First-year general education courses engage students in the pleasure and challenge of humanistic works through the close reading of literary, historical, and philosophical texts. These are not survey courses; rather, they work to establish methods for appreciating and analyzing the meaning and power of exemplary texts. The class discussions and the writing assignments are based on textual analysis. These courses meet the general education requirements in the interpretation of historical, literary, and philosophical texts. In combination with these courses, students are required to take that introduce the analysis and practice of expert academic writing.

The 20000-level Collegiate courses in Humanities seek to extend humanistic inquiry beyond the scope of the general education requirements. A few of them also serve as parts of special degree programs. All of these courses are open as electives to students from any Collegiate Division.

General Education Sequences

All HUMA 10000-level sequences that meet general education requirements are available as either a two-quarter sequence (Autumn, Winter) or as a three-quarter sequence (Autumn, Winter, Spring).

NOTE: Students registered in HUMA 10000–level sequences that meet general education requirements must attend the first and second class sessions or their registration will be dropped.

HUMA 11000-11100-11200. Readings in World Literature I-II-III.
This sequence examines the relationship between the individual and society in a rich and exciting selection of literary texts from across the globe. We address the challenges faced by readers confronting foreign literatures, reading across time and cultures, and reading texts in translation. We focus on two major literary themes and genres: Epic Poetry (Autumn Quarter) and Autobiography (Winter Quarter). Selected readings may include: Homer’s *Odyssey*, the *Epic of Gilgamesh*, the Ancient Indian *Mahabharata*, Saint Augustine’s *Confessions*, Vladimir Nabokov’s *Speak, Memory: An Autobiography Revisited*, and Wole Soyinka’s *Ake: The Years of Childhood*. Students wishing to take the third quarter of this sequence in the Spring Quarter choose among a selection of topics (e.g., “Gender and Literature,” “Crime Fiction and Murder Mysteries,” “Reading the Middle Ages: Europe and Asia,” or “Poetry.”
HUMA 11000. Readings in World Literature I. 100 Units.
This sequence examines the relationship between the individual and society in a rich and exciting selection of literary texts from across the globe. We address the challenges faced by readers confronting foreign literatures, reading across time and cultures, and reading texts in translation. We focus on two major literary themes and genres: Epic Poetry (Autumn Quarter) and Autobiography (Winter Quarter). Selected readings may include: Homer’s Odyssey, the Epic of Gilgamesh, the Ancient Indian Mahabharata, Saint Augustine’s Confessions, Vladimir Nabokov’s Speak, Memory: An Autobiography Revisited, and Wole Soyinka’s Ake: The Years of Childhood. Students wishing to take the third quarter of this sequence in the Spring Quarter choose among a selection of topics (e.g., “Gender and Literature,” “Crime Fiction and Murder Mysteries,” “Reading the Middle Ages: Europe and Asia,” or “Poetry.”
Terms Offered: Autumn
Note(s): These courses must be taken in sequence. Students registered in this sequence must attend the first and second class sessions or their registration will be dropped.

HUMA 11100. Readings in World Literature II. 100 Units.
No description available.
Terms Offered: Winter
Prerequisite(s): HUMA 11000
Note(s): These courses must be taken in sequence.

HUMA 11200. Readings in World Literature III. 100 Units.
No description available.
Terms Offered: Spring
Prerequisite(s): HUMA 11100
Note(s): These courses must be taken in sequence.

HUMA 11500-11600-11700. Philosophical Perspectives I-II-III.
This sequence considers philosophy in two lights: as an ongoing series of arguments addressed to certain fundamental questions about the place of human beings in the world, and as a historically situated discipline interacting with and responding to developments in other areas of thought and culture. Readings tend to divide between works of philosophy and contemporaneous works of literature, but they may also include texts of scientific, religious, or legal practice.
HUMA 11500. Philosophical Perspectives I. 100 Units.
In Autumn Quarter, we explore fundamental ethical questions—concerning virtue, the good life, the role of the individual in society—as they were formulated by ancient Greek writers and philosophers. Our focus is on Plato, Aristotle, and the Greek dramatists.
Terms Offered: Autumn
Note(s): These courses must be taken in sequence. Students registered in this sequence must attend the first and second class sessions or their registration will be dropped.

HUMA 11600. Philosophical Perspectives II. 100 Units.
Winter Quarter explores metaphysical and epistemological questions as they arise in seminal writings of the sixteenth and seventeenth centuries. Skeptical arguments—about the possibility of various kinds of knowledge and of freedom—are a focus. Authors tend to include Descartes, Hume, Voltaire, Newton, and others.
Terms Offered: Winter
Prerequisite(s): HUMA 11500
Note(s): These courses must be taken in sequence.

HUMA 11700. Philosophical Perspectives III. 100 Units.
In Spring Quarter we discuss ethical and epistemological questions having to do with self-knowledge and knowledge of others, considered from the vantage point of Enlightenment and post-Enlightenment thought. Authors tend to include Hume, Kant, and Melville.
Terms Offered: Spring
Prerequisite(s): HUMA 11600
Note(s): These courses must be taken in sequence.
HUMA 12000-12100-12200. Greek Thought and Literature I-II-III.
This sequence approaches the origins of literature and thought in the Western tradition. In the first two quarters we explore the earliest versions of genres such as epic and lyric poetry, tragedy, comedy, historiography, philosophic dialogue and ethics. We investigate each of these texts in conversation with each other, engaging in close analysis while also taking account of the contexts that created them. How do certain poems, plays and accounts become “classics”? Where do we see the familiarity of contemporary literary and political identities and where do we find surprises? We will also look at the making and repurposing of literary and mythical models across genres. Our inquiry will encompass religious, aesthetic, and philosophical perspectives and may explore such questions as the worth and meaning of human life, the nature of causality and fate, the role of gender, and conceptions of divinity.

HUMA 12000. Greek Thought and Literature I. 100 Units.
Autumn Quarter examines the beginnings of the canon through the originary texts of Greek literature, such as Homer’s Iliad, Hesiod’s Theogony, poems of Sappho, the Histories of Herodotus, and Aeschylus’ Oresteia.
Terms Offered: Autumn
Note(s): These courses must be taken in sequence. Students registered in this sequence must attend the first and second class sessions or their registration will be dropped.

HUMA 12100. Greek Thought and Literature II. 100 Units.
The Winter Quarter focuses on human experience in crisis and the shaping of critical thought, reading tragedies of Sophocles and Euripides, the History of Thucydides, the comedy of Aristophanes, and the philosophies of Plato and Aristotle.
Terms Offered: Winter
Prerequisite(s): HUMA 12000
Note(s): These courses must be taken in sequence.

HUMA 12200. Greek Thought and Literature III. 100 Units.
In Spring Quarter, each section builds on the experience of the previous two quarters by tracing the development and transformations of a different literary genre (e.g., historiography or tragedy) or cultural construct (e.g., glory) from the Greeks and Romans into the modern period. Thus, a section on epic might progress from Vergil and Milton to Derek Walcott’s Omeros, and one on comedy from Plautus and Shakespeare to South Park, and one on desire from Ovid and Apuleius to Kierkegaard.
Terms Offered: Spring
Prerequisite(s): HUMA 12100
Note(s): These courses must be taken in sequence.
HUMA 12100. Greek Thought and Literature II. 100 Units.
The Winter Quarter focuses on human experience in crisis and the shaping of critical
thought, reading tragedies of Sophocles and Euripides, the History of Thucydides,
the comedy of Aristophanes, and the philosophies of Plato and Aristotle.
Terms Offered: Winter
Prerequisite(s): HUMA 12000
Note(s): These courses must be taken in sequence.

HUMA 12200. Greek Thought and Literature III. 100 Units.
In Spring Quarter, each section builds on the experience of the previous two
quarters by tracing the development and transformations of a different literary
genre (e.g., historiography or tragedy) or cultural construct (e.g., glory) from the
Greeks and Romans into the modern period. Thus, a section on epic might progress
from Vergil and Milton to Derek Walcott's Omeros, and one on comedy from Plautus
and Shakespeare to South Park, and one on desire from Ovid and Apuleius to
Kierkegaard.
Terms Offered: Spring
Prerequisite(s): HUMA 12100
Note(s): These courses must be taken in sequence.

HUMA 12300-12400-12500. Human Being and Citizen I-II-III.
Socrates asks, “Who is a knower of such excellence, of a human being and of
a citizen?” We are all concerned to discover what it means to be an excellent
human being and an excellent citizen, and to learn what a just community is.
This course explores these and related matters, and helps us to examine critically
our opinions about them. To this end, we read and discuss seminal works of
the Western tradition, selected both because they illumine the central questions
and because, read together, they form a compelling record of human inquiry.
Insofar as they force us to consider different and competing ways of asking and
answering questions about human and civic excellence, it is impossible for us to
approach these writings as detached spectators. Instead, we come to realize our own
indebtedness to our predecessors and are inspired to continue their task of inquiry.
In addition to providing a deeper appreciation of who we are as human beings
and citizens, this course aims to cultivate the liberating skills of careful reading,
writing, speaking, and listening. 2014–15 readings for this Core sequence consisted
of philosophical and literary texts from Ancient Greece to the twentieth century,
organized around the themes of “Human Being” and “Citizen.” Readings in the
Autumn Quarter included Genesis, Plato (Crito and Apology), Homer (Iliad), and
a Surat from the Qur’an. The Winter Quarter focused on Aristotle's Nicomachean
Ethics, Augustine’s Confessions, Dante's Inferno, and selections from the writings
of Mohandas Gandhi. The texts for the Spring Quarter were Shakespeare's King
Lear, Kant's "What Is Enlightenment?" and Groundwork of the Metaphysics of Morals, a
selection of American political and literary documents, and J. M. Coetzee’s Waiting
for the Barbarians.
HUMA 12300. Human Being and Citizen I. 100 Units.
Terms Offered: Autumn
Note(s): These courses must be taken in sequence. Students registered in this sequence must attend the first and second class sessions or their registration will be dropped.

HUMA 12400. Human Being and Citizen II. 100 Units.
Terms Offered: Winter
Prerequisite(s): HUMA 12300
Note(s): These courses must be taken in sequence.

HUMA 12500. Human Being and Citizen III. 100 Units.
Terms Offered: Spring
Prerequisite(s): HUMA 12400
Note(s): These courses must be taken in sequence.

HUMA 12400. Human Being and Citizen II. 100 Units.
Terms Offered: Winter
Prerequisite(s): HUMA 12300
Note(s): These courses must be taken in sequence.

HUMA 12500. Human Being and Citizen III. 100 Units.
Terms Offered: Spring
Prerequisite(s): HUMA 12400
Note(s): These courses must be taken in sequence.

HUMA 13500-13600-13700. Introduction to the Humanities I-II-III.
This sequence emphasizes writing, both as an object of study and as a practice. As we study the texts of the course, we pay special attention to questions about how they function as instances of writing: How does the writing of a text shape the way that we understand it? How does writing shape our sense of what we are doing in the humanities? Such questions about writing will lead to similar questions about language in general: How is our understanding shaped by the language we use? In the Autumn quarter, we’ll ask these questions within classical and familiar norms for using language to argue, to analyze, to be accurate, to be logical, and so on. In Winter and Spring, we’ll move to challenges, and radical criticisms, of these familiar ideas. As to practice: the writing workload of the course is significant. Students will write at least one writing assignment each week, and we discuss these assignments in small writing workshops. This is not a course in remedial writing; rather it is a course for students who are particularly interested in writing or who want to become particularly proficient writers. Readings for the course are selected not thematically or chronologically, but to serve the focus on writing.
HUMA 13500. Introduction to the Humanities I. 100 Units.
In the Autumn Quarter, we read two of Plato’s Dialogues, the Declaration of Independence, selections from *History of the Peloponnesian War*, and a Shakespeare play.
Terms Offered: Autumn.
Note(s): These courses must be taken in sequence. Students registered in this sequence must attend the first and second class sessions or their registration will be dropped.

HUMA 13600. Introduction to the Humanities II. 100 Units.
In the Winter Quarter, we read Descartes’ *Meditations*, Conrad’s *Heart of Darkness*, further selections from *The Peloponnesian War*, Woolf’s *The Waves*, and Nietzsche’s *Beyond Good and Evil*.
Terms Offered: Winter.
Prerequisite(s): HUMA 13500
Note(s): These courses must be taken in sequence.

HUMA 13700. Introduction to the Humanities III. 100 Units.
In the Spring Quarter, we read Plato’s *Phaedrus* with Derrida’s “Pharmakon,” Harriet Jacobs’s *Incidents in the Life of a Slave Girl*, still more selections from *The Peloponnesian War*, an experimental feminist essay, and Alison Bechdel’s *Fun Home*.
Terms Offered: Spring.
Prerequisite(s): HUMA 13600
Note(s): These courses must be taken in sequence.

HUMA 13600. Introduction to the Humanities II. 100 Units.
In the Winter Quarter, we read Descartes’ *Meditations*, Conrad’s *Heart of Darkness*, further selections from *The Peloponnesian War*, Woolf’s *The Waves*, and Nietzsche’s *Beyond Good and Evil*.
Terms Offered: Winter.
Prerequisite(s): HUMA 13500
Note(s): These courses must be taken in sequence.

HUMA 13700. Introduction to the Humanities III. 100 Units.
In the Spring Quarter, we read Plato’s *Phaedrus* with Derrida’s “Pharmakon,” Harriet Jacobs’s *Incidents in the Life of a Slave Girl*, still more selections from *The Peloponnesian War*, an experimental feminist essay, and Alison Bechdel’s *Fun Home*.
Terms Offered: Spring.
Prerequisite(s): HUMA 13600
Note(s): These courses must be taken in sequence.
HUMA 14000-14100-14200. Reading Cultures: Collection, Travel, Exchange I-II-III. This sequence is devoted to the cultivation of the art of interpretation through the close reading of objects across a broad range of times and places, from the Homeric epic to contemporary film, folk tale to museum. In each case the goal is to work outward from the textual details—construing the term text generously so as to include any form of cultural production—and develop insight into the local emergence and global circulation of objects of interpretation. In the process the sequence explores questions about memory, home, and belonging; the various historical forms of cultural production, from epic to folk tale, music, film, and novels; about the challenges of translation to responsible interpretation; about texts as formative sources of human community, inter-personal obligation, and transcendence; about hybridity and the legacy of colonialism; and, of course, about the role of humanistic inquiry in addressing all these questions. The year is divided into three conceptual themes that allow us to explore the above questions: collection, travel, and exchange. Readings in the past have included Homer's *The Odyssey*, *The Arabian Nights*, Ovid, *Metamorphoses*, Balzac, *Père Goriot*, Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Pu Songling, *Strange Tales from Chinese Studio*, Charlie Chaplin’s *Modern Times*, Zora Neale Hurston's *Of Mules and Men*, T. S. Eliot's *The Waste Land*, Orson Welles's *Citizen Kane*, Tomás Rivera's *And the Earth Did Not Devour Him*, Jamaica Kincaid’s *A Small Place*, Richard Wright, *Native Son*, Marx, *The Marx-Engels Reader*, the Coen Brothers’ *O Brother, Where Art Thou?*, Haruki Murakami’s *Sputnik Sweetheart*, Alfonso Cuarón’s *y tu mamá también*, a visit to a museum, graphic novels, music, visual art, and cultural criticism.

HUMA 14000. Reading Cultures: Collection, Travel, Exchange I. 100 Units.
Terms Offered: Autumn
Note(s): These courses must be taken in sequence. Students registered in this sequence must attend the first and second class sessions or their registration will be dropped.

HUMA 14100. Reading Cultures: Collection, Travel, Exchange II. 100 Units.
Terms Offered: Winter
Prerequisite(s): HUMA 14000
Note(s): These courses must be taken in sequence.

HUMA 14200. Reading Cultures: Collection, Travel, Exchange III. 100 Units.
Terms Offered: Spring
Prerequisite(s): HUMA 14100
Note(s): These courses must be taken in sequence.

HUMA 14100. Reading Cultures: Collection, Travel, Exchange II. 100 Units.
Terms Offered: Winter
Prerequisite(s): HUMA 14000
Note(s): These courses must be taken in sequence.

HUMA 14200. Reading Cultures: Collection, Travel, Exchange III. 100 Units.
Terms Offered: Spring
Prerequisite(s): HUMA 14100
Note(s): These courses must be taken in sequence.
HUMA 16000-16100-16200. Media Aesthetics: Image, Text, Sound I-II-III.
This three-quarter sequence introduces students to the skills, materials, and relationships of a variety of disciplines in the humanities, including literature, cinema studies, philosophy, music and sound studies, theater, and the visual arts. We construe "aesthetics" broadly: as a study in sensory perception, value, and the close analysis of artistic objects. "Medium," too, is understood along a spectrum of meanings that range from the materials of art (words, sound, paint, stone, film, air, light) to various technical apparatuses and communications systems (print, photography, film, radio, television, and digital media). Our central questions include: What is the relation between media and various kinds of art? Can artistic uses of media be distinguished from non-artistic uses? What is the relation between media and human sensations and perceptions? How do media produce pity, fear, or pleasure? Do we learn new ways of seeing and hearing through the devices involved in painting, photography, music, and cinema? What happens when we adapt or translate objects into other media: painting into photography, writing into film, or music into video? This not a course in "media studies" in any narrow sense. It is rooted in a broad range of criticism and philosophy by such writers as Plato, Aristotle, Nietzsche, Freud, Benjamin, Bazin, Derrida, Mulvey, Baudrillard, and Barthes. It ranges across historical eras to consider aesthetic objects of many kinds: films, paintings, photographs, novels, plays, stories, poems, songs, and albums. Occasionally, we ask questions about how the aesthetic object is situated in cultural history. More often, though, we will be fostering sensitivity to, and analysis of, the sensory, cognitive, and emotional shaping of the aesthetic experience as framed by the medium in which it occurs.

HUMA 16000. Media Aesthetics: Image, Text, Sound I. 100 Units.
The Autumn Quarter focuses on seeing, especially on the problems that arise when objects and texts seem to offer themselves as images that constitute visual "reflections" or "imitations" of the world (e.g., Velázquez's Las Meninas, Hitchcock's Vertigo, Wilde's The Picture of Dorian Gray, and Cindy Sherman's photographs).
Terms Offered: Autumn
Note(s): These courses must be taken in sequence. Students registered in this sequence must attend the first and second class sessions or their registration will be dropped.

HUMA 16100. Media Aesthetics: Image, Text, Sound II. 100 Units.
The Winter Quarter will focus on reading and writing, and questions associated with objects considered as material texts to be “translated” or "interpreted" (e.g., Kosuth's conceptual art, Genesis, Shakespeare's Hamlet, Welles's Citizen Kane, Cha's Dictée, Bechdel's Fun Home).
Terms Offered: Winter
Prerequisite(s): HUMA 16000
Note(s): These courses must be taken in sequence.
HUMA 16200. Media Aesthetics: Image, Text, Sound III. 100 Units.
The Spring Quarter will focus on listening, with particular emphasis on how sounds acquire meaning or significance, how music and the voice can express desire, suffering, or overwhelm the intellect, and the many possible relationships between sound, image, poetry, song, and lyrics (Emily Dickinson’s “Split the Lark,” John Cage’s 4’33”, Du Bois's The Souls of Black Folk, Nietzsche’s Birth of Tragedy, and albums by Kanye West and Michael Jackson).
Terms Offered: Spring
Prerequisite(s): HUMA 16100
Note(s): These courses must be taken in sequence.

HUMA 16100. Media Aesthetics: Image, Text, Sound II. 100 Units.
The Winter Quarter will focus on reading and writing, and questions associated with objects considered as material texts to be “translated” or "interpreted" (e.g., Kosuth’s conceptual art, Genesis, Shakespeare’s Hamlet, Welles’s Citizen Kane, Cha’s Dictée, Bechdel’s Fun Home).
Terms Offered: Winter
Prerequisite(s): HUMA 16000
Note(s): These courses must be taken in sequence.

HUMA 16200. Media Aesthetics: Image, Text, Sound III. 100 Units.
The Spring Quarter will focus on listening, with particular emphasis on how sounds acquire meaning or significance, how music and the voice can express desire, suffering, or overwhelm the intellect, and the many possible relationships between sound, image, poetry, song, and lyrics (Emily Dickinson’s “Split the Lark,” John Cage's 4’33”, Du Bois's The Souls of Black Folk, Nietzsche's Birth of Tragedy, and albums by Kanye West and Michael Jackson).
Terms Offered: Spring
Prerequisite(s): HUMA 16100
Note(s): These courses must be taken in sequence.

HUMA 17000-17100-17200. Language and the Human I-II-III.
Language is at the center of what it means to be human and is instrumental in most humanistic pursuits. With it, we understand others, describe, plan, narrate, learn, persuade, argue, reason, and think. This course aims to provoke us to critically examine common assumptions that determine our understanding of language—and more specifically, of the ways we, as speakers or writers, use it to communicate meaning.
HUMA 17000. Language and the Human I. 100 Units.
The Autumn Quarter of this sequence explores fundamental questions about the nature of language, concentrating on the conventional character of language as a system, and language in the individual. We discuss: the properties of human languages (spoken and signed) as systems of communication distinct from other forms (including animal and artificial systems), whether some languages are more primitive than others, how language is acquired, used, changes, and evolves, what it means to be bilingual. Typical texts used include Plato's *Cratylus*, parts of *Finnegans Wake*, Locke, Truffaut's *L'enfant sauvage*, Turing.
Terms Offered: Autumn
Note(s): These courses must be taken in sequence. Students registered in this sequence must attend the first and second class sessions or their registration will be dropped.

HUMA 17100. Language and the Human II. 100 Units.
The Winter Quarter is generally devoted to examining how language mediates between the individual and society, its origin, spread, evolution, and development, and its role in power, identity, culture, nationalism, thought, and persuasion, as well as its use in naming, politeness, irony, and metaphor. Further examined are the nature of translation, writing systems, language and artificial intelligence, invented languages, and to what extent language shapes or influences perception of the world and cognition. Readings typically from Whorf, Orwell, Grice, and others.
Terms Offered: Winter
Prerequisite(s): HUMA 17000
Note(s): These courses must be taken in sequence.

HUMA 17200. Language and the Human III. 100 Units.
The topics addressed in the Spring Quarter vary from year to year: We may look at language and poetry, the nature of metaphor, rhetorical force of language. These questions are examined through classic and contemporary primary and secondary literature, with readings which may be drawn from literary, linguistic, philological, and philosophical traditions (in varying years, from parts of the Bible, Beowulf, Chaucer, Descartes, and Rousseau to Borges, Chomsky, and others).
Terms Offered: Spring
Prerequisite(s): HUMA 17100
Note(s): These courses must be taken in sequence.
HUMA 17100. Language and the Human II. 100 Units.
The Winter Quarter is generally devoted to examining how language mediates between the individual and society, its origin, spread, evolution, and development, and its role in power, identity, culture, nationalism, thought, and persuasion, as well as its use in naming, politeness, irony, and metaphor. Further examined are the nature of translation, writing systems, language and artificial intelligence, invented languages, and to what extent language shapes or influences perception of the world and cognition. Readings typically from Whorf, Orwell, Grice, and others.
Terms Offered: Winter
Prerequisite(s): HUMA 17000
Note(s): These courses must be taken in sequence.

Writing Seminars

HUMA 19100. Humanities Writing Seminars. 000 Units.
These seminars introduce students to the analysis and practice of expert academic writing. Experts must meet many familiar standards for successful writing: clear style, logical organization, and persuasive argument. But because they work with specialized knowledge, experts also face particular writing difficulties: they must be clear about complexities and specific about abstractions; they must use uncomplicated organization for very complicated ideas; they must create straightforward logic for intricate arguments; they must be concise but not incomplete, direct but not simplistic; they must clarify the obscure but not repeat the obvious; and they must anticipate the demands of aggressively skeptical readers. The seminars do not repeat or extend the substantive discussion of the Humanities class; they use the discussions and assignments from those classes as a tool for the advanced study of writing. We study various methods not only for the construction of sophisticated and well-structured arguments but also for understanding the complications and limits of those arguments. These seminars also address issues of readership and communication within expert communities. As students present papers in the seminars, we can use the reactions of the audience to introduce the techniques experts can use to transform a text from one that serves the writer to one that serves the readers.
Terms Offered: Autumn, Winter, Spring
Note(s): These seminars are available only in combination with either a two- or a three-quarter general education sequence in the Humanities.
COLLEGIATE COURSES

HUMA 02980. Practicum. 025 Units.
This course is for students who secure a summer internship. For details, visit careeradvancement.uchicago.edu/jobs-internships-research/internships-for-credit. Students write a short paper (two to three pages) and give an oral presentation reflecting on their internship experience.
Instructor(s): D. Spatz Terms Offered: Summer
Note(s): Must be taken for P/F grading; students who fail to complete the course requirements will receive an F on their transcript (no W will be granted). Students receive 025 units of credit at completion of course. Course meets once in Spring Quarter and once in Autumn Quarter. Course fee $150; students in need of financial aid should contact Jay Ellison at 702.8609. Equivalent Course(s): SOSC 02980

HUMA 20710-20711-20712-20713. At the Piano I-II-III-IV. Keyboard Studies for Non-Music Majors

HUMA 20710. At the Piano I: Keyboard Studies for Non-Music Majors. 100 Units.
Keyboard Studies for Non-Music Majors
Instructor(s): C. Bohlman Terms Offered: TBD

HUMA 20711. At the Piano II: Keyboard Studies for Non-Music Majors. 100 Units.
No description available.
Instructor(s): C. Bohlman Terms Offered: TBD
Prerequisite(s): HUMA 20710 or consent of instructor

HUMA 20712. At the Piano III: Keyboard Studies for Non-Music Majors. 100 Units.
No description available.
Instructor(s): C. Bohlman Terms Offered: TBD
Prerequisite(s): HUMA 20710 or consent of instructor.

HUMA 20713. At the Piano IV: Keyboard Studies for Non-Music Majors. 100 Units.
No description available.
Instructor(s): C. Bohlman Terms Offered: TBD
Prerequisite(s): HUMA 20710 or consent of instructor.

HUMA 20711. At the Piano II: Keyboard Studies for Non-Music Majors. 100 Units.
No description available.
Instructor(s): C. Bohlman Terms Offered: TBD
Prerequisite(s): HUMA 20710 or consent of instructor
HUMA 20712. At the Piano III: Keyboard Studies for Non-Music Majors. 100 Units.
No description available.
Instructor(s): C. Bohlman Terms Offered: TBD
Prerequisite(s): HUMA 20710 or consent of instructor.

HUMA 20713. At the Piano IV: Keyboard Studies for Non-Music Majors. 100 Units.
No description available.
Instructor(s): C. Bohlman Terms Offered: TBD
Prerequisite(s): HUMA 20710 or consent of instructor.

HUMA 24005. Understanding Wisdom. 100 Units.
Thinking about the nature of wisdom goes back to the Greek philosophers and the classical religious sages, but the concept of wisdom has changed in many ways over the history of thought. While wisdom has received less scholarly attention in modern times, it has recently re-emerged in popular discourse with a growing recognition of its potential importance for addressing complex issues in many domains. But what is wisdom? It’s often used with a meaning more akin to "smart" or "clever." Is it just vast knowledge? This course will examine the nature of wisdom—how it has been defined, how its meaning has changed, and what its essential components might be. We will examine how current psychological theories conceptualize wisdom and consider whether, and how, wisdom can be studied scientifically; that is, can wisdom be measured and experimentally manipulated to illuminate its underlying mechanisms and understand its functions? Finally, we will explore how concepts of wisdom can be applied in business, education, medicine, the law, and in the course of our everyday lives. Readings will be drawn from a wide array of disciplines including philosophy, classics, history, psychology, behavioral economics, medicine, and public policy.
Instructor(s): C. Gilpin, A. Henly Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing
Equivalent Course(s): PSYC 24050, RLST 24050, BPRO 24000
HUMA 25202. Media Ecology: Embodiment and Software. 100 Units.
Media ecology examines how the structure and content of our media environments—online and offline, in words, images, sounds, and textures—affect human perception, understanding, feeling, and value; or alternatively, media ecology investigates the massive and dynamic interrelation of processes and objects, beings and things, patterns and matter. At stake are issues about agency—human or material—and about determinism—how does society or culture interact with or shape its technologies, or vice versa? This course investigates theories of media ecology by exploring systems of meanings that humans embody (cultural, social, ecological) in conjunction with the emerging field of software studies about the cultural, political, social, and aesthetic impacts of software (e.g., code, interaction, interface). In our actual and virtual environments, how do we understand performing our multiple human embodiments in relation to other bodies (organism or machine) in pursuit of social or political goals?
Instructor(s): M. Browning Terms Offered: Autumn
Equivalent Course(s): CMST 25204, HIPS 25203, LLSO 27801, TAPS 28452

HUMA 29700. Reading Course. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of instructor and senior adviser.
Note(s): Students are required to submit the College Reading and Research Course Form.