

HUMANITIES COURSE DESCRIPTIONS

HUM 150: SPECIAL TOPIC - CHINESE LANGUAGE AND CULTURE (4)

This course provides basic language knowledge for everyday situations and builds a solid foundation for further studies in Chinese. Students will learn Pinyin for speaking and simplified characters for reading and writing. Aspects of Chinese culture will be discussed. No subsequence offered. Open to first-year students.

HUM 150: SPECIAL TOPIC – THE IRISH RENAISSANCE (4)

The Irish Renaissance, which revived ancient Irish folklore, legends, and traditions in literary works, emerged during the late 19th- and early 20thcenturies. This literary and political movement produced some of the most important literature of the modern era, including the poetry and plays of Yeats, the dramas of J. M. Synge and Sean O'Casey, and the novels of James Joyce. Also listed as ENG 150. No prerequisite.

HUM 197F: FIRST-YEAR SEMINAR - HEROES: TYPES AND ARCHETYPES (4)

Who's a hero? What makes a hero? Is there a difference between a hero and a heroine? Throughout history, cultures have produced (or fabricated) heroes who become models of behavior and projections of a society's hopes and anxieties. This seminar involves the study of various heroes and heroines (both real and imagined), trying to find out why they are considered heroic and what they tell us about the cultures that revered them. We'll look at some of the earliest heroes—Joshua and Gilgamesh—and study the classic heroes like Achilles, Antigone, Aeneas, evaluating the way their character and characteristics find a home in Western culture from King Lear to Frankenstein to Mrs. Dalloway. Super powers or prior record of heroic accomplishment not required. Placement to be determined during the summer.

HUM 197F: FIRST-YEAR SEMINAR - THE PASSION FOR POWER AND THE POWER OF PASSION (4)

Power and passion are forces that have led human beings to act in extreme and extraordinary ways throughout history. While the feats of powerful and passionate men abound in the annals of history, many of the women whose actions are no less impressive have been written out of the so-called "official story." Nowhere is this more apparent than in patriarchal and third-world societies where women who have had a thirst for power or who have overstepped the rules regarding passion have been silenced, ostracized, imprisoned, or killed. This course will focus on a number of extraordinary women in Latin America who have, without receiving due credit, changed the course of history with their passion for life, love, and power. Placement to be determined during the summer.

HUM 197F: FIRST-YEAR SEMINAR - SHAKIN' THINGS UP: UNCOMMON HISPANIC WOMEN FROM EVITA TO SHAKIRA (4)

This course looks at how the female voice has shaped Latin American history, politics, business, and culture. Starting with the female leaders of the pre-Columbian era, we will take a journey through time to look at the influences of a number of uncommon voices including La Malinche, Sor Juana Inés de la Cruz, Eva Perón, Isabel Allende, Violeta Charnorro, Rigoberta Menchú, Margarita Arias, Shakira, Laura Esquivel, and prominent business leaders in the 21st century. The goal will be to demonstrate how, in a predominantly patriarchal society, these women have broken with tradition to introduce a powerful voice that has changed Latin America. Whether the message has always been positive is debatable. We will look at the influence of these leaders, writers, and pop culture icons from a variety of perspectives by reading poetry, journals, novels, newspaper and magazine articles, and watching movies. Placement to be determined during the summer.

HUM 212: THE FRENCH ABSURD THEATRE (4)

This course focuses on the French Absurd Theatre. Students receive a brief introduction to the existentialist movement and explore the links between the existentialist and absurd literary productions. Background

information includes study of French literary precursors and social conditions in France. Students study works in English translation of Camus, Sartre, Beckett, Genet, Ionesco, and Adamov. Open to first-year students.

HUM 213: FRANCE AND THE FRENCH - CONTEXTS IN CULTURAL UNDERSTANDING (4)

This course offers a multimedia examination of socio-cultural contrasts between France and the U.S. Students use video, audio, CD-ROM, print, and Internet resources coupled with computer applications (Word, Excel, Powerpoint, Front Page, and Access) to investigate and discuss representative situations and cultural artifacts that illuminate the differences between the French and American experiences. No prerequisite. Open to first-year students.

HUM 215: AMERICANS IN PARIS (4)

This course focuses on American writers who lived and wrote in France during the end of the 19th century and early part of the 20th century. Students read and analyze works written by U.S. authors during their stay in France to learn how the French environment shaped their artistic perspectives. Additional study is given to the culture and society of France from 1880–1945. Conducted in English. Open to first-year students.

HUM 235: GERMAN CLASSICS IN TRANSLATION (4)

Also listed and described as GRMN 235. No prerequisite.

HUM 250: SPECIAL TOPIC - "A ROOM OF ONE'S OWN": THE NOVELS OF VIRGINIA WOOLF (4)

Virginia Woolf's contributions to the development of modernism in Britain are considerable. Her nine novels demonstrate her creative struggle to move away from the social and artistic limitations associated with the Victorian era to define a new and more innovative aesthetic. This course focuses on Woolf's development as a novelist, beginning with her two early novels, *The Voyage Out* (1915) and *Night and Day* (1919), through the three central novels of her middle period, *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *Orlando* (1928), and finally to her last two novels, *The Years* (1937) and *Between the Acts* (1941). The course also considers the social, cultural, and personal issues that influenced Woolf's work during the first four decades of the 20th century. No prerequisite. Open to first-year students.

HUM 250: SPECIAL TOPIC - FABULOUS ADVENTURES OF DON QUIXOTE (2)

Also listed and described as SPAN 250.

HUM 250: SPECIAL TOPIC - FRENCH FILM (4)

This course offers an examination of French cinema in relation to literature, language, society, and cultural issues. Taught in English.

HUM 250: SPECIAL TOPIC - HISTORY OF AFRICAN-AMERICAN PHOTOGRAPHY (4)

This course surveys the work and achievements of African-American photography, which deals with the interplay of personal and cultural identity. The course is divided into discrete periods outlined in the text *Reflections in Black* by Deborah Willis, curator of exhibitions at the Center for African- American History and Culture in Washington, D.C. The photography of each period will be placed in a cultural context through the study of African- American writings, oral histories, and music. Among the photographers to be studied are historical portrait photographers such as Augustus Washington and Richard S. Roberts, documentary photographers such as Roy de Carava and Gordon Parks, and contemporary feminist photographers such as Carrie Mae Weems and Lorna Simpson. Supplemental materials will include a diverse range of readings from African-American writers from Frederick Douglass to bell hooks, examples from the Harlem Renaissance of the 1920s, oral histories from the Jim Crow era compiled by the Duke Center for Documentary Studies, and samples of African-American music that particularly reflect cultural experience, including spirituals, jazz, and blues. Prerequisite: Any course in art history, photography, American history, or African-American literature.

HUM 250: SPECIAL TOPIC - AN INTRODUCTION TO CONTEMPORARY FRENCH FILM 1960-2007 (4)

Students will become familiar with films and filmmakers important to French films from the time of the New Wave ("Nouvelle Vague") movement until the present. Some background material will be covered so that students understand the place of and growth of French film within the international cinematic industry. Students will look carefully at themes of nationality and identity, guilt and imagination as expressed in the films used in this course and will develop a vocabulary for talking about technical aspects of film production as well as knowledge about themes and metaphors prevalent in French cinema since the end of the Second World War. Students will comment on themes and technical aspects of films, making critical assessments orally and in writing, both in formal papers and in informal homework assignments. Students will watch films both in class and outside of class (films will be placed on reserve in the library). Students will be quizzed and tested on the films and on the homework reading and viewing assignments and will complete a final project. No prerequisites. Open to first-year students.

HUM 250: SPECIAL TOPIC - "LONG DAY'S JOURNEY": THE PLAYS OF EUGENE O'NEILL (4)

Eugene O'Neill was an innovator who influenced American theatre during one of its most significant periods of development, 1915–1930. In some ways he was a realist. However, he also employed various unusual and more symbolic dramatic devices, such as the use of masks. His works also focused on a new form of psychological realism. In this course we explore various plays by O'Neill, beginning with some early works, such as *Bound East for Cardiff* (1914) and *The Moon of the Caribbees* (1917) and some additional plays from his middle period, *The Emperor Jones* (1920) and *Anna Christie* (1921). It will conclude with an evaluation of some of his major works, including *Desire Under the Elms* (1924), *Ah, Wilderness!* (1932), *The Iceman Cometh* (1939), and *Long Day's Journey into Night* (1939–41). The course also deals with film adaptation of his works. No prerequisite. Open to first-year students.

HUM 250: SPECIAL TOPIC – PASSION AND DESIRE IN EARLY FRENCH WRITING (4)

Students read English translations from medieval through seventeenth century France, exploring how passion and desire appear in a variety of literary works, from Tristan and Iseult to Molière. Students learn about forms, styles and conventions of the time periods, and examine secondary themes, symbols, and the culture and society. Additionally students explore links between Latin and French writers and create their own versions of various literary works. No prerequisites. Open to first-year students.

HUM 250: SPECIAL TOPIC - VIRGINIA WOOLF AND THE BLOOMSBURY GROUP (4)

Virginia Woolf and her sister Vanessa Bell were at the center of a group of British intellectuals known as the Bloomsbury Group. The group, including leading writers, historians, and artists, were active during the first decades of the 20th century. Along with Woolf and her sister, other important figures included the art critics Clive Bell and Roger Fry, the novelists E. M. Forster, D. H. Lawrence, and Katherine Mansfield, the historian and critic Lynton Strachey, and the economist John Maynard Keynes, among others. This course will focus on the work of these writers and artists and the artistic and intellectual interrelations that defined them group. Some of the questions we will investigate include: In what ways did this group represent a British avant-garde? Did the group share common artistic ideals? The course will deal with various texts, (i.e. Woolf's *Mrs. Dalloway*, Forster's *Howard's End*, Strachey's *Eminent Victorians*), paintings, and film adaptations, such as the film versions of Virginia Woolf's *Orlando* and D. H. Lawrence's *Women in Love*. No prerequisites. Open to first-year students.

HUM 310: FRENCH LITERATURE IN TRANSLATION (4)

This course, conducted in English, introduces students to selected works of French literature. We study translations of novels and plays in their literary and cultural contexts, giving attention to women characters and texts by women writers, and to translation issues. Topics include self-interest and self-awareness, travel and escape, power and passion, and the individual's role in society. Writers may include Racine, Molière, Madame de Lafayette, Claire de Duras, Balzac, Flaubert, Proust, Gide, Colette, Ionesco, Camus, Marguerite Duras, or Djébar.

HUM 350: SPECIAL TOPIC - EL QUIXOTE IN TRANSLATION (4)

Have you always wanted to read *Don Quixote*? This is your chance. In this course in translation, we will examine Cervantes' masterpiece from numerous angles. Beginning with a historical overview of what was happening in Spain and the rest of the world at the onset of the seventeenth century, we will embark on a journey through the first modern novel paying special attention to the literary, political, social, economic, and human messages intertwined in its rich pages. Students will read critical articles along the way in an effort to enhance their understanding of the work. No knowledge of Spanish is necessary. Also listed as SPAN 350 for Spanish majors and minors. Prerequisite: sophomore standing or higher, but open to first-year students with permission.

HUM 350: SPECIAL TOPIC - "THE PRIEST OF LOVE": THE NOVELS OF D.H. LAWRENCE (4)

D.H. Lawrence remains a controversial figure among 20th-century British novelists. Was he one of the great modernist writers or was he simply verbose? Was he a philosopher-novelist or a madman? Was he an advocate for androgyny as was Virginia Woolf, or was he more interested in male or phallic consciousness? Joyce Carol Oates suggests that the integration of these principles, the organic and the civilized, defines "the relentlessly progressive condition of the modern world." Or perhaps Lawrence was merely scandalous? Two of his novels, *The Rainbow* and *Lady Chatterley's Lover*, were banned. This course will engage students in the study of Lawrence's major literary works, including *Sons and Lovers* (1913), *The Rainbow* (1915), *Women in Love* (1920), and the several versions of *Lady Chatterley's Lover* (1928). Students will also read some of Lawrence's major discursive works, including his travel writings, as background material to understanding his creative work. The course will explore various questions about Lawrence as artist, thinker, and literary innovator. Prerequisite: sophomore standing.

HUM 390: INDEPENDENT STUDY (2 to 4)

Independent study conducted at the advanced level. Application must be made with faculty prior to registration. Offered any term.

HUM 399: INTERNSHIP (2 or 4)

Application must be made with faculty prior to registration. May be proposed in any term.