

# General Studies in the Humanities

*Chairman and Director of Undergraduate Studies: Herman L. Sinaiko,  
G-B 505, 702-7987*

*General Studies Collegiate Adviser: Lewis Fortner, HM 286, 702-8613*

*Committee Office and Secretary: Sandra Hagen, G-B 101, 702-8032*

## Program of Study

The B.A. degree program in the Committee on General Studies in the Humanities offers qualified undergraduates the opportunity to shape an interdisciplinary plan of course work centered in, but not necessarily restricted to, study in the Humanities. The initial formulation of such a plan of study is contained in the written proposal for admission to the B.A. program that every applicant must submit.

## Program Requirements

Potential applicants to General Studies should reflect on the set of guidelines that govern the overall form of individual B.A. programs and also consult with the director of undergraduate studies and the General Studies Collegiate adviser about their plans and the curricular resources involved. Because the Humanities encompass widely varying endeavors and approaches, the B.A. program guidelines aim at helping students define a balanced and coherent interdisciplinary plan of course work. Accordingly, the guidelines specify

- (1) six courses in a major field (concentration) or in closely integrated subject areas in more than one field;
- (2) four courses in a supporting field or in closely integrated subject areas in more than one field;
- (3) three courses in a minor field or combination of fields;
- (4) a sequence or group of two courses that emphasizes intellectual approaches, or scholarly and critical methods, germane to a student's particular interdisciplinary course program; and
- (5) one course devoted to the preparation of the B.A. paper or project (General Studies in the Humanities 29900). NOTE: The development of the B.A. paper or project is closely supervised by a faculty member of the student's choice (he or she need not be a member of the General Studies faculty) whose responsibility is to provide guidance in matters pertaining to organization and exposition of the work.

It should also be noted that any *one* of the fields listed under numbers 1, 2, and 3 in the preceding paragraphs may be drawn from outside the Humanities in formulating a proposed General Studies program. However, the sequence or group of courses described in number 4 must, in keeping with the humanistic basis and orientation of General Studies, be offerings from the Humanities Collegiate Division. Commonly, this sequence consists of GSHU 23900 (Criticism: Art, Artist, and Audience) and one course in criticism and philosophy.

The rationale for the proportional distribution of courses specified in the guidelines is twofold: (1) to ensure that students are given substantial exposure to more than one aspect of humanistically centered inquiry, and (2) to cultivate a level of sufficient competence in at least one field so that this field, alone or in combination with material learned in other fields, can serve as the basis for the B.A. paper or project.

### Summary of Requirements

<b>Concentration</b>	6	major field courses
	4	supporting field courses
	3	minor field courses
	2	critical/intellectual methods courses
	<u>1</u>	GSHU 29900 (B.A. paper or project)
	16	

**Fields of Concentration.** While the potential for developing individual B.A. programs in General Studies is as great as the combined ingenuity, imagination, and interest of each student in consultation with both advisers, there are identifiable patterns in the choices of fields and lines of inquiry currently being implemented in the Committee. The most prominent of these include the following:

- (1) *Study in philosophy and literature* (as six- and four-course fields with either literature or philosophy emphasized) to investigate differences in handling concepts and language in philosophy and literature and/or mutual influence between the two fields.
- (2) *Study in verbal and nonverbal art forms and expressions* (art and literature; and music and literature) leading to consideration of the implications of the verbal and nonverbal distinction for interpretation and criticism.
- (3) *Study in the history, philosophy, language, religious expression, and literary and artistic productions of a given culture or of a given historical period within one or more cultures.* Examples include American studies, the Renaissance, or Greece (and the Mediterranean) in the preclassical and classical ages.
- (4) *Study in humanistic fields* (e.g., literature, philosophy) *and in a social science field* (e.g., sociology, psychology, anthropology, political science). This option is particularly adapted to a focus on gender studies.
- (5) *Study in languages* working toward and *combined with study in comparative literature*, usually literature in English and in one other language.
- (6) *Study of modern culture in its various aspects of popular and elite forms of cultural expression.*
- (7) *Study of traditional and newer art forms.* Examples include literature and film and fine arts and photography.

(8) *Study combining critical and creative endeavor as aspects of the same humanistic field.* Examples include literature and creative (or expository) writing; drama and work in theater; art history and studio art; languages and original compositions (or translations); and dance (including history, theory, and cultural contexts of dance).

(9) *Study of theater and drama.* General Studies in the Humanities recently developed a formal theater/drama option involving course work in the history of drama, practical aspects of theater, and dramatic criticism. Courses offered on a regular basis include Playwriting, Lighting Design for Stage and Film, Introductory and Advanced Directing, Acting Fundamentals, and Shakespeare in Performance. For more information, consult the Drama section of this catalog or call Tiffany Trent (702-9021).

(10) *Study in humanistic approaches to biological or physical science.* This option is particularly adapted to interest in problems or aspects of intellectual and cultural history (e.g., the impact of Newtonian physics on eighteenth-century European thought) or to study of modern society and science's role within it (medical ethics being one possible focus among many).

(11) *Study in human rights* in relation to one or two humanistic disciplines such as philosophy, literature, or history.

(12) *Study in Catholic thought and culture.* General Studies in the Humanities is developing a cluster of courses and related activities in Catholic thought and culture.

(13) *European studies.* Students whose program of study involves course work in some aspect of European studies may choose to study abroad for a one quarter at the University of Chicago Center in Paris.

**Application to the Program.** Students who are interested in a General Studies course program should make application to the Committee as soon as possible upon completion of general education requirements (normally by the end of the second College year). Transfer students in particular are urged to apply at the earliest point that they can, given the large number of courses in the General Studies B.A. program. An application is initiated by securing an interview with the chairman or an appropriate Committee adviser, including the General Studies Collegiate adviser, to consult about the feasibility of shaping and implementing a given set of interdisciplinary concerns into a course of study for the B.A. After consultation, students who wish to pursue an application to the Committee must submit a two-part written proposal. The first part consists of a personal reflective statement of about 1,000 words in length, explaining the character of their interdisciplinary interests and stating as thoughtfully as possible how they propose to channel and expand them within course offerings currently available. Some consideration of prospects and possibilities for a B.A. paper or project is a desirable part of these statements, if it can be provided. The second part of the application consists of a proposed list of courses to fill the headings given in the above set of guidelines. A General Studies faculty committee then considers applications. In addition to considering the substance and workability of a proposed program, the Committee generally requires a *B* average or higher in preceding course work.

**Grading.** Students who wish to take more than three courses *P/N* or *P/F* must obtain the approval of the chairman of the Committee.

**Honors.** To be eligible for honors in General Studies in the Humanities, a student must have achieved an overall GPA of 3.25 or higher. These honors are reserved for the student whose B.A. paper or project shows exceptional intellectual and/or creative merit in the judgment of the reader (see number 5 under the preceding Program Requirements section), the chairman of the Committee, and the Master of the Humanities Collegiate Division.

**Advising.** Clarity, as well as flexibility, in shaping an interdisciplinary plan of course work is emphasized from start to finish in General Studies. Accordingly, discussion is encouraged in the early stages of a student's thinking. Continuing discussion is provided after admission to General Studies by assignment to a faculty adviser who helps the student bring his or her individual program to a rewarding completion.

## Faculty

R. Austen, D. Bevington, T. Cohen, B. Cohler, C. Faraone, M. Hansen, S. Jaffe, M. Krupnick, L. Norman, D. N. Rudall, J. Scodel, M. Siegler, M. Silverstein, H. Sinaiko, J. Snyder, K. Trumpener, W. Veeder, C. Vogler, K. Warren

## Courses

*The following is a representative list of courses offered by the Committee on General Studies in the Humanities in the past few years. Students in General Studies are not limited to courses listed by the Committee.*

**10100. Drama: Embodiment and Transformation.** *This course meets the general education requirement in the dramatic, musical, and visual arts. Designed for students with no previous experience or training, this course serves as a first encounter with the dramatic art form in all of its component parts. Participants study and perform various methods of acting, directing, and design. P. Pascoe, D. Stearns, T. Trent, Staff. Autumn, Winter, Spring.*

**10300-10400. Text and Performance.** *PQ: Experience in dramatic analysis or performance not required. These courses meet the general education requirement in the dramatic, musical, and visual arts. These courses are designed to explore the intersection between texts and dramatic performance. Students approach textual analysis and performance through parallel methodologies: as scholars, they read, reflect upon, and write critically about texts and performances; as performers, they are introduced to a variety of dramatic techniques to create "applied interpretations" (critical performative interpretations of texts). Course topics change each quarter. Workshops in dramatic technique and attendance at performances at Chicago theaters, in addition to class time, is required.*

**10300. Reading a Staging/Staging a Reading.** This course considers three canonical dramatic works and their subsequent radical re-interpretation in a host of media. Students are asked to prepare their own stagings of (or similar creative encounters with) the works under discussion. Throughout, we are searching for that elusive combination of theoretical rigor and creative inspiration: probing the theoretical stakes

of creativity and testing the creative implications of conceptual insights. *D. Levin. Winter. Not offered 2002-03.*

**10400. Staging Family.** Beginning with an examination of Plato's *Phaedrus* as a dramatic text, this course addresses issues of identity and embodiment in dramatic texts, while investigating their historical and philosophical implications. Basic skills include introductory performance vocabulary and critical, as well as creative, encounters with dramatic and literary texts written by authors such as Camus, Chekhov, Dostoevsky, and Shakespeare. *H. Coleman. Winter.*

**20000. Introduction to Film Analysis.** (=ARTH 20000, CMST 10100, COVA 25400, ENGL 10800) For course description, see Cinema and Media Studies. *J. Lastra. Autumn.*

**20500/30700. Colonial Autobiography.** *R. Austen. Winter.*

**20600/30600. The Mande World of West Africa.** (=ANTH 21200/30600, HIST 20100/30100) For course description, see History. *R. Austen. Winter.*

**20800/37800. Milan Kundera.** (=CZEC 27600/37600) For course description, see Slavic Languages and Literatures (Czech). Texts in English. *M. Sternstein. Winter.*

**20900. French Tragedy: Baroque to Beckett.** (=FREN 23200) *Knowledge of French not required. Course meets requirements of the French concentration only if all work is completed in French.* For course description, see Romance Languages and Literatures (French). Classes conducted in English. Texts in French or English. *L. Norman. Winter.*

**21300/31300. Slavic Critical Theory from Jakobson to Zizek.** (=SLAV 28500/38500) For course description, see Slavic Languages and Literatures (General Slavic). *Offered 2003-04; not offered 2002-03.*

**21400/31400. Dante I: *The Divine Comedy (Inferno)*.** (=FN DL 27200, ITAL 21900/31900) For course description, see Romance Languages and Literatures (Italian). Classes conducted in English. Students with linguistic competence read the poem in Italian. *R. West. Autumn.*

**21500. Latin America in Its Literature.** (=LTAM 27300, SPAN 28200) For course description, see Romance Languages and Literatures (Spanish). Classes and texts in English. *R. de Costa. Spring.*

**21700. The European Novel: The Eighteenth Century.** (=CMLT 20100, ENGL 18100) For course description, see Comparative Literature. All texts in English; students are encouraged to read French and German texts in the original. *T. Pavel. Spring.*

**21800. Aesthetics of Hume and Kant.** (=PHIL 21900/31300) *PQ: Prior knowledge of Hume's Treatise and Kant's Critique of Pure Reason useful but not required.* For course description, see Philosophy. *T. Cohen. Autumn.*

**21900. Russian Culture.** (=HUMA 24400, RUSS 24400) For course description, see Slavic Languages and Literatures (Russian). Texts in

English. *Spring, 2003.*

**22400/32400. Introduction to Russian Literature II: 1850 to 1900.** (=HUMA 24000, 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.* A. L. Crone. *Winter, 2003.*

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

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

**23001/33000. Dante II: *The Divine Comedy (Purgatorio and Paradiso)*.** (=FNDL 27201, ITAL 23000/33000) For course description, see Romance Languages and Literatures (Italian). Classes conducted in English; students with competence in Italian read in Italian. *Optional Italian discussion sessions offered.* R. West. *Winter.*

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

**23500-23600. Multimedia Programming as an Interdisciplinary Art I, II.** (=CMSC 11000-11100) *PQ: MATH 10600, or placement into MATH 13100, or equivalent; or consent of instructor. GSHU 23500 or 23600 meets the mathematical sciences requirement in general education.* For course description, see Computer Science. W. Sterner, Staff. *Winter, Spring.*

**23700. Austin.** (=PHIL 23900/33900) For course description, see Philosophy. T. Cohen. *Winter.*

**23800/33800. The Thought of Hannah Arendt.** In this course, we consider all of Arendt's major works: *The Origins of Totalitarianism*, *The Human Condition*, *On Revolution*, *Eichmann in Jerusalem*, and *The Life of the Mind*, as well as several of the shorter essays. Our focus is on the central concepts of her thought: action, revolution, thought, power and violence, freedom, and totalitarianism. One major concern is to assess the significance and success of her attempt to interpret twentieth-century experience in the traditional terms of classical thought. H. Sinaiko. *Winter.*

**23900/33900. Criticism: Art, Artist, and Audience.** The diversity of critical theory and practice derives from a more fundamental diversity of views about the nature of a work of art and its relations to the artist, the audience, and the world. This course focuses on four contrasting but seminal statements on the nature of art and the kind of criticism appropriate to it: Aristotle's *Poetics*, Plato's *Phaedrus*, Nietzsche's *Birth of Tragedy*, and Croce's *Aesthetics*. H. Sinaiko. *Autumn.*

**24100/34100. Von Wagner zu Brecht.** (=GRMN 22204/35000, MUSI 22500/33500) *PQ: Knowledge of German and advanced standing.* For course description, see Germanic Studies (German). Classes conducted in German. *D. Levin. Winter, 2003.*

**24200/34200. History and Theory of Drama I.** (=ANST 21200, CMLT 20500/30500, ENGL 13800/31000) *May be taken in sequence with GSHU 24300/34300 or individually.* For course description, see English Language and Literature. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended.* *D. Bevington, D. N. Rudall. Autumn.*

**24300/34300. History and Theory of Drama II.** (=CMLT 20600/30600, ENGL 13900/31100) *May be taken in sequence with GSHU 24200/34200 or individually.* For course description, see English Language and Literature. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended.* *D. Bevington, D. N. Rudall. Winter.*

**24350. Contemporary Drama.** (=ENGL 24500) This class surveys contemporary drama beginning with Beckett, Brecht, and Ionesco, and ending with Chuck Mee, Suzan-Lori Parks, and Cirque du Soleil. Our focus is on discussion as opposed to staging. *H. Coleman. Autumn.*

**24450. Arts in Education.** This course examines the role of arts in the classroom, school structure, and school culture. With local arts outreach efforts as models, weekly seminars explore arts integration in curriculum planning as well as social, developmental, and economic contexts for cocurricular arts programming. To consider our particular community and environment in this context, readings in this course may include *Brothers*, *Slim's Table*, and *There Are No Children Here*. *Site visits to partner schools required.* *T. Trent. Autumn.*

**24800/34800. The Contemporary East European Novel.** (=EEUR 22000/32000) For course description, see Slavic Languages and Literatures (East European). *M. Sternstein. Spring.*

**24900. Lolita.** (=FNDL 25300, RUSS 23900) For course description, see Slavic Languages and Literatures (Russian). *M. Sternstein. Winter.*

**25100. Acting Fundamentals.** *PQ: Consent of instructor. Theater or acting training not required.* This course introduces students to fundamental concepts of acting in the theatrical art form. The class emphasizes the development of creative faculties and techniques of observation, as well as vocal and physical interpretation. Participants study various techniques of psychological and gestural interpretation. Concepts are introduced through directed reading, improvisation, and scene study. *T. Trent. Spring.*

**25150. Advanced Acting Techniques.** *PQ: Consent of instructor. Theater or acting training helpful.* This course, which is often taught by a guest artist, targets a specific acting style, aesthetic, or technique each quarter. Past topics have included Acting the Greeks, Chekhov in Contemporary Context, Improvisation, Ensemble Process and Performance, and Sanford Meisner: Dissecting the Impulse. Whatever the topic, students learn the physical,

vocal, linguistic, thematic, and textual references to explore the nature of expressing with the technique. *H. Coleman, G. Witt, P. Pascoe, Staff. Autumn, Winter, Spring.*

**25200. Shakespeare in Performance.** (=ENGL 16700) *PQ: Consent of instructor. Theater experience helpful but not required. This course meets the general education requirement in the dramatic, musical, and visual arts.* This course explores the dramatic texts of Shakespeare through scene-study and the mechanics of performance. Students begin by working to develop awareness of and freedom with the verse in the sonnets. Moving toward more extensive dialogue and scene-work from the plays, students explore the building blocks of performing Shakespeare from the text itself to the actor's voice and body. The class teaches specific approaches to both verse and prose, developing a methodology of analysis, preparation, and performance. Each participant directs and performs scenes for class. *G. Witt. Winter. Not offered 2002-03.*

**25400. Advanced Directing Seminar.** *PQ: Third- or fourth-year standing and directing experience.* This course is designed for students who have specific projects to develop (e.g., adaptations, full-length productions). Students produce dramaturgy work, stagings, and director notebooks. Required readings are determined by the chosen projects of the students. *Offered 2003-04; not offered 2002-03.*

**25550. Twentieth-Century Styles.** How does the dramatic artist with a vision or concept reminiscent of a particular genre and philosophy of art express that impulse through performance or design? Grounded in neo-classicism and romanticism, and relying on dramaturgical research into specific periods, this class explores twentieth-century styles, primarily between the World Wars. Readings may include Ibsen, Goethe, Racine, and Zola's *Diatribes on Naturalism*. Styles examined may include futurism and constructivism, German expressionism, the epic theater of Brecht, and more. *M. Lohman, Staff. Not offered 2002-03.*

**25700. Advanced Shakespeare Scene Study.** (=ENGL 16800) *PQ: GSHU 25200 or equivalent Shakespeare training, and consent of instructor. Previous experience with Shakespeare helpful but not required. This course meets the general education requirement in the dramatic, musical, and visual arts.* How do you translate the politics, poetics, and cultural issues of Shakespeare's texts into actual staging? Moving beyond the simple understanding and delivery of verse drama, this class explores in depth the visual, physical, and thematic resonances of Shakespeare's plays. Students focus at length on individual scenes, discovering them from a range of approaches to unlock their inherently theatrical elements. *G. Witt. Spring. Not offered 2002-03.*

**25800. Ritual Drama.** *PQ: Consent of instructor. Theater experience or actor training helpful but not required.* Through the structures of Indian classical dance (Bharatanatyam), theater (Kathakali), and traditional West African performance, this course explores the religious and cultural origins of theatrical expression. Students then identify contemporary scenes and contexts in which as performers or directors, they might engage observed concepts of sacred movement, space, sound, costume, and actor-audience relationship to create communal structure and meaning for presentation. *T.*



*Trent. Autumn. Not offered 2002-03.*

**25900. Theory and Control Systems of Technical Theater.** This course is an introduction to scenery, lighting, costuming, and sound for the theater, with major emphasis on lighting and scenery. After the basic introductory sessions, students have the opportunity to pursue their own interests in the form of a major project. The course develops an understanding of technical theater vis-à-vis the tools and materials available to the modern technician. Students develop a vocabulary specific to these four disciplines as well as an understanding of the historical perspective and aesthetic visual and aural elements of the theater. *M. Lohman. Autumn. Not offered 2002-03.*

**26000. The Art of Directing.** *PQ: Consent of instructor. GSHU 25100 or equivalent acting experience helpful but not required.* This course introduces students to the basic skills of directing plays, from first contact with the script, through work with actors and designers, to final performance. After a preliminary examination of directing theory, the class explores the director's role as communicator and image-maker, and offers practical experience in script analysis, blocking, and the rehearsal process. *H. Coleman. Spring.*

**26050. Director-Designer Collaboration.** The concept phase of the shared creative process in theater requires clarity of vision and impulse to dream while negotiating the realities of budget and space. With students in the roles of director and designer, this class tackles the preproduction period from initial concept meetings to design presentations for rehearsal. Students develop vocabulary that fully expresses the vision of the director and simultaneously provides creative room for the designer. *M. Lohman, H. Coleman. Spring. Not offered 2002-03.*

**26100. Dramaturgy.** This course familiarizes students with the tools, methodologies, and practices of dramaturgy. It begins with the origins and evolution of dramaturgy as a profession. We attempt to historically define function and duties both inside and outside the rehearsal hall as well as establish the role of the resident dramaturg in season planning and shaping a theater's aesthetic. We create production casebooks; we cut a classic text. More broadly, we investigate the dramaturg's "questioning" spirit, the creative process through the prism of students' work, contemporary issues in dramaturgy and playwriting, and the future of dramaturgy as an evolving profession. *R. Shteir. Winter. Not offered 2002-03.*

**26200. Scene Painting.** (=COVA 25700) *PQ: Consent of instructor.* This course is an exploration of the basic tools and techniques of classical theatrical scene painting. Scene painting is a unique art that uses techniques and tools not associated with other types of painting. Some projects include faux finishes, foliage, scrim, and backdrops. *M. Lohman. Spring. Offered 2003-04; not offered 2002-03.*

**26300. Costume Design for the Stage.** (=COVA 26200) *PQ: Consent of instructor.* This course is a collaborative interpretation of character and theme through rendering and fabrication of costumes for the stage. Students develop a visual vocabulary through use of texture, color, and period. *Autumn.*

**26400. Lighting Design for Stage and Film.** *PQ: GSHU 25900 or consent*

*of instructor.* This course is a basic exploration of the theory and practice of lighting design for theater and motion pictures. Students develop theatrical lighting vocabulary, knowledge of basic electrical theory, color theory, theory of light, design tools, and the actual instruments used to light the stage through lectures and projects. *M. Lohman. Not offered 2002-03.*

**26501. Scenic Design.** (=COVA 26100) *PQ: GSHU 25900 or consent of instructor.* This course considers stage design from both aesthetic and practical points of view. We survey the development of scenography in relation to technology and theatrical style. The influence of tradition on modern stage design is investigated by comparing period designs and contemporary solutions established by scenographers. *M. Lohman. Winter.*

**26600. Playwriting.** (=ENGL 13600) *PQ: Consent of instructor. Theater experience or acting training not required. This course meets the general education requirement in the dramatic, musical, and visual arts.* This course introduces the basic principles and techniques of playwriting through creative exercises, discussion, and the viewing of contemporary theater. Structural components of plot, character, and setting are covered as students develop their dramatic voices through exercises in observation, memory, emotion, imagination, and improvisation. *C. Allen. Autumn.*

**26700. Advanced Playwriting.** (=ENGL 13700) *PQ: GSHU 26600 and consent of instructor.* This course presumes the basic principles and techniques of playwriting and explores the steps toward developing a production-worthy script for contemporary theater. In addition to the instructor, students have the benefit of Michelle Volansky, dramaturg and literary manager at Steppenwolf Theater, who discusses dramatic structure and what she looks for in a play; and Sandy Shinner, artistic associate at Victory Gardens Theater, who shares a director's viewpoint for bringing the text to production. *C. Allen. Winter.*

**26800. Performance Art.** (=COVA 25600, ENGL 23000/41600) *PQ: Consent of instructor. Theater experience or acting training not required.* For course description, see English Language and Literature. *Not offered 2002-03.*

**26850. Performance Theory.** This course is an introduction to the project of theorizing performance through extensive critical readings (e.g., P. Auslander, E. Diamond, J. Roach, P. Phelan, R. Schechner, et al.) and intensive engagement with the practices of production and reception (in the classroom and at various performance venues in the city). *H. Coleman, D. Levin. Not offered 2002-03.*

**26950. Translation and Adaptation.** Students should bring to this course a text of their own selection to translate or adapt for stage performance. Of import in the evolution of the work is preserving the author's original intent while responding to the linguistic and contextual needs of the translator's or adaptor's new audience. Students dissect linguistic, literary and dramatic structure, analyze character and intentions, consider the world of the author and his or her audience, and through these interpretations create a work that speaks to their own world. *C. Columbus. Not offered 2002-03.*

**27000. Reading Course: Theater Practicum.** *PQ: Consent of instructor.*

*H. Sinaiko. Autumn, Winter, Spring.*

**27100/37100. Contemporary Psychoanalytic Theories.** *F. Summers. Winter. Not offered 2002-03.*

**27200/37200. Theology and Poetry as *coincidentia oppositorum*.** (=GRMN 25500/38500) For course description, see Germanic Studies (German). *S. Jaffee, G. Sharrock. Winter.*

**27400/37400. Body Image in Health and Disorder: Psychoanalytic Considerations.** In this course we discuss the concept of the body image: its development; its utility; and, especially, its complexity of meanings. Despite its objective value as an organizer of experience on many levels, paradoxes abound (especially in terms of our subjective awareness of its nature and contents). Illustrations are offered from our everyday experience as well as from areas of severe illness and social catastrophe. The instructor's approach is informed by psychoanalysis, framed against a background of many years' experience working with patients suffering traumatic and other forms of catastrophic illness. *M. Gunther. Not offered 2002-03.*

**27500/37500. Self Psychology and Film.** *PQ: Some exposure to psychoanalytic theory highly recommended but not required.* This course provides an introduction to the theory and technique of self psychology. We read the major writing of Heinz Kohut and, if time permits, significant contributions of his successors. In addition to psychoanalytic case histories, we consider self psychological theory in relation to such works of literature and film as Shakespeare's *King Lear*; Kafka's *The Metamorphosis*; *The Wizard of Oz*; *Desperately Seeking Susan*; and *The Crying Game*. *J. Stern. Autumn. Not offered 2002-03.*

**27801/37900. Construing the Other: The Verbal/Visual Representations of the Jewish Community in Polish Culture.** (=JWSC 27200/37200, POLI 28200/38200) For course description, see Slavic Languages and Literatures (Polish). *B. Shallcross. Autumn.*

**27900/37900. Kafka in Prague.** (=CZEC 27700/37700, GRMN 29600/39600) For course description, see Slavic Languages and Literatures (Czech). *M. Sternstein. Winter. Offered 2003-04; not offered 2002-03.*

**28000/38000. Revolution and the Spirit: Russian and Polish Cinema, 1956 to the Present.** (=SLAV 26800/36800) For course description, see Slavic Languages and Literatures (General Slavic). *R. Bird, B. Shallcross. Offered 2003-04; not offered 2002-03.*

**28100. The Radical Truth of Henrik Ibsen.** (=GRMN 28100, NORW 38100, SCAN 281000) For course description, see Germanic Studies (Norwegian). *K. Kenny. Autumn.*

**28200/38200. Kitsch.** (=GRMN 26100/36100, SLAV 28600/38600) For course description, see Slavic Languages and Literatures (General Slavic). *M. Sternstein. Offered 2003-04; not offered 2002-03.*

**28601/38600. Word Versus Image: Interdisciplinarity and Polish Literature.** (=POLI 28900/38900) *Knowledge of Polish not required.* For

course description, see Slavic Languages and Literatures (Polish). *B. Shallcross. Winter.*

**28700/3700. Human Rights I: Philosophical Foundations of Human Rights.** (=HIST 29301/39301, HMRT 20100/30100, INRE 31600, LAWS 41200, LLSO 25100, MAPH 40000, PHIL 31600) For course description, see Philosophy. *M. Green. Autumn, 2003.*

**28800/38800. Human Rights II: Historical Underpinnings of Human Rights.** (=HIST 29302/39302, HMRT 20200/30200, INRE 36400, LAWS 41300, LLSO 27100) For course description, see History. *M. Geyer, W. Novak. Winter.*

**28900/38900. Human Rights III: Contemporary Issues in Human Rights.** (=HIST 29303/39303, HMRT 20300/30300, INRE 57900, LAWS 57900, LLSO 27200, PATH 46500) For course description, see History. *R. Kirschner, R. Quinn. Spring.*

**29000/39000. Slavoj Zizek and the Ljubljana School.** (=GNDR 28900, SLAV 29200/39200) For course description, see Slavic Languages and Literatures (General Slavic). *M. Sternstein. Spring, 2003.*

**29100/39100. Representing the Holocaust in Polish Culture.** (=JWSC 29100/39100, POLI 29100/39100) *Knowledge of Polish not required.* For course description, see Slavic Languages and Literatures (Polish). *B. Shallcross. Winter.*

**29200. Introduction to Ethics.** (=HIPS 21000, PHIL 21000) For course description, see Philosophy. *M. Green. Spring, 2003.*

**29300/39300. Objectifying Objects: Verbal, Visual, and Philosophical Exchanges.** (=POLI 29300/39300) *Knowledge of Polish not required.* For course description, see Slavic Languages and Literatures (Polish). *B. Shallcross. Spring, 2003.*

**29500. Freud and Nietzsche.** (=GRMN 29300/39400) For course description, see Germanic Studies (German). *S. Jaffe. Autumn.*

**29600. Web Design: Aesthetics and Languages.** (=CMSC 10000, HUMA 25100) For course description, see Humanities. *M. Browning. Winter.*

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

**29900. Preparation of the B.A. Paper. PQ:** *Consent of faculty adviser and director of undergraduate studies. Students are required to submit the College Reading and Research Course Form. Autumn, Winter, Spring.*