

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. The courses concentrate on writing skills by including special tutorial sessions devoted to the students' writing. These courses meet the general education requirements in the interpretation of historical, literary, and philosophical texts.

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

General Education Sequences

11000-11100-11200. Readings in World Literature. *This sequence is available as either a two-quarter sequence (Autumn, Winter; or Winter, Spring) or a three-quarter sequence (Autumn, Winter, Spring). This sequence examines the relationship between the individual and society in literary texts from across the globe. Texts studied range from Dante to Toni Morrison, from Flaubert to James Baldwin, from Kafka to Osamu Dazai and Nadine Gordimer. In the first quarter, the class surveys prose works from Plato to the 1980s, in which individuals learn (or struggle) to situate themselves in a society that is often unaccepting of individuality. The theme for this quarter is alienation. In the second quarter, students consider the problem of evil through an analysis of authors as diverse as Shakespeare, Conrad, Dostoevsky, and Lorca. Students wishing to take the third quarter of this sequence in the Spring 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. Autumn, Winter; or Winter, Spring; or Autumn, Winter, Spring.*

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, Kant, and Diderot, among others. *Autumn, Winter, Spring.*

12000-12100-12200. Greek Thought and Literature. *This sequence is available as either a three-quarter sequence (Autumn, Winter, Spring) or a two-quarter sequence (Autumn, Winter).* It approaches its subject matter generically and historically. First, it offers an introduction to humanistic inquiry in three broadly defined areas: history, philosophy, and imaginative literature. The works of Herodotus and Thucydides are studied as examples of historiography; the dialogues of Plato exemplify philosophy; and imaginative literature is exemplified by Homer's epic poetry, the tragedies of Aeschylus, Sophocles, and Euripides, and the comedies of Aristophanes. Second, this sequence offers an introduction to ancient Greek culture as a system of related activities and attitudes. Beginning with Homer, it aims at understanding what ancient works meant to their original authors and audiences and how they reflect the specific conditions of their composition. The course is not conceived of as a prerequisite for a prospective classics major; it is meant to be a course in humanities, sharing with other general education courses in the humanities an interest in exploring the spirit of human greatness. *Autumn, Winter; Autumn, Winter, Spring.*

12300-12400-12500. Human Being and Citizen. "Who is a knower of such excellence, of a human being and of a citizen?" As both human beings and citizens, we are 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 seeks to explore these questions and related matters, and to examine critically our opinions about them. To this end, we read closely and discuss critically seminal works of the Western tradition, selected partly because they richly reveal the central questions and partly because, read together, they force us to consider different and competing ways of asking and answering questions about human and civic excellence. The diverse and even competing excellencies of which we are capable, to which we are drawn, and among which we may have to choose, make it impossible for us to approach these great writings as detached or indifferent spectators, especially as these books are both the originators and the most exacting critics of our common opinions: opinions by which we explicitly or implicitly guide our lives. Thus we seek not only an understanding of certain enduring questions, but also a deeper appreciation of who we are, here and now, all in the service of a more thoughtful consideration of our lives as human beings and citizens. This course also aims to cultivate the liberating skills of careful reading, writing, speaking, and listening. The syllabus is slightly revised each Spring for the next academic year. The reading list that follows is for 2002-03. Autumn: Plato, *Apology*; Homer, *Iliad*; Genesis; Plato "Symposium". Winter: Aristotle, *Nicomachean Ethics*, Augustine "Confessions"; Shakespeare, *The Tempest*; Spring: Selected lyric poems and/or American documents; Kant, *Foundations of the Metaphysics of Morals*; Melville, *Moby Dick*. *Autumn, Winter, Spring.*

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. *Autumn, Winter, Spring. Not offered 2002-03.*

14000-14100-14200. Reading Cultures: Collection, Travel, Exchange. Introducing students to methods of literary, visual, and social analysis, this course addresses 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. *Autumn, Winter, Spring.*

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. We read 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 Orson Welles's *Citizen Kane*.

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 Columbus's *Diario*, *The Interesting Narrative of the Life of Olaudah Equiano* or *Gustavus Vassa the African*, Basho's *Narrow Road to the Deep North*, and contemporary tourist literature.

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 three-quarter 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 particular emphasis falls on issues in aesthetics and especially on the problem of "the medium." For the purposes of this course, we construe "aesthetics" rather broadly: as a study in sensory perception, as a study in value, as a study in the stylistic and formal properties of artistic products. "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). Of course, 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 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: Plato, Descartes, Hume, Kant, Benjamin, and Woolf. We 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 shaping of the aesthetic experience, and how that shape is shaped by the medium in which it occurs.

Each quarter of the three-quarter sequence will array a mix of objects and media for examination but will also carry a particular thematic emphasis. The Autumn Quarter will focus on **seeing**, especially on the problems that arise when objects and texts seem to offer themselves as "reflections" or "imitations" of the world (e.g., Velázquez's *Las Meninas*, Plato's allegory of the cave, Aristotle's *Poetics*, Hitchcock's *Vertigo*, Wilde's *Picture of Dorian Gray*, and Cindy Sherman's photographs). The Winter Quarter will focus on **hearing**, with particular emphasis on how 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 will focus on **reading** and the questions routinely associated with the aesthetic object considered as a "text" to be "interpreted" (e.g., Plato's *Phaedrus*, *Genesis*, *Hamlet*, Welles's *Citizen Kane*, Woolf's *To the Lighthouse*). *Autumn, Winter, Spring*.

Collegiate Courses

20000-20100-20200. Judaic Civilization I, II, III. *It is recommended that students begin with the first course in this sequence. This sequence fulfills the general education requirement in civilization studies.* For course descriptions, see Jewish Studies.

20000. Judaic Civilization I: Introduction to Biblical Civilization. (=JWSC 20000, JWSG 31000) *Autumn*.

20100. Judaic Civilization II: Rabbinic Judaism from the Mishnah to Maimonides. (=JWSC 20100, JWSG 31100) *Winter*.

20200. Judaic Civilization III. (=JWSC 20200, JWSG 31200) *Spring*.

20800. Milton's *Paradise Lost*. (=FN DL 21900, GNDR 21600, RLST 26400) For course description, see Fundamentals: Issues and Texts. *W. Olmsted. Autumn, 2003*.

21200. Myths and Symbols of Evil. (=FN DL 22300, RELH 22300, RLST 23600) For course description, see Fundamentals: Issues and Texts. *A. Carr. Winter*.

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

22400. Kinds and Arts of Storytelling. (=IMET 32900, LLSO 22900) For course description, see Law, Letters, and Society. *D. Smigelskis. Spring*.

22500. Religion, Power, and Desire in Shakespeare's *Measure for Measure*, *The Winter's Tale*, and *The Tempest*. (=FN DL 21000, RLST 26500) For course description, see Fundamentals: Issues and Texts. *W. Olmsted. Winter*.

22600. Introduction to Russian Literature I: From the Beginnings to 1850. (=GSHU 22600/32600, RUSS 25500/35500) For course description, see Slavic Languages and Literatures (Russian). Texts in English. *R. Bird. Autumn*.

22800-22900. Problems in Gender Studies. (=ENGL 10200-10300, GNDR 10100-10200, SOSC 28200-28300) *PQ: Second-year standing or higher. Completion of the general education requirement in social sciences or humanities, or the equivalent. May be taken in sequence or individually.* For course description, see Gender Studies. 22800: *S. Michaels, Autumn, Spring*; 22900: *Staff, Winter*.

23000-23100-23200. Medieval Jewish History I, II, III. (=JWSC 23000-23100-23200, JWSG 38100-38200-38300, NEHC 20411-20412-20413) *PQ*: *Consent of instructor*. For course description, see Near Eastern Languages and Civilizations (Near Eastern History and Civilization). *N. Golb. Autumn, Winter, Spring.*

23400. World of Biblical Prophets. (=JWSC 23400, JWSG 33400, NCDV 28000) For course description, see New Collegiate Division. *H. Moltz. Autumn.*

23500. The Radicalism of *Job* and *Ecclesiastes*. (=FNDL 24600, JWSC 23500, NCDV 27700) For course description, see Jewish Studies. Texts in English. *H. Moltz. Spring.*

23700. Constitutionalisms. (=IMET 37200, LLSO 22700) For course description, see Law, Letters, and Society. *D. Smigelskis. Winter.*

24000. Introduction to Russian Literature II: 1850 to 1900. (=GSHU 22400/32400, RUSS 25600/35600) For course description, see Slavic Languages and Literatures (Russian). Texts in English. *Class discussion is encouraged. A. L. Crone. Winter, 2003.*

24100. Introduction to Russian Literature III: Twentieth-Century Russian Literature. (=GSHU 23100/33100, RUSS 25700/35700) For course description, see Slavic Languages and Literatures (Russian). Texts in English. *R. Bird. Spring.*

24400. Russian Culture. (=GSHU 21900, RUSS 24400) For course description, see Slavic Languages and Literatures (General Slavic). Texts in English. *Spring, 2003.*

24600. Zola and Dostoevsky on Crime and Retribution. (=FNDL 29400) For course description, see Fundamentals: Issues and Texts. *P. Dembowski. Spring.*

24800. Dostoevsky. (=RUSS 27500/37500) For course description, see Slavic Languages and Literatures (Russian). *N. Ingham. Winter.*

25000 Kant: Ethics, Politics, History, Religion. (=FNDL 21500, IMET 32800, LLSO 22800) For course description, see Law, Letters, and Society. *D. Smigelskis. Spring.*

25100. Web Design: Aesthetics and Languages. (=CMSC 10000, GSHU 29600) As a complement to courses in criticism, aesthetics, cultural studies, or Web programming, this course explores Web design as a liberal art of technology. Good multimedia design is based on our sensory intelligences. Yet, on the Web it requires syntheses of natural languages and artificial languages; of grammar, rhetoric, and logic; and, of course, mastery of the subject matter. What design principles communicate information, narratives, and explanations? We examine and create design environments in print and electronic media, with a focus on the Internet. *M. Browning. Winter.*

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

26200. On Love: Text and Context. (=BPRO 26100) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *H. Sinaiko, D. Orlinsky. Spring, 2003.*

26300. War. (=BPRO 26102) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *M. Ehre, H. Sinaiko. Spring, 2003.*

26700. Chekhov. (=RUSS 27700/37700) Close readings and discussion of selected stories and plays. *M. Ehre. Autumn. Not offered 2002-03.*

27002. Islam: Abu Hamid al-Ghazzali and the Islamic Intellectual Tradition. (=NEHC 20100) Abu Hamid al-Ghazzali (1058 to 1111) is one of the most important thinkers of the Muslim tradition, often compared to Augustine and Descartes both in importance and in some specific aspects of his thought and writing. Through readings of al-Ghazzali's writings coupled with general readings on the Islamic thought to which he responded, this course offers exposure to major currents within the Islamic tradition as well as the thinking of one of this tradition's greatest minds. *K. Garden. Autumn.*

27102. Choirs and Choral Music in Germany and Austria since 1800. (=MUSI 22800) *PQ: Prior music course or music-reading ability not required.* This course situates great works of choral music in a large social and cultural context. We address how choral music became a primary vehicle for directly engaging social groups with ideologies that were driven by nationalist, religious, and communist agendas. Topics include the chorus as a vehicle of nationalism, the role of the chorus in commemorating past heroes and deeds, and the use and abuse of the chorus in Nazi and communist regimes. *R. Minor. Winter.*

27203. The Art of Ritual in Renaissance Italy. (=ARTH 22600) *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* This course aims to vividly recreate the social life of Renaissance Italians and to resituate Renaissance architecture, painting and sculpture within its original ritual context. The course examines three primary categories of collective rituals in the Renaissance (i.e., sacred, civic, secular) and seeks to understand the various roles that the visual arts of the period played in promoting, supporting, and underscoring these practices. *A. Terry. Winter.*

27303. Satire, Ancient and Modern: Contextualizing Corrective Invective. (=CLCV 38200, CMLT 21500) For course description, see Classical Studies (Classical Civilization). Texts in English. *J. Zuber. Winter.*

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 Linguistics. *V. Friedman. Winter.*

28400. Comparative Fairy Tale: The Brothers Grimm, H. C. Anderson, and Asbjørnsen and Moe. (=CMLT 21600, NORW 28500, SCAN 28500) For course description, see Comparative Literature. *K. Kenny. Winter.*

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.*