If you take four of the courses in the HUMA 510-515 sequence, you automatically earn the foreign cultures General Education credit.**

## **HUMA 592 Special Topics: The Blues**

R. Brown

TR 3:40p-5:00p, Murk G17

In this course, students learn about the history of the blues (where does this musical form come from and how has it developed?). Significant time is devoted to listening to and learning to recognize the work of various blues artists. As one student put it, “He introduced us to the best music there is.”

## **HUMA 650 Humanities and the Law**

R. Leblanc

MW 2:40p-4:00p, TBA

Writing Intensive, Gen. Ed. 8

*Stern father mercilessly whips his young illegitimate daughter with birch rods! Upset stepmother throws her seven-year-old daughter out a fourth-floor window! Angry mistress stabs her lover's estranged wife in the couple's conjugal bed! Poverty stricken university student murders an elderly pawnbroker by striking her over the head with an axe.*

No, these are not sensational headlines taken from contemporary American tabloids. Rather, they describe actual events – fictional and non-fictional alike – that the famous nineteenth century Russian writer, Fyodor Dostoevsky (1821-1881), describes in his writings. This fall, in “Humanities and the Law”, we will examine some of Dostoevsky’s writings about law, justice, criminality, and jury trials. Texts include *Crime and Punishment*, *Diary of a Writer*, and *The Brothers Karamazov*. All readings, discussions, and writing assignments are in English.

## **HUMA 700 Humanities Seminar: What is Beauty?**

P. Radmanovic

W 1:30p-3:30p, Ham-Smith 140

Writing Intensive, (cross-listed with ENGL 797)

What is beautiful, and why? What is ugly, and what sublime? These and other aesthetic questions will preoccupy us in the first two thirds of the semester as we read seminal essays from Plato to Kant. In the last third of the course, we will try to understand why the classical aesthetic paradigm changes in the nineteenth century, and what the new challenges facing literary (and cultural) studies are. Frequent short papers, two exams, and a term paper.