Fall 2015

Humanities Course Offerings

HUMA 401. Introduction to the Humanities.
Topic: Evil.
Ruane. Discovery: Humanities. WI.
MWF, 12:10 -1:00 p.m.
What is evil? Is it a force, an entity, an illness, an absence of good? Is it necessary? Is it a matter of perception, so that one person’s evil is another one’s good? Can humans exist without it? Does such a thing as “evil” even exist? In this course we will read some of the primary Western portrayals and explanations of evil from various time periods and sources including the Bible, Shakespeare’s Macbeth, and Milton’s Paradise Lost, as well as in modern theories and texts. We will consider manifestations of evil in violence, suffering, scapegoating and apathy; in characters such as Satan and witches; and in historical circumstances such as Nazi Germany.

HUMA 500: Critical Methods in the Humanities
Ruane. Discovery: Humanities. WI.
This course is designed to acquaint students with some of the most compelling theoretical and/or literary works in the European intellectual tradition, and to help students learn how to prepare competent research proposals and research papers in the liberal arts. We encourage students to submit their work for funded scholarships (such as those offered by UROP/ROP).

HUMA 514: The 20th Century: An Interdisciplinary Introduction
Karo (A), Murphy (B), Golinski (C), Witt (D). WI. Discovery (See below).
MWF, 11:10-12:00. MUB Th. 1
A team-taught course designed to introduce students to the full scope of forces that defined our world, and continue to influence it today, with interdisciplinary approach that takes into account the complex, organic nature of humans in the world. HUMA 514 takes advantage of the expertise of four of UNH’s eminent professors from different fields, and brings them together in one course to offer students a dynamic way to understand the world and our place in it.

How HUMA 514 works:
This interdisciplinary course is taught by four professors, who are experts in the history of art (section A), literature (section B), history and history of science (section C), and philosophy (section D). The lectures are given by the four professors in rotation, and all four professors attend every lecture. All students attend the same lectures and take the same in-class tests. Discussion in each of the sections (A-D) is oriented toward the specialty of the instructor leading that section, who also determines paper assignments and grading. Students must choose to enroll in one of the four sections, which meet occasionally throughout
the semester during the regular lecture time-slot. Because the professors leading each section emphasize different approaches to the material, students earn a different General Education / Discovery Program credit appropriate to their section.

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<th>Section A: Arts</th>
<th>Section C: Hist. Perspectives</th>
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**HUMA 650: Humanities and the Law**
Gaudet. **Writing Intensive.**
TR, 3:40-5:00 p.m.
This course will address both how the arts present the law, and the ways the law affects the arts. A central question will be how crime is interpreted by classic and contemporary narratives—and why it is such a perennially fascinating subject. Another will be how laws, from obscenity standards to intellectual property restrictions, constrain and shape artistic production. The course will require extensive reading as well as engagement with podcasts, TV series, films, visual arts, and digital media.

**HUMA 700. Seminar: Love and Ethics**
Peebles. **Writing Intensive.**
T, 4:10-7:00 p.m.
In this seminar, we will interrogate the notions of ethics and love (and their relation) in Plato’s *Symposium*, in Tolstoy’s *Anna Karenina*, in two twentieth-century films (by George Cukor and Billy Wilder), and in a contemporary court case (the 2003 Massachusetts Supreme Judicial Court same-sex marriage ruling). What makes a decision ethical? When is love unethical? Can there be a universal definition of either concept? Is the love associated with Romanticism inherently redeeming, or fundamentally egotistical and harmful? Frequent presentations, a seminar paper, and constant, close reading.