ARTS AND HUMANITIES IN PRACTICE

HHUM 106

TUESDAY PLENARY
3:30-4:45PM / ESJ 2212

THURSDAY SECTIONS
0101: 3:30-4:45PM / ANA 0103
0102: 3:30-4:45PM / JMZ 3120
0103: 2:00-3:15PM / ANA 0103
0104: 12:30-1:45PM / ANA 0120

FACULTY: DR. SARAH BONNIE HUMUD
0101 Anne Arundel Hall
sbhumud@umd.edu
Office hours: W 9am-12pm and by appointment

TAs: JUSTINE DECAMILLIS & OTIS RAMSEY-ZOE
0101 Anne Arundel Hall
jdecamil@umd.edu
oramseyz@umd.edu
Justine’s office hours: T 12pm-2pm
Otis’ office hours: By appointment

Course Description

“Arts and Humanities in Practice” builds on HHUM105, which introduced what the arts and humanities are, to ask what the arts and humanities can do. The “fearless idea” this course proposes is that the arts and humanities can tackle the most pressing issues of our time. Arguably some of the most urgent are climate change and environmental injustice.

In our lifetimes, we will experience far-reaching environmental transformation. This is the age of the Anthropocene. As humans come to dominate most aspects of planetary life, humanities perspectives can both help us interpret our changing world and they can offer solutions. Over the course of the semester, we will explore arts and humanities disciplines and methodologies for the ways they can help us describe, interpret, and assess both these changes and their solutions. By putting the humanities into practice, we will explore how the arts and humanities can be used to promote change through creative action.

Environmental humanities naturally evoke questions about what it means to be human. Are we natural? What is our relationship with the natural world? This course will investigate such questions as we apply humanities methods to complex environmental issues, like environmental justice, global conservation efforts, and policy on climate change. What can the humanities do that science alone cannot? Can the arts and humanities, for example, offer diplomatic approaches to resolving major global issues? Can they meaningfully address environmental crises and injustices? Does the study of how people process and document the human experience reaffirm our commitment to one another? In this course, we will explore answers to these questions by
engaging several humanistic and artistic disciplines, including rhetoric, philosophy, literary studies, women’s studies, history, art, film, and critical/cultural theory. Ultimately, this course seeks to equip students with the skills and resources necessary to apply arts and humanities approaches to real-world situations, including preparing students to design their keystone projects.

**Learning Outcomes**

After this course, students will demonstrate the ability to:

- Apply the methodologies associated with the arts and humanities, specifically interpretive analysis, creative expression, and argumentation, to contemporary issues;
- Analyze and evaluate works in the arts and humanities for their efficacy in engaging their intended audiences, communicating content, and/or effecting change;
- Design and implement individual and/or group projects that use arts and humanities methodologies to address an issue;
- Communicate effectively in written, oral, and visual forms.

**Website**

This course will use ELMS. Through the site, you will be able to access the course readings, the syllabus, assignments, and additional handouts. Please make sure that you can access the site at [www.myelms.umd.edu](http://www.myelms.umd.edu). You are responsible for keeping up with any information or updates communicated through the course site.

**Required Texts and Materials**

- Supplies for your projects.
- Because this is a project-based course delving into several areas of study related to the arts and humanities, most of our other material will be excerpts, links, videos, or articles, which will be available on ELMS.

**Course Assignments and Grading**

- **Weekly Responses to Assigned Material: 15%**
  - Each week, one response to our assigned material should be submitted to ELMS prior to class. These responses should be critical analyses of the material(s), not summaries.
- **Project 1 (with a 2+ page, double-spaced paper): 15%**
- **Project 2 (with a 2+ page, double-spaced paper): 20%**
- **Keystone Proposal: 15%**
- **Participation and Small Assignments: 10%**
  - Examples of short assignments might include, among other things, pop quizzes, brief writing exercises (in class and/or for homework), informal presentations, and formulating discussion questions. For more about participation, see below.
- **Final: HoHum Showdown: 25%**
  - In lieu of a standard final exam, we have invited the Do Good office to host a HoHum Showdown. Leading up to the showdown, you will work with a team of peers to develop a project that does some good. You will then pitch the project to your course section, and finalists will move on to the final showdown on Wednesday, May 20,
Whether or not you are a finalist in the showdown, your final revised project, pitch, and reflection will be due that day, and you will be there to vote for the winning project! Winning teams will receive financial support to put their arts and humanities idea into practice.

**Extra Credit:**
- Our university has a rich intellectual, cultural, and artistic environment. By attending events, speaker series, performances, gallery openings, and film screenings on campus, you have the opportunity to make connections with your community and connect your education to the larger world. To encourage you to take advantage of the many incredible programming experiences offered on campus, I offer extra credit in the form of a 5-percentage point boost to your participation grade if you attend three arts and humanities events outside of class and submit a summary of what you learned to our ELMS page. These arts and humanities events should connect in some clear way to our course themes, including environmental justice, racism, sexism, sustainability, and climate change. Before attending the event, please email me at sbhumud@umd.edu with the event description to receive approval.

**Grades are assigned as follows:**
- 98-100% = A+
- 94-97.99% = A
- 90-93.99% = A-
- 87-89.99% = B+
- 84-86.99% = B
- 80-83.99% = B-
- 77-79.99% = C+
- 74-76.99% = C
- 70-73.99% = C-
- 67-69.99% = D+
- 64-66.99% = D
- 60-63.99% = D-
- 1-59.99% = F

**Participation**

Attendance policies in this class endeavor to communicate the significance of student engagement for learning. They work to help you learn by placing value on significant contributions you make to the class.

Students are expected to attend all class meetings and field trips, and careful attendance will be taken. This course follows the University attendance policies, which you should review by visiting this link. Work that is missed as a result of unexcused absences cannot be made up for credit. Regardless of whether an absence is excused, you are encouraged to get notes from a classmate. **Please note:** For each unexcused absence up to four classes (two full weeks), you will receive zero participation points for each day. For each unexcused absence after two weeks, your final participation grade will be lowered additionally by one grade. This means that if you have a C average but have one absence more than two weeks of unexcused absences (5 absences), you will earn a D in your participation for the course. If you have two more absences (6 absences), you will earn an F in your participation for the course.

Participation is more than just attending class. Come to class on time, prepared to discuss the text and engage with your instructor and classmates. Actively read, watch, or otherwise engage the assigned material carefully, and take notes or mark significant passages, scenes, ideas, or images, so you can contribute to the discussion using specific evidence (quotes, references to specific scenes, etc.). **Bring your copy of the assigned material to every class.** Sharing your insights and listening carefully to
your classmates on a regular basis will help you strengthen your ability to analyze, interpret, support an argument, and create your own projects.

You will be considered a non-participant (0 pts) for the day if you are excessively tardy; if you sleep in class; if you are disruptive; if you do not bring the assigned text with reading notes to class; if you use prohibited electronic devices, such as cell phones, tablets, iPods, etc. without the permission of the instructor; or if you have an unexcused absence.

My teaching philosophy values student-centered art, activities, and discussions. The course design as a whole attempts to honor that philosophy. Two further ways we will center your voices will be through:

a) Student announcements: We will devote time and space each Tuesday for you to share any announcements, including but not limited to community events you want to invite others to attend. Feel free to share flyers or email a slide for our slideshow!

b) Including your interests on our syllabus: If you find or know of any materials that could be valuable additions to our syllabus, email them to Dr. Humud at sbhumud@umd.edu. Justine, Otis, and I will work together to see where we can add them to the syllabus.

**Course Policies**

**University Course Policies.** Please review the Course Related Policies site hosted by the Office of Undergraduate Studies: ugst.umd.edu/courserelatedpolicies. It is your responsibility to understand their rights and responsibilities as expressed in these policies. Students will also find on this page information about valuable resources to support academic success in this course, as well as overall health and well-being.

**Technology.** Make sure to silence all cell phones prior to coming to class. Students can expect me to dock their participation grades and/or ask them to leave if they are checking their phones during class. Laptops are permitted in class, provided that wifi access is turned off (except when it is necessitated by the classroom activity). Students are permitted to use laptops for note-taking purposes, and students may use the PDF versions of the texts on their laptops if and only if they are capable of quickly locating the passages being discussed in class. If the use of laptops becomes a distraction, the instructor and the TAs reserve the right to take away the privilege of using them in class.

**Email and Office Hours Policies.** During the week, we will respond to your emails within 48 hours. After 4 p.m. on Fridays, we may not respond until Monday morning. Please ensure that you do not email your instructor or TAs with questions that can be addressed by referring to the syllabus. Please note you must wait 24 hours to contact your section instructor about a grade you have received. We do not discuss grades via email and grades are not negotiable. Students are welcome to email their section instructor after 24 hours have passed to set up an appointment to discuss grading expectations and/or come to office hours to discuss advice for future assignments in person. We strongly encourage you to make use of our office hours to discuss our assignments and course materials.

**Submitting work.** All work for this course should be submitted through ELMS unless you are otherwise instructed. Formal essays must use correct MLA or Chicago format (1-inch margins, 12 point Times New Roman font, page numbers, title, etc.). All documents are due at the time listed on ELMS. Please note that technology failure is not an acceptable excuse for late work; make sure to save your drafts frequently and back up your work. Unless alternate arrangements are made with me before the due date, late assignments will lose one grade increment (ex. A to A-, C+ to C) per day. In the event of a missed deadline, students are expected to contact me immediately via email to make arrangements for the late submission of the assignment.
Additional Resources. For assistance with your writing assignments in this class – and in your other classes – I suggest visiting the Writing Center in 1205 Tawes Hall. You can make an appointment online at www.english.umd.edu/writingcenter and receive unlimited free assistance on any part of the writing process from brainstorming to final polishing.

For assistance with research or finding resources for your projects, please reach out to our Honors Humanities librarians, Jordan Sly at jsly@umd.edu and Eric Lindquist at ericl@umd.edu. You can schedule meetings to work with them in person or ask questions via email.

Course Climate and Student Success

Classroom Conduct. Be respectful of everyone’s voice, presence, and person in this course. A primary purpose of our discussions is to give students the opportunity to practice developing interpretations of the materials and issues we discuss. You are encouraged to offer differing interpretations, and you should do so in a thoughtful manner.

Accessibility and Disability. Your success in the class is important to me. If there are circumstances that may affect your performance in this class, whether they are officially registered with the university or not, please let me know as soon as possible so that we can work together to develop strategies for adapting assignments to meet both your needs and the requirements of the course.

In order to receive official university accommodations, you will need to register and request accommodations through the Office of Accessibility and Disability Service. ADS provides services for students with physical and emotional disabilities and is located in 0106 Shoemaker on the University of Maryland campus. Information about Disability Support Service can be found at www.counseling.umd.edu/ads. You can also reach ADS by phone at 301-314-7682.

Statement on Diversity and Inclusion. Honors Humanities considers the diversity of its students, faculty, and staff to be critical to its educational mission and expects every member of the community to contribute to an inclusive and respectful culture in the classroom and at campus events. It is my intent that student from diverse backgrounds, perspectives, and learning needs be well served by this course and that the diversity students bring to class be viewed as a resource and strength. Dimensions of diversity include intersections of sex, race, age, national origin, ethnicity, gender identity or expression, sexual orientation, intellectual and physical ability, primary language, faith and non-faith perspectives, income, political affiliation, marital or family status, education, and any other legally protected class. I endeavor to present materials and activities that foster a positive learning environment based on open communication, mutual respect, and non-discrimination. I value your feedback and suggestions. Please let me know of ways to improve the effectiveness of the course for you personally or other students or student groups.

Pronouns. Honors Humanities values equity, inclusion, and diversity as central tenets of our mission as an Honors Living-Learning Program. Further these values are central to who we are as educators and learners in our community and on campus. Similarly, the University of Maryland Non-Discrimination Policy and Procedures (2018) emphasize inclusion. You are strongly encouraged to familiarize yourself further with this policy: https://president.umd.edu/administration/policies/section-vi-general-administration/vi-100b.

In addition, class rosters and University data systems are provided to instructors with students’ legal names and gender identifications. However, knowing that not all students use their legal names or sex/gender assigned at birth, we are happy to use the name and/or pronouns you use. We will take time during our first class together to do introductions, at which point you can share
with all members of our learning community what name and pronouns you use. Additionally, if these change at any point during the semester, please let us know and we can develop a way to share this information with others in a way that is comfortable and safe for you.

**Important Note.** We may at times encounter controversial material in this course. Sometimes it can be productive to begin a discussion by sharing our initial, visceral responses, but please remember that speaking with respect and listening with an open mind are requirements for our course discussions. Remember: as scholars, our task is to analyze and interpret – not to judge material or each other on a moral basis. I expect that, no matter what, you will read and/or view all of the material assigned in this class and that you will remain respectful and supportive of your fellow classmates.

**Course Schedule**

A detailed course schedule is available through each weekly module, where you will find that week’s readings and assignments.

Readings should be completed by the day on which they are listed. This calendar may be subject to change during the course; all changes will be announced in class and via Canvas. Readings marked (ELMS) can be accessed on Canvas at elms.umd.edu

---

**Unit 1:**
**Course Introduction and Key Terms:**
The Anthropocene, Humanness, and Environmental Justice

**Week 1: The Anthropocene, Climate Justice, and Environmental Justice: T 1/28 and Th 1/30**

**Tues 1/28**  
Class introduction

**Thurs 1/30**  
Race, Gender, Class and Environmental Justice

Required reading:
- Oxfam, “Extreme Carbon Inequality.”
- Columbia University, “A Brief History of Environmental Justice and EJ Definitions.”
- Robert D. Bullard, *Confronting Environmental Racism*, chapter one.

Recommended: Questions about climate change? Check out these resources:

---

**Unit 2:**
**Humanities Approaches to Environmental Justice**

**Week 2: Rhetorical Appeals and Political Cartoons: T 2/4 and Th 2/6**

**Tues 2/4**  
Water and Environmental Justice
Required reading:
Brentin Mock, “If You Want Clean Water, Don't Be Black in America,” Citylab.

Art and Political Cartoons:
“Would You Like A Drink” by Joe Quigley.
“Uranium Testing” by Jack Ahasteen, Navajo.
“Reproductive Justice” by Christi Belcourt, Métis.
“Flint” by @Kikikliko.
“Flint Water Crisis” by KeShajo.

**Thurs 2/6 Waste and Environmental Justice**

Required reading:
Ayesha Riaz, “Developing Countries: Electronic Waste Landfills of America,” the Chicago Monitor.

Political Cartoons:
“Gentleman… but having a malicious intention” From Thairath.
“Landfill” by Joel Pett.

Assignment:
Weekly Response: Week Two

**WEEK 3: PUBLIC AND INSTALLATION ARTS: T 2/11 AND TH 2/13**

**Tues 2/11 Can public arts change the world?**

Installation Arts:
“Washed Ashore,” founded by Angela Haseltine Pozzi.
“Plastic Ocean, 2016,” by Tan Zi Xi.
“Ghost Nets,” featuring aboriginal art from Australia.

**Thurs 2/13 Can public arts change the world?**

Share your discoveries:
For class on Thursday, please use social media to find an image or short video of artwork that engages or represents an environmental issue, climate change, or environmental justice.

Assignment: Weekly Response: Week Three

**WEEK 4: GRAPHIC NOVELS: T 2/18 AND TH 2/20**

**Tues 2/18 What can human emotion and artistic expression bring to this scientific conversation?**

Required reading:
Philippe Squarzoni, *Climate Changed,* first fourth of the book.
Thurs 2/20  What can human emotion and artistic expression bring to this scientific conversation?

Required reading:
Philippe Squarzoni, *Climate Changed*, first half of the book.

Assignment: Weekly Response: Week Four

**WEEK 5: GRAPHIC NOVELS: T 2/25 AND TH 2/27**

Tues 2/25  What can human emotion and artistic expression bring to this scientific conversation?

Required reading:

Thurs 2/27  What can human emotion and artistic expression bring to this scientific conversation?

Required reading:
Philippe Squarzoni, *Climate Changed*, through the end of the text.

Assignment:
Weekly Response: Week Five

**WEEK 6: MUSIC AND MUSIC VIDEOS: T 3/3 AND TH 3/5**

Tues 3/3  How have people used music to affect public opinion and create change?

Music:
Sofia Ashraf, “Kodaikanal Won’t.”
Childish Gambino “Feels like Summer.”

Assignment:
Weekly Response: Week Six

Thurs 3/5  Workshop

Assignment:
Draft of Project #1.

**WEEK 7: VISUAL ART: T 3/10 AND TH 3/12**

Tues 3/10  Class Gallery

Assignment:
Project #1 Due.
Bring Project #1 to display in our class gallery.

Thurs 3/12  How can art change our perception?

Visual art:
Valerie Hegarty (American), “Fallen Bierstadt.”
Ed Singer (Navajo), “Łeetsoi shaa yįjool, I Am Downwind.”
Antonio Briceno (Venezuelan), “Hiyuxa, Owner of fishes, Wiwa culture, Colombia.”
John Sabraw (English), Toxic Sludge Paintings.
Mathilde Roussel (French), Living Sculptures.
Nancy Ohiadian (American), “EPA Regulations.”
Scott Greene (American), “Cavalier.”
HULA, AKA Sean Yoro (Hawaiian), Murals.

Assignment:
Weekly Response: Week Seven

**EVENT:** March 12-22, 2020 Environmental Film Festival in the Nation’s Capital

**SPRING BREAK:** T 3/17 AND TH 3/19

**WEEK 8: TEAM BUILDING FOR PROJECT 2: T 3/24 AND TH 3/26**

Tues  3/24       Six Hats
Thurs  3/25       Team Building

In-Class Assignment:
Team Contracts

**EVENT:** Sat, March 28, 2020 Humanidays

**WEEK 9: COMEDY: T 3/31 AND TH 4/2**

Week 9       Defamiliarizing the familiar through comedy

Required viewing:
Kasha Patel, “The benefits of using comedy to explain science.”

Comedy:
The Daily Show with Trevor Noah, “That’s Fracked: Can a Colorado School Combat Environmental Racism?”
College Humor, “Climate Change is the Ultimate Birth Control.”
George Carlin, “The Planet is Fine.”
Tom Simmons, “Worried About The Environment.”

Assignment:
Weekly Response: Week Nine

**WEEK 10: POETRY: T 4/7 AND TH 4/9**

Week 10       In the face of environmental injustices, what can a poem do? Why and how does poetry move us?
Required viewing:
Anna Stanley, “Poetry Matters.”
Clips from A Fierce Green Fire on the poisoning of Love Canal.

Poetry:
Janice Mirikitani, “Graciella.”
Janice Mirikitani, “Love Canal.”
Adrienne Rich, “For the Record.”
Marilou Awiakta, “When the Earth Becomes an It.”
Prince Ea, “His Epic Message Will Make You Want to Save the World.”
IN-Q, “A Poet’s Plea to Save our Planet.”

Assignment:
Weekly Response: Week Ten
Write your own poem

**WEEK 11: FASHION AND DESIGN: T 4/14 AND Th 4/16**

**Tues 4/14** How can the fashion industry change to better serve human needs (for both workers and consumers around the world)?

Required viewing:
Amit Kalra, “Three Creative Ways to Fix Fashion’s Waste Problem.”
Alyssa Lau, “The Fashion Industry and Climate Change.”

Fashion materials:
See ELMS.

Assignment:
Weekly Response: Week Eleven

**Thurs 4/16** Workshop

Assignment:
Draft of Project #2.

**EVENT: Sat, April 18, 2020 Keystone Symposium**

**WEEK 12: DANCE: T 4/21 AND Th 4/23**

Week 12 “Hard times require furious dancing” – Alice Walker

Required viewing:
KT Nelson, “Dead Reckoning.”
Lynn Neuman, Artichoke Dance Company, 5 Minutes to Shine presentation.

Dances:
“Antarctica The First Dance” by Corey Baker
“Aftermath” from Davalois Fearon’s “Consider Water.”
Sapphire Dance Creation’s “Ekonama: The Beginning in the End.”

Assignment:
Project #2 Due.
Weekly Response: Week Twelve

**EVENT:** Wed, April 22, 2020 Earth Day’s 50th Anniversary

**EVENT:** Thurs, April 23-Sat April 25 Earth Optimism Summit [https://earthoptimism.si.edu/2020-summit/](https://earthoptimism.si.edu/2020-summit/)

**WEEK 13: KEystones**

Required viewing:
Review the keystone award winners from 2019.

Assignment:
Keystone Proposal Due.

**Unit 3:**
Making Change:
Using the Arts and Humanities to Do Good

**WEEK 14: DO GOOD PROJECTS**

Workshops this week.

**WEEK 15: COURSE CONCLUSION**

Final Exam = Do Good Showcase: Wednesday, May 20 10:30am-12:30pm