

Humanities

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 Humanities Writing Seminars (HUMA 19100-19200-19300) 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.

Courses: Humanities (HUMA)

General Education Sequences

All HUMA 10000-level sequences that meet general education requirements, with the exception of HUMA 17000-17100, are available as either a two-quarter sequence (Autumn, Winter) or as a three-quarter sequence (Autumn, Winter, Spring).

11000-11100-11200. Readings in World Literature. This sequence examines the relationship between the individual and society in literary texts from across the globe. We focus on two major literary themes and genres: Epic Poetry (Autumn Quarter) and Biography/Autobiography (Winter Quarter). Selected readings may include: *The Odyssey*, the *Epic of Gilgamesh*, the *Ramájana*, Dante's *Vita Nuova*, Saint Augustine's *Confessions*, Shen Fu's *Six Records of a Floating Life*, and Al Ghazali's *Deliverance from Error*. Students wishing to take the third quarter of this sequence in the Spring Quarter choose among a selection of topics (such as "Myth and Reason," "Gender and Literature," or "Poetry"). Writing is an important component of this sequence; students work closely with a writing tutor and participate in weekly writing workshops.

11500-11600-11700. Philosophical Perspectives on the Humanities. This sequence studies philosophy both as an ongoing series of arguments, mainly, but not exclusively, concerning ethics and knowledge, and as a discipline interacting with and responding to developments in the natural sciences, history, and literature. Papers are assigned throughout the course to help students develop their writing and reasoning skills. Readings may vary slightly from section to section, although the year is organized around several common themes. The Autumn Quarter focuses on Greek conceptions of ethics and epistemology,

primarily through analysis of Platonic dialogues, but readings may also come from Aristotle and the Greek dramatists. The Winter Quarter focuses on questions and challenges raised by the intellectual revolution of the sixteenth and seventeenth centuries, with readings from Montaigne, Bacon, Descartes, Pascal, Galileo, and Shakespeare. The Spring Quarter focuses on modern moral philosophy, and on the relation of philosophy to literature, with readings from Hume and Kant, among others.

12000-12100-12200. Greek Thought and Literature. The first two quarters of this sequence are designed as a complete unit, and they approach their subject matter both generically and historically. First, they offer an introduction to humanistic inquiry into the most important genres of Western literature: epic poetry (Homer); tragedy (Aeschylus, Sophocles, and Euripides); historiography (Herodotus and Thucydides); philosophic dialogue (Plato); and comedy (Aristophanes). Secondly, they offer a broad introduction to ancient Greek thought and culture, which aims at understanding what ancient works meant to their original authors and audiences as well as how they reflect the specific historical conditions of their composition. In Spring Quarter, each section builds on the experience of the previous two quarters by tracing the development of a different literary genre (e.g., historiography or tragedy) or cultural mode of expression (e.g., philosophy or oratory) from the Greeks and Romans into the modern period. Thus, for example, a section on epic might progress from Vergil and Milton to Derek Walcott's modern epic *Omeros*, and one on comedy from Plautus and Shakespeare to *The Simpsons*.

12300-12400-12500. Human Being and Citizen. 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 closely 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 great writings as detached or indifferent spectators. Instead, we come to realize our own indebtedness to these our predecessors and our obligation to continue their task of inquiry. In addition to providing a deeper appreciation of who we are as human beings and citizens, this course also aims to cultivate the liberating skills of careful reading, writing, speaking, and listening. The syllabus is revised slightly each spring for the next academic year. The reading list that follows was used in 2007–08. Autumn: Plato, *The Apology* and *The Symposium*; Homer, *Iliad*; *Genesis*; and *Rashomon*, directed by Akira Kurosawa. Winter: Aristotle, *Nicomachean Ethics*; Augustine, *Confessions*; Dante, *The Inferno*; and *The Apostle*, directed by Robert Duvall. Spring: Shakespeare, *Othello*; Kant, *Foundations of the Metaphysics of Morals*; Tolstoy, *Hadji Murad*; and *The Bicycle Thief*, directed by Vittorio de Sica.

13500-13600-13700. Introduction to the Humanities. This sequence emphasizes writing, both as an object of study and as a practice. As we study the texts of the course, we will pay special attention to the nature and effects of different writing structures and styles: How does the written form of a text influence the way that we interpret it? The texts raise enduring humanistic issues, such as the nature of justice, the scope of freedom, and the stability of knowledge. As we consider these questions we will consider how our views are shaped by the very language used to ask and to answer.

This sequence also emphasizes writing as practice. Over the course of the year, students will average one writing assignment per week, and we will discuss these assignments in seminar groups of five or six. The writing workload is significant: 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 this course are selected not thematically or chronologically but to serve the focus on writing. In the Autumn Quarter we will read two of Plato's *Dialogues*, *The Declaration of Independence*, selections from *The Peloponnesian War*, and *Henry IV*. In the Winter Quarter we will read further selections from *The Peloponnesian War*, short fiction by Bierce and Conrad, and Nietzsche's *Beyond Good and Evil*. In the Spring we will read Descartes's *Meditations*, Tolstoy's *War and Peace*, and selections from radical feminist prose.

14000-14100-14200. Reading Cultures: Collection, Travel, Exchange. This sequence introduces methods of literary, visual, and social analysis by addressing the formation and transformation of cultures across a broad chronological and geographic field. Our objects of study range from the Renaissance epic to contemporary film, the fairy tale to the museum. Hardly presuming that we know definitively what "culture" means, we examine paradigms of reading within which the very idea of culture emerged and changed.

14000. Reading Cultures: Collection. This quarter focuses on the way both objects and stories are selected and rearranged to produce cultural identities. We examine exhibition practices of the past and present, including the 1893 World's Columbian Exposition and the University's own Oriental Institute. Some of the texts we read include Ovid's *Metamorphoses*, *The Arabian Nights*, and collections of African-American folk tales. We conclude by considering modernist modes of fragmentation and reconstellation in Cubism, T. S. Eliot's *The Waste Land*, and film.

14100. Reading Cultures: Travel. Focusing on the literary conventions of cross-cultural encounter, this quarter concentrates on how individual subjects are formed and transformed through narrative. We investigate both the longing to travel and the trails of displacement. We read several forms of travel literature, from the Renaissance to the present, including texts about the European encounter with the Americas, *The Interesting Narrative of the Life*

of *Olaudah Equiano or Gustavus Vassa the African*, Jamaica Kincaid's *A Small Place*, and film.

14200. Reading Cultures: Exchange. This quarter works toward understanding the relation (in the modern and post-modern periods) between economic development and processes of cultural transformation. We examine literary and visual texts that celebrate and criticize modernization and urbanization. Beginning with Baudelaire's response to Paris in his prose poems, we then concentrate on novels that address economic, social, and cultural change in the 1930s, including Abdelrahman Munif's *Cities of Salt* and Richard Wright's *Native Son*. As the quarter concludes, students develop projects that investigate the urban fabric of Chicago itself.

16000-16100-16200. Media Aesthetics: Image, Sound, Text. This sequence introduces students to the skills, materials, and relationships of the various disciplines of the Humanities, including literary and language study, philosophy, rhetoric, history, and the arts. Its focus is on the question of how aesthetic experience is affected by the medium in which a work of art is presented. For the purposes of this course, we construe "aesthetic experience" rather broadly: as sensory perception, as the recognizing of stylistic and formal properties in a work of art, as an evaluative activity that leads to a judgment that the work is good or bad. "Medium," too, will be understood along a spectrum of meanings that range (in Aristotle's terms) from the "material cause" of art (stone for sculpture, sounds for music, words for poetry) to the "instrumental cause" (the apparatus of writing or printing, film, the broadcast media, the Internet). All experience of the arts involves a medium; our aim is to call particular attention to that involvement.

The vehicle of communication conditions aesthetic experience—mediates between producers and receivers—and thus our larger questions will include some of the following: What is the relation between media and kinds of art? What constitutes a medium? Can artistic media be distinguished in a rigorous and systematic way from non-artistic media? What, for instance, is the relation between artistic and non-artistic use of photography? Of painting or drawing? Of language? What is the relation between the media and human sensations and perceptions? Do the human senses alter in response to changes in the available media? Do we learn new ways of seeing and hearing from inventions like drawing, painting, photography, the phonograph, cinema, and video? What happens to objects when we adapt or "translate" them into other media: written narratives into film narratives or architecture into photography?

This is not a course in "media studies" as that term has come to be more narrowly understood in contemporary society. We will consider works of philosophy, criticism, and theory, ancient and modern, which worry over the impact of various kinds of media on viewers, listeners, and readers. We also will range across historical eras and moments to consider aesthetic objects of many kinds: films, paintings, photographs, novels, songs, poems, sonatas, plays, and operas. In some instances, we will be asking questions about how the aesthetic object is situated

within cultural history. More often, though, we will be asking questions aimed at fostering sensitivity to, and analysis of, the sensory, cognitive, and emotional aspects of aesthetic experiences, and how what we experience in front of a work of art is related to the properties of the medium through which it reaches us.

Each quarter of the three-quarter sequence arrays a mix of artworks involving different media—visual, aural, textual—for examination, but addresses an issue that is primarily associated with one of these three media. The Autumn Quarter deals with the aesthetic experience of seeing, exploring the problems that arise when objects and texts seem to offer themselves as images which reflect or imitate reality (e.g., Velázquez's *Las Meninas*, Plato's allegory of the cave, Aristotle's *Poetics*, Hitchcock's *Vertigo*, Wilde's *Picture of Dorian Gray*, Cindy Sherman's photographs). The Winter Quarter focuses on hearing, with particular emphasis on how objects and texts, including primarily sounds, are "composed" for effect in various ways—in this quarter we will attend to issues of musical form, to the prosodic analysis of poetry, to representations of composed sound in fiction and cinema, to philosophical discussions of hearing, and to the analyses of sound composition in such writers as diverse as Poe and Adorno. The Spring Quarter turns to the experience of reading and the questions routinely associated with the aesthetic object considered as a "text" to be interpreted (e.g., Plato's *Phaedrus*, *Genesis*, Welles's *Citizen Kane*).

17000-17100. Language and the Human. Language is at the center of what it means to be human and is instrumental in all humanistic pursuits. With it, we understand others, persuade, argue, reason, and think. This course aims to provoke us to critically examine common assumptions that determine our understanding of texts, of ourselves, and of others.

The first quarter of this sequence (Autumn Quarter) explores fundamental questions of the nature of language, concentrating on language in the individual: the properties of human languages (spoken and signed) as systems of communication distinct from other forms, of how language is acquired, used, and changes, to what extent language shapes perception of the world and cognition, and the nature of translation and bilingualism. These questions are examined through classic and contemporary primary and secondary literature, drawn from the Bible, Plato, Beowulf, Chaucer, Shakespeare, Descartes, Lewis Carroll, Chomsky, and other modern authors.

The second quarter of this sequence (Winter Quarter) is devoted to examining how language mediates between the individual and society, its origin, spread, and development, and its role in power, gender, identity, culture, nationalism, and thought, as well as its use in politeness, irony, and metaphor. Selected readings include Rousseau, Herder, von Humboldt, Saussure, Sapir, Bloomfield, Whorf, Eco, and George Orwell.

Writing Seminars

19100-19200-19300. Humanities Writing Seminars. *PQ: These seminars are available only in combination with either a two- or a three-quarter general education*

sequence in the Humanities. 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. *Autumn, Winter, Spring.*

Collegiate Courses

02980. Practicum. (=SOSC 02980) *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 .25 course credits at completion of course.* For course description, see Social Sciences. *Course meets once in Spring Quarter and once in Autumn Quarter. Course fee \$150; students in need of financial aid should contact Susan Art at 702.8609. D. Spatz. Summer.*

21400. Rhetorical Theories of Legal and Political Reasoning. (=IMET 32400, ISHU 22800/32800, LLSO 22400, SOSC 22400) For course description, see Law, Letters, and Society. *W. Olmsted. Autumn, 2008.*

21600. Austen: *Emma* and *Pride and Prejudice*. (=FNDL 25500, GNDR 25900) For course description, see Fundamentals: Issues and Texts. *W. Olmsted. Winter, 2009.*

22303. Empire. (=BPRO 22300, CLCV 28707, ISHU 22303) *PQ: Third- or fourth-year standing. Completion of the general education requirement in civilization studies requirement through a College-sponsored study abroad program.* For course description, see Big Problems. *M. L. Behnke, C. King. Autumn, 2009.*

22600. Russian Literature from Modernism to Post-Modernism. (=ISHU 22600, RUSS 25700/35700) For course description, see Slavic Languages and Literatures (Russian). Texts in English. *Spring.*

22700. Augustine's *Confessions*. (=FNDL 27600, GNDR 27601, RLST 25100) For course description, see Fundamentals: Issues and Texts. *W. Olmsted. Winter, 2009.*

22800-22900. Problems in Gender Studies. *PQ: Second-year standing or higher. Completion of the general education requirement in social sciences or humanities, or the equivalent. These courses may be taken in sequence or individually.* For course description, see Gender Studies.

22800. Problems in the Study of Gender. (=ENGL 10200, GNDR 10100, HIST 29306, SOSC 28200) *D. Nelson. Autumn.*

22900. Problems in the Study of Sexuality. (=ENGL 10300, GNDR 10200, SOSC 28300) *S. Michaels. Winter.*

22902. Kinds and Arts of Storytelling. (=IMET 32900, LLSO 22900) Most recent talk about stories is solely in terms of narratives, one manner of storytelling. The course will explore different kinds of stories through the reading of specific examples as well as reflect on what stories are and can do. In addition, students will be given practice in reading stories with attention to how they are put together, especially as sustained sequences, a traditional concern of what have been called arts of storytelling. *D. Smigelskis. Winter, 2009.*

23000-23100-23200. Medieval Jewish History I, II, III. (=JWSC 23000-23100-23200, JWSS 38100-38200-38300, NEHC 20411-20412-20413) *PQ: Consent of instructor. This sequence does not meet the general education requirement in civilization studies.* For course description, see Near Eastern Languages and Civilizations (Near Eastern History and Civilization). *N. Golb. Autumn, Winter, Spring.*

23110. Recent Ethical Reflections. (=IMET 33110, LLSO 23110) For course description, see Law, Letters, and Society. *D. Smigelskis. Winter, 2009.*

23502. The Organization of Knowledge. (=BPRO 23500, HIPS 23000, ISHU 23502) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *H. Sinaiko, W. Sterner. Spring, 2009.*

23900. Liberating Narratives. (=IMET 31800, LLSO 21800) For course description, see Law, Letters, and Society. *D. Smigelskis. Autumn.*

24000. Russian Literature from Classicism to Romanticism. (=ISHU 22400, RUSS 25500/35500) For course description, see Slavic Languages and Literatures (Russian). Texts in English and the original. Optional Russian-intensive section offered. *Autumn.*

24100. Realism in Russia. (=ISHU 23100/33100, RUSS 25600/35600) For course description, see Slavic Languages and Literatures (Russian). *Winter.*

24150. Romantic Love: Cultural, Philosophical, and Psychological Aspects. (=BPRO 24150, CHDV 24150, GNDR 24150, ISHU 24150) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *The class meets for six hours a week. D. Orlinsky, K. Mitova. Spring, 2009.*

25400. Kinds of Sophisticated Lawyering. (=IMET 32700, LLSO 23000) For course description, see Law, Letters, and Society. *D. Smigelskis. Autumn.*

26700. Chekhov. (=RUSS 27700/37700) For course description, see Slavic Languages and Literatures (Russian). *Winter, 2009.*

27400. Language, Power, and Identity in Southeastern Europe: A Linguistics View of the Balkan Crisis. (=ANTH 27400/37400, LING 27200/37200, SLAV 23000/33000) For course description, see Slavic Languages and Literatures (General Slavic). *V. Friedman. Winter, 2010.*

27407. Twentieth-Century Literature from the Balkans. (=CMLT 23101/33101, NEHC 20881/30881, SOSL 26500/36500) For course description, see Slavic Languages and Literatures (South Slavic). *A. Ilieva. Spring, 2009.*

28400. Comparative Fairy Tale. (=CMLT 21600, GRMN 28500, NORW 28500) For course description, see Norwegian. *K. Kenny. Winter, 2009.*

29700. Reading Course. *PQ: Consent of instructor and senior adviser. Students are required to submit the College Reading and Research Course Form. Autumn, Winter, Spring.*