

Humanities

General Education Sequences

All first-year students take a Humanities sequence that engages them 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. In combination with these courses, students are required to take a zero-unit seminar (HUMA 19100 Humanities Writing Seminars) that introduces the analysis and practice of expert academic writing.

All HUMA 10000-level sequences that meet general education requirements, listed below, are available as either a two-quarter sequence (Autumn, Winter) or as a three-quarter sequence (Autumn, Winter, Spring). Once students begin a sequence, they are expected to remain in the same sequence. Students are expected to complete this foundational requirement in their first year. NOTE: Students registered in any of the sequences below must attend the first and second class sessions or their registration will be dropped.

The sequences that complete the general education requirements in Humanities are listed here. Descriptions of individual courses are below.

HUMA 11000-11100-11200	Readings in World Literature I-II-III	300
HUMA 11500-11600-11700	Philosophical Perspectives I-II-III	300
HUMA 12050-12150-12250	Greece and Rome: Texts, Traditions, Transformations I-II-III	300
HUMA 12300-12400-12500	Human Being and Citizen I-II-III	300
HUMA 13500-13600-13700	Introduction to the Humanities I-II-III	300
HUMA 14000-14100-14200	Reading Cultures: Collection, Travel, Exchange I-II-III	300
HUMA 16000-16100-16200	Media Aesthetics: Image, Text, Sound I-II-III	300
HUMA 17000-17100-17200	Language and the Human I-II-III	300
HUMA 18000-18100-18200	Poetry and the Human I-II-III	300

For students preparing for medical school: A three-quarter sequence in Humanities is recommended. Those able to complete only a two-quarter sequence in their first year should plan to take a writing-intensive English Language and Literature course when their schedule allows. This English course, however, cannot be applied to the general education requirement in the humanities.

Course Descriptions for General Education Sequences

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). Students wishing to take the third quarter of this sequence in the Spring Quarter choose among a selection of topics.

Instructor(s): Staff 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.

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). Students wishing to take the third quarter of this sequence in the Spring Quarter choose among a selection of topics.

Instructor(s): Staff 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.

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). Students wishing to take the third quarter of this sequence in the Spring Quarter choose among a selection of topics.

Instructor(s): Staff Terms Offered: Spring

Prerequisite(s): HUMA 11100

Note(s): These courses must be taken in sequence.

HUMA 11100. Readings in World Literature II. 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). Students wishing to take the third quarter of this sequence in the Spring Quarter choose among a selection of topics.

Instructor(s): Staff 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.

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). Students wishing to take the third quarter of this sequence in the Spring Quarter choose among a selection of topics.

Instructor(s): Staff 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 questions having to do with agency and morality, considered from the vantage point of Enlightenment and post-Enlightenment thought. Authors include Hume and Kant.

Terms Offered: Spring

Prerequisite(s): HUMA 11600

Note(s): These courses must be taken in sequence.

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 questions having to do with agency and morality, considered from the vantage point of Enlightenment and post-Enlightenment thought. Authors include Hume and Kant.

Terms Offered: Spring

Prerequisite(s): HUMA 11600

Note(s): These courses must be taken in sequence.

HUMA 12050-12150-12250. Greece and Rome: Texts, Traditions, Transformations I-II-III.

This sequence takes the view that traditions are not normative but formative: less stable, pre-given structures than self-constituting and self-questioning bodies in perennial transformation. In that light, it offers a grounding in some major texts of the Classical Greek and Latin traditions (read in English translation) as well as their reception at pivotal moments in modernity. These are texts that have sustained a community of reading and commentary, debate and critique, ever since their inception, and which continue to resonate through our institutions and values today. In our encounter with them, we will develop the tools to follow our curiosity and read in inquiring and original ways, as well as to defend our readings with respect to the texts. Each quarter is devoted to one or two genres and each includes Greek, Roman, and modern texts that build on each other. Autumn opens with the epic. Winter sees us delve into the paired genres of tragedy and history, examining how each tries to explain and evaluate societies through distinct modes of narrative and speech. Spring alternates between comedy as a vehicle for subverting, defending, or reconciling ourselves to social norms and the subject of love in philosophical and literary perspectives.

HUMA 12050. Greece and Rome: Texts, Traditions, Transformations I. 100 Units.

Autumn Quarter examines the epic tradition with a focus on warfare, foundation, and the social order. Readings cover Homer's *Iliad*, Vergil's *Aeneid*, and Dante's *Inferno*.

Instructor(s): Staff 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 12150. Greece and Rome: Texts, Traditions, Transformations II. 100 Units.

The Winter Quarter focuses on how tragedy and history confront familial, social, and external conflict in different genres. Readings cover Aeschylus, "Oresteia," selections from the histories of Herodotus, Livy, and Tacitus, tragedies by Seneca, and several of Shakespeare's history plays.

Instructor(s): Staff Terms Offered: Winter

Prerequisite(s): HUMA 12050

Note(s): These courses must be taken in sequence.

HUMA 12250. Greece and Rome: Texts, Traditions, Transformations III. 100 Units.

Spring Quarter picks up comedy from Dante's *Divina Commedia*-the *Inferno* was read in the Autumn-and explores the genre head-on with readings from Aristophanes, Plautus, and Shakespeare that treat social integration with a lighter touch than do the texts from Autumn and Winter.

Instructor(s): Staff Terms Offered: Spring

Prerequisite(s): HUMA 12150

Note(s): These courses must be taken in sequence.

HUMA 12150. Greece and Rome: Texts, Traditions, Transformations II. 100 Units.

The Winter Quarter focuses on how tragedy and history confront familial, social, and external conflict in different genres. Readings cover Aeschylus, "Oresteia," selections from the histories of Herodotus, Livy, and Tacitus, tragedies by Seneca, and several of Shakespeare's history plays.

Instructor(s): Staff Terms Offered: Winter

Prerequisite(s): HUMA 12050

Note(s): These courses must be taken in sequence.

HUMA 12250. Greece and Rome: Texts, Traditions, Transformations III. 100 Units.

Spring Quarter picks up comedy from Dante's *Divina Commedia*-the *Inferno* was read in the Autumn-and explores the genre head-on with readings from Aristophanes, Plautus, and Shakespeare that treat social integration with a lighter touch than do the texts from Autumn and Winter.

Instructor(s): Staff Terms Offered: Spring

Prerequisite(s): HUMA 12150

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 sequence 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 sequence aims to cultivate the liberating skills of careful reading, writing, speaking, and listening. 2017–18 readings for this general education sequence consisted of philosophical and literary texts from Ancient Greece to the twentieth century, organized around the themes of "Human Being" and "Citizen."

HUMA 12300. Human Being and Citizen I. 100 Units.

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.

Instructor(s): Staff 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.

Readings in the Autumn Quarter included Genesis, Plato (Euthyphro and Apology), and Homer (Iliad). The Winter Quarter focused on Aristotle's Nicomachean Ethics, Augustine's Confessions, and Dante's Inferno. The texts for the Spring Quarter were Shakespeare's *The Tempest*, Kant's "What Is Enlightenment?" and Groundwork of the Metaphysics of Morals, No Name in the Street by James Baldwin, and Virginia Woolf's *To the Lighthouse*.

Instructor(s): Staff 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.

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.

Instructor(s): Staff 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.

Readings in the Autumn Quarter included Genesis, Plato (Euthyphro and Apology), and Homer (Iliad). The Winter Quarter focused on Aristotle's Nicomachean Ethics, Augustine's Confessions, and Dante's Inferno. The texts for the Spring Quarter were Shakespeare's *The Tempest*, Kant's "What Is Enlightenment?" and Groundwork of the Metaphysics of Morals, No Name in the Street by James Baldwin, and Virginia Woolf's *To the Lighthouse*.

Instructor(s): Staff 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.

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.

Instructor(s): Staff 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 Quarters, 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. Sequence not offered every year.

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. Sequence not offered every year.

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. Sequence not offered every year.

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. Sequence not offered every year.

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. Sequence not offered every year.

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; about 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, "The Odyssey"; "The Arabian Nights"; Ovid, "Metamorphoses"; Balzac, "Père Goriot"; Harriet Jacobs, "Incidents in the Life of a Slave Girl"; Pu Songling, "Strange Tales from a Chinese Studio"; Charlie Chaplin, "Modern Times"; Zora Neale Hurston, "Of Mules and Men"; T. S. Eliot, "The Waste Land"; museum visits; graphic novels; music, visual art, and cultural criticism.

HUMA 14000. Reading Cultures: Collection, Travel, Exchange I. 100 Units.

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.

Instructor(s): Staff 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.

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.

Instructor(s): Staff 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.

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.

Instructor(s): Staff 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.

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.

Instructor(s): Staff 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.

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.

Instructor(s): Staff 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 sequence examines a question central to humanistic thought across cultures and historical periods: How do different kinds of media allow us to perceive and represent our world? We study how painting, photography, writing, film, song, and other media have allowed for new forms of knowledge, expression, and experience—but have also been seen as ethically dangerous or politically disruptive. The sequence traces philosophical and aesthetic debates about media from antiquity to the present in various cultural contexts; we examine discussions of image, text, and sound in Plato, Shakespeare, Nietzsche, W. E. B. Du Bois, Alfred Hitchcock, Toni Morrison, and recent critical theory. Throughout, we develop attention to the “aesthetics” of media by closely studying how specific aspects of complex works of art and literature lead audiences to think and feel in particular ways.

HUMA 16000. Media Aesthetics: Image, Text, Sound I. 100 Units.

Autumn Quarter focuses on images, imitation, and seeing. Images may seem to simply reflect the real, but they just as often distort or distance viewers from it. We explore the strangeness of images through Diego Velasquez's *Las Meninas*, Plato's *Republic*, Hitchcock's *Vertigo*, and Toni Morrison's *The Bluest Eye*.

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.

Winter Quarter focuses on writing, reading, and signs. Language is an extraordinarily flexible medium for representing events and experiences—but it also raises distinctive challenges of interpretation, decoding, and translation. We examine some of these challenges through Plato's *Phaedrus*, Shakespeare's *Hamlet*, Theresa Hak Kyung Cha's *Dictee*, and Alison 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.

Spring Quarter focuses on sound, music, and listening. How do sounds or noises become meaningful? Why are music and voice so effective at expressing desire, suffering, or even overwhelming the intellect? We explore these and other questions through William Blake's *Songs of Innocence and Experience*, W.E.B. Du Bois's *The Souls of Black Folk*, Nietzsche's *The Birth of Tragedy*, contemporary albums, and sound art.

Terms Offered: Spring

Prerequisite(s): HUMA 16100

Note(s): These courses must be taken in sequence. For the option of taking the third quarter of Media Aesthetics as the Art-Music-Drama General Education requirement, see ARTV 16210.

HUMA 16100. Media Aesthetics: Image, Text, Sound II. 100 Units.

Winter Quarter focuses on writing, reading, and signs. Language is an extraordinarily flexible medium for representing events and experiences—but it also raises distinctive challenges of interpretation, decoding, and translation. We examine some of these challenges through Plato's Phaedrus, Shakespeare's Hamlet, Theresa Hak Kyung Cha's Dictee, and Alison 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.

Spring Quarter focuses on sound, music, and listening. How do sounds or noises become meaningful? Why are music and voice so effective at expressing desire, suffering, or even overwhelming the intellect? We explore these and other questions through William Blake's Songs of Innocence and Experience, W.E.B. Du Bois's The Souls of Black Folk, Nietzsche's The Birth of Tragedy, contemporary albums, and sound art.

Terms Offered: Spring

Prerequisite(s): HUMA 16100

Note(s): These courses must be taken in sequence. For the option of taking the third quarter of Media Aesthetics as the Art-Music-Drama General Education requirement, see ARTV 16210.

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, 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.

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 18000-18100-18200. Poetry and the Human I-II-III.

What is poetry and why do we do it? This three-quarter sequence examines the practice of poetry as a form of communication, linguistic innovation, and embodied presence. How is poetry as language and action different from other forms of activity? What is the role of poetry in society, in regard to memory, performance, storytelling, and history; ritual and creation; knowledge and formation of selfhood; institution and revolution? This sequence addresses these questions in the poetry of different eras and peoples, including works of Homer, Sappho, Catullus, poets from the Tang period in China, Rumi, Ki no Tsurayuki, John Donne, Louis Zukofsky, Dahlia Ravikovitch, Anne Carson, N. Scott Momaday, Claudia Rankine, and others. It provides students with skills in the close reading of texts and performance and a grasp of the literary, philosophical, and theoretical questions that underpin the humanities. In the spring, students may take a third quarter of Humanities or shift into a related Arts general education course (CRWR 18200).

HUMA 18000. Poetry and the Human I. 100 Units.

In Autumn (form/formation/transformation), we closely analyze poetry to understand its distinctive qualities, looking at questions of form and rhythm, translation and adaptation, and experimentation with genre. We also explore argumentation, criticism, and the role of poetry in mapping creation through practices of language, image, and sound.

Instructor(s): Staff Terms Offered: Autumn

Note(s): These courses must be taken in sequence

HUMA 18100. Poetry and the Human II. 100 Units.

In Winter (crisis/performance/politics), we turn to questions of social rupture, breakdown, and reformation as we consider the ways that poetry revolts, reflects, and rebuilds in political crises. We will also look at poetry in performance, and performance as poetry, to consider how poetry is practiced in non-textual media such as spoken word, film, and dance.

Instructor(s): Staff Terms Offered: Winter

Prerequisite(s): HUMA 18000

Note(s): These courses must be taken in sequence

HUMA 18200. Poetry and the Human III. 100 Units.

In the Spring Humanities course (object/event/narrative), we consider the poem first as an object that expresses the processes of writing and the materiality of the body, then as a staged and sonic event, and finally as a way of shaping a life or of conceiving an afterlife. Note: CRWR 18200 may also be taken as the third quarter of Poetry & the Human, and is counted towards the Art-Music-Drama core requirement.

Instructor(s): Staff Terms Offered: Spring

Prerequisite(s): HUMA 18100

Note(s): These courses must be taken in sequence

HUMA 18100. Poetry and the Human II. 100 Units.

In Winter (crisis/performance/politics), we turn to questions of social rupture, breakdown, and reformation as we consider the ways that poetry revolts, reflects, and rebuilds in political crises. We will also look at poetry in performance, and performance as poetry, to consider how poetry is practiced in non-textual media such as spoken word, film, and dance.

Instructor(s): Staff Terms Offered: Winter

Prerequisite(s): HUMA 18000

Note(s): These courses must be taken in sequence

HUMA 18200. Poetry and the Human III. 100 Units.

In the Spring Humanities course (object/event/narrative), we consider the poem first as an object that expresses the processes of writing and the materiality of the body, then as a staged and sonic event, and finally as a way of shaping a life or of conceiving an afterlife. Note: CRWR 18200 may also be taken as the third quarter of Poetry & the Human, and is counted towards the Art-Music-Drama core requirement.

Instructor(s): Staff Terms Offered: Spring

Prerequisite(s): HUMA 18100

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

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.

Course Descriptions for Collegiate Courses

HUMA 02980. Practicum. 25 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.

Keyboard Studies for Non-Music Majors

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.

Keyboard Studies for non-Music majors

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.

Keyboard Studies for non-Music majors

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.

Keyboard Studies for Non-Music Majors

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.

Keyboard Studies for non-Music majors

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.

Keyboard Studies for non-Music majors

Instructor(s): C. Bohlman Terms Offered: TBD

Prerequisite(s): HUMA 20710 or consent of instructor.

HUMA 25202. Media Ecology: Embodiment & 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

Note(s): Not offered 2018-19

Equivalent Course(s): LLSO 27801, TAPS 28452, MAAD 14204, HIPS 25203, CMST 25204

HUMA 25206. Digital Culture: Artificial Intelligence, Algorithms, and the Web. 100 Units.

In contrast to print culture and electronic culture, yet embedded in them, contemporary digital culture engages us in human-computer systems empowered as media for mobile communication in the global network society. In our conjoined online and offline environments, we inhabit human-computer hybrids in which (for instance) we learn, imagine, communicate, pay attention, and experience affect. How can we understand and critique our theories, concepts, practices, and technologies of intelligence and information in relation to the capacities of these digital machines with which we co-evolve? For exploring this question, our case studies include comparing artificial and natural intelligences, as well as examining algorithms and their socio-political impacts, in current web functionalities such as search (Google) and social media (Facebook, Twitter).

Instructor(s): Browning, Margot Terms Offered: Autumn

Equivalent Course(s): LLSO 25206, HIPS 25206

HUMA 29700. Reading Course. 100 Units.

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.



Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.