

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: Humanities (HUMA)

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 2003-04. 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*.

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 the sequence. This sequence meets the general education requirement in civilization studies.* This is a sequential study of periods and communities selected from the history of Judaic civilization, viewed from multiple perspectives (i.e., historical, literary, philosophical, religious, social) and examined in light of the varied ways that civilization is and is not the product of interactions between the Jewish people and surrounding civilizations, nations, and religions. The primary focus is on a close reading of original sources in translation. Specific periods and communities studied may vary from year to year.

20000. Judaic Civilization I: Introduction to Biblical Civilization. (=JWSC 20000, JWSG 31000) This course provides an overall introduction to the Hebrew Bible (Old Testament), with specific attention to its literary, religious, and ideological contents. The diversity of thought and theology in ancient Israel is explored, along with its notions of text, teaching, and tradition. Revision and reinterpretation is found within the Bible itself. Portions of the earliest post-biblical interpretation (in Philo, the Dead Sea Scrolls, and selected Pseudepigrapha) are also considered. *Autumn.*

20100. Judaic Civilization II: Rabbinic Judaism from the Mishnah to Maimonides. (=JWSC 20100, JWSG 31100) This course is a study of the primary texts in the development of classical and medieval rabbinic Judaism from roughly 70 C.E. to the twelfth century. The course centers on selections (in translation) from the Mishnah and tannaitic Midrash, the Babylonian Talmud, Geonic and Karaite writing, the Judeo-Arabic and Hebrew literature of Andalusia, and Maimonides’s legal and philosophical compositions. Topics include different conceptions of the Hebrew Bible and its interpretation; the origins and development of the Oral Law; relations between Judaism and both Christianity and Islam; sectarianism, rationalist, and antirationalist trends in rabbinic thought; and the emergence of secular pursuits in the rabbinic tradition. *Winter.*

20200. Judaic Civilization III. (=JWSC 20200, JWSG 31200) The third quarter of the sequence focuses on Jewish life and creative achievement in America, the Holocaust and testimonies by survivors, and a brief look at modern Jewish theology. *Spring.*

21001. Bulgarian for Reading Knowledge. (=LGLN 28200/38200, SOSL 21000/31000) Bulgarian is a “must” language for any scholar with an interest in Southeastern Europe. The course constitutes an intensive practical instruction in the Bulgarian language with main focus on reading knowledge. All basic grammar points are covered through readings of modern Bulgarian prose. Other reading materials, as well as screenings of audio-visual materials and movies, are introduced based on students’ particular fields, levels, and interests. *D. Hristova. Autumn.*

21101. Structure of Bulgarian. (=LGLN 28201/38201, SOSL 21100/31100) *SOSL 21000/31000 or knowledge of another Slavic language helpful but not required.* The course constitutes an intensive review of the grammatical structure of Bulgarian language focusing on the complexity of the verbal tense-mood system. In addition, basic points of Slavic and Balkan linguistics are touched upon. Depending on interest, the course may also consider syntactic and semantic phenomena relevant to modern theories of syntax and semantics. *D. Hristova. Winter.*

21201. History of Bulgarian. (=LGLN 28202/38202, SOSL 21200/31200) *SOSL 21000/31000 or 21100/31100, or knowledge of another Slavic language helpful but not required.* An introduction to the history of Bulgarian. *D. Hristova. Spring.*

21600. Austen: *Emma* and *Pride and Prejudice*. (=FNDL 25500, HUMA 21400, IMET 32400, ISHU 22300/32300, LLSO 22400, SOSC 22400) This course considers two novels by Jane Austen in terms of how they treat gender, class, socioeconomic circumstances, family structure, and geographical places as constraining and facilitating the agency of characters. In responding to change, Austen’s characters bridge differences of class, gender, family history, and geographical place to form friendships and marriages that change their self-understandings and capacities for productive social and personal activities. We discuss Austen’s representations of evolving selves and how they develop or fail to develop growing powers of agency as they respond to historical and socioeconomic circumstances. *W. Olmsted. Winter.*

22400. 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 explores different kinds of stories through the reading of specific examples as well as reflections, traditional and modern, on what stories are and can do. In addition, students are 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, some examples of which are also read and discussed. *D. Smigelskis. Spring.*

22600. Introduction to Russian Literature I: From the Beginnings to 1850. (=ISHU 22600/32600, RUSS 25500/35500) This is a survey of major writers and works from the mysterious “Igor Tale” to the middle of the nineteenth century. Major figures covered are Derzhavin, Pushkin, Lermontov, Gogol, and Turgenev. Texts in English. *N. Ingham. 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.* This two-quarter interdisciplinary sequence is designed as an introduction to theories and critical practices in the study of feminism, gender, and sexuality. Both classic texts and recent conceptualizations of these contested fields are examined. Problems and cases from a variety of cultures and historical periods are considered, and the course pursues their differing implications in local, national, and global contexts. Both quarters also engage questions of aesthetics and representation, asking how stereotypes, generic conventions, and other modes of circulated fantasy have contributed to constraining and emancipating people through their gender or sexuality.

22800. This course addresses the production of particularly gendered norms and practices. Using a variety of historical and theoretical materials, it addresses how sexual difference operates in various contexts (e.g., nation, race, class formation; work, the family, migration, imperialism, postcolonial relations). *S. Michaels, Autumn; E. Hadley, Winter.*

22900. This course focuses on histories and theories of sexuality: gay, lesbian, heterosexual, and otherwise. This exploration involves looking at a range of materials from anthropology to the law and from practices of sex to practices of science. *S. Michaels. Winter.*

23000-23100-23200. Medieval Jewish History I, II, III. (=JWSC 23000-23100-23200, JWSC 38100-38200-38300, NEHC 20411-20412-20413) *PQ: Consent of instructor. This sequence does not meet the general education requirement in civilization studies.* This three-quarter sequence deals with the history of the Jews over a wide geographical and historical range. First-quarter work is concerned with the rise of early rabbinic Judaism and development of the Jewish communities in Palestine and the Eastern and Western diasporas during the first several centuries C.E. Topics include the legal status of the Jews in the Roman world, the rise of rabbinic Judaism, the rabbinic literature of Palestine in that context, the spread of rabbinic Judaism, the rise and decline of competing centers of Jewish hegemony, the introduction of Hebrew language and culture beyond the confines of their original home, and the impact of the birth of Islam on the political and cultural status of the Jews. An attempt is made to evaluate the main characteristics of Jewish belief and social concepts in the formative periods of Judaism as it developed beyond its original geographical boundaries. Second-quarter work is concerned with the Jews under Islam, both in Eastern and Western Caliphates. Third-quarter work is concerned with the Jews of Western Europe from the eleventh through the fifteenth centuries. *N. Golb. Autumn, Winter, Spring.*

23201. Marxism and Modernism. (=CMLT 21200, ISHU 23201/33201, SLAV 23200/33200) Marxism and Modernism were almost precise contemporaries, yet in practice they have abided in an uneasy coexistence. Marxists have elaborated a broad range of aesthetic theories to account for modern art as an autonomous sphere, while modernist artists have struggled to implement their desire for social engagement. A central example of this conflict is early Soviet literature, which gave rise to many great texts and several significant movements in criticism. We read ideologically engaged literary texts ranging from Mayakovsky and Brecht to the Socialist Realist novel, together with major works by Marxist critics, including Lukacs, the Russian Formalists, the Bakhtin Circle, Antonio Gramsci, and Terry Eagleton. *R. Bird. Spring.*

23300. The Brothers Karamazov. (=FNDL 27000, SLAV 24300) Close reading and discussion of the primary text: Dostoevsky's *The Brothers Karamazov* in English translation (Norton Critical Edition). Students are asked to prepare one background reading in advance: Dostoevsky's *Notes from Underground*. The emphasis is on moral, intellectual, and religious issues, and, to a lesser extent, on novelistic technique. Text in English. *N. Ingham. Winter.*

23301. Andrei Tarkovsky's Andrei Rublev. (=CMLT 22800, CMST 26600/36600, ISHU 23301/33301, SLAV 23300/33300) Using Andrei Tarkovsky's 1966 film *Andrei Rublev* as our primary focus, we investigate Tarkovsky's oeuvre and its antecedents in world cinema from Dreyer and Eisenstein to Bresson and Pasolini. Developing an aesthetic language capable of describing Tarkovsky's cinema, we seek a critical evaluation of such concepts as poetic or transcendental cinema, anti-montage cinema, Deleuze's "time-image," and Tarkovsky's own concept of cinema as "imprinted time." *Class discussion encouraged. R. Bird. Autumn.*

23400. World of Biblical Prophets. (=JWSC 23400, JWSG 33400, NCDV 28000) This course offers an in-depth analysis of the biblical prophets. Each prophet is set in historical time and within a particular societal context. Against this background, a profile of the man is drawn. What was he like as social reformer and religious thinker? What did he say "no" to in society and "no" to in organized worship? And to what did he say "yes?" How was his message received and what influence did it have in its day? Is the individual prophet merely a historical figure or a curiosity of antiquity, or does he speak to us in our age? *H. Moltz. Autumn.*

23500. The Radicalism of Job and Ecclesiastes. (=FNDL 24600, JWSC 23500, NCDV 27700) Both *Job* and *Ecclesiastes* dispute a central doctrine of the Hebrew Bible, namely, the doctrine of retributive justice. Each book argues that a person's fate is not a consequence of his or her religious-moral acts and thus the piety, whatever else it is, must be disinterested. In brief, the authors of *Job* and *Ecclesiastes*, each in his own way, not only "de-mythologize" but "de-moralize" the world. Theological and philosophical implications are discussed. Texts in English. *H. Moltz. Spring.*

23700. Constitution of the Community. (=FNDL 23700, IMET 21100, LLSO 21700) Attention is once again being given to how a “we”, a community, establishes itself. This interest often assumes that discussion and deliberation will play a, perhaps the major role, and often coincides with the notion that the organization of the community should be through government by discussion. This course will use one major example of the constitution of a community, the United States. Texts of the Declaration of Independence, Articles of Confederation, the “debates” in Philadelphia in 1787 (especially Madison’s Notes), the ratification conventions (especially the Federalist), and the actions in the newly formed Congress, especially the House, will be discussed with special considerations of how what these people do enables fruitful conversation and thus is itself an example of community and the means of establishing and maintaining it as well as to how what was done here can and was extended beyond these times and texts in ways consistent with them. Otherwise put, the course will not be a repetition of the typical “historical”, “legal” or “philosophical” interpretations given and uses made of these events and texts. *D. Smigelskis. Winter.*

23900. Liberating Narratives. (=IMET 31800, LLSO 21800) Some reflective autobiographies written in mid-career will be featured. The primary texts will be Maxine Hong Kingston’s *The Women Warrior*, Bill Bradley’s *Life on the Run*, and James Watson’s *The Double Helix*. Each exemplifies how some people have used various resources and strategies to increase their ability to act without simultaneously diminishing the similar abilities of others in situations which require overcoming systemically oppressive obstacles. This is in part accomplished through examples of how a flourishing in certain types of activities has been achieved and the kinds of satisfactions involved. Other texts will be chosen as the interests of the class emerge in discussion. *D. Smigelskis. Spring.*

24000. Introduction to Russian Literature II: 1850 to 1900. (=ISHU 22400/32400, RUSS 25600/35600) This is a survey covering the second half of the nineteenth century. Major figures studied are Dostoevsky, Tolstoy, Leskov, Saltykov-Shchedrin, and Chekhov. Representative works are read for their literary value and against their historical, cultural, and intellectual background. Texts in English. *Class discussion is encouraged. N. Ingham. Winter.*

24100. Introduction to Russian Literature III: Twentieth-Century Russian Literature. (=ISHU 23100/33100, RUSS 25700/35700) This is a survey of major writers and works of the twentieth century. Special attention is paid to the evolution of modernism and post-modernism in Russia. Specific course topics include Symbolism, the avant-garde of the 1920s, socialist realism, émigré literature, and Russian post-modernism. Writers include Bely, Nabokov, Platonov, and Solzhenitsyn. Texts in English. *A. L. Crone. Spring.*

24400. Russian Culture. (=ISHU 21900, RUSS 24400) This course takes a detailed look at aspects of Russian culture not usually examined in Russian literature courses. Specific topics vary from year to year and are chosen from areas such as the visual arts and architecture, iconography, film, religion, music, dance, opera, the folk arts, and memoiristic writing, in addition to literature. For more information, consult the departmental office in Winter Quarter. Texts in English. *Spring.*

24600. Zola and Dostoevsky on Crime and Retribution. (=FNDL 29400)

This course consists of close reading and discussion of two European classics written independently from each other on similar themes: Zola's *Thérèse Raquin* (1868) and Dostoevsky's *Crime and Punishment* (1866). Both are, in a sense, precursors of the detective novel, except that the criminals rather than the detectives are the protagonists. Both are examples of extreme positions taken on transgression: Zola represents a materialistic, "scientific" view and Dostoevsky a spiritual, Christian view of human behavior. Thus, both represent fundamental texts in expressing these fundamentally opposed points of view. *P. Dembowski. Winter.*

24700. Hegel's *Philosophy of Right*. (=FNDL 23000, IMET 36900, LLSO 27500)

The course will first focus on "translating"—becoming more familiar with—what is to many the peculiar language of Hegel, a language which has set and still sets the most important boundaries and questions for many thinkers, not merely about politics but also about economics, sociology, and jurisprudence. More importantly, the possible continuing plausibility and relevance of particular arguments and especially the general strategies of Hegel's broad argument will also be explored as far as time and student interest permit. Furthermore, once some comfort with the language is attained, various strategies will be used to guard against the possible bewitchment by what will probably be for many a somewhat new language of thought. *D. Smigelskis. Spring.*

24900. Happiness. (=GNDR 25200)

From Plato to the present, notions of happiness have been at the core of heated debates in ethics and politics. Is happiness the ultimate good for human beings (the essence of the good life), or is morality somehow prior to it? Can it be achieved by all, or only by a fortunate few? These are some of the questions that this course engages, with the help of both classic and contemporary texts from philosophy, literature, and the social sciences. This course includes various video presentations and other materials stressing visual culture. *B. Schultz. Summer.*

25100. Web Design: Aesthetics and Languages. (=CMSC 10000, ISHU 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) *D. Smigelskis. Winter.***25500. Writing Creative Nonfiction.** (=ENGL 12204/32204, ISHU 25500) *Winter.***26200. On Love: Text and Context.** (=BPRO 26100) *PQ: Third- or fourth-year standing.* Two senior members of the faculty (one a humanist, the other a social scientist) together explore the nature and character of love. First, as humanists, we read Plato (*Phaedrus*, *Symposium*, and *Lysis*); then, as social

scientists, we view love from an interdisciplinary perspective, focusing on its psychological, social, cultural, and developmental dimensions (Freud and other modern writers). Assignments may also include literary and cinematic materials. Finally, students present their own research and reflections on the subject. *H. Sinaiko, D. Orlinsky. Not offered 2003-04.*

26300. War. (=BPRO 26102) *PQ: Third- or fourth-year standing.* In this course, we ask such questions as: Why do humans go to war? What is the experience of war like? How does war affect the individual and his society? What is a just war? An unjust war? Can we conceive of a world without war? We read and discuss texts such as Homer's *The Iliad*, Thucydides' *History of the Peloponnesian War*, Tolstoy's *War and Peace*, Jonathan Shay's *Achilles in Vietnam*, and Glen Gray's *The Warriors*. The readings serve primarily as a starting point for the discussion of the above questions and any other issues raised by the class that are related to war. *M. Ehre, H. Sinaiko. Not offered 2003-04.*

26700. Chekhov. (=RUSS 27700/37700) Close readings and discussion of selected stories and plays. *M. Ehre. Autumn.*

27306. Fundamentals of Structuralism. (=SLAV 29400/39400) This course allows students to analyze the seminal works of structuralism in the domains of linguistics, literary theory, and cultural anthropology. We open with Plato's prestructuralist meditation on the relationship of words, their meanings, and the things they refer to in *Cratylus*. The main texts include Saussure's *Course in General Linguistics*; Jakobson's "Linguistics and Poetics: Closing Statement," as well as most of his articles in *On Language*; and Lévi-Strauss's "Structure and Form: Reflections on a Work by Vladimir Propp" and "The Structural Study of Myth." Special focus is placed on Saussure's systematic reexamination of language, Jakobson's model of the functions of language, and Lévi-Strauss's methodological trademarks. *D. Hristova. 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) Language is a key issue in the articulation of ethnicity and the struggle for power in Southeastern Europe. This course familiarizes students with the linguistic histories and structures that have served as bases for the formation of modern Balkan ethnic identities that are being manipulated to shape current and future events. Course content may vary in response to current events. *V. Friedman. Winter.*

27501. The Modern Drama: 1830 to 1914. (=CMLT 20700, ISHU 27501/37501, SLAV 27500/37500) The nineteenth century witnessed profound changes in dramatic literature and theatrical production. Dramatists questioned traditional representations of stable characters or types and logical sequences of motive and action. Plays became more inward, mysterious, and unpredictable. Playwrights were often at odds with their societies. This course examines the major trends of melodrama, vaudeville, realism, naturalism, impressionism, and expressionism by using examples from various European literatures. We give special emphasis to close readings of the major figures, such as Gogol, Ibsen, Chekhov, and Strindberg. *M. Ehre. Spring.*

27600. Augustine's *Confessions*. (=FNDL 27600) A seminar class that discusses Augustine's *Confessions* and *On Christian Doctrine* in depth. W. Olmsted. Autumn.

27601. Tolstoy. (=SLAV 27600/37600) A close reading of Tolstoy's principal works seen as aesthetic wholes and in the development of his ideological, moral, and aesthetic views. Readings in English. N. Ingham. Spring.

27800. Aristotle's *Ethics*. (=FNDL 27700, IMET 37700, LLS0 27700) Special attention is given to the problems Aristotle thought important to consider, the sequence in which they are generated, and why such kinds of problems may continue to be worthy of attention. A further focus is the manner in which the *Ethics* is a principled deliberative inquiry meant to eventuate in more sophisticated choices by the readers. D. Smigelskis. Winter.

28400. Comparative Fairy Tale: The Brothers Grimm, H. C. Anderson, and Asbjørnsen and Moe. K. Kenny. Winter.

28501. Sacred Spaces and Efficacious Objects. (=ARTH 28503) The history of ancient art is not told from canvases and great artists, but is instead woven around fragmented vessels and ruined architecture. Many of these objects and structures were created to serve a religious function or to topographically define a sacred space. This course analyzes pre-tenth-century art taking examples from different cultures including those of ancient Egypt, Classical Greece, India, and China. Crossing disciplinary boundaries, this course draws from the fields of archaeology, religion, and anthropology to interpret these artifacts. Each class focuses on one monument or a group of related objects. Situating the ancient artifacts and architecture within a specific ritual context, this course introduces these objects not just as masterpieces of art, but as spatial frames and ritual paraphernalia essential for the performance of rites. J. Beckman. Winter.

28502. Music, Trance, and Possession in the Modern Middle East and Africa. What is the relationship between music, trance, and spirit possession? In virtually every society throughout the world, musical practices involving trance and possession are understood to be powerful agents in performances of healing and veneration. This class offers an exploration of the musical production of trance and possession in Africa and the Middle East taking ethnographic texts, film, audio recordings, and multimedia as our guides. R. Jankowsky. Winter.

28503. Detective Fiction. (=ENGL 28802) Detective fiction is one of the most popular genres in English (and world) literature. This class provides a survey of some of the most influential writers and detectives, such as Edgar Allan Poe's Dupin, Dorothy L. Sayers's Lord Peter Wimsey, and Dashiell Hammett's Continental Op. Our goal is to determine what forms and concepts (e.g., voice, plot, the development of characters, landscape description) are necessary for us to evaluate the quality of detective fiction. At the same time, we investigate the connections between detective fiction and broader issues of modernity. M. Regan. Autumn.

28504. Historical Linguistics and Tolkien's Middle Earth. (=LING 26200) *Prior knowledge of linguistics or of Tolkien not required.* In this course we learn the principles of historical linguistics and reconstruction through the medium of the Elvish languages that J. R. R. Tolkien created and used in the *Lord of the Rings* and other works. There are weekly readings, and also problem sets on data from both Elvish (e.g., Quenya, Sindarin) and Mannish (e.g., Bengali, Old Norse) languages. *A. Griffith. Autumn.*

28505. Sex, Social Class, and Medicine in the Nineteenth-Century Novel. (=CMLT 24300, ENGL 20402) This course examines how major nineteenth-century British and French novelists used medicine and medical issues to examine the connection between the mind and the body, interrogate gender and sexuality, and question the role and relevance of social class. We discuss why medicine works the way it does in particular novels, comparing the English to the French. We examine a wide variety of cultural documents and consider the general connections between medical study and literary realism. Texts include Honoré de Balzac's *The Country Doctor*, George Eliot's *Middlemarch*, Gustave Flaubert's *Madame Bovary*, Mary Elizabeth Braddon's *The Doctor's Wife* (a rewriting of Flaubert's text), and Anthony Trollope's *Doctor Thorne*. Texts in English and the original. *M. Anderson. Winter.*

28701. Sex, Social Class, and Medicine in the Nineteenth-Century Novel. (=CMLT 24300, ENGL 20402) This course examines how major nineteenth-century British and French novelists used medicine and medical issues to examine the connection between the mind and the body, interrogate gender and sexuality, and question the role and relevance of social class. We discuss why medicine works the way it does in particular novels in England and in France. We examine a wide variety of cultural documents and also consider the general connections between medical study and literary realism during this time. Texts include Honoré de Balzac's *The Country Doctor*, George Eliot's *Middlemarch*, Gustave Flaubert's *Madame Bovary*, Mary Elizabeth Braddon's *The Doctor's Wife* (a rewriting of Flaubert's text), and Anthony Trollope's *Doctor Thorne*. Texts in English and the original. *M. Anderson. Winter.*

29300. Sex, Sexuality, Society: The Slavia Orthodoxa World. (=GNDR 28400, SLAV 29300/39300) This course offers Western students of "the family" an opportunity to critically examine the social context of sexuality among premodern Orthodox Slavic societies. The interconnection between Bulgarians, East Slavs, and Serbs is especially revealing in their canon law on sexuality. We use medieval Western Europe as our point of departure for our study. At the same time, the influence of Byzantine cultural and political structures is argued to be the most influential factor in the development of these Slavic societies. The course is specifically concerned with the relationship between prescriptive teachings and actual behavior. *D. Hristova. Spring. Not offered 2003-04; will be offered 2004-05.*

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.*