INTRODUCTION TO THE HUMANITIES PROGRAM

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Introduction to the Humanities offers courses which satisfy a three quarter General Education Requirement (GER) for first-year students. The purpose of the Area 1 requirement is to build an intellectual foundation in the study of human thought, values, beliefs, creativity, and culture. Introduction to the Humanities courses enhance skills in analysis, reasoning, argumentation, and oral and written expression, thus helping to prepare students for more advanced work in the humanities, and for work in other areas such as the sciences, social sciences, and engineering.

The Area 1 requirement may be satisfied in two different ways:

Introduction to the Humanities courses (one quarter introductory courses followed by two quarter thematic sequences), or with

The Program in Structured Liberal Education (an intensive, three quarter, residence-based program satisfying the Area 1 requirement, the University writing requirement, and one additional General Education Requirement)

COURSES

INTRODUCTION TO THE HUMANITIES

Students enrolled in Introduction to the Humanities courses satisfy, in two parts, the Area 1 requirement by pairing a one quarter introductory course in Autumn Quarter with a two quarter thematic sequence in Winter and Spring Quarters. The Autumn Quarter introductory courses hone skills in humanistic disciplines through close reading and critical investigation of a limited number of works as preparation for further work in the humanities and, specifically, for any one of the Winter-Spring sequences.

AUTUMN

19. The Self, the Sacred, and the Human Good—The works examined were written across a span of 2,300 years, from very different cultural and historical situations, and in very different forms and genres. Taken together, they create an urgent conversation about the ways in which human beings define their place in this world, and how they attempt to give meaning and dignity to lives subject to every kind of social and personal evil, bodily affliction, and spiritual doubt. In the face of such difficulties, and mortality, how do humans build systems of value, whether based on personal, sacred, or social authority? What is the relationship between these ways of making meaning and establishing standards of virtue and vice? Are they compatible or antithetical? The works studied give various answers, or refuse to answer at all. Their differences give creative tension to an examination of these issues, as they offer unique aesthetic and persuasive achievements.

5 units, Aut (Wolff, Yearley)

41. The History of Nature/The Nature of History—Human understanding of environmental problems is embedded in human behavior, cultures, and values as they have developed over time. Students think historically about the relations of humans to the natural world; examine boundaries between "natural" and "cultural" and understand how humanists and scientists define this boundary; and explore social solutions to crises in the relations between humans and nature.

5 units, Aut (Kennedy, White)

42. Origins: Contested Identities—Origins are privileged moments in forming personal and social identity. Students are engaged critically with origins and their narratives through a number of texts that suggest different stakes and different outcomes in the ways that they address the question, "Where did *blank* come from?" The goals are methodological: to teach students to read closely and to analyze texts in different fields and genres (e.g., philosophy, popular science, cultural archaeology); and to grapple with questions of personal, social, and human identity.

5 units, Aut (Hodder, Shanks)

44. Things of Beauty—Students actively enjoy different forms of arts from opera to painting and architecture to literature and film, and are encouraged to see how many familiar forms of communication actually belong to the field of aesthetic experience. Aesthetic experience has changed in time and, often, historical knowledge can enhance aesthetic appreciation. Approaches are grounded in philosophical reflection about aesthetic experience and in consideration of individual and social functions served by things of beauty.

5 units, Aut (Gumbrecht, Plebuch)

45. Tradition and Revolution: **Rewriting the Classics**—The complex interactions between philosophy, history, and literature are examined within distinct generic traditions: drama, political fiction, and epic. Major classical texts are paired with Renaissance works that imitate and adapt each model to answer the needs of a radically different intellectual, historical, and aesthetic environment. By means of these juxtapositions, the way in which the relationship between the three major disciplines in the humanities changed over time and the accompanying transformations in the understanding of what it means to be human are illustrated.

5 units, Aut (Evans, McCall)

46. Visions of Mortality—If you are reading this sentence, you are now alive. If so, someday you will die. The basic issues arising from these two facts beginning with the most fundamental questions arising from the first-person confrontation with thoughts of our own mortality. Is death bad for a person, and if so, why? What can the badness or the indifference of death tell us about what makes life good? If death is the permanent end of existence, does this make human life here and now meaningless?

5 units, Aut (Bobonich, Koenig, Lawlor)

47. Citizenship—The conceptions of citizenship propounded by major thinkers from different times and places, and how citizenship has actually functioned in different political systems. What did citizenship mean in the classical Greek polis; in Renaissance Italy; for the theorists of the French Revolution; for imperial China; in contemporary America? How have debates about the nature of citizenship in the U.S. been informed by earlier discussions? Is citizenship being transformed by globalization and other modern developments which seem to weaken the hold of the state?

5 units, Aut (Casper, Perry, Saldivar)

48. The Art of Living—In each human's life, certain facts are immutable, others controllable; the challenge is to fashion out of these a meaningful and justifiable way of living. The different ways to think about that challenge: how to accommodate conflicting demands and values; how to make our choices "artfully"; how to use works of imaginative literature to inspire us. Should we socratically regulate our behavior according to rigorous standards of reason, seek to conform ourselves to God's wishes, or fashion values for ourselves through our own artistic activity? To take a stand on these questions, to decide *how* to live well and beautifully, is at the same time to answer *why* we live at all.

5 units, Aut (Anderson, Landy, Rehm)

49. Finding Voices, Forging Selves—Voice and self manifest themselves in key literary and philosophical texts and establish relationships with one another. Texts from widely dispersed moments in history, notable for how authors develop voices to present themselves to the reader and, by these means, to construct peopled worlds of their own. How selves are shaped by reading earlier texts and by their experiences in love.

5 units, Aut (Gelber, Lindenberger)

50. History and Eternity—An exploration of the hope for human fulfillment within history rather than in an eternal Beyond. As opposed to Utopia understood as a "no-where," an imagination of a perfected world or human community meant to measure the distance between fantasy and our reality, focus is on utopic thinking that aims at something different: presenting a vision to inspire and change the way we live, placing us on the road toward achieving something better.

5 units, Aut (Fonrobert, Sheehan)

WINTER-SPRING SEQUENCES

2,3. Great Works: The Hereafter, the Here-and-Now—This sequence explores great texts (religious, philosophical, and literary) that have addressed the hereafter and the here-and-now, comparing different conceptions of the afterlife and the ways that traditions about the afterlife are created and appropriated. How the imagined involvement of the underworld in everyday life is modified, tracing the ways that the presence (or absence) of spirits takes on different meanings and makes different claims on the behavior of the living.

2. *5 units, Win (Harrison, Schnapp)*

3. *5 units, Spr (Landy, Cavallin)*

8A,9A. Myth and Modernity: Culture in Germany—This sequence explores contrasts and interplays between traditional and modern cultures, raising questions about history, progress, and change. What defines a cultural tradition? How do values change? When does a national past sustain or impinge on the present? These questions are posed with reference to German literary and philosophical writings, visual arts, films, and music. Within this cultural field, the focus is on the impact of modernization on values, expressivity, and community. Students are encouraged to assume a critical perspective on their own cultures via close examination of the constellation of ideas and values that contributed to the German legacy with its proximity of intellectual achievement and political disaster. How did an obsession with "race" overtake Germany? Do all cultures require such myths, or can mythic thinking be overcome?

8A. *5 units, Win* (*Strum)*

9A. *5 units, Spr (Eshel*)

23A,B. Reason, Passion, and Reality—What roles should passion and reason play in human life? Answers cross various boundaries of human difference: gender, race, age, culture, and epoch. This sequence traces contrasting roles for passion and reason in the context of three traditional philosophical concerns: value and obligation; knowledge, emotion, and understanding; God and reality. These problems are viewed through classics of philosophy and drama, poetry, novels, and wisdom literature.

23A. *5 units, Win (Bobonich)*

23B. *5 units, Spr (Hussain, Schapiro)*

26A,B. Democratic Society in Europe and America: Origins, Crises, Dilemmas—This sequence analyzes the development of the theory and practice of democracy in Europe and the U.S. from the 18th century to the present. The technique is comparative: by studying European and American materials in parallel, perspectives are developed on both the universal and the particular elements that have shaped the histories of Europe and N. America in the last two centuries. Where appropriate, comparisons are drawn to developments in Asia, Africa, and Latin America.

5 units, Win, Spr (Kennedy, Sheehan)

27A,B. Encounters and Identities—This sequence investigates formation of ideas about individual and collective identities in S. Asia, Western Europe, and the U.S. It explores some contemporary ideas about identity, including nationalism and national identity; and historical encounters and social transformations linking these areas of the globe. In emphasizing the similarities and differences among ideas of individual and collective identity found in different regions of the world, challenges are presented to assumptions about the origins of human identity.

27A. *5 units, Win (Gupta)*

27B. *5 units, Spr (Rosaldo)*

28A,B. Poetic Justice: Order and Imagination in Russia—This sequence examines the difference between justice and law in the view of 19th- and 20th-century R-s own dynamic and vision.

28A. *5 units, Win (Safran)*

28B. *5 units, Spr (Bulgakowa, Freidin)*

31A,B. Ancient Empires—A decisive place and period in world history: Mediterranean basin from 800 B.C. and 400 A.D. Great empires (Assyria, Persia, Macedonia, and Rome) were carved out in bloody wars and permanently changed the course of human development. Why did these empires arise when and where they did, how did they work, and what is their legacy? Their economic, religious, and artistic achievements are balanced against their records of genocide, enslavement, and brutal warfare by examining the rich evidence surviving from ancient literature and archaeology, and tracing the roles of religion, property, and freedom across these centuries, and what they mean for the shape of the world today.

31A. *5 units, Win (Morris)*

31B. *5 units, Spr (Trimble)*

32A,B. Serious Laughter: Fantasy and Invective in Greece, Rome, and Beyond—Few things are as good at revealing fault-lines, tensions, and taboos in culture as what makes people laugh. This sequence examines the full range of comic, satiric, and invective discourse in Greece and Rome from graffiti to oratorical insults, vase paintings to novels, over a millennium (8th century B.C. to 2nd century A.D.) to discover how laughter and related responses functioned in ancient social life. The relationship between ancient modes and modern cultural productions (from drama to political rhetoric). Film, visual art, and performance provide objects of study and literary texts.

32A. *5 units, Win (Martin)*

32B. *5 units, Spr (Connolly)*

33A,B. Power and Passion: Women and Men from the Bible to Beckett—Focus is on the construction of gender in principal literary and philosophical genres or forms in ancient and early modern worlds. Emphasis on terms of such genres, and connections between specific forms of thought and encoding of gender. Which genres represent particular assumptions about gender and gender relations? The roles of language and images in forming identity; the connections between genres and their intellectual and cultural context; their modification in later historical periods; the absence of certain voices; issues of authority and power?

33A. *5 units, Win (McCall)*

33B. *5 units, Spr (Brooks)*

35A,B. American Genesis: Indigenous Texts and Their Resonance—Focus is on a body of texts, produced by the New World's original inhabitants, which deals with genesis and cosmogony. These are considered in the broader literary frame and related consistently to each other on the basis of shared paradigms concerning multiple creations and world ages, inhering in our current perceptions of reality.

35A. *5 units, Win (Brotherston)*

35B. *5 units, Spr (Sa)*

36A,B. The Rise and Fall of Europe—The evolution of W. European society from the 14th-20th centuries, exploring the economic emergence of W. Europe in the age of the Black Death; its multiple political, religious, and cultural reinventions between the Italian Renaissance and the French Revolution. Europe's rise to global dominance, its transformation from an agricultural to an industrial society, and its legacy of Enlightenment liberal ideals. The decline of Europe in the 20th century as a result of two world wars, and the rise of the U.S. and the Soviet Union as superpowers.

36A. *5 units, Win (Findlen)*

36B. *5 units, Spr (Roberts)*

37A,B. Literature into Life—This two quarter sequence introduces literary genres of poetry, drama, and fiction from the Renaissance to the present day, focusing on the relationship between art and life. It explores

such questions as these: How does literature come alive on the page? What goes into a vivid representation of lived social experience? How do writers respond to historical crises? Some parallel cases from art and music.

37A. *5 units, Win (Riggs)*

37B. *5 units, Spr (Felstiner*)

PROGRAM IN STRUCTURED LIBERAL EDUCATION

Track Chair: Mark Mancall (History)

Structured Liberal Education (SLE) offers students an intensive, three quarter, residence-based learning experience, which simultaneously satisfies the Area 1 requirement, the University writing requirement, and one General Education requirement in the humanities.

SLE encourages students to live a life of ideas in an atmosphere that stresses critical thinking and a tolerance for ambiguity. The residence hall is the informal setting for lectures and small-group discussions. SLE instructors work closely with students and participate in dorm life. SLE enhances the classroom experience with other residence-based educational activities: a weekly film series throughout the year and a student-produced play each quarter.

SLE students receive intensive and individualized writing instruction from a team of instructors and peer writing tutors. See the "Structured Liberal Education" section of this bulletin.

9 units, Aut, Win, Spr (Mancall, Staff)