

# Humanities

First-year general education courses engage students in the pleasure and challenge of humanistic works through the close reading of literary, historical, and philosophical texts. These are not survey courses; rather, they work to establish methods for appreciating and analyzing the meaning and power of exemplary texts. The class discussions and the writing assignments are based on textual analysis. These courses meet the general education requirements in the interpretation of historical, literary, and philosophical texts. In combination with these courses, students are required to take Humanities Writing Seminars (HUMA 19100-19200-19300) that introduce the analysis and practice of expert academic writing.

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

## Courses: Humanities (HUMA)

### General Education Sequences

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

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

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

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

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

**12300-12400-12500. Human Being and Citizen.** Socrates asks, "Who is a knower of such excellence, of a human being and of a citizen?" We are all concerned to discover what it means to be an excellent human being and an excellent citizen, and to learn what a just community is. This course explores these and related matters, and helps us to examine critically our opinions about them. To this end, we read closely and discuss seminal works of the Western tradition, selected both because they illumine the central questions and because, read together, they form a compelling record of human inquiry. Insofar as they force us to consider different and competing ways of asking and answering questions about human and civic excellence, it is impossible for us to approach these great writings as detached or indifferent spectators. Instead, we come to realize our own indebtedness to these our predecessors and our obligation to continue their task of inquiry. In addition to providing a deeper appreciation of who we are as human beings and citizens, this course also aims to cultivate the liberating skills of careful reading, writing, speaking, and listening. The syllabus is revised slightly each spring for the next academic year. The reading list that follows was used in 2006–07. Autumn: Plato, *Apology*; Homer, *Iliad*; *Genesis*; Plato "Euthyphro." Winter: Aristotle, *Nicomachean Ethics*; Augustine, *Confessions*; Dante, *The Inferno*. Spring: Selected lyric poems and/or American documents; Shakespeare, *Troilus and Cressida*; Kant, *Foundations of the Metaphysics of Morals*; and Tolstoy, *Hadji Murad*.

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

This sequence also emphasizes writing as practice. Over the course of the year, students will average one writing assignment per week, and we will discuss these assignments in seminar groups of five or six. The writing workload is significant: this is not a course in remedial writing; rather it is a course for students who are particularly interested in writing or who want to become particularly proficient writers.

Readings for this course are selected not thematically or chronologically but to serve the focus on writing. In the Autumn Quarter we will read two of Plato's *Dialogues*, *The Declaration of Independence*, selections from *The Peloponnesian War*, and *Henry IV*. In the Winter Quarter we will read further selections from *The Peloponnesian War*, short fiction by Bierce and Conrad, and Nietzsche's *Beyond Good and Evil*. In the Spring we will read Descartes's *Meditations*, Tolstoy's *War and Peace*, and selections from radical feminist prose.

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

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

**14100. Reading Cultures: Travel.** Focusing on the literary conventions of cross-cultural encounter, this quarter concentrates on how individual subjects are formed and transformed through narrative. We investigate both the longing to travel and the trails of displacement. We read several forms of travel literature, from the Renaissance to the present, including texts about the European encounter with the Americas, *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa the African*, Jamaica Kincaid's *A Small Place*, and film.

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

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

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

This is not a course in "media studies" as that term has come to be more narrowly understood in contemporary society. We will consider works of philosophy, criticism, and theory, ancient and modern, which worry over the impact of various kinds of media on viewers, listeners, and readers. We also will range across historical eras and moments to consider aesthetic objects of many kinds: films, paintings, photographs, novels, songs, poems, sonatas, plays, and operas. In some instances, we will be asking questions about how the aesthetic object is situated within cultural history. More often, though, we will be asking questions aimed at fostering sensitivity to, and analysis of, the sensory, cognitive, and emotional aspects of aesthetic experiences, and how what we experience in front of a work of art is related to the properties of the medium through which it reaches us.

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

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

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

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

### *Writing Seminars*

**19100-19200-19300. Humanities Writing Seminars.** *PQ: These seminars are available only in combination with either a two- or a three-quarter general education sequence in the Humanities.* These seminars introduce students to the analysis and practice of expert academic writing. Experts must meet many familiar standards for successful writing: clear style, logical organization, and persuasive argument. But because they work with specialized knowledge, experts also face particular

writing difficulties: they must be clear about complexities and specific about abstractions; they must use uncomplicated organization for very complicated ideas; they must create straightforward logic for intricate arguments; they must be concise but not incomplete, direct but not simplistic; they must clarify the obscure but not repeat the obvious; and they must anticipate the demands of aggressively skeptical readers. The seminars do not repeat or extend the substantive discussion of the Humanities class; they use the discussions and assignments from those classes as a tool for the advanced study of writing. We study various methods not only for the construction of sophisticated and well-structured arguments but also for understanding the complications and limits of those arguments. These seminars also address issues of readership and communication within expert communities. As students present papers in the seminars, we can use the reactions of the audience to introduce the techniques experts can use to transform a text from one that serves the writer to one that serves the readers. *Autumn, Winter, Spring.*

### *Collegiate Courses*

**02980. Practicum.** (=SOSC 02980) *Must be taken for P/F grading; students who fail to complete the course requirements will receive an F on their transcript (no W will be granted). Students receive .25 course credits at completion of course.* This course is for students who secure a summer internship. For details, visit [https://frogs.uchicago.edu/internships/course\\_credit.cfm](https://frogs.uchicago.edu/internships/course_credit.cfm). Students write a short paper (two to three pages) and give an oral presentation reflecting on their internship experience. *Course meets once in June and once in September. Course fee \$150; students in need of financial aid should contact Susan Art at 702-8609. A. De Gifis. Summer.*

**22303. Empire.** (=BPRO 22300, CLCV 28707, ISHU 22303) *PQ: Third- or fourth-year standing. Completion of the general education requirement in civilization studies requirement through a College-sponsored study abroad program.* Students read a variety of texts (e.g., writings of Thucydides, Vergil, and Forster; documents from the caliphate of Andalusia; current articles). By viewing their own experiences in the light of Arab, British, Greek, and Roman empires, students reflect on America's role in the cultures and countries of the twenty-first century. Economics, language, culture, ecology, and social ethics may provide the lenses through which students view and review their experiences. *M. L. Behnke, C. King. Autumn.*

**22600. Russian Literature from Modernism to Post-Modernism.** (=ISHU 22600, RUSS 25500/35500) Given the importance of the written word in Russian culture, it is no surprise that writers were full-blooded participants in Russia's tumultuous recent history, which has lurched from war to war, and from revolution to revolution. The change of political regimes has only been outpaced by the change of aesthetic regimes, from realism to symbolism, and then from socialist realism to post-modernism. We sample the major writers, texts, and literary doctrines, paying close attention to the way they responded and



contributed to historical events. This course counts as the third part of the survey of Russian literature. Texts in English. *Autumn*.

**22800-22900. Problems in Gender Studies.** *PQ: Second-year standing or higher. Completion of the general education requirement in social sciences or humanities, or the equivalent. 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. Problems in the Study of Gender.** (=ENGL 10200, GNDR 10100, HIST 29306, SOSC 28200) 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.*

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

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

**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. 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 CE. 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, RUSS 23200/33200) *Class discussion encouraged. R. Bird. Winter.*

**23711. Sophocles' Dramas.** (=FNDL 23711, IMET 33711) We will read in English all the seven surviving plays of Sophocles. Some main concerns of the course will be the structural similarities and dissimilarities among the seven as well as the ways the dramas may be the occasion of significant present-day experiences. *D. Smigelskis. Winter.*

**24000/35600. Russian Literature from Classicism to Romanticism.** (=ISHU 22400, RUSS 25600/35600) Russia acquired a modern literature in the eighteenth century, during the ascendancy of the neo-classicist aesthetics, leading to a flowering of literary culture in the 1830s at the hands of such writers as Pushkin, Lermontov and Gogol. The so-called "Golden Age" of Russian literature existed in a creative tension both with the neo-classical heritage and with contemporary developments in Western Europe, most notably Romanticism. This survey of eighteenth- and early nineteenth-century Russian literature includes works by Lomonosov, Derzhavin, Radishchev, Karamzin, Zhukovskii, Pushkin, Griboedov, Baratynskii, Lermontov, and early Gogol. Texts in English and the original. Optional Russian intensive section offered. *Winter.*

**24100. Realism in Russia.** (=ISHU 23100/33100, RUSS 25700/35700) From the 1830s to the 1890s, most Russian prose writers and playwrights were either engaged in the European-wide cultural movement known as "realistic school," which set for itself the task of engaging with social processes from the standpoint of political ideologies. The ultimate goal of this course is to distill more precise meanings of "realism," "critical realism," and "naturalism" in nineteenth-century Russian through analysis of works by Gogol, Turgenev, Tolstoy, Dostoevsky, Aleksandr Ostrovsky, Goncharov, Saltykov-Shchedrin, and Kuprin. Texts in English and the original. Optional Russian-intensive section offered. *Spring.*

**24110. Romantic Love: Philosophical and Literary Perspectives.** (=BPRO 24110, ISHU 24110) *PQ: Concurrent registration in BPRO 24204 and third- or fourth-year standing.* Romantic love may be regarded as a "big problem" in the humanistic disciplines because of its centrality as a theme in narrative fiction, poetry, and drama in Western literature; and because, as a central fact of human existence, it gave rise to philosophical reflection on the nature of Being and on

the ethical requisites of the good life. This part of an integrated, double course studies masterworks of great writers in several genres and several historical periods in order to appreciate, analyze, and interpret their representations of a profound human experience. *H. Sinaiko, K. Mitova. Spring.*

**24700. Hegel's *Philosophy of Right*.** (=FNDL 23000, IMET 36900, LLSO 27500) This 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 especially the general strategies of Hegel's broad argument that 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.*

**25201. Human Intelligences: Animals to AI.** (=ISHU 25201, HIPS 23201) Human intelligence, ignorance, and fallacies are explained not only in terms of different human capabilities (e.g., verbal, spatial, kinesthetic) but also in relation to identities of our culturally developed subordinates (animals), superiors (angels), and competitors (robots). As we characterize humanity in terms of what we think we're not (animals, angels) and in terms of what we create (spy intelligence, artificial intelligence), we people our worlds with comparative conceptions of intelligence in which the relations of our minds, bodies, and emotions are configured reciprocally by prevailing models (e.g., machines, spiritualities, atoms/neural nets). Beginning with the early modern separation of mind and body, this course explores mechanical, spiritual, functional, and atomistic designs of intelligences in conjunction with practicing kinds of bodymindfulness either directly or second-hand (e.g., weight-lifting, martial arts, yoga, robots). *M. Browning. Winter.*

**25350. Utopias.** (=ARTH 22804, BPRO 25300, ENGL 25302, ISHU 25350) *PQ: Third- or fourth-year standing.* This course surveys significant moments in utopian practice, choosing case studies from among Plato's *Republic*, Sir Thomas More's *Utopia*, national experiments, utopian communities, socialism, technophilia, new social movements, radical conservatism, and fundamentalisms. We focus on literature and art, including music, painting, architecture and urbanism, and film and digital media. *L. Berlant, R. Zorach. Spring.*

**25400. Kinds of Sophisticated Lawyering.** (=IMET 32700, LLSO 23000) Examples of the many things lawyers do and do well will be presented. In addition, the implications of the ethical demands that arise during the course of such activities will be explored as well as the extent to which each kind of functioning can or should serve as a model for other types of functioning within the profession. Some attention will be given to the activities of judges, litigators, and lawyers as managers of others, but there will also be significant emphasis

placed on the many things done in what was once called private as opposed to public law, such as obtaining multiparty agreements in contractual situations. *D. Smigelskis. 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) This course familiarizes students with the linguistic histories and structures that have served as bases for the formation of modern Balkan ethnic identities and that are being manipulated to shape current and future events. The course is informed by the instructor's thirty years of linguistic research in the Balkans, as well as experience as an adviser for the United Nations Protection Forces in Former Yugoslavia and as a consultant to the Council on Foreign Relations, the International Crisis Group, and other organizations. Course content may vary in response to ongoing current events. *V. Friedman. Winter.*

**27701. Codes, Cultures, and Media.** (=ISHU 27701, LLSO 21502) As organizations of cultural knowledge, codes create not only means of communicating but also infrastructures for communication. In our globally networked societies, digital media and technologies generate new forms of messages for us to encode and decode as well as develop new public and private environments for communications. We compare cultural case studies of earlier electronic media (i.e., telegraph, radio, television) with the re-mediating influences of digital media (i.e., computers, software, cyberspace, cell phones) on cross-cultural conceptions and practices of property, democracy, and the commons. *M. Browning. Winter.*

**28901. Autobiography: From the Ancients to Rousseau.** (=CMLT 28901, EALC 21500) Scholars have long associated the genre of autobiography with the rise of the modern Western subject and treated Rousseau's *Confessions* as the first true autobiography. This course questions the validity of these claims and argues for a wider definition of the genre. By examining a range of personal narratives from the pre-modern period, representing cultures both East and West, we investigate what motivates people to write about themselves. Authors include Li Qingzhao, St. Augustine, Sei Shonagon, Villon, and Rousseau. All texts read in English; students with reading knowledge of relevant languages (i.e., Chinese, French, Japanese, Latin) encouraged to read passages in the original languages. *R. Handler-Spitz. Spring.*

**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.*