

Interdisciplinary Studies in the Humanities

Inclusive Option

Chairman and Director of Undergraduate Studies in the Inclusive Option:

David Bevington, G-B 510, 702-9899, bevi@uchicago.edu

*Interdisciplinary Studies College Adviser: Lewis Fortner, HM 286,
702-8613*

*Committee Office and Secretary in the Inclusive Option: Ellie Orr, G-B 101,
702-8032*

Theater and Performance Studies Option

*Chair of the Theater and Performance Studies Option: David Levin,
Wb 126, Cl 25F, 702-8532, dlevin@uchicago.edu*

*Director of Undergraduate Studies in the Theater and Performance Studies
Option: Heidi Coleman, RC 304, 834-9153, coleman@uchicago.edu*

*Interdisciplinary Studies College Adviser: Lewis Fortner, HM 286,
702-8613*

*Theater and Performance Studies Administrator: Heidi Thompson, RC 301,
702-9315, hnthomps@uchicago.edu*

Program of Study

The Bachelor of Arts degree program in the Committee on Interdisciplinary 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 Committee, formerly known as the Committee on General Studies in the Humanities, was reconstituted and renamed in 2003. The first reason for the change was to stress the interdisciplinary focus of the program. The second reason for the change was to accommodate two options: (1) an “inclusive option” emphasizing various aspects of interdisciplinary study and (2) a “theater and performance option.”

To be considered for admission to this B.A. program, a student must submit a written proposal. The application process is designed to make clear in each individual case what interdisciplinary fields are to be related to one another and what method of comparative analysis is suited to such an approach. The program descriptions that follow include application deadlines.

Inclusive Option

Students should discuss plans and proposed courses with both the Director of Undergraduate Studies and the Interdisciplinary Studies College Adviser. These meetings will help students evaluate the available courses of study to arrive at a balanced and coherent interdisciplinary plan.

Program Requirements: Inclusive Option

Completing the Inclusive Option Worksheet available in G-B 101 will ensure that the student's program of study meets the following five distribution requirements:

- (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.
- (5) One course devoted to the preparation of the B.A. paper or project (ISHU 29900). A faculty member of the student's choice will supervise the development of the B.A. paper. This faculty member need not be drawn from the Interdisciplinary Studies faculty. The Director of Undergraduate Studies for the Inclusive Option will assist in finding a suitable faculty director, and will also be a resource in advising on the development and writing of the B.A. paper. Similarly, a preceptor (normally a graduate student with interdisciplinary expertise) will also be available to help at every stage, and will be in charge of a workshop in the Winter and Spring Quarters that will bring together all who wish to participate.

Any one of the fields listed under numbers 1, 2, and 3 in the preceding paragraphs may be drawn from outside the humanities. The sequence of two courses described in number 4 must be from the humanities offerings. Commonly, this sequence consists of ISHU 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: Inclusive Option

<i>Concentration</i>	6	major field courses
	4	supporting field courses
	3	minor field courses
	2	critical/intellectual methods courses
	1	ISHU 29900 (B.A. paper)
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Fields of Concentration: Inclusive Option. While the potential for developing individual B.A. programs in Interdisciplinary Studies is as great as the combined ingenuity, imagination, and interest of each student in consultation with his or her 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 and 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. Please note, however, that the College offers a concentration in Gender Studies.

(5) *Study of modern culture in its various aspects of popular and elite forms of cultural expression.*

(6) *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).

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

Application: Inclusive Option. Students who are interested in this option should make application to the Committee as soon as possible upon completion of general education requirements (normally by the end of the second year and, except in extraordinary circumstances, no later than the end of Autumn Quarter of the third year). Transfer students in particular are urged to apply at the earliest point that they can, given the large number of courses required for the Interdisciplinary Studies B.A. program. An application is initiated by securing an interview with the Chair of the Inclusive Option, and with the Interdisciplinary Studies College Adviser, to discuss 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 one thousand 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. In addition to considering the substance and workability of a proposed program, the Committee generally requires a *B* average in preceding course work.

Honors: Inclusive Option. To be eligible for honors, a student must have a cumulative grade point average of 3.25 or higher. Honors are reserved for the student whose B.A. paper shows exceptional intellectual merit in the judgment of the faculty adviser, the Chair of the Inclusive Option, and the Master of the Humanities Collegiate Division.

Advising: Inclusive Option. This program emphasizes clarity as well as flexibility in the shaping of each student's interdisciplinary plan of course work and B.A. paper. Accordingly, we encourage discussion at an early stage of the student's career and, indeed, throughout the course of study. Close contact with advisers (including the Interdisciplinary Studies College Adviser, the Chair of the Inclusive Option, the graduate student preceptor, and the faculty adviser of the B.A. paper) is essential in a program that involves so much individual initiative and experimentation.

Faculty: Inclusive Option

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

Inclusive Option Courses: Interdisciplinary Studies in Humanities (ISHU)

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

20600/30600. Intensive Study of a Culture: The Mande World of West Africa. (=ANTH 21200/30600, HIST 20100/30100) *R. Austen. Not offered 2003-04; will be offered 2004-05.*

21300/31300. Slavic Critical Theory from Jakobson to Zizek. (=SLAV 28500/38500) This seminar-style course surveys the cultural and literary theory of critics, including Roman Jakobson, the Russian Formalists, Jan Mukarovsky, the Prague School, Mikhail Bakhtin, Tzvetan Todorov, Julie Kristeva, Mikhail Epstein, Slavoj Zizek, and the Slovenian Lacanians. *M. Sternstein. Spring.*

21401. Writing Law. (=ENGL 11401/31401) *K. Cochran. Spring.*

21900. Russian Culture. (=HUMA 24400, 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. Texts in English. *Spring.*

22203. Writing/Reflections. (=ENGL 12203/32203) *Spring.*

22300/32300. Austen: *Emma* and *Pride and Prejudice*. (=FNDL 25500, HUMA 21600, IMET 32400, ISHU 22300/32300, LLSO 22401, 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.*

22302. Caribbean Literature: Charting Landscape and Literary History. (=CMLT 22000, ENGL 22801, GNDR 22001) This course provides students with an overview of Caribbean literature through an exploration of major literary movements from the mid-nineteenth century to the present, including slave narratives, Romanticism, Négritude/Negrismo, realism, magical realism, feminism, and Créolité. Within each movement, we examine authors' changing imaginations of landscape and explore shifting formulations of Caribbean identity that landscape is mobilized to represent. This course traces a regional literary history both across time and across linguistic divisions. Authors considered include Mary Prince, Aimé Césaire, Nicolas Guillen, Louise Bennett, C. L. R. James, Jacques-Stephen Alexis, Mayotte Capécia, Jean Rhys, Patrick Chamoiseau, and Franck Martinus Arion. Texts in English and the original. *N. Tinsley. Winter.*

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. N. Ingham. Winter.*

22501. Writing Fiction I. (=ENGL 12501/32501) *PQ: Consent of instructor; submit sample short story to G-B 309 by September 1, 2003. Autumn. (E)*

22502. Writing Fiction II. (=ENGL 12502/32502) *PQ: Consent of instructor; submit sample short story to G-B 309 by December 1, 2003. Winter. (E)*

22503. Writing Fiction III. (=ENGL 12503/32503) *PQ: Consent of instructor; submit sample short story to G-B 309 by March 1, 2004. Spring.* (E)

22600/32600. Introduction to Russian Literature I: From the Beginnings to 1850. (=HUMA 22600, 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.*

22905. Beginning Poetry Workshop: Letters to Young Poets. (=ENGL 12905/32905) *S. Reddy. Autumn.*

22906. Beginning Poetry Workshop: Singing School. (=ENGL 12906/32906) *S. Reddy. Spring.*

23100/33100. Introduction to Russian Literature III: Twentieth-Century Russian Literature. (=HUMA 24100, 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.*

23201/33201. Marxism and Modernism. (=CMLT 21200, HUMA 23201, RUSS 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.*

23301/33301. Andrei Tarkovsky's *Andrei Rublev*. (=CMLT 22800, CMST 26600/36600, HUMA 23301, RUSS 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.*

23401. Philosophy of Mind and Science Fiction. (=HIPS 25400, PHIL 23400) Could computers be conscious? Might they be affected by changes in size or time scale, hardware, development, social, cultural, or ecological factors? Does our form of life constrain our ability to visualize or detect alternative forms of order, life, or mentality, or to interpret them correctly? How do assumptions of consciousness affect how we study and relate to

other beings? This course examines issues in philosophy of mind raised by recent progress in biology, psychology, and simulations of life and intelligence, with readings from philosophy, the relevant sciences, and science fiction. *W. Wimsatt. 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. Either course in this sequence meets the general education requirement in the mathematical sciences.* Like other classic Chicago core courses, this sequence provides students with both practical programming skills and core ideas in computer science in interdisciplinary applications. Our ideas of the arts, the character of “images” and “texts,” and the ways we form communities are being transformed by the conjunction of media and computing (e.g., QuickTime, scripting). Students program on an Apple Macintosh using an advanced programming language. The course presents techniques of problem solving, program coding, algorithm construction, and debugging using a high-level prototyping environment. We treat programs as genres of argument. *W. Sterner. Winter, Spring.*

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 *Politics*, Plato’s *Phaedrus*, Nietzsche’s *Birth of Tragedy*, and Croce’s *Aesthetics*. *H. Sinaiko. Autumn.*

24303. Advanced Poetry Workshop: Viewing and Re-Viewing Poetry. (=ENGL 14303) *Autumn.*

24304. Advanced Poetry Workshop: Singing School. (=ENGL 14304/34304, MAPH 32902) *S. Reddy. Winter.*

24401. Advanced Fiction Writing. (=ENGL 14400/34400, MAPH 32510) *PQ: Consent of instructor; submit one to two sample short stories to G-B 309 by September 1, 2003. S. Schaeffer. Winter.*

24402/34402. Advanced Fiction Writing. (=ENGL 14405/34406, MAPH 32500) *PQ: Consent of instructor; submit one to two sample short stories to G-B 309 by December 1, 2003. A. Obejas. Winter.*

24701. Modern Anglo-Irish Literature: Revival and Reversals. (=CMLT 24700, ENGL 20701) In this course, we read a broad selection of texts from roughly the beginning of the Irish Literary Revival in the 1890s through to the mid-1970s. Shortly after the major writers of the Revival began making headway towards consolidating a national identity for anti-colonial purposes, their work came under serious scrutiny by a new generation of Irish writers. What follows is an open, cross-generational dialogue on the political goals and aesthetic principles of a specifically Irish version of literature written in the English language. We try to reconstruct some important aspects of this dialogue using both traditional literary forms of poetry, drama, and fiction, as well as essays, speeches, and pamphlets. Authors include Edgeworth, Yeats, Synge, Joyce, Bowen, Beckett, and Heaney. *M. Baltasi. Winter.*

25001. Twentieth-Century Jewish Literature. (=CMLT 25000, EEUR 22400, JWSC 20900) This course centers on the problematic status of a modern Jewish literary canon and an attempt to create a distinctive Jewish literary discourse. This course analyzes major works of twentieth-century prose and poetry to explore what features constitute a secular Jewish literary discourse as a unified literary tradition, despite its diverse ideological, aesthetic, and linguistic manifestations. We read central works of Yiddish literature (Aleichem), Russian Jewish literature (Mandelshtam), Kafka (conceived as a distinctively German-Jewish writer), writers responding to the Holocaust (Celan, Singer), modernist Hebrew literature in relation to Zionism (Bialik) and mysticism (Agnon), early and contemporary Israeli literature (Alterman, Oz), and recent American-Jewish literature (Roth). We also consider the relation of Jewish literature to literary discourse *about* Jews (Mann, Sebald). Texts in English and the original. *M. Grinberg. Autumn.*

25300. Writing Argument. (=ENGL 11400/31400) This is a pragmatic course in the rhetoric of arguments. By “rhetoric,” we mean that we won’t be asking whether an argument is internally valid but instead why it is more or less successful in persuading readers. By “pragmatic,” we mean that we focus mainly on the arguments of the students. This involves three kinds of work: critiquing arguments, writing new arguments, and revising. In the final weeks of the course, we look at arguments that class members have chosen for discussion, as well as at competing theories. *K. Cochran. Autumn.*

25500. Writing Creative Nonfiction. (=ENGL 12204/32204, HUMA 25500) *Winter.*

25601. H.D. and the Poetry of Women. (=FNDL 27902, GRMN 25600) A reading of *Tribute to Freud* by the American poet H.D. (Hilda Doolittle, 1886-1961). From this laudation, several threads are spun out that suggest the developmental origins, theoretical status, and effective implications of Freud’s much debated ambivalence toward women. Special attention is paid to the implications for Freudian poetology in general and the poetry of women, especially that of H.D. *S. Jaffe. Winter.*

25901/35901. Words and Images: Introduction to Interdisciplinary Approaches. (=SLAV 25900/35900) In this course we explore theories of the verbal-visual interrelationship. While we focus on major contemporary approaches, attention is also given to the history of interart discourse. *B. Shallcross. Autumn.*

26901/36901. Narratives of Suspense in European and Russian Literature and Cinema. (=CMLT 22100, ENGL 28901/48901, HUMA 26901, SLAV 26900/36900) This course explores the source of suspense, its structural role in narratives, and its implications for narrative theory and philosophical aesthetics. Examples are taken from various genres by authors including Lord Byron, E. A. Poe, Ivan Turgenev, Fedor Dostoevsky, Henry James, Aleksandr Blok, T. S. Eliot, and Samuel Beckett. Consideration is also given to suspense in cinematic narratives (from Hitchcock to Tarkovsky). Theoretical readings (from Kierkegaard to Losev, Genette, Ricoeur, and Derrida) link suspense to detachment, distance, distraction, suspension of belief, and engagement. *Class discussion encouraged. R. Bird. Winter.*

27600. Freud as Humanist. (=GRMN 29200/39200) *S. Jaffe. Winter.*

27900/37900. Kafka in Prague. (=CZEC 27700/37700, GRMN 29600/39600) The goal of this course is a thorough treatment of Kafka's literary work in its Central European, more specifically Czech, context. In critical scholarship, Kafka and his work are often alienated from his Prague milieu. The course revisits the Prague of Kafka's time, with particular reference to *Josefov* (the Jewish ghetto), *Das Prager Deutsch*, and Czech/German/Jewish relations of the prewar and interwar years. We discuss most of Kafka's major prose works within this context and beyond (including *The Castle*, *The Trial*, and the stories published during his lifetime), as well as selected critical approaches to his work. *M. Sternstein. Winter.*

28401/38401. Avant-Garde in East Central Europe. (=ARTH 25500/35500, CMST 25100/35100, SLAV 28400/38400) *PQ: Knowledge of one of the languages of the region (including French or German).* The avant-gardes of the "other" Europe are the mainstay of this course. We focus especially, but not exclusively, on the interwar avant-gardes of Austria, Czechoslovakia, Hungary, Poland, Romania, Slovenia, and Yugoslavia. A comparative framework is employed whenever lucrative to comprehend the East/Central European movements in the wider context of the European avant-garde. The course also traces the development and legacy (political, artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied. *M. Sternstein. Autumn.*

28501-28502-28503. Civilisation Européenne I, II, III. (=SOSC 27501-27601-27701) *PQ: Advanced knowledge of French. Enrollment in Paris study abroad program. Two of the three courses in this sequence may be counted toward concentration requirements in ISHU.* Classes conducted in French. *Autumn.*

28700/38700. Human Rights I: Philosophical Foundations of Human Rights. (=HIST 29301/39301, HMRT 20100/30100, INRE 31600, LAWS 41200, LLSO 25100, MAPH 40000, PHIL 21700/31600) This course deals with the philosophical foundations of human rights. The foundations bear on basic conceptual and normative issues. We examine the various meanings and components of human rights and the subjects, objects, and respondents of human rights. We ask questions such as: Who has the rights? What are they rights to? Who has the correlative duties? Can we legitimately hold the

members of other societies to the standards of our culture? What methods of argument and implementation are available in this area? The practical implications of these theoretical issues are also explored. *M. Green. Autumn.*

28800/38800. Human Rights II: History and Theory of Human Rights. (=HIST 29302/39302, HMRT 20200/30200, INRE 36400, LAWS 41300, LLSO 27100) This lecture course is concerned with the history and theory of the modern human rights regime. It sets out to answer some simple question: Why should anyone want or need human rights? Why did certain nations in the eighteenth century and the community of states in the twentieth century find it necessary to institute regimes of human rights? Along the way, we explore the similarities and differences between natural law, human rights, civil rights, and humanitarian law. In contrast to triumphalist accounts that speak of an “age of rights,” we are concerned with the tenuous nature of human and civil rights regimes. We discuss times and situations when there are no human rights to speak of or when rights are gerrymandered to fit prevailing political and cultural conditions. *M. Geyer. Winter.*

28900/38900. Human Rights III: Contemporary Issues in Human Rights. (=HIST 29303/39303, HMRT 20300/30300, INRE 57900, LAWS 57900, PATH 46500) This course examines the main features of the contemporary human rights system. It covers the major international treaties, and the mechanism, international, regional and national, established to implement them. We also discuss the uses and limitations of the international treaty system, and the relationship between international obligations and domestic implementation. Legal and medical concepts are applied to topics such as torture, political repression, war crimes and genocide, refugees, women’s rights, children’s rights, violations of human rights within the U.S., and medical ethics. *S. Gzesh. Spring.*

29200. Introduction to Ethics. (=HIPS 21000, PHIL 21000) This course covers two broad questions about ethics, drawing on contemporary and classical readings. First, what does morality require? What kinds of acts are right and wrong? To what extent can we think systematically about that kind of question? Second, what is the status of morality? Moral beliefs seem to be subjective in a way that more straightforwardly factual beliefs are not. What, exactly, is the difference between these two kinds of belief? How should we think and argue about morality if there does seem to be a subjective element to it? What should we think and do when confronted with a society whose members have very different moral beliefs than our own? *M. Green. Spring.*

29402. The Critical Essays Research: Composition and Revisions. *PQ: Required of concentrators with fourth-year standing. Course must be taken for credit. M. Hofer. Autumn.*

29600. Web Design: Aesthetics and Languages. (=CMSC 10000, HUMA 25100) 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.*

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. Project. *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.*

Theater and Performance Studies Option

Chair of the Theater and Performance Studies Option: David Levin, Wb126, CL 25F, 702-8532, dlevin@uchicago.edu

Director of Undergraduate Studies in the Theater and Performance Studies Option: Heidi Coleman, RC304, 834-9153, coleman@uchicago.edu

Interdisciplinary Studies College Adviser: Lewis Fortner, HM 286, 702-8613

Theater and Performance Studies Administrator: Heidi Thompson, RC 301, 702-9315, hnthomps@uchicago.edu

The Theater and Performance Studies option (TAPS) in ISHU seeks to animate the intersection of theory and practice in the arts. The program is multiply comparative, requiring that its students acquire facility in the practice of two media (e.g., theater, film, video, dance, music, creative writing) while gaining fluency in the critical analysis of those media. To this end, students receive training in both performance practice and analysis, acquiring the fundamental tools for artistic creation while developing a nuanced and sophisticated vocabulary with which to analyze creativity. In this way, the program aims to contest the ready separation of academic theory and artistic practice or, for that matter, theorists and practitioners.

The program is designed to be flexible (to afford concentrators as much latitude as possible in pursuing their particular interests) and exacting (to guarantee the development of comparative practical skills and rigorous analytic capacities). Students should work closely with the Director of Undergraduate Studies and with the preceptor assigned to the program, in shaping an individual course of study that reflects the student's interests while fulfilling the program's interdisciplinary and comparative requirements. The student's faculty adviser on the B.A. project (see below) will provide additional direction during the senior year.

Program Requirements:

Theater and Performance Studies Option

Students in the ISHU-TAPS program must meet the following requirements:

- (1) The language requirement is the same as that specified by the College for completion of the B.A. degree.
- (2) Six courses in *theory and analysis*, encompassing the history, theory, aesthetics, and analysis of theatrical and/or performance practice. One of these will be the core seminar that introduces theater and performance studies (ISHU 19000). The rest of the courses in the theory and analysis

rubric may be selected from the ISHU-TAPS course offerings listed below or from related course offerings in the College. Ideally, at least four of these courses will be taken from members of the faculty or resource faculty in TAPS. Course selection is subject to the approval of the Director of Undergraduate Studies.

(3) Six courses in *artistic practice*. Of these, no more than four will include the student's major medium; at least two will include a qualitatively different medium. Many of these courses will be found in the practical course offerings of ISHU-TAPS listed below, as well as the course offerings in the Committee on Cinema and Media Studies, the Committee on Creative Writing, the Committee on Visual Arts (COVA), and the Department of Music, among others. Students may need to supplement these course offerings with individually designed "reading" courses. Here, too, course selection is subject to the approval of the Director of Undergraduate Studies.

(4) Two courses devoted to the preparation of the B.A. project, one of which, to be taken in the student's third year of studies, will normally encompass the specific technical or conceptual problems to be addressed in the B.A. project. The second B.A. project course will be the ISHU-TAPS B.A. colloquium, to be taken in the student's fourth year.

B.A. Project: Theater and Performance Studies Option. As the culmination of an undergraduate program combining aesthetic theory and practice, B.A. projects in Theater and Performance Studies will encompass both *performance* (e.g., directing a play, choreographing a dance performance, shooting a film) and *analysis* (e.g., B.A. paper).

B.A. project proposals are subject to the approval of the Chair of the Theater and Performance Studies Option and are supervised by a faculty member selected by the student. Selecting a B.A. project adviser from the core and resource faculty in ISHU-TAPS is encouraged but not required.

A preceptor (typically a graduate student with special expertise in theater and performance studies) assigned to the program will serve as a supplementary resource and adviser for all B.A. projects, working with students on the mechanics of writing and providing tutorial assistance.

The B.A. paper will typically engage critical issues arising from the performance component of the B.A. project. The topic of the B.A. paper will be subject to the approval of the Undergraduate Adviser. The problems addressed and encountered in the B.A. project will be further explored with faculty and other concentrators in the ISHU-TAPS thesis colloquium taken during the student's fourth year.

Summary of Requirements: Theater and Performance Studies Option

<i>Concentration</i>	6	theory and analysis courses
	6	artistic practice courses
	2	courses encompassing supervision
		of a B.A. project (ISHU 29800 and 29900)
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Application: Theater and Performance Studies Option. Students wishing to enter the program should consult with the Director of Undergraduate Studies in Spring Quarter of their first year or as soon as possible thereafter. Student must apply to the program by the end of the second year or, in extraordinary circumstances, no later than the end of Autumn Quarter of the third year. Participation in the program must be declared to the Director of Undergraduate Studies before registration.

Honors: Theater and Performance Studies Option. Eligibility for honors requires an overall cumulative grade point average of 3.25 or higher, a GPA of 3.5 or higher in the courses taken for the Theater and Performance Studies concentration, and a B.A. project that is judged by the first and second readers to display exceptional intellectual and creative merit.

Faculty Members: Theater and Performance Studies Option

D. Bevington, H. Coleman, J. Comaroff, T. Gunning, D. Levin, L. Norman,
D. N. Rudall, D. Rutherford, M. Stokes

Resource Faculty: T. Crews, L. Kruger, M. Lohman, C. Mazzio, P. Pascoe,
D. Rutherford, H. Sinaiko, D. Stearns, J. Thebus, T. Trent, J. Zeitlin

Theater and Performance Studies Option Courses: Interdisciplinary Studies in Humanities (ISHU)

10100. Drama: Embodiment and Transformation. *This course meets the general education requirement in the dramatic, musical, and visual arts. Attendance at first class meeting is mandatory.* Students examine the performance and the aesthetics of two dramatic works in contrasting styles but with unifying themes. The goal of the course is to develop in the students an appreciation and understanding of a variety of techniques and of the processes by which they are theatrically realized. Rather than focus on the dramatic text itself, this course concentrates on the piece in performance, including the impact of cultural context on interpretation. To achieve this, students are required to act, direct, and design during the course. *P. Pascoe, D. Stearns, J. Thebus, T. Trent, Staff. Autumn, Winter, Spring.*

10300-10400. Text and Performance. *Experience in dramatic analysis or performance not required. Each of these courses meets the general education requirement in the dramatic, musical, and visual arts. Workshops in dramatic technique and attendance at performances at Chicago theaters, in addition to class time, is required. Attendance at the first class meeting is mandatory.*

10300. Reading a Staging/Staging a Reading. This course considers three canonical dramatic works and their subsequent radical reinterpretation 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. Spring.*

10400. Staging Family. This course uses the terrain of the family to explore possibilities of staging, pairing classical and contemporary texts in conversations with each other using both dramaturgical and theoretical texts to facilitate this dialog. How do historical contexts impact our readings of relationships? How can critical analysis through staging undermine this nostalgia? How can analysis itself be a performative practice and performance serve as a critical endeavor? Through critical discussion, analytic writings, and stagings, we begin mapping this territory. *H. Coleman. Winter.*

19000. Concentration Seminar: Introduction to Performance Theory. *Required of ISHU-TAPS concentrators; open to nonconcentrators if space permits.* 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) 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 2003-04; will be offered 2004-05.*

20000. Introduction to Film Analysis. (=ARTH 20000, CMST 10100, COVA 25400, ENGL 10800) This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles. *J. Lastra. Autumn.*

20010. Introduction to Theatrical Design. This course is a basic introduction to scenic, lighting, costume, and sound design for the theater with a major emphasis on lighting and scenic design. Students have the opportunity to pursue their own interests after the basic introduction in the form of a major project. The course develops an understanding of the design process with a historical perspective and a vocabulary specific to these four design disciplines, as well as an understanding of aesthetic visual elements of the theater. *M. Lohman. Autumn. Not offered 2003-04; will be offered 2004-05.*

20900. French Tragedy: Baroque to Beckett. (=FREN 23200) *PQ: Knowledge of French not required. Course meets requirements of the French concentration only if all work is completed in French.* Texts in French or English; classes conducted in English. *L. Norman. Spring.*

22202. Personal Narrative. (=ENGL 12202/32202) *M. Stielstra. Spring.*

22501. Writing Fiction I. (=ENGL 12501/32501) *PQ: Consent of instructor; submit sample short story to G-B 309 by September 1, 2003.* *Autumn. (E)*

22502. Writing Fiction II. (=ENGL 12502/32502) *PQ: Consent of instructor; submit sample short story to G-B 309 by December 1, 2003.* *Winter. (E)*

22503. Writing Fiction III. (=ENGL 12503/32503) *PQ: Consent of instructor; submit sample short story to G-B 309 by March 1, 2004. Spring. (E)*

22905. Beginning Poetry Writing. (=ENGL 12905/32905) *PQ: Consent of instructor; submit three to five sample poems to G-B 309 by September 1, 2003. Autumn.*

24100/34100. From Wagner to Brecht. (=GRMN 22204/35000, MUSI 22500/33500) *PQ: Advanced standing. A consideration of the rise and fall of the Gesamtkunstwerk (total work of art)—its history and aesthetic aspirations, as formulated by Richard Wagner—and the rise, in its wake, of a contrary theory and practice of a de-consolidated theater, opera, and cinema, as formulated by Bertolt Brecht. All work in English; optional German discussion sessions may be offered. D. Levin. Winter. Not offered 2003-04; will be offered 2004-05.*

24200/34200. History and Theory of Drama I. (=ANST 21200, CLAS 31200, CLCV 21200, CMLT 20500/30500, ENGL 13800/31000) *May be taken in sequence with ISHU 24300/34300 or individually. This course is a survey of major trends and theatrical accomplishments in Western drama from the ancient Greeks through the Renaissance: Aeschylus, Sophocles, Euripides, Aristophanes, medieval religious drama, Marlowe, Shakespeare, and Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, and Dryden. The goal is not to develop acting skill but, rather, the goal is to discover what is at work in the scene and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with other members of the class. 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.*

24250. Modern Drama. This course examines plays from the mid-twentieth century. Students consider them in their historical political, social, economic, and cultural contexts. *H. Coleman. Not offered 2003-04; will be offered 2004-05.*

24300/34300. History and Theory of Drama II. (=CMLT 20600/30600, ENGL 13900/31100) *May be taken in sequence with ISHU 24200/34200 or individually. This course is a survey of major trends and theatrical accomplishments in Western drama from the late seventeenth century into the twentieth: Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, and Stoppard. Attention is also paid to theorists of the drama, including Stanislavsky, Artaud, and Grotowski. The goal is not to develop acting skill but, rather, the goal is to discover what is at work in the scene and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with some other members of the class. 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. American Contemporary Drama. (=ENGL 24500) This course focuses on American contemporary playwrights who have made a significant impact with regard to dramatic form. Texts include O'Neill's *Long Day's Journey into Night*; Williams's *Cat on a Hot Tin Roof*; Hellman's *Children's Hour*; Jones's *The Dutchman*; Shepard's *Buried Child*; Mamet's *Sexual Perversity in Chicago*; Vogel's *How I Learned to Drive*; and Parks's *Topdog/Underdog*; as well as the works of the Wooster Performance Group and Cirque de Soleil. *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 co-curricular arts programming. To consider our particular community and environment in this context, readings in this course may include works by Jonathan Kozol, Augusto Boal, and Michael Rohd. Site visits to partner schools serve as field laboratories for this course. *T. Trent. Autumn.*

24600/34600. Radical Interpretation on Stage and Screen. (=CMLT 20700/30700, GRMN 24600/34600, MUSI 22200/30200) *D. Levin. Spring. Not offered 2003-04; will be offered 2004-05.*

25100. Acting Fundamentals. *PQ: Consent of instructor. Prior theater or acting training not required.* This course introduces students to fundamental concepts of performance 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 acting techniques and methods. Concepts are introduced through directed reading, improvisation, and scene study. *P. Pascoe, T. Trent. Autumn, Spring.*

25150. Advanced Acting Techniques. *PQ: Consent of instructor required; theater experience 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, Building a Character, Chekhov One Acts and Stories, Improvisation for Actors, Ensemble Process, Sanford Meisner, and Neo-Futurist Performance Workshop. Whatever the topic, students learn the physical, vocal, linguistic, thematic, and textual references to explore the nature of expressing with the technique. *H. Coleman, P. Pascoe, Staff. Autumn, Winter, Spring.*

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 (adaptations, full-length productions). Students are expected to produce dramaturgy work, stagings, and director notebooks. Required readings are determined by students' chosen projects. Scenework involves observed rehearsals as well as preparation in addition to scheduled class time. *This course is offered in alternate years (offered 2003-04; not offered 2004-05). H. Coleman, Spring*

25500. Writing Creative Nonfiction. (=ENGL 12204/32204, HUMA 25500) *Winter.*

25550. Twentieth-Century Styles. (=COVA 25551) *PQ: Consent of instructor.* How does the dramatic artist with a vision or concept reminiscent of 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, and the epic theater of Brecht. *M. Lohman. Autumn.*

25800. Ritual Drama. *PQ: Consent of instructor. Prior theater experience or acting training helpful.* 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. Winter.*

25900. Theory and Control Systems of Technical Theater. *No prior theater or design experience required.* 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. *D. Stearns, M. Lohman. Autumn.*

25901/35901. Words and Images: Introduction to Interdisciplinary Approaches. (=SLAV 25900/35900) In this course we explore theories of the verbal-visual interrelationship. While we focus on major contemporary approaches, attention is also given to the history of interart discourse. *B. Shallcross. Autumn.*

26000. The Art of Directing. *Acting and/or directing experience is encouraged, although no prior theater experience is required.* This course introduces students to fundamental skills of directing for the stage, from first contact with the script to final performance. After a preliminary examination of directing theory, the class offers practical experience in script analysis, composition work, blocking, and the rehearsal process. Students are expected to prepare a minimum of three assigned scenes ranging in style (e.g., Williams, Brecht, Shakespeare) with actors outside of class for critique, with final scenes performed publicly during tenth week. *H. Coleman. Spring. Not offered 2003-04; will be offered 2004-05.*

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 pre-production period from

initial concept meetings to design presentations for rehearsal. Students develop vocabulary that fully expresses the director's vision and simultaneously provides creative room for the designer. *M. Lohman, H. Coleman. Spring.*

26100. Dramaturgy. *PQ: Advanced standing.* This experimental seminar/workshop course considers the history and development of dramaturgy, including its conceptual foundations and pragmatic aspirations as well as its generic peculiarities (e.g., what distinguishes a dramaturgy of theater, film, and opera). In order to clarify some of these generic considerations, the course focuses on multiple renderings of the same material: that is, *Macbeth* as Elizabethan drama, nineteenth-century opera, and various twentieth-century films. In addition to our more or less conventional academic analysis (of the history and various theories of dramaturgy), students engage in dramaturgical practice(s) in writing and on stage. Among works to be considered: critical works by G. E. Lessing and Bertolt Brecht; and films, dramas, and operas, (e.g., Shakespeare's *Macbeth*, Verdi's *Macbeth*, Polanski's and Welles's *Macbeth*, and Kurosawa's *Throne of Blood*). *D. Levin. Winter.*

26200. Scene Painting. (=COVA 25700) 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. *This course is offered in alternate years (offered 2003-04; not offered 2004-05). M. Lohman. Spring.*

26300. Costume Design for the Stage. (=COVA 26200) *PQ: ISHU 20010 or consent of instructor.* This course is a discovery of the history and theories of costume design as well as an 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. The beginning part of the course concentrates on basic design rules and costume history. The latter part of the course is devoted to a series of design projects. *Not offered 2003-04; will be offered 2004-05.*

26400. Lighting Design for Stage and Film. (=COVA 26400) *PQ: ISHU 20010 or consent of instructor.* This is a basic exploration of the theory and practice of lighting design for both 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. *This course is offered in alternate years (offered 2003-04; not offered 2004-05). M. Lohman. Winter.*

26500. Ensemble Creation. *PQ: Consent of instructor.* What is an ensemble? What is the feeling of being part of one and why does it arise? In what way is the ensemble based theater making experience particular? How might the ensemble process impact production and performance differently than other models? This course examines the experience of creating and working with an ensemble through techniques for the building of collaborative group theater pieces, research into the history and context of ensemble creation, and discussion. We also explore specific companies and styles that Chicago has to offer in terms of ensemble based theater. *J. Thebus. Winter.*

26501. Scenic Design. (=COVA 26100) *PQ: ISHU 20010 or consent of instructor.* This course considers the process of stage design from both aesthetic and practical points of view. It surveys the historical development of scenography in relation to technology and theatrical style. The influence of tradition on modern stage design is investigated through a comparison of period designs and contemporary solutions established by scenographers. *M. Lohman. Winter. Not offered 2003-04; will be offered 2004-05.*

26600. Playwriting. (=ENGL 13600-13601/43600-43601) *PQ: Consent of instructor.* 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. *Attendance at Chicago theater performances required. C. Allen, Autumn; L. Styrk, Spring.*

26601/36601. Novel Films: Cinematic Adaptations of Russian and Polish Literary Works. (=CMST 28300/38300, SLAV 26600/36600) In this course we examine the phenomenon of translating literature into filmic texts. In juxtaposing literature and films, we critically evaluate the dominant concept of faithfulness to the literary originals. Filmic adaptations are viewed as creative commentaries on literary works and interpreted in conjunction with recent theoretical thought. *B. Shallcross. Spring.*

26700. Advanced Playwriting. *PQ: ISHU 26600 and consent of instructor.* (=ENGL 13700/33700) This course presumes the basic principles and techniques of playwriting (structural components of plot, character, and setting, as well as a developed dramatic voice) and explores the steps toward developing a production-worthy script for contemporary theater. In addition to main instructor Claudia Allen, students have the benefit of a professional Dramaturg and Literary Manager, 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. Prior theater experience or acting training not required.* This course offers students a chance to explore some of the aesthetic strategies used by artists/performers working in the genre of performance art. As scholars, we work toward an understanding of how changing notions of what constitutes the "avant-garde" influences the conceptualization, creation, and dissemination of art and performance. As performance artists, we employ various "avant-garde" techniques as we create original performances based on a theme, such as "memory." *Not offered 2003-04; will be offered 2004-05.*

26900. Performing Diaspora: American Theater of Immigration and Exile. We are living in an age of unprecedented movements and migrations of populations, some of them voluntary, many under extreme duress. This course focuses on new plays written by and about those who have lived through, in one form or another, this great wave of displacement. The course

is performance-based: we study theater not only through texts but also through acting exercises, scene study, and character development. Students are also expected to develop, on the basis of fieldwork, performance pieces pertaining to the topic of immigration and exile. *P. Pascoe. Winter.*

26950. Translation and Adaptation. (=ENGL 11503/31503) 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 author and audience; and, through these interpretations, create a work that speaks to their own world. *C. Columbus. Winter.*

27000. Reading Course: Theater Practicum. *PQ: Consent of instructor. Students are required to submit the College Reading and Research Course Form. D. Bevington, D. Levin. Autumn, Winter, Spring.*

27100. Writing Arts Reviews. (=ENGL 11600/31601) This is a pragmatic course in writing (and understanding) criticism of the arts for the popular press. We examine samples of journalistic criticism drawn from a wide range of publications, both "high brow" (e.g., *The New Yorker*) and more popular (e.g., *Entertainment Weekly*). Students criticize the critics, first by discussing the goals and strategies of the different kinds of criticism they read and then by writing assignments that imitate, explore, challenge, and improvise on those strategies. We use one class session each week to discuss the students' own work. *H. Sartin. Autumn.*

27200. Travel Writing. (=ENGL 11602/31602) *H. Sartin. Spring.*

27304. Dance Composition. When does movement become text? How do bodies combine with time, space and energy to communicate ideas? In this course we explore these questions as we study and create choreography. Through improvisational exercises, discussions and readings, students learn how to initiate and develop movement ideas. Major dance works from many styles, including ballet, modern, musical theater and the avant-garde are viewed and analyzed, as students develop their understanding of how choreographic forms are created and communicated. *T. Crews. Autumn.*

27305. Solo Performance: Biography. (=ENGL 11504/31504) This course focuses on the performance of biography. Students write and perform their own forty-five minute solo performance based on the life and work of someone who inspires, shocks or compels them. The class is a writing, acting, and staging workshop focused on getting these original pieces ready for the audience. It's an incredible Herculean task to completely create and perform one's own show, so we are a supportive performance community to each other as we create them. *J. Thebus. Not offered 2003-04; will be offered 2004-05.*

27306-27309. Advanced Topics in Theater. *PQ: Advanced experience in theater and consent of instructor.* These courses are designed for students wishing to pursue advanced study in a specific field of theater/performance. Intensive study and reading is expected. *Attendance at performances and labs required.*

27306 Advanced Study: Lighting Design. *M. Lohman. Autumn, Winter, Spring.*

27307. Advanced Study: Scenic Design. *M. Lohman. Autumn, Winter, Spring.*

27308. Advanced Study: Directing. *H. Coleman, T. Trent. Autumn, Winter, Spring.*

27309. Advanced Study: Theater. *H. Coleman, T. Trent, D. Levin, P. Pascoe, Staff. Autumn, Winter, Spring.*

27310. Modern Dance. The revolutionary ideas behind Modern Dance created perceptual shifts in how dance performance and the body itself was viewed. In this class students learn and develop physical skills specific to modern dance technique through the perspective of the artists who originated these ideas. Thus, students physically embody the history of modern dance, perceiving how technique and the body itself becomes an agent of both aesthetic and cultural transformation. Major artists include Isadora Duncan, Martha Graham, Doris Humphrey, Merce Cunningham, the Judson Church artists, Twyla Tharp, Bill T. Jones, and Mark Morris. *T. Crews. Spring.*

27311. Screenwriting. (=ENGL 12205/32205) *PQ: Advanced standing.* This course introduces students to the basic elements of a literate screenplay, including format, exposition, characterization, dialog, voice-over, adaptation, and the vagaries of the three-act structure. Weekly meetings include a brief lecture period, screenings of scenes from selected films, extended discussion, and assorted readings of class assignments. Because this is primarily a writing class, students write a four- to five-page weekly assignment related to the script topic of the week. *Spring.*

27312. Viewpoints and Composition. This course introduces the movement-based technique of “Viewpoints” as a method both of training for and of creating new work for the stage. The “Viewpoints” are points of awareness that a performer or creator has while working, and can be used for practicing spontaneity and connection on stage, building ensemble, and generating movement. In “Composition” work, the technique is extended into the creation of short, highly theatrical original pieces, which the class makes and presents. Although students participate in intense physical movement sessions, there is no movement experience or skill required for the class, only passion and rigor. *Not offered 2003-04; will be offered 2004-05.*

27501/37501. The Modern Drama: 1830 to 1914. (=CMLT 20700, HUMA 27501, 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.*

280000/38000. Revolution and the Spirit: Russian and Polish Cinema, 1956 to the Present. *R. Bird, B. Shallcross. Not offered 2003-04.*

28100. The Radical Truth of Henrik Ibsen. *K. Kenny. Autumn. Not offered 2003-04.*

29401/39401. Bodies, Things, Objects: An Interdisciplinary Inquiry. (=POLI 29400/39400) This course investigates the fascination that the postwar Polish writers, poets, painters, and filmmakers share for objects as shown by their excessive presence or pervasive absence. We discuss how the construing/imagining of things and reified bodies blurs differences among them and makes them more elusive. Our exploration of objecthood is put in the context of avant-garde art, material and popular cultures, phenomenology, existentialism, and anthropology. *B. Shallcross. Spring.*

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.*

29800. Theater and Performance Studies: B.A. Colloquium. *PQ: Consent of Director of Undergraduate Studies and Chair of Theater and Performance Studies Option. Autumn, Winter, Spring.*

29900. Preparation of the B.A. Project. *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.*

Approved Courses from Outside Interdisciplinary Studies in the Humanities

Concentrators may use the following courses to count toward Theater and Performance Studies courses required for the concentration. Please consult with the TAPS administrator in RC 301 for other courses that may also be available. Information about appropriate courses will also be posted on the ISHU Web site, available from <http://humanities.uchicago.edu/depts>.

CMST 24100/34100. Film in India.

CMST 28500/48500. History of International Cinema I: Silent Era.

CMST 28600/48600. History of International Cinema II: Sound Era.

ENGL 16500. Shakespeare I: Histories and Comedies.

ENGL 16600. Shakespeare II: Tragedies and Romances.

ENGL 24400. Brecht and Beyond.

GREK 20500. Sophocles: *Antigone*.