INTERDISCIPLINARY HUMANITIES

Co-directors: Kriszta Kotsis, Art and Art History; Katherine Smith, History

Advisory Committee: Greta Austin, Religious Studies/Gender and Queer Studies, Gwynne Brown, School of Music, Derek Buescher, Communication Studies, Andrew Gomez, History/Latina/o Studies, Alison Tracy Hale, English, Grace Livingston, African American Studies, Geoffrey Proehl, Theatre Arts, Justin Tiehen, Philosophy

Affiliated Faculty: Denise Despres, English/Honors/Humanities; George Eerving, English/Honors/Humanities (on leave Spring 2019)

About the Program
The Interdisciplinary Humanities Emphasis (IHE) offers designated pathways that encourage students to consider topics of enduring importance from a variety of humanistic perspectives. The emphasis can complement a student’s major in any field of study. Each of the pathways described below includes multiple courses through which students can complete a number of their university core and graduation requirements (Artistic Approaches, Humanistic Approaches, Connections, the Knowledge, Identity, and Power Graduation Requirement, and upper division electives). A student who satisfies the requirements within a single pathway is eligible to receive the Interdisciplinary Humanities Emphasis designation on their transcript. This notation signals that the student has, through significant thematic, interdisciplinary study, mastered the skills of critical and creative thinking and of clear and effective writing fostered by the humanities disciplines. These skills form the basis for engaged citizenship and professional success in virtually any career.

The program also offers interdisciplinary courses that are not incorporated into the pathways, but draw on several disciplines to explore a focused topic.

First-year students may join the Humanities Residential Program. These students form a living-learning community by taking their fall first-year seminars together, and by enjoying a variety of co-curricular activities such as film screenings, open-mic nights, guest lectures, dinner events, and trips to Seattle and Tacoma theatres, concert halls, and museums. Acceptance into the program is not limited to those intending to major in the humanistic disciplines; many will go on to major in the sciences and social sciences, but all share a special interest in the arts and humanities.

Requirements for the Interdisciplinary Humanities Emphasis
Completion of five units to include:

1. Five units chosen from a single pathway, two of which must be at the 300-level or above.
2. Students wishing to declare the IHE meet with the program director or a member of the faculty advisory committee to discuss their educational goals and create a plan for completion of one of the pathways. This plan will be finalized in a signed contract to be filed with the Office of the Registrar. Once filed, the contract will be reviewed periodically, and may be modified as needed.
3. In the first semester of their senior year, students pursuing the IHE submit to the program director a short essay that reflects on their progress in their chosen pathway and its relevance to their major(s), minor(s), or other programs of study.

Notes
1. Because these pathways are not intended as substitutes for a minor or major, students may not count more than two units from any department or program towards a single pathway.
2. A student may double-count a maximum of two units from any given pathway with each major, minor, or program that the student plans to complete.
3. With permission of the program director, students may substitute one of the five required units with a relevant second semester, second year (or higher) foreign language course, e.g., German 202, French 202, etc.
4. Courses in the IHE may not be taken as Pass/Fail.
5. A student must have a grade of C- or higher in all courses of the IHE.
6. Four out of the five required units must be taken on campus.

IHE Pathways
The Artist as Humanist
This pathway encourages students to engage with the interplay between creativity, creative processes, and humanistic concerns such as the representation of cultural values, exploration of identity, and inquiry into questions of meaning within the fields of visual and literary arts, theatre, and music. It fosters questions about the complex relationships between artists, aesthetic objects, and audiences. Courses in this pathway explore the following questions:

• How do aesthetic objects or performances alter perceptions and communicate ideas, and how do they participate in larger social and political discourses?
• What is the role of sensations, emotions, and poetics in invoking form, conveying meaning, and fostering critical thinking?
• How does the creative process itself contribute to the production of knowledge?

AFAM 205: A Survey of African American Literature (Humanistic Approaches Core)
AFAM 375: The Harlem Renaissance (Connections Core; Knowledge, Identity, Power Graduation Requirement)
ALC 205: Great Books of China and Japan (Humanistic Approaches Core)
ALC 320: Self and Society in Modern Japanese Literature (Humanistic Approaches Core)
ALC 330: Writing the Margins in Contemporary Japanese Literature (Humanistic Approaches Core)
ARTH 275: Studies in the Western World I: Ancient Art to Renaissance (Artistic Approaches Core)
ARTH 276: Studies in Western Art II: Renaissance to Modern Art (Artistic Approaches Core)
ARTH 278: Survey of Asian Art (Artistic Approaches Core)
ARTH 302: The Art of Mexico and Mesoamerica (Artistic Approaches Core)
ARTH 325: The Cutting Edge: Art and Architecture Since 1900
ARTH 334: Early Italian Renaissance Art: From Giotto to Michelangelo
ARTH 365: Nineteenth-Century Art and Architecture in Europe and the Americas
ARTH 367: Chinese Art
ARTH 368: Japanese Art
ARTH 371: East Asian Calligraphy
ARTS 147: History of Ceramics through Making (Artistic Approaches Core)
ARTS 201: Intermediate Drawing
ARTS 202: The Printed Image (Artistic Approaches Core)
ARTS 281: Beginning Printmaking: Relief and Intaglio
ARTS 282: Beginning Printmaking: Lithography and Screen Print
ARTS 251: Painting
BUS 380: Entrepreneurial Mindset – Arts
CLSC 201: Ancient Tragedy (Artistic Approaches Core)
CLSC 311: Ancient Comedy
CONN 303: Art-Science: Inquiry into the Intersection of Art, Science, and Technology (Connections Core)
CONN 370: Rome: Sketchbooks and Space Studies (Connections Core)
ENGL 212: The Craft of Literature (Artistic Approaches Core)
ENGL 227: Introduction to Writing Fiction
ENGL 228: Introduction to Writing Poetry
ENGL 245: Shakespeare: From Script to Stage
ENGL 381: Major Authors
HUM 290: Introduction to Cinema Studies (Artistic Approaches Core)
HUM 315: Drama, Film, and the Musical Stage (Connections Core)
HUM 316: The Lord of the Ring: Wagner’s Ring of the Nibelung (Connections Core)
LAS 387, Art and Revolution in Latin America (Connections Core)
MUS 220: The Broadway Musical (Artistic Approaches Core)
MUS 226: Twentieth-Century Music Through Film (Artistic Approaches Core)
PHIL 360: Aesthetics (Artistic Approaches Core)
PHIL 353: Philosophy of Film and Performing Arts (Humanistic Approaches Core)
THTR 200: Theatrical Experience (Artistic Approaches Core)
THTR 215: Fundamentals of Acting

Challenging Inequality, Leading Social Change: Issues of Gender
This pathway encourages students to evaluate the ways in which understandings of sex and gender have informed and intersected with institutions and hierarchies across time and space, through an exploration of a variety of disciplinary lenses and genres. Courses within this pathway explore the following general questions from different cultural, historic, or geographical perspectives:

- How do cultures understand and/or conceptualize gender?
- How do those understandings intersect with political, cultural, and social institutions? How do they shape the lived experiences of individuals and groups? How have dominant ideas and practices around gender been challenged, and what implications might those challenges have today?
- How do different disciplines explore, conceptualize, and/or evaluate concepts of sex/gender?

AFAM 210: Black Fictions and Feminism (Humanistic Approaches Core)
AFAM 355: African American Women in American History (Connections Core; Knowledge, Identity, Power Graduation Requirement)
ENGL 206: Literature by Women (Humanistic Approaches Core)
ENGL 346: Jane Eyre and its Afterlives
ENGL 365: Gender and Sexualities
FREN 340: Francophone Women Writers
GQS 215: Religion and Queer Politics
GQS/HUM 327: Queer Cultures (Knowledge, Identity, Power Graduation Requirement)
GQS 340: Feminist and Queer Methodologies
GQS 365: Indigenous Feminisms
HIST 305: Women and Gender in Premodern Europe
HIST 349: Women of East Asia
HIST 392: Men and Women in Colonial Africa
MUS 221: Jazz History (Artistic Approaches Core) [when taught by Prof. G. Brown]
MUS 223: Women in Music (Knowledge, Identity, Power Graduation Requirement)
PHIL 390: Gender and Philosophy (Knowledge, Identity, Power Graduation Requirement)
REL 303: Sexuality and Religion
REL 307: Prisons, Gender, and Education (Knowledge, Identity, Power Graduation Requirement)
SOAN 102: Introduction to Anthropology (Humanistic Approaches Core)
SPAN 309/LTS 300: Latino/a Literatures

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The Global Middle Ages

This pathway encourages students to take a comparative approach to studying different regions and cultures in the period from roughly 500 to 1500 C.E., an era in which virtually every part of the globe experienced significant political, intellectual, religious, social, and technological developments which continue to shape our world. Though encompassing a variety of regions and disciplinary approaches, courses in this pathway share a concern with larger questions about human experience and self-expression in these centuries, such as:

- How can we give voice to a range of medieval perspectives?
- To what extent were medieval societies inclusive and/or exclusionary?
- How did various medieval cosmologies impact political institutions, social hierarchies, and aesthetic sensibilities?

Interdisciplinary Humanities

FREN 260: Culture of the Francophone World
FREN 330: Literature of the Francophone World
HIST 254: African American Voices – A Survey of African American History (Humanistic Approaches Core)
HIST 281: Modern Latin America (Humanistic Approaches Core)
HIST 360: Frontiers of Native America
HIST 367: History of Immigration in the United States
HIST 368: The Course of American Empire: The United States in the West and Pacific, 1776-1919
HIST 378: History of Latinos in the United States
HIST 383: Borderlands: La Frontera: The U.S.-Mexico Border (Knowledge, Identity, Power Graduation Requirement)
HIST 391: Nelson Mandela and 20th Century South Africa
HIST 394: Slavery and the Slave Trade in Africa
LAS 100: Introduction to Latin American Studies (Humanistic Approaches Core; Knowledge, Identity, Power Graduation Requirement)
MUS 221: Jazz History (Artistic Approaches Core)
PG 339: The Politics of Empire
PG 384: Ethnic Politics
PHIL 389: Race and Philosophy (Knowledge, Identity, Power Graduation Requirement)
PHIL 312: Latin American Philosophy
REL 270: Religion, Social Movements and (In)justice in the United States (Knowledge, Identity, Power Graduation Requirement)
REL 302: Ethics and the Other
REL 307: Prisons, Gender and Education
SPAN 210: A Critical Introduction to Latina/o Studies (Humanistic Approaches Core; Knowledge, Identity, Power Graduation Requirement)
SPAN 212: Introduction to Latin American Cultures
SPAN 301: Literature of the Americas
SPAN 306: Latin American Film
SPAN 308: Survey of Twentieth Century Latin-American/Latino Theatre
SPAN 309/LTS 300: Latina/o Literatures
SPAN 311: Migration Narratives
SPAN 375: Queer-Latina: Art, Sex, and Belonging in America
STS 324: Science and Race: A History (Knowledge, Identity, Power Graduation Requirement)
THTR 250: World Theatre I: African Diaspora (Knowledge, Identity, Power Graduation Requirement)
THTR 252: World Theatre II: Asian Theatres (Knowledge, Identity, Power Graduation Requirement)
THTR 254: World Theatre III: Voices of the Americas

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Science and Values

This pathway encourages students to evaluate and understand the sciences through a humanistic lens, and to consider questions such as:

- How can the sciences be understood in their broader historical, social, and ethical contexts?
- What is the relationship between science and values (in the past and the present)?
- How were scientific methods and approaches developed and why?
- How have claims about what is ‘natural’ been used to defend or undermine value statements?
How may objects, images, and built environments foster the development of personal or group identities? How do objects, images, and built environments reflect or shape social, religious, and political values? How may objects, images, and built environments foster the development of personal or group identities?

This pathway allows students to engage critically with numerous manifestations of visual culture, including artifacts, images (from paintings to film), and built environments from various historical periods and diverse cultures. The pathway urges students to examine the role of visual practices in history, culture, and the forming of human subjectivity. Courses in this pathway explore questions such as:

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Course Offerings

Unless otherwise specified, each course carries 1 unit of credit and is offered at least once each academic year. Please see “Frequency of Course Offerings” on page 18. Not all HUM courses listed below are incorporated into the pathways above. For descriptions of other courses listed in the pathways, see the appropriate department’s listing in the Bulletin.

Seminars in Scholarly Inquiry. See Seminars in Scholarly Inquiry in the Core Curriculum section of this Bulletin for course descriptions.

SSI1/SSII 101 Dionysus and the Art of the Theatre
SSI1 115 Imaging Blackness
SSI1 124 Utopia/Dystopia
SSI1 131 Athens, Freedom, and the Liberal Arts
SSI1 149 Transgressive Bodies
SSI1 152 Gender and Performance
SSI1 172 The Scientific and Romantic Revolutions

Connections courses. See Connections in the Core Curriculum section of this Bulletin for course descriptions.

HUM 301 The Idea of the Self
HUM 302 Mystics, Knights, and Pilgrims: The Medieval Quest
HUM 303 The Monstrous Middle Ages
HUM 315 Drama, Film, and the Musical Stage
HUM 316 The Lord of the Ring: Wagner’s Ring of the Nibelung
HUM 330 Tao and Landscape Art
HUM 368 A Precious Barbarian: Enlightenment, Ideology, and Colonialism

200 Homer to Hitchcock: The History of Ideas in the Arts

This course serves as the gateway to the Humanities minor; as such it introduces students to the history of Western cultures and ideas as expressed through literary, historical, philosophical, religious, musical, architectural, and artistic works. Professor teams may vary the organizational logic and thematic emphases from semester to semester, but in all cases readings and assignments will foreground the minor’s historical scope and two-track formula (Antiquity through the Renaissance, and Renaissance to the present). By learning to engage the history of Western ideas from the various perspectives afforded by the humanistic disciplines, and by learning to read, analyze, and write about the various kinds of texts (verbal, visual, and aural) that have been the conduits for these ideas, students develop the interpretive frameworks and critical vocabularies for more specialized study. Satisfies the Artistic Approaches core requirement.

201 The Arts, Ideas and Society

Survey of intellectual developments in western civilization from the Renaissance through the eighteenth century. Emphasis is placed on the relationship between the individual and the state examined through literature and the arts. Satisfies the Humanistic Approaches core requirement. Offered every other year.

260 It’s Only Rock and Roll: Rock from Cradle to Adolescence

This course is a survey of rock history, from its roots in the mid-1950s, to the end of the “Summer of Love - Flower Power” era, to The Rolling Stones’ disastrous Altamont concerts in late 1969, to the break-up of The Beatles in 1970. Students examine cultural influences, historical events, and stylistic developments of rock music, primarily of the United States and Great Britain, to gain a wider knowledge and understanding of rock music’s place as a crucial part of the arts and culture of this time period in many parts of the world. Satisfies the Humanistic Approaches core requirement. Offered every other year.

288 The Ideas of the Bible

Even though the Biblical materials stand at the foundation of the Western tradition, common knowledge of the Bible is at a low point. The popular debate often gets polarized into two extreme positions: the Bible holds all truth, or the Bible is irrelevant. Yet many modern discoveries on archeological sites or in the archives now provide a much clearer idea of the way the Biblical materials are put together over the centuries, and the way the Biblical authors respond to each other, developing, critiquing, and reinterpreting ideas in the political and cultural crises of their times. Students study a selection of materials from both the Hebrew Bible and the New Testament, not only to appreciate the depth and complexity of what the Bible “says” in its own original contexts, but also to reassess what it “says” to the modern world—with its very different cosmology, anthropology, and political and social structures—about human responsibility to the planet and to fellow human beings about the recognition of human destructiveness and the hope for survival. Satisfies the Humanistic Approaches core requirement.

290 Introduction to Cinema Studies

In this course, students develop the expertise necessary to communicate intelligently about the artistic medium of film. Drawing on the expertise of two professors, students consider key terminology related to mise-en-scene, editing, and sound; apply those concepts to a wide variety of examples from the advent of film to the present; and begin considering critical approaches to the medium. In addition to regular class sessions, film screenings are required. Satisfies the Artistic Approaches core requirement; counts toward the “Artist as a Humanist” and “Visual Culture” pathways. Offered frequently.

317 Liberation and Alienation: Intellectuals in Modern Europe

This course examines the works and times of prominent intellectual critics of modern European society. It centers on the texts of nineteenth-century writers, theorists, scientists and revolutionaries who formulated far-reaching analyses of and challenges to modern cultures, practices, values and economies. Special emphasis is placed on the generation of ideas and ideologies of the period, such as materialism, psychoanalysis and Marxism, and their application in culture and the arts. Cross-listed with HIST 317. Offered frequently.

327 Queer Cultures

Gay, lesbian, bisexual, transgender, queer, questioning (GLBTQ) are categories used to identify sub-groups within the queer community. Yet within these groups, or cultures, exist vastly complex and different experiences. In the struggle for social justice and equity, queers navigate the tension of remaining hidden—to fit into the dominant culture—versus being seen—to change the dominant culture. Main units include: “Science, Sexuality, and Ethics”, “Queering School Curricula”, “Marriage is a Queer Institution” and “The Disappearing Queer: Fear and Desire in Theory”. This course addresses questions such as: How are cultures constituted, experienced, and transformed? How can we interrogate category systems to understand framing assumptions and the ways categories position “majority” and “minoritized” in social contexts? What is the relationship between taking a subversive stance and social transformation? Cross-listed with GQS 327. Satisfies the Knowledge, Identity, and Power graduation requirement.

337 Art and Culture in Sixteenth- and Seventeenth-Century Italy

This course examines how the plastic and literary arts of the Italian High Renaissance and Baroque responded to four events that changed the most fundamental beliefs Europeans held about the world and their place in it: the discovery of the New World, the emergence of Renaissance Humanism, the Protestant Reformation, and the new cosmos advanced by Copernicus and Galileo. Their combined effect undermined long-entrenched institutions of religious and political authority to open space for new socio-political orders and cultural models. Art produced in the Italian
city-states during this tumultuous period (roughly from 1490 to 1690), whether expressed in the form of architecture, rhetorical literature, plays, or painting, became a key means of reflecting and propagating public opinion—and a powerful weapon, both for wielding authority and for challenging it. Offered occasionally.

340 Film Genres  This course explores some of the major theoretical and cinematic approaches to film genre, and provides the opportunity for students to produce a short film project based upon this exploration. The specific genre (e.g., documentary, horror, melodrama, film noir, etc.) under study for any given semester is at the discretion of the professor. Through the analysis and subsequent production of the selected film genre, students interrogate the ways that industrial, social, technological, and aesthetic factors shape the development, circulation, and reception of a film genre over time. In addition to regular class time, evening film screenings are required. Counts toward the “Visual Culture” pathway; crosslisted as ENGL/HUM 340.

360 Theory and Revolution in Advanced Capitalist Culture  This colloquium explores the development of theory in the Marxist critique of Capital and capitalist cultures, especially in its relation to revolutionary praxis in Late Capitalism. The course examines foundational themes of Critical Theory as elaborated by Frankfurt School authors (Adorno, Horkheimer, Benjamin, and Marcuse) and study revolutionary movements and practices (Situationists, 1968, Autonomists, Tarnac 9, and Occupy) in relation to Marxist theory. Discussion and study also include more contemporary contributions to the question of the relation between theory and revolutionary praxis in a world dominated and saturated by capitalist culture by important Marxist writers, including Debord, Baudrillard, Badiou, Zizek, Holloway, and The Invisible Committee. Some familiarity with Marx and Marxian theory is recommended, but not required. Offered frequently.

367 Word and Image  “Print Culture” habits of reading work against the dramatic and visual nature of medieval composition, in which words were to be heard aloud and images visualized. Medieval manuscript illumination of literary texts reflects this active, visual process of reading. Humanities 367 immerses readers in medieval manuscript culture to experience a performative mode of reading essential to the appreciation of medieval literary genres like dream vision, chivalric romance, and allegory. Satisfies the Artistic Approaches requirement; counts toward the “Global Middle Ages” and “Visual Culture” pathways; offered frequently.

399 Library as Collaboratory  0.25 unit activity credit. Expressly designed as an experiential learning opportunity, this course invites students to dive into the workings of a 21st century library by undertaking, completing, and documenting a small library project. Specific project roles include: Metadata Creator, Exhibit Curator, Instructional Designer, Digital Publisher, and Transcriptionist/Historical Investigator. Along the way, students are asked to actively reflect on their educational experiences at the University of Puget Sound and to begin to articulate a growing repertoire of skills in critical thinking, communication, research, creative problem solving, and ethical decision making. Pass/fail grading only.

400 Digital Methods in Humanities Scholarship  This course surveys a wide range of software tools and technologies that are becoming associated with the domain of scholarly activity known as the digital humanities: micro- and macro-directed text analytics, annotated timelines, multimedia presentation platforms, data and network visualizations, NGrams, thick maps/GIS, topic modeling, immersive simulations, etc. During the first third of the course, students read conceptual material about digital methods and look at representative completed projects that have made use of such tools and methods. Each student then proposes a project that aligns with her or his research interests and selects a suite of tools appropriate for the project type. During the last two thirds of the course, students meet individually with the instructor at least once a week to review project status and plan ensuing phases of the work. In the final weeks, students reconvene as a group to discuss their completed projects. The course is appropriate for students who want hands-on experience using tools and methods that are changing the way scholarship in the humanistic disciplines is being conducted. Offered frequently.