

**ARHU 105**  
**INTRODUCTION TO THE HUMANITIES AND ARTS**  
**HONORS HUMANITIES FIRST YEAR COLLOQUIUM**

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Course Hours and Location:  
Section 0101: T 4-5.30 pm, Art-Sociology Building (ASY) 3211  
Section 0102: W 4-5.30 pm, Queen Anne's Hall (QAN) 0108

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Welcome to the University of Maryland and the Honors Humanities Program. This course is designed to give you an introduction to our university, its resources, and the study of the humanities at it. In the process, we will be raising a larger set of questions concerning the purpose of a university-level education (“higher education”), the meaning of the “humanities” and “liberal arts” and the value of studying them, and the different ways that different cultures throughout history have answered these questions. Our strategy will be to pursue these questions through examining a diverse selection of some of the most important works of literature, music, philosophy, history, religion, visual art, language study, psychology, anthropology, political theory, and even economic, sociological, and natural science, in world history. All of these we will consider as practices of the “humanities” or at least indissociable from them. The essence of this course is our examining, thinking through, discussing these issues together, in a communal atmosphere that should prove both challenging and fun. As you begin considering what you wish to study and pursue at this university, and even more importantly, as you begin to consider the arc, pursuits, and priorities of the rest of your life, we will consider together, in a spirit both searching and critical, how some of the most original, influential, and diverse voices, practitioners, and theorists of the humanities and arts have engaged such questions before us.

### **Texts**

The following texts have been ordered at the University Book Center and Maryland Book Exchange. Please purchase the editions ordered. There is also a Reader for this course, which you can pick up at College Copy Center (7319 B Baltimore Ave/Rt 1, right next to Bentley's). Finally, a few readings will be made available on Blackboard (accessible through the Honors Humanities website: <http://www.honorshumanities.umd.edu>).

*The Bhagavad Gita*. Trans. Eknath Easwaran. Nilgiri Press.  
Virgil. *The Aeneid*. Vintage Classics. Ed. Robert Fitzgerald.  
William Shakespeare. *The Tempest*. Dover Thrift Press.  
Joseph Conrad. *Heart of Darkness*. Dover Thrift Press.  
Feng Jicai. *Ten Years of Madness: Oral Histories in China's Cultural Revolution*. China Books.

## Course Requirements

The formal requirements of this course are the following:

1. *Attendance and Participation in class.* The essence of this course is reading and class discussion, so it is essential that you come to class every week prepared to contribute meaningfully to the conversation. If you have a legitimate excuse for not attending class, please notify the instructor in advance.
2. *Timely completion of Study Questions.* “Study Questions” concerning each week’s reading will be made available on Blackboard the week before we discuss the reading in class. These Study Questions raise a number of issues and questions we will be talking about in class; they are meant to be a kind of guide through the readings; and some of the Study Questions will require short written answers. These answers, typed up and written in complete, polished sentences, are due at the beginning of class on the day we discuss the readings at issue in them.
3. *One 20-minute meeting with Advisor Sarah Kimmet.* Sarah Kimmet, the teaching assistant for this course, is also the advisor for Honors Humanities. When course listings for Spring 2008 come out, schedule a meeting with her to discuss planning your schedule so as best to fulfill university requirements.
4. *Faculty Interview and Profile.* Visit any faculty member on campus whose interests align with yours, and ask her questions of your own choosing, but which might include such topics as: her educational background; her specific research and teaching interests; why she decided to become a professor; what defines the area(s) of study in her department, and what her department’s particular strengths are; and what opportunities there are for students to work with her. Write your findings up in a two-page, double-spaced profile, **due in class on Week 8 (10/21, 10/22).**
5. *Keystone Proposal.* Over the next two years, the Keystone Project will be part of your Honors Humanities curriculum; in the second semester of your sophomore year, it will be the only coursework you will have in Honors Humanities, as your final accomplishment in the program. Your Keystone Project may involve artistic creativity, scholarly research, or some combination of the two, its only requirement being that it involve some thoughtful reflection on your part as to who you are and what your interests are as a function of your time and learning, inside the classroom or outside, at the University of Maryland. For ARHU 105, what is due at the end of the course is a 2-3 page, double-spaced proposal, describing a potential Keystone Project in light of any of the issues we have encountered in this course or any other course or experience you’ve had at the University of Maryland. You should also include a list of five reference sources from the library that pertain to your proposal. **This assignment is due in hard-copy form on the final day of class;** you’ll make a 1-2 minute oral presentation of your project proposal in class.

## Grading

Final grades will be determined based on the instructor’s holistic assessment of students’ cumulative performance in the course. This means that statistical percentages are only indicators, rather than guarantors, of what final grades will be. Here, however, is a rough set of guidelines for how the individual requirements of this course will be weighted in determining final grades:

- Class Participation: 30%
- Study Questions: 30%
- Faculty Profile: 10%
- Meeting with Sarah Kimmet: 10%
- Keystone Proposal & Presentation: 20%

## Course Policies

*Promptness.* Please make every effort to be on time to class.

*Courtesy.* Please be respectful of everyone's opinions, presence, and person in this course. And please also make sure to turn off cell-phones prior to coming to class!

*Late work.* All work must be turned in on time.

*Emailing work.* All work for this course—unless the instructor specifies otherwise—should be submitted in hard-copy form, not by email.

*Plagiarism.* Plagiarism is one of the very worst possible offenses a student could possibly commit in this course—a violation of the honor and integrity of the entire avocation of learning, and a grievous act of disrespect toward both instructors and student colleagues. “Plagiarism” means directly copying someone else's work, paraphrasing someone else's work without giving them credit, or having someone else do your work for you. The consequences of doing this or helping someone to do this (for instance, by letting someone copy your work) are automatic expulsion from the course: with a failing grade and an ‘X’ placed on your university record indicating that you have committed this act.

*If you are having problems or have special needs or even questions.* Please do not hesitate to consult the teaching assistants or instructor—and please do so as soon as possible.

## CALENDAR

**Week One** (9/2, 9/3) Introduction to the Course, the Humanities, the University

### Before Class:

Visit the following websites:

- (i) The Massachusetts Foundation for the Humanities  
(<http://www.mfh.org/foundation/human.htm>)
- (ii) Welcome from the Dean, College of Arts and Humanities, University of Maryland  
(<http://www.arhu.umd.edu/admissions/dean/html>)

*Questions to consider: What definitions do these websites offer for the term “the humanities”? What justifications do they offer for studying the arts and humanities? Are you persuaded by these answers?*

Compare the following websites, which will give you an overview of all the educational opportunities offered at the University of Maryland (UM):

- (i) The UM College of Arts and Humanities (ARHU) homepage  
(<http://www.arhu.umd.edu>). Pull down the scroll for “Choose a Department” and you'll see all the “humanities” departments and programs at Maryland. Click on a few of these to explore some of the departments in ARHU you might be interested in.

- (ii) The Colleges and Schools homepage for the entire university (<http://www.umd.edu/directories/colleges.cfm>). Here you will find links for *all* the colleges and schools that make up UM, including ARHU and many others. Click on a few of these, especially the College of Behavioral and Social Sciences, to see some of the department and course offerings available in the other schools and colleges.

*Questions: Is your sense of what defines and distinguishes “the humanities,” and why one might study them, clarified or confused by considering the offerings, interests, and issues of colleges and schools outside ARHU? Is it really possible to draw a bright line between “the humanities” and the subject matter studied outside ARHU? On what basis?*

## **PART ONE: EARLY PRACTICES AND UNDERSTANDINGS OF THE HUMANITIES (500 BCE- 1330 AD)**

**Week Two** (9/9, 9/10) The Way of Nonviolence: Early Hindu Humanities and Some of its Legacies

### **Read Before Class:**

*The Bhagavad Gita* (c. 500 BCE): Introduction, pp. 13-23; Chapters 1-6, 11

Also:

Mohandas K. Gandhi, Introduction to *Bhagavad Gita* (1929) (Reader: pp. 14-24)

Barack Obama, “A More Perfect Union,” Philadelphia, March 18, 2008 (Reader)

Key issues: War and its Justification; Nonviolent political action

Key disciplines under consideration: Religious Studies, Politics, Social Psychology

**Week Three** (9/16, 9/17) The Humanities in Ancient Greece and Rome: Republics and the “Liberal Arts”

Plato, *The Republic* (c. 380 BCE) (Selections in Reader: Book 2, 369c-383c; Book 5, 451c-462e; Book 7, 514a-541b; Book 10, 264a-608b.)

Robert E. Proctor, “The *studia humanitas* according to Cicero” (Reader: 14-16)

Key issues: Democracy and Civil Liberties; Women’s Rights; *studia humanitatis* (= “the liberal arts” in classical antiquity)

Key discipline: Philosophy

**Week Four** (9/23, 9/24) The Humanities in Ancient Greece and Rome: Epic Literature

Virgil, *The Aeneid* (29-19 BCE): Selections

Key issues: Theories of History, Theories of Individuality (“Subjectivity”), The Writing of Both

Key disciplines: Literature, History (Historiography)

**Week Five** (9/30, 10/1) The Research Process

\*\*\*\*\*MEET AT MCKELDIN LIBRARY: ROOM TO BE ANNOUNCED\*\*\*\*\*

**Read Before Class:** “Stages of the Research Process” (posted on Blackboard)

**SUGGESTION: This might be a good week to do the faculty interview and profile!**

**Week Six** (10/7, 10/8) Early and Medieval Christian Humanities (and Arab/Jewish/Feminist Counterpoints)

St. Augustine, *Confessions* (397-398 ADE) (Selections in Reader: Books 1-3)

Also: Read, with an eye to comparisons and contrasts with Augustine’s text, **one** of the following short excerpts posted on Blackboard:

- (i) opening of the great Arabic story cycle, *The Arabian Nights* (composed beginning in 800-900 ADE; note the key female storytelling figure, Shahrazad)
- (ii) opening of *The Life of Saint Catherine*, by the English nun Clemence of Barking (12<sup>th</sup> century)
- (iii) opening of Dante’s *Inferno* (early 14<sup>th</sup> century)
- (iv) opening of *Memoirs of Glückel of Hameln* (begun 1690-91; autobiography of German Jewish widow)

Key issues: Theories of the divine in relation to humanity; comparative religious, cultural, and gendered contexts; the *meaning* of different forms of autobiography, storytelling  
Key disciplines: Literature, Language studies, Religious Studies, Women’s Studies

## **PART II: RENAISSANCE AND ENLIGHTENMENT CONCEPTIONS OF THE HUMANITIES (1350-1789)**

**Week Seven** (10/14, 10/15) The Humanities in Renaissance Europe and its New Worlds: Humanism, the new “*studia humanitatis*,” their World Contexts and Implications

**Before Class:**

Read quickly, for a good overview, Richard Hooker, “Humanism: Italian Renaissance” (located at: <http://www.wsu.edu/~dee/REN/HUMANISM.HTM>)

Compare the short selection from Christine de Pizan, *Book of the City of Ladies* (1405) (in Reader)

View Selected Paintings and Sculpture of the Italian Renaissance (by Titian, Da Vinci, Raphael, Michelangelo, Christine de Pizan) (on Blackboard)

William Shakespeare, *The Tempest* (c. 1610-11) (Selections)

Key issues: “Humanism” and “*studia humanitatis*” as defined in the Renaissance; its relation to the discovery of the Americas, colonialism and empire  
Key disciplines: Art History, Literature, Postcolonial Studies

**Week Eight** (10/21, 10/22) The Rise of Modern Science: The Enlightenment and the Humanities

Jonathan Swift, “The Battle of the Books” (1704) (Selection in Reader)  
Francis Bacon, “Preface” to *The Natural and Experimental History for the Foundation of Philosophy* (1622) (Reader: 211-215)  
Rene Descartes, *Discourse on Method* (1637) (Reader: Parts 1-4)  
Max Horkheimer & Theodore Adorno, from “The Concept of Enlightenment” (1944) (In Reader: 3-6)  
Immanuel Wallerstein, from *World Systems Analysis: An Introduction* (2004) (Reader: 1-11)

Key issues: the humanities and the sciences; the rise of the modern university, and different fields of intellectual inquiry as we know them today  
Key disciplines: pretty much all of them, their divisions into “disciplines”

***FACULTY PROFILE DUE IN CLASS***

**PART III: THE MODERN HUMANITIES (1789-?)**

**Week Nine** (10/28, 10/29) The Modern Humanities: As Opposed to the Sciences?

Charles Darwin, *The Origin of Species* (1859) (Selections: Blackboard)

Optional: Alex Rosenberg and Daniel W. McShea, “What is the Philosophy of Biology?” (2008)

Key Disciplines: Biology, Anthropology, Literature, History  
Key Issues: Intersections and Interdependencies of the Humanities and Sciences

**Week Ten** (11/4, 11/5) The Modern Humanities: Culture and Nationalism, Culture and Imperialism

Joseph Conrad, *Heart of Darkness* (1899)  
Caryl Phillips, “Out of Africa” (2005) (Reader)

Key Disciplines: Literature, Politics, History, Anthropology (Ethnography)  
Key Issues: the Function of the Humanities in a Nationalistic and Imperialistic Era, Will to Power

**Week Eleven** (11/11, 11/12) The Modern Humanities: “Other” Voices, “Double” Traditions, Global Visions

W.E.B. DuBois, from *The Souls of Black Folk* (1903) (Reader: 363-366)  
-----, “The Souls of White Folk” (1920) (Reader: 21-37)  
-----, “Criteria of Negro Art” (1926) (Reader: 993-1002)  
Alice Walker, “In Search of Our Mothers’ Gardens” (1972) (Reader: 401-409)  
-----, “Roselily” (1973) (Reader: 3-9)  
-----, “Everyday Use,” (1973) (Reader: 47-59)

Key issues: Global Minoritarian Discourses, Hybrid Voices. Recovering Silenced Voices  
Key Disciplines: African-American Studies, Women’s Studies, Cultural Studies

**Week Twelve** (11/18, 11/19) The Modern Humanities: After the Holocaust

***NOTE: FILM SCREENING ON MONDAY NIGHT IN WICOMICO LOUNGE FROM 7-9 PM***

We will be watching and discussing parts of French filmmaker Claude Lanzmann's nine-hour film documentary, *Shoah* (1985)

Key Issues: Representing the unspeakable, unknowable; the ethics and politics of representation after the Holocaust

Key Disciplines: Jewish Studies, Film/Media Studies, Communication

**Week Thirteen** (11/25, 11/26)

**THANKSGIVING WEEK: NO CLASS**

**Week Fourteen** (12/2, 12/3) The Modern Humanities: the Humanities and Totalitarianism

Feng Jikai, *Ten Years of Madness: Oral Histories of China's Cultural Revolution* (1996)

Key Issues: The Uses, and/or Threat, of the Humanities Under Totalitarianism

Key Disciplines: (Global) Literature, Politics, History

**Week Fifteen** (12/9, 12/10) Course Conclusion: The Humanities and Technology—and in Popular Culture; Keystone Presentations

Watch: *Battlestar Galactica* (episode to be determined)

Read: David E. Nye, "Can We Define 'Technology'?" (2006) (Blackboard)

Oral Keystone Proposal Presentations (1-2 minutes each)

***Keystone Proposals Due in Class***