

Interdisciplinary Studies in the Humanities

Inclusive Option

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Theater and Performance Studies Option

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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 was formerly known as the Committee on General Studies in the Humanities. It was reconstituted and renamed to stress the interdisciplinary focus of the program and 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.

In preparation for the B.A. essay, all students in their final year will enroll in a course taught by the B.A. essay preceptor, *The Critical Essay: Research, Composition, and Revisions* (ISHU 29801). This consists of a series of five seminars in Autumn Quarter, and is offered *P/F* only. While it does not generate course credits toward the major, it is a formal requirement of the program unless an exemption is granted for unusual circumstances. Over Winter and Spring Quarters, students with thematically or methodologically related projects typically continue to meet in smaller workshops for writing support and peer review. Each group convenes twice in the winter and once more in the spring, at which times members distribute and discuss new work from their essays. Although students will not register for these workshops, they are a crucial part of the B.A. process that is overseen by the preceptor and the Director of Undergraduate Studies. All students who are writing their B.A. paper are expected to register for both ISHU 29801 and 29900.

Program Requirements: Inclusive Option

Completing the Inclusive Option Worksheet available in HM 228 will ensure that the student's program of study meets the following five distribution requirements:

- (1) Six courses in a primary field or in closely integrated subject areas in more than one field.
- (2) Four courses in a secondary field or in closely integrated subject areas in more than one field.
- (3) Three courses in a supporting 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 (typically a graduate student with interdisciplinary expertise) will also be available to help at every stage, teaching the series of seminars (*The Critical Essay*, ISHU 29801) in the Autumn Quarter and leading the small workshops in the Winter and Spring Quarters.

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

6	primary field courses
4	secondary field courses
3	supporting field courses
2	critical/intellectual methods courses
<u>1</u>	ISHU 29900 (B.A. paper)
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Sample Programs: 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 major 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 (typically 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.

Grading: Inclusive Option. All courses in the major must be taken for a quality grade.

NOTE: The zero-unit ISHU 29801 is graded *P/F*. ISHU 29801 does not meet requirements in the major and it cannot be used as an elective because it is a noncredit course. To meet requirements for full-time student status, students must carry at least three additional courses while registered for this course.

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 (Emeritus), T. Cohen, B. Cohler, C. Faraone, M. Hansen, D. N. Rudall, J. Scodel, M. Siegler, M. Silverstein, H. Sinaiko, J. Snyder, M. Sternstein, W. Veeder, C. Vogler, K. Warren

Inclusive Option Courses: Interdisciplinary Studies in Humanities (ISHU)

21300/31300. Slavic Critical Theory: From Jakobson to Zizek. (=CMST 27200/37200, SLAV 28500/38500) For course description, see Slavic Languages and Literatures (General Slavic). *M. Sternstein. Spring, 2008.*

22201/32201. Tolstoy's Late Works. (=RLIT 32900, RLST 28501, RUSS 22201/32201) For course description, see Slavic Languages and Literatures (Russian). *R. Bird. Autumn, 2007.*

22303. Empire. (=BPRO 22300, HUMA 22303) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *M. L. Behnke. Autumn, 2007.*

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

23000. The Little Red Schoolhouse (Academic and Professional Writing). (=ENGL 13000/33000) *PQ: Third- or fourth-year standing. P/F grading optional for English nonmajors.* For course description, see English Language and Literature. *Materials fee \$20. L. McEnerney, K. Cochran, T. Weiner. Winter, Spring.*

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). Texts in English. *Class discussion encouraged. R. Bird. Spring.*

23201/33201. Marxism and Modernism. (=CMLT 21200, HUMA 23201, RUSS 23200/33200) For course description, see Slavic Languages and Literatures (Russian). *Class discussion encouraged. R. Bird. Winter, 2008.*

23401. Philosophy of Mind and Science Fiction. (=CHSS 38900, HIPS 25400, PHIL 23400) For course description, see Philosophy. *W. Wimsatt, Autumn, 2006.*

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.* For course description, see Computer Science. *W. Sterner, Winter, 2007.*

23502. The Organization of Knowledge. (=BPRO 23500, HIPS 23000, HUMA 23502) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *H. Sinaiko, W. Sterner. Offered 2007-08; not offered 2006-07.*

23702. Introduction to Interactive Logic. (=CMSC 11200) *PQ: MATH 10600, or placement into 13100, or equivalent. Some experience with computers helpful. This course does not meet the general education requirement in the mathematical sciences.* For course description, see Computer Science. *W. Sterner, Spring, 2008.*

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, 2006.*

23902. Critical Methodologies: From Adorno to Zizek. *Required of majors; open to other students if space permits.* This course is designed as an in-depth seminar on the critical theory that has been most influential and productive in the reading of contemporary culture across disciplines. The classes concentrate on short but prickly essays and excerpts from such works as Theodore Adorno and Max Horkheimer's *Dialectic of Enlightenment*, Jean Baudrillard's *Simulacra and Simulations*, Jacques Lacan's *Ecrits*, Susan Buck-Morss's *Dreamworld and Catastrophe*, Michael Hardt and Antonio Negri's *Empire*, Slavoj Zizek's *The Parallax View*, Giorgio Agamben's *Means Without End*, Susan Sontag's *Regarding the Pain of Others*, and Gayatri Spivak's *Death of a Discipline*. *In lieu of "written work," class discussion and participation in online forum required.* *M. Sternstein, Autumn.*

24204. Romantic Love: Cultural and Psychological Perspectives. (=BPRO 24204, HUDV 24204) *PQ: ISHU 24104 or consent of instructor.* For course description, see Big Problems. *D. Orlinsky, K. Mitova, Spring, 2007.*

24900. Vladimir Nabokov's *Lolita*. (=FNDL 25300, RUSS 23900) For course description, see Slavic Languages and Literatures (Russian). *M. Sternstein, Winter, 2007.*

24904. The Enlightenment and the Virtue of Selfishness in Its Historical Context. (=CMLT 26200, FREN 26200, HUMA 24904) *Course meets the critical/intellectual methods course requirement for students majoring in Comparative Literature. Although the course will be taught in English, students who read French authors on the syllabus in French and do all written work in French may receive credit toward the French major or minor.* The overarching aim of this course is to examine the centrality of selfishness as a moral attribute to French literature and thought of the long eighteenth-century. As such, we relate the revalorization of *amour-propre* by thinkers such as D'Holbach, Diderot, Voltaire, and Condillac to both earlier and contemporaneous attacks on all forms of self-interest, such as those leveled by Pascal, Fénelon, Racine, and Rousseau. We conclude with Kant and Benjamin Constant. *K. Pagani. Winter, 2007.*

25201. Human Intelligences: Animal to AI. (=HIPS 23201, HUMA 25201) For course description, see Humanities. *M. Browning. Winter, 2008.*

25350. Utopias. (=ARTH 22804, BPRO 25300, ENGL 25302, HUMA 25350) For course description, see Big Problems. *L. Berlant, R. Zorach. Offered 2007-08; not offered 2006-07.*

26303/36303. Theories of Vision. (SLAV 26100/36100) For course description, see Slavic Languages and Literatures (General Slavic). *B. Shallcross. Spring, 2008.*

26305. Plato's *Protagoras*. Plato's dialogue *Protagoras* purports to be an account by Socrates of his meeting with the Sophist Protagoras and the ensuing discussion. The dialogue is highly dramatic, complex, and multi-layered. On the surface, the question under discussion is the nature of the education that Protagoras offers to the elite young men of the Athenian political class. At a deeper level, there is a concern with virtue—its nature and its teachability. This course largely consists of a very close examination of the dialogue, section by section, and a serious attempt to unpack the Platonic understanding of Sophism and its relation to the dialectical thought of Socrates and Plato. *H. Sinaiko. Winter, 2007.*

26602. Antonioni's Films: Reality and Ambiguity. (=ARTH 28904, BPRO 26600, CMST 26801) For course description, see Big Problems. *Y. Tivian, B. Winstein. Winter, 2007.*

26901/36901. Narratives of Suspense in European and Russian Literature and Cinema. (=CMLT 22100, CMST 25102/35102, HUMA 26901/36901, SLAV 26900/36900) For course description, see Slavic Languages and Literatures (General Slavic). *Class discussion encouraged. R. Bird. Autumn, 2006.*

27650. Creation and Creativity. (=ANTH 27610, BPRO 27600, SOSC 28601) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *P. Friedrich, K. Mitova. Spring.*

27701. Codes, Cultures, and Media. (=HUMA 27701, LLSO 21502) For course description, see Humanities. *M. Browning. Winter, 2007.*

27802. Feminism after Communism: Praxis and Discourse. (=GNDR 27801/37801, POLI 27801/37801) For course description, see Slavic Languages and Literatures (Czech). *B. Shallcross. Autumn, 2007.*

27901. Jan Svankmajer and Contemporary Surrealism. (=CMST 27900/37900, CZEC 27900/37900) For course description, see Slavic Languages and Literatures (Czech). *M. Sternstein. Winter, 2008.*

28101. Modern Polish Novel. (=POLI 28101/38101) For course description, see Slavic Languages and Literatures (Polish). *B. Shallcross. Winter, 2007.*

28102. Modern Central European Novel. (=GRMN 28900/38900, SLAV 27200/37200) For course description, see Slavic Languages and Literatures (General Slavic). *M. Sternstein. Autumn, 2007.*

28201. Terror, Religion, and Aesthetics. (=BPRO 28000, HMRT 28801, RLST 23401) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *A. Boden, M. Browning. Autumn, 2007.*

28501-28502-28503. Civilisation Européenne I, II, III. *PQ: Advanced knowledge of French. Enrollment in Paris study abroad program. Two of the three courses in this sequence may be counted toward major 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, MAPH 40000, PHIL 21700/31600) For course description, see Human Rights. *M. Green. Autumn.*

28800/38800. Human Rights II: History and Theory of Human Rights. (=HIST 29302/39302, HMRT 20200/30200, INRE 39400, LLSO 27100) For course description, see Human Rights. *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) For course description, see Human Rights. *S. Gzesh, B. Dohrn. Spring.*

29001. Moments of Happiness. (=FN DL 26902, POLI 29000/39000) For course description, see Slavic Languages and Literatures (Polish). *B. Shallcross. Autumn, 2006.*

29002. Poetic Cinema. (=CMLT 29000/39000, CMST 25501/35501, RLIT 39000, RLST 28401, RUSS 29001/39001) For course description, see Slavic Languages and Literatures (Russian). *R. Bird. Winter, 2007.*

29200. Introduction to Ethics. (=HIPS 21000, PHIL 21000) *Some prior work in philosophy helpful but not required.* For course description, see Philosophy. C. Vogler. Spring.

29201. The Traumatic Everyday: The Holocaust in Polish Literature. (=POLI 29201/39201) For course description, see Slavic Languages and Literatures (Polish). B. Shallcross. Autumn, 2006.

29401. Bodies, Things, Objects: An Interdisciplinary Inquiry. (=POLI 29400/39400) For course description, see Slavic Languages and Literatures (Polish). B. Shallcross. Winter, 2008.

29403. The Polish Home: Text, Materiality, and Identity. (=POLI 29401/39401) For course description, see Slavic Languages and Literatures (Polish). B. Shallcross. Winter, 2007.

29601. Narrative, Image, Thought. (=RLIT 39600, RLST 28201, RUSS 29601/39601) *Knowledge of Russian not required.* For course description, see Slavic Languages and Literatures (Russian). R. Bird. Spring, 2007.

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.

29801. The Critical Essay: Research, Composition, and Revisions. *Required of fourth-year majors. This zero-unit, noncredit course must be taken P/F. To meet requirements for full-time student status, students must carry at least three additional courses while registered for this course.* A. Yaphe, J. Yost. Autumn.

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.

31300. Aesthetics and Theory of Criticism. (=ARTV 31300, ISHU 30500, PHIL 31300) PQ: *Consent of instructor.* For course description, see Philosophy. T. Cohen. Winter, 2007.

35400. Language in Culture I, II. (=ANTH 37201-37202, LING 31100-31200, PSYC 47001) PQ: *Consent of instructor. Must be taken in sequence.* For course description, see Anthropology. M. Silverstein, Autumn; S. Gal, Winter.

Theater and Performance Studies Option

Chair of the Theater and Performance Studies Option: David Levin, Wb 122, (mail to 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

Theater and Performance Studies Administrator: Patti Lahey, RC 301, 702-9315,

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The Theater and Performance Studies (TAPS) option in ISHU seeks to animate the intersection of theory and practice in the arts. The program is comparative in multiple ways, requiring its students to 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 students 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 order to shape 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) Six courses in *theory and analysis*, encompassing the history, theory, aesthetics, and analysis of theatrical and/or performance practice. These 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.

(2) Six courses in *artistic practice*. Of these, no more than four will include the student's primary 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 Department of Visual Arts, and the Department of Music, among others. Students may need to supplement these course offerings with individually designed "reading" courses. Here, too, the student undertakes course selection in consultation with, and subject to the approval of, the Director of Undergraduate Studies.

(3) Two courses devoted to the preparation of the B.A. project to be taken in the student's fourth year.

Critical Paper: Theater and Performance Studies Option. As the first step in completing the program's B.A. requirements, students must complete a critical paper by Spring Quarter of their fourth year that engages critical issues that will presumably become the foundation for the fourth-year performance project. Students must complete this paper by Winter Quarter of their 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 selected by the student in consultation with the Director of Undergraduate Studies, subject to the approval of the Chair of the Theater and Performance Studies Option, and supervised by a faculty member. 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 adviser for all B.A. projects, working with students on the mechanics of writing and providing tutorial assistance.

The problems addressed and encountered in the B.A. project will be further explored in the ISHU-TAPS B.A. Colloquium taken during the student's fourth year. Deadlines for the B.A. project, assuming spring graduation date, are as follows: a completed draft of the creative project by the end of Winter Quarter, the final draft by Friday of fifth week in Spring Quarter for honors consideration, Friday of eighth week in Spring Quarter for graduation.

Summary of Requirements:

Theater and Performance Studies Option

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. Students must apply to the program by the end of their second year or, in extraordinary circumstances, no later than the end of Autumn Quarter of their third year. Participation in the program must be declared to the Director of Undergraduate Studies before registration.

Grading: Theater and Performance Studies Option. All courses in the major must be taken for a quality grade.

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 major, and a B.A. project that is judged by the first and second readers to display exceptional intellectual and creative merit.

TAPS Faculty

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

TAPS Resource Faculty

L. Kruger, L. Letinsky, W. Mazzarella, C. Mazzio, J. Zeitlin

TAPS Lecturers

T. Burch, P. Pascoe, D. Stearns, T. Trent

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

10100. Drama: Embodiment and Transformation. *Attendance at first class meeting is mandatory. At least three sections are offered per quarter with enrollment limited to twenty. This course meets the general education requirement in the dramatic, musical, and visual arts.* 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, T. Trent, Staff. Autumn, Winter, Spring.*

10300 through 10499. Text and Performance. *Experience in dramatic analysis or performance not required. Workshops in dramatic technique and attendance at performances at Chicago theaters, in addition to class time, are required. Attendance at the first class meeting is mandatory. Each of these courses meets the general education requirement in the dramatic, musical, and visual arts.*

10300. Reading a Staging/Staging a Reading. This course offers an unusual introduction to three major dramatic texts (i.e., a classical Greek tragedy, a work by Shakespeare, a work from the modern period) and to a number of seminal figures in twentieth-century theater (e.g., Appia, Artaud, Brecht, Brook). Students are asked to supplement classroom discussions with their own stagings of (or similar creative encounters with) the works under consideration. Throughout, we search 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. Autumn, 2006.*

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 and 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.*

10401. Staging Terror. This course explores the interplay between horror, terror, and pleasure through in-class discussions of theoretical works and the possibilities of practical creative application. The paradox of the attraction to repulsion will be considered as well as the values of shock, suspense, and subtlety. Texts will include Grand Guignol, Shakespeare, Gothic Novels, and horror films. *H. Coleman. Spring, 2007.*

10800. Visual Language II. (=ARTV 10200) *ARTV 10100 and 10200 may be taken individually and in any order. This course meets the general education requirement in the dramatic, musical, and visual arts.* For course description, see Visual Arts. *Previous experience in media-based studio courses will not typically be accepted as a replacement for this course. Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events. Lab fee ranges from \$10 to \$40. Autumn, Winter, Spring.*

20000. Introduction to Film Analysis. (=ARTH 20000, ARTV 25300, CMST 10100, ENGL 10800) For course description, see Cinema and Media Studies. *Staff. J. Stewart. Autumn, Spring.*

20010. Introduction to Stage Design. (=ARTV 26000/36300) This course explores the application of the visual and aural arts to the varied forms of design for the stage (i.e., scenic, lighting, costume, sound). We pay particular attention to the development of a cogent and well-reasoned analysis of text and an articulate use of the elements of design through a set of guided practical projects. *Lab fee required. T. Burch. Autumn.*

21800. Theories of Media. (=ARTH 25900/35900, ARTV 25400, CMST 27800/37800, MAPH 34300) *PQ: Any 10000-level ARTH or ARTV course, or*

consent of instructor. For course description, see Art History. *W. J. T. Mitchell. Winter.*

23430. American Musical Theater: Collaborative Adaptations. Through the Schuberts to Disney, George M. Cohan to Sondheim, Broadway productions have been commercially motivated. This course explores how a form with roots in vaudeville, burlesque, and reviews transformed itself into a heightened storytelling medium during the golden age of the 1950s to the current trend of film adaptations. The emphasis is on the dynamic of both collaborative teams as well as the impact of producing interests. This course explores the process of collaborative adaptations, tracking five musicals from original work to theatrical production. *H. Coleman. Offered 2007-08; not offered 2006-07.*

23450. American Contemporary Drama. (=ENGL 24500) This course focuses on twentieth-century American contemporary playwrights who have made a significant impact with regard to dramatic form. Texts are considered in context to historical decade and in conversation with previous forms. Playwrights include Albee, Auburn, Baraka, Kaufman, Kushner, Mamet, Miller, O'Neill, Smith, Vogel, Williams, and Wilson. *This course is offered in alternate years. H. Coleman. Winter, 2007.*

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 ENGL 13900/31100 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, H. Coleman. Autumn.*

24300/34300. History and Theory of Drama II. (=CMLT 20600/30600, ENGL 13900/31100) *May be taken in sequence with CMLT 20500/30500 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, H. Coleman. Winter.*

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. Winter.*

24904. The Enlightenment and the Virtue of Selfishness in Its Historical Context. (=CMLT 26200, HUMA 24904) For course description, see Humanities. *K. Pagani. Autumn, 2006.*

25100. Acting Fundamentals. *PQ: Consent of instructor. Prior theater or acting training not required.* This course introduces fundamental concepts of performance in the theater with emphasis on the development of creative faculties and techniques of observation, as well as vocal and physical interpretation. Concepts are introduced through directed reading, improvisation, and scene study. *P. Pascoe, T. Trent. Autumn, Spring.*

25150-25159. 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, Scene Study, Acting Chekhov, Improvisation for Actors, 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. *P. Pascoe, Staff. Autumn, Winter, Spring.*

25151. Advanced Shakespeare in Performance. How do you translate the politics, poetics, and cultural issues of Shakespeare's texts into actual staging? Moving beyond the simple understanding of 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. *D. Stearns. Spring, 2008.*

25156. 500 Clown Theater Technique. This course enters the world of clown-theater. Students learn practical techniques such as risk-taking, partnering, and physical improvisation. And in the process, we move towards letting go of tensions, control mechanisms, and attachments to rationalism. Play is the core activity—rigorous, fierce, passionate play. (Some history of clown-theater is also included.) *M. Brennan. Spring, 2007.*

25200. Shakespeare in Performance. *PQ: Consent of instructor (based on conference and short audition) required; prior theater training helpful but not required.* 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. *D. Stearns. Spring, 2007.*

25400. Advanced Directing Seminar. *PQ: Third- or fourth-year standing, ISHU 26000 and directing experience.* This course is designed for students who have specific projects to develop (i.e., adaptations, full-length productions). Students are expected to produce dramaturgy work, stagings, and director notebooks. Required readings are determined by students' chosen projects. Scene work

involves observed rehearsals as well as preparation in addition to scheduled class time. *Spring.*

25651. Impulse 101: Awareness and Physical Action in the Theater. This course examines the technique of “movement to music” as a tool in the technical repertoire of the actor. Exploration of physical action/movement is used to stimulate the imagination, articulate the creative impulse, and develop free and focused behavior in relation to the environment, objects, and partners. Weekly exercises expand the range of individual and ensemble expression with special attention devoted to monologue, scene study, and traditional Stanislavsky actor technique. Readings explore the work of Grotovsky, Suzuki, Laban, and other kinesthetic theorists. *This course is offered in alternate years. R. Goodwin. Offered 2007-08; not offered 2006-07.*

25800. Ritual Drama. *PQ: Consent of instructor.* This workshop course explores the religious and cultural origins and occasions of performance and how those translate into style and performative techniques. Students identify contemporary scenes and contexts in which as performers or directors they might engage observed concepts of sacred movement, space, sound, rhythm, costume, and actor-audience relationship to integrate and/or [re]create communal structure and meaning for presentation. Resources include *The Little Clay Cart*, *The Lion and the Jewel*, *spell #7*, Victor Turner, Uta Hagen, *commedia dell'arte*, the structures of traditional Indian dance (*Bharatanatyam*) and theater (*Kathakali*), and traditional West African performance. *T. Trent. Winter.*

26000. Directing for the Theater. *Acting and directing experience helpful but not 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. *S. Graney. Spring, 2008.*

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 to express the director's vision and simultaneously provide creative room for the designer. *This course is offered in alternate years. H. Coleman, T. Burch. Spring, 2008.*

26200. Scene Painting. (=ARTV 25700) *PQ: Consent of instructor.* This course is an exploration of the basic tools and techniques of theatrical scenic art, some of which are not usually associated with more traditional forms of painting and

sculpture. Topics include foam-carving, faux finishes, and color mixing. *Lab fee required. T. Burch. Winter, 2007.*

26300. Costume Design. (=ARTV 26200) *PQ: ISHU 20010 or consent of instructor.* This course explores the process and basic theories of costume design. Attention is paid to a cogent and well-reasoned exploration of text as it relates to specific characters and their surroundings. Pertinent research skills are investigated, including historical periods and styles. Practical skills such as figure drawing and costume rendering (colored drawings) are addressed in a series of active projects. *T. Burch. Spring, 2007.*

26400. Lighting Design for Stage. *PQ: Consent of instructor.* This course focuses on the functions of light and how it manifests itself on the stage. Students are given tools on how to approach a script and a director with clear ideas of how light operates and influences: from script analysis, research, presentation, and drafting to actualizing a design in the air with scripted cues and settings. *T. Burch. Spring, 2008.*

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 theater-making experience particular when it is ensemble based? 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. *This course is offered in alternate years. H. Coleman. Offered 2007-08; not offered 2006-07.*

26501. Scenic Design. (=ARTV 26100) *PQ: ISHU 20010 or consent of instructor.* This course focuses on the process and basic theories of scenic design. Particular attention is paid to a literate reading of text and proper research, as well as design documentation (drafting, model-building, and paint elevations) necessary to communicate a design with directors, other designers, and technicians. *Lab fee required. This course is offered in alternate years. T. Burch. Winter, 2008.*

26550. Shakespeare I: Histories and Comedies. (=ENGL 16500, FNDL 21403) For course description, see English Language and Literature. *D. Bevington. Winter.*

26560. Shakespeare II. Tragedies and Romances. (=ENGL 16600, FNDL 21400) *ISHU 26550 recommended but not required.* For course description, see English Language and Literature. *R. Strier. Spring.*

26600. Beginning Playwriting. (=CRWR 15000/35000) *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. *B. O'Reilly. Autumn, Winter.*

26650. Special Topics in Writing for Performance: From Classic Text into Clown Theater. (=CRWR 27000/47000) *PQ: Consent of instructor.* For course description, see Creative Writing. *500 Clown. Winter.*

26700. Advanced Playwriting. 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. *B. O'Reilly. Winter.*

26800. Performance Art. This course offers students a chance to explore some of the aesthetic strategies used by artists/performers working 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, creating, 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.” *T. Bruguera. Spring, 2008.*

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.*

27304. Dance Composition. When does movement become text? How do bodies combine with time, space, and energy to communicate ideas? In this workshop-formatted course, we explore these questions as we study and create dance. Students develop improvisational skills by exploring the dance principles of space, time, dynamics, and the process of abstraction. Through physical exercises, discussions, and readings, students learn how to initiate and develop movement ideas. Major dance works from many styles (e.g., ballet, modern, avant-garde) are viewed and analyzed, as students develop an understanding of choreographic forms. Students also develop a proficiency in the areas of observation and constructive criticism. The course culminates with a choreographic project. *Autumn.*

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. More information is available from the TAPS office.*

27306. Advanced Study: Lighting Design. *Winter, Spring.*

27307. Advanced Study: Scenic Design. *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 were 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. Students physically embody the history of modern dance, perceiving how technique and the body became an agent of both aesthetic and cultural transformation. Major artists include Isadora Duncan, Martha Graham, Doris Humphrey, Merce Cunningham, Alvin Ailey, and the Judson Church artists, as well as contemporary artists such as Twyla Tharp and Mark Morris. *Spring.*

27311. Beginning Screenwriting. (=CRWR 27101/47101) This course introduces 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. *J. Petrakis. Autumn, Winter.*

27313. Television Writing: The Situation Comedy. (=CRWR 27100/47100) *PQ: Consent of instructor based on writing sample and application.* In this intensive workshop-oriented seminar, students learn the basics of the television sitcom writing process by participation, culminating in the creation of their own first draft, half-hour spec script. Students also examine many of the basic principles of comedy writing, focusing on comic characters, comedic premises, and story structure. Class meetings involve lectures/discussions about various concepts pertinent to the sitcom form and exercises designed to reinforce comedic analysis techniques presented, as well as in-class viewing and deconstruction of exemplary sitcom scenes and episodes. *Attendance at each class section and classroom participation required. E. Ferrara. Winter.*

27314. Advanced Screenwriting. (=CRWR 27103/47103) *PQ: ISHU 27311 and consent of instructor based on eight-page writing sample in screenplay format. Class limited to eight students.* This course requires students to complete the first draft of a feature-length screenplay (at least ninety pages), based on an original idea brought to the first or second class. No adaptations or partially completed scripts are allowed. Weekly class sessions include reading of script pages and critique by classmates and instructor. *J. Petrakis. Spring.*

27316. Advanced TV Writing: The Situation Comedy. *PQ: ISHU 27313 or consent of instructor based on writing sample. Enrollment limited.* In this intensive workshop-oriented seminar, students build upon their basic understanding of sitcom story structure by crafting a complete, polished draft spec script from their original treatments (treatments to have been developed in ISHU 27313

or written/submitted independently with prior approval of instructor). Class meetings involve lectures/discussions about concepts pertinent to material and exercises designed to reinforce comedic analysis techniques presented, as well as in-class viewing and deconstruction of exemplary sitcom scenes and episodes. Students are responsible for presenting a variety of sequential assignments that chart their progress as they build their script. *Attendance at each class section and classroom participation required. E. Ferrara. Spring.*

27602. Adaptation: Theater, Opera, and Film. (=CMST 28302/38302, GRMN 27600/37600, MUSI 22100/30707) *PQ: Advanced standing required; reading knowledge of German recommended.* For course description, see Germanic Studies (German). Texts in English and the original. *D. Levin. Winter, 2007.*

27901. Jan Svankmajer and Contemporary Surrealism. (=CMST 27900/37900, CZEC 27900/37900) For course description, see Slavic Languages and Literatures (Czech). *M. Sternstein. Winter, 2008.*

28100. The Radical Truth of Henrik Ibsen. (=GRMN 28100, NORW 28100, SCAN 28100) For course description, see Germanic Studies (Scandinavian). *K. Kenny. Autumn, 2006.*

28202. Brecht and Modernist (Anti-)Theatricality. (=GRMN 27500) For course description, see Germanic Studies (German). *D. Levin. Autumn, 2007.*

28203. Visual Style of the Twentieth Century: Victoriana to Madonna. This lecture-based course is an overview of the major trends in the fine and applied arts during the last century. Working decade to decade, the course pays particular attention to the intersection and cross-pollination of ideas between fashion, architecture, commercial design, and the studio arts (e.g., painting sculpture, photography) in the Western tradition. *T. Burch. Offered 2007-08; not offered 2006-07.*

28204. Masks in Action: From Tribal to Taymor. *PQ: Consent of instructor.* This course explores the aesthetics and theory of masks in tribal/ritual performance, as well as theatrical uses. We also explore materials and basic modern mask-building techniques. *T. Burch. Offered 2007-08; not offered 2006-07.*

28205. Introduction to Puppetry: History, Theory, and Performance. *PQ: Consent of instructor.* This course explores the basic history and theory of puppetry as a performance art (both Eastern and Western traditions). It will include lecture, but will focus on construction and performance techniques of basic puppet forms, including hand, shadow, rod and bunraku styles. *Lab fee required. T. Burch. Offered 2007-08; not offered 2006-07.*

29401. Bodies, Things, Objects: An Interdisciplinary Inquiry. (=POLI 29400/39400) For course description, see Slavic Languages and Literatures (Polish). *B. Shallcross. Winter, 2008.*

29403. The Polish Home: Text, Materiality, and Identity. (=POLI 29401/39401) For course description, see Slavic Languages and Literatures (Polish). *B. Shallockross. Winter, 2007.*

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 Colloquium. (=CRWR 27105/47105) *PQ: Consent of Director of Undergraduate Studies and Chair of Theater and Performance Studies Option. Required of fourth-year TAPS majors. Creative Writing or MAPH students preparing theses for performance may participate with consent from their home department and the Director of Undergraduate Studies. Students participate in both Autumn and Winter Quarters but only register once. Autumn, Winter.*

29900. Preparation of the B.A. Project. *PQ: Consent of faculty adviser and Director of Undergraduate Studies. Required of fourth-year TAPS majors. Students are required to submit the College Reading and Research Course Form. Students may only register for this course in one quarter. C. Johnson. Autumn, Winter.*

Approved Courses from Outside TAPS

Students may use most courses offered by Cinema and Media Studies, Creative Writing, Music, and Visual Arts to count toward the TAPS major. Please consult with the TAPS administrator or the Director of Undergraduate Studies for clarification if needed. Courses from outside those departments may also be appropriate, but students must receive prior consent from the TAPS administrator.