

Interdisciplinary Studies in the Humanities

Inclusive Option

Chairman and Director of Undergraduate Studies in the Inclusive Option:

Malynne Sternstein, F 403 (mail to F 406), 834-0894, msternst@uchicago.edu
Interdisciplinary Studies College Adviser: Lewis Fortner, HM 213, 702-4858
Humanities Collegiate Division Administrative Assistant: Norah O'Donnell,
HM 228, 702-2959, neo2@uchicago.edu

Web: humanities.uchicago.edu/depts/ishu

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, students in Spring Quarter of their third year enroll in a course taught by the B.A. essay preceptors, The B.A. Colloquium (ISHU 29801). This workshop, which meets three times, must be taken for *P/F* grading. 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. The workshops are a crucial part of the B.A. process that is overseen by the preceptor

and the Director of Undergraduate Studies. Students who are writing their B.A. paper are expected to register for both ISHU 29801 and 29900.

Program Requirements: Inclusive Option

Each student's program of study must meet the following five distribution requirements. Students can ensure that these requirements are met by completing the Inclusive Option Worksheet that is available from the Director of Undergraduate Studies or the Interdisciplinary Studies College adviser:

- (1) Six courses in a primary field or in closely integrated subject areas in more than one field.
- (2) Three 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. One of these two courses must be Critical Methodologies (ISHU 23902), which is offered in Autumn Quarter.
- (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 B.A. Colloquium [ISHU 29801]) in the Spring Quarter of the third year and advising during the B.A. write-up.

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.

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
3	secondary field courses
3	supporting field courses
2	critical/intellectual methods courses (including ISHU 23902)
<u>1</u>	ISHU 29900 (B.A. paper)
15	

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 approximately five hundred to 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 (the course prospectus) 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. After the written proposal and GPA have been reviewed, a twenty-minute interview will be scheduled with the Director of Undergraduate Studies and at least one of the preceptors. A successful interview completes the application.

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

NOTE: The zero-unit ISHU 29801 must be taken for *P/F* grading. ISHU 29801 does not meet requirements in the major and it cannot be used 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 maintain an overall GPA of 3.25 or higher and a GPA of 305 or higher in the major. 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, J. Farquhar, T. Gunning, M. Hansen, A. Maggi, D. N. Rudall (Emeritus), B. Shallcross, M. Siegler, M. Silverstein, H. Sinaiko, J. Snyder, Y. Tsivian, 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) *M. Sternstein. Spring.*

21601. Empire and Intimacy: Race and Sexual Fantasy in European Literature. (=CMLT 21601, ENGL 18105, GNDR 21603) This course critically examines European fascination with non-Western peoples, their bodies and sexual practices from the late Renaissance to the twentieth century. Along with select English and French literature that imagines cross-cultural contact in its most shocking form (i.e., interracial sexuality), we examine European proto-anthropology that detailed the sexual “aberrations” of subaltern peoples. Literature to be read includes works by Shakespeare, Behn, Diderot, Byron, C. Brontë, Haggard, Gide, and Forster. All texts available in English; students with a reading knowledge of French encouraged to read French works in the original. *G. Cohen-Vrignaud. Spring.*

22201/32201. Tolstoy’s Late Works. (=RLIT 32900, RLST 28501, RUSS 22201/32201) After completing *Anna Karenina*, Tolstoy underwent a series of spiritual crises and subsequently became known around the world as a moralist and religious thinker. Yet he also remained an artist who never ceased to explore new creative avenues. We address both sides of Tolstoy’s work. Major fictional works include “The Death of Ivan Ilych,” “The Kreutzer Sonata,” *Hadji-Murad*, and *Resurrection*. We also read Tolstoy’s *Confession* and *What Is Art?* Selections from his philosophical and religious writings are included in the bibliography. *R. Bird. Autumn.*

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

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

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

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

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

23201/33201. Marxism and Modernism. (=CMLT 21200, HUMA 23201, RUSS 23200/33200) *Class discussion encouraged. R. Bird. Winter.*

23302. The Demons. (=FNLD 21502, RLIT 37502, RLST 28701, RUSS 25702/35702) Fedor Dostoevsky wrote *The Demons* in response to the rise of political terrorism and, more broadly, as an investigation into the human agency of evil. We focus on a close reading of the novel, paying attention to the historical context, philosophical parallels, and issues of language. *R. Bird. Spring.*

23700. Austin. (=PHIL 23900/33900) This course is a reading of most of the writing of J. L. Austin, with special attention to the lectures *How to Do Things with Words*. T. Cohen. Autumn.

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. Winter.

23902. Critical Methodologies: From Adorno to Zizek. Required of students who are majoring in ISHU; 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*. M. Sternstein. Autumn.

24103. Shakespeare's Sonnets. (=FNDL 24104) R. Lerner, H. Sinaiko. Autumn.

24110. Romantic Love: Philosophical and Literary Perspectives. (=BPRO 24110, HUMA 24110) PQ: Concurrent registration in BPRO 24204 and third- or fourth-year standing. Romantic love may be regarded as a "big problem" in the humanistic disciplines because of its centrality as a theme in narrative fiction, poetry, and drama in Western literature; and because, as a central fact of human existence, it gave rise to philosophical reflection on the nature of Being and on the ethical requisites of the good life. This part of an integrated, double course studies masterworks of great writers in several genres and several historical periods in order to appreciate, analyze, and interpret their representations of a profound human experience. H. Sinaiko, K. Mitova. Spring.

25201. Human Intelligences: Animals to AI. (=HIPS 23201, HUMA 25201) Human intelligence, ignorance, and fallacies are explained not only in terms of different human capabilities (e.g., verbal, spatial, kinesthetic) but also in relation to identities of our culturally developed subordinates (animals), superiors (angels), and competitors (robots). As we characterize humanity in terms of what we think we're not (animals, angels) and in terms of what we create (spy intelligence, artificial intelligence), we people our worlds with comparative conceptions of intelligence in which the relations of our minds, bodies, and emotions are configured reciprocally by prevailing models (e.g., machines, spiritualities, atoms/neural nets). Beginning with the early modern separation of mind and

body, this course explores mechanical, spiritual, functional, and atomistic designs of intelligences in conjunction with practicing kinds of bodymindfulness either directly or second-hand (e.g., weight-lifting, martial arts, yoga, robots). M. Browning. Winter.

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

26303/36303. Theories of Vision. (=SLAV 26100/36100) In this theory-intensive course, we reassess the interdisciplinary framework of vision and gaze through readings of Ortega y Gasset, Gombrich, Barthes, Foucault, Pollock, Sontag, Lacan, Zizek, Bryson, and others. We investigate historical (mystical, romantic, naturalist, symbolist) construals of vision and gaze against their contemporary notions (in particular, those articulated in literature, painting, cinema, and photography). B. Shallcross. Autumn.

27650. Creation and Creativity. (=ANTH 27610, BPRO 27600, SOSOC 28601) PQ: Third- or fourth-year standing. This seminar explores several creation stories from anthropological, literary, philosophical, and psychological perspectives. We compare the accounts of the beginning in *Genesis*, Hesiod's *Theogony*, Ovid's *Metamorphoses*, *Bhagavad Gita*, the Maya's *Popol Vuh*, and other sources, including Native American ones. We explore the ways cosmic creation has been imagined in world culture. We also delineate human literary creativity and ask about the relationship between individual creativity and the cultural myths of creation. We consider at least one modern theory of the beginning of the universe. P. Friedrich, K. Mitova. Spring.

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

27702. Cinema in Africa. (=AFAM 21900, CMLT 22900/42900, CMST 24201/34201, ENGL 27600/48601) PQ: At least one college-level course either in African or in film studies, and advanced standing. This course examines cinema in Africa as well as films produced in Africa. It places cinema in Sub-Saharan Africa in its social, cultural, and aesthetic contexts—ranging from neocolonial to

postcolonial, Western to Southern Africa, documentary to fiction, art cinema to TV. We begin with *La Noire de...* (1966), a groundbreaking film by the “father” of African cinema, Ousmane Sembene, contrasted with a South African film, *The Magic Garden* (1960), which more closely resembles African-American musical film. We then continue with anti-colonial and anti-apartheid films, from Lionel Rogosin’s *Come Back Africa* (1959) to Sarah Maldoror’s *Sambizanga*, Ousmane Sembene’s *Camp de Thiaroye* (1984), and Jean Marie Teno’s *Afrique, Je te Plumerai* (1995). Lastly we examine cinematic representations of tensions (between urban and rural life; between traditional and modern life) and the different implications of these tensions (for men and women; for Western and Southern Africa; in fiction, documentary, and ethnographic film). *L. Kruger. Winter.*

28102. Modern Central European Novel. (=GRMN 28900/38900, SLAV 27200/37200) This course is a close study of the major novels of Central European origin from the twentieth century. We read and discuss Witold Gombrowicz’s *Trans-Atlantyk*, Milan Kundera’s *Book of Laughter and Forgetting*, Hermann Broch’s *Sleepwalkers*, Franz Kafka’s *Amerika*, Robert Musil’s *Young Törless*, and recent works by Peter Esterhazy and Dubravka Ugresic, with emphasis on the aesthetic construction, ethical attitude, and cultural context of the novels cited. One main concern is what constitutes the “national” and “regional” character of these novels/novelists and to what extent grouping these novels under the rubric of “Central European” is feasible. *M. Sternstein. Autumn.*

28103. The Individual, Form, and the Novel. (=CMLT 28801/38801, ENGL 28906/48906, SLAV 25100/35100) *PQ: Advanced standing.* This course is an exploration and comparison of several different strategies used by European novelists to represent an autonomous individual, all of which give rise to specific novelistic forms (e.g., autobiography, Bildungsroman, novel of manners, psychological novel). The primary bibliography for this course includes works by Rousseau, Goethe, Stendhal, and Tolstoy. We also read critical works by Georg Lukacs, Franco Moretti, Clement Lugowski, Mikhail Bakhtin, Lidia Ginzburg, and Alex Woloch. Texts in English and the original; discussion and papers in English. *L. Steiner. Spring.*

28501-28502-28503. Civilisation Européenne I, II, III. (=SOSC 27500-27600-27700) *PQ: Advanced knowledge of French. Enrollment in Paris study abroad program. This sequence meets the general education requirement in civilization studies.* Cette série de cours est un hybride: à la fois une introduction à l’histoire de la civilisation européenne depuis le Moyen Age et une vue d’ensemble de l’histoire de France durant cette période. Notre objectif sera double: d’une part, intégrer étude de textes et découverte de Paris et de sa région; de l’autre, pratiquer le métier d’historiens de la culture. Pour ce faire, nous analyserons de nombreux documents historiques et oeuvres littéraires, philosophiques, artistiques, et musicales. Nous en discuterons lors de nos trois réunions hebdomadaires. De plus, nous étudierons la civilisation française à travers les villages, monastères, et châteaux de la région parisienne et ailleurs. Classes conducted in French. *This class meets in Paris. Autumn.*

28600. Music, Liturgy, and Art in Sacred Spaces in the Middle Ages. (=ARTH 16100, MUSI 16100) *PQ: Any 100-level music course or consent of instructor.* This class explores the dynamic relationship among music, liturgy, and art in the great churches of the Middle Ages. Topics include how changes in style of cathedral building brought about modifications in musical style, how the liturgy takes on specific characteristics to mirror the physical details of these structures, and how all the arts act in concert to express the philosophies of theologians and other persons active in these churches. *A. Robertson. 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) The aim of this course is to help students think philosophically (carefully, precisely, and somewhat abstractly) about human rights. We ask whether human rights has or needs philosophical foundations, what we need such foundations for, and where they might be found. We also ask some questions that tend to generate the search for philosophical foundations: Are human rights universal or merely the product of particular cultures? What kinds of rights (political, cultural, economic, negative, positive) are human rights? Can there be human rights without human duties? Without universal enforcement? Do the rights we enshrine as human mark only some of us (e.g., men) as human? *A. Laden. Spring.*

28800/38800. Human Rights II: History and Theory. (=HIST 29302/39302, HMRT 20200/30200, INRE 39400, LLSO 27100) This course is concerned with the theory and the historical evolution of the modern human rights regime. It discusses the emergence of a modern “human rights” culture as a product of the formation and expansion of the system of nation-states and the concurrent rise of value-driven social mobilizations. It juxtaposes these Western origins with competing non-Western systems of thought and practices on rights. The course proceeds to discuss human rights in two prevailing modalities. First, it explores rights as protection of the body and personhood and the modern, Western notion of individualism. Second, it inquires into rights as they affect groups (e.g., ethnicities and, potentially, transnational corporations) or states. *W. Novak. Winter.*

28900/38900. Human Rights III: Contemporary Issues in Human Rights. (=HIST 29303/39303, HMRT 20300/30300, INRE 57900, LAWS 57900, PATH 46500) For the U.S. public, the system of international human rights conventions and covenants is an unfamiliar language, despite acceptance around the globe. This course introduces the history and development of the international human rights regime. We present several specific contemporary human rights problems as a means to explore the interrelationship between international, regional, and national human rights conventions and laws, as well as the uses and limitations of various rights protection schemes. Topics may include U.S. civil rights versus international human rights, the rights of migrants and refugees, torture and the death penalty, and security versus rights in the post-9/11 period.

S. Gzesh. Autumn.

29200. Introduction to Ethics. (=HIPS 21000, PHIL 21000) *PQ: Open only to College students. Some prior work in philosophy helpful but not required.* In this introductory survey course, we read, write, and think about central issues in moral philosophy. We rapidly introduce philosophical ethics (largely in the Anglo-North American tradition, although not entirely as a product of Anglo-North American philosophers). We begin with work by Immanuel Kant and Henry Sidgwick and conclude with important twentieth-century work in metaethics and normative ethics. *Winter.*

29303. The Idea of Europe in Realist Prose. (=CMLT 29301/39301, SLAV 29800/39800) The idea of Europe as a shared cultural space, in which different national cultures and literatures can engage in a dialogue, emerges in the second half of the nineteenth century in the works of the Western-European authors and several outsiders who include Gogol, Turgenev, and Henry James. This course examines the connections between the development of realist fiction and the formation of the transnational cultural conception of Europe as a realist-age successor of Goethe's conception of Weltliteratur. Our texts include fictional works, essays, and criticism by Goethe, Mme. de Stael Gogol, Tolstoy, Dostoevsky, Turgenev, and Henry James. Texts in English and the original; discussion and papers in English. *L. Steiner. Spring.*

29401. Bodies, Things, Objects: An Interdisciplinary Inquiry. (=POLI 29400/39400, TAPS 29401) *Knowledge of Polish not required.* This course investigates the fascination that post-war Polish writers, poets, and painters share for objects through their excessive presence or pervasive absence. We discuss construals of things as the "other," fluctuations of intimate ownership of things versus consumerism, and reification and commodification of bodies. Our exploration of the object-world is put in the context of abstract painting, material culture, phenomenology, existentialism, anthropology, and recent thing discourse. This course is theory intensive. *B. Shallcross. Autumn.*

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 B.A. Colloquium. *Required of third-year students who are majoring in ISHU. This zero-unit, noncredit course must be taken for P/F grading. To meet requirements for full-time student status, students must carry at least three additional courses while registered for this course. 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.*

35400. Language in Culture I, II. (=ANTH 37201-37202, LING 31100-31200, PSYC 47001) *PQ: Consent of instructor. Must be taken in sequence.* This two-quarter course presents the major issues in linguistics of anthropological interest. Among topics discussed in the first half of the sequence are the formal structure of semiotic systems, the ethnographically crucial incorporation of linguistic forms into cultural systems, and the methods for empirical investigation of "functional" semiotic structure and history. The second half of the sequence takes up basic concepts in sociolinguistics and their critique. *R. Shoaps, Autumn; S. Gal, Winter.*

35900. Sexuality, Identity, and the Life Course. (=CHDV 24600, GNDR 20800/30800, HIPS 26900, PSYC 24600/34600, SOCS 25900) Beginning with a consideration of the shifting historical context of narratives in our culture concerning sexuality, this course explores the concept of sexual identity, its impact on human development across the course of life, and its expression in the personal narratives. In addition to addressing the role of generational or historical change in shaping understandings of sexuality, we consider recent empirical and theoretical investigations of the cultural construction of sexuality, including the possible contributions of "queer theory." We then move on to a consideration of the developmental processes relevant to an understanding of sexuality. *B. Cobler. Spring.*

Theater and Performance Studies Option

Chair of Interdisciplinary Studies in the Humanities: Malynne Sternstein, F 406, 834-0894, msternst@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, plahay@uchicago.edu

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.

B.A. Project and Critical Paper: 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 (TAPS 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 GPA 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. Mazarella, C. Mazzio, J. Zeitlin

TAPS Lecturers

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

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

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.*

10200 through 10699. 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.*

10200. 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.*

10500. 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 is considered as well as the values of shock, suspense, and subtlety. Texts include Grand Guignol, Shakespeare, Gothic Novels, and horror films. *H. Coleman. Autumn.*

10700. 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.*

11000-12999. 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. *D. New. Spring.*

12500. 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. Winter.*

13000. 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. Winter.*

15000. Beginning Playwriting. (=CRWR 10500/30500) Writing is a physical activity. However, most writing uses limited amounts of body and mostly mind. This class is designed for students who want to try something new: risk moving around and getting a shove in an unpredictable direction. One half of the class is focused on writing from the body. Students spend the other part of the class preparing for a performance of the work that they have created by using the most basic instruments at their disposal: their bodies and their ideas. *J. Magnus, B. O'Reilly. Autumn.*

15500. 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.*

15600. Advanced Screenwriting. (=CRWR 27103/47103) *PQ: TAPS 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. Winter, Spring.*

18000. 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 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. Winter.*

18600. 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). Lectures are included, but our focus is on construction and performance techniques of basic puppet forms (e.g., hand, shadow, rod, bunraku styles). *Lab fee required. T. Burch. Spring.*

21000. 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. *S. Kaufmann. Autumn.*

21100. 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. *S. Kaufmann. Spring.*

23200. 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. Winter.*

23500. 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. School visits required. *Winter.*

28400. History and Theory of Drama I. (=CLAS 31200, CLCV 21200, CMLT 20500/30500, ENGL 13800/31000) *May be taken in sequence with ENGL 13900/31100 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, 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, H. Coleman. Autumn.*

28401. History and Theory of Drama II. (=CMLT 20600/30600, ENGL 13900/31100) *May be taken in sequence with CMLT 20500/30500 or individually.* This course is a survey of major trends and theatrical accomplishments in Western drama from the late seventeenth century into the twentieth (i.e., Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, Stoppard). Attention is also paid to theorists of the drama (e.g., Stanislavsky, Artaud, Grotowski). The goal is not to develop acting skill but, rather, 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 students. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended. D. Bevington, H. Coleman. Winter.*

28405. Shakespeare I: Histories and Comedies. (=ENGL 16500, FNLD 21403) This course is an exploration of Shakespeare's major plays in the genres of history plays and romantic comedy, from the first half (roughly speaking) of his professional career: *Richard III*, *Henry IV* (Parts 1 and 2), *Henry V*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *Twelfth Night*, and *Troilus and Cressida*. *R. Strier. Winter.*

28406. Shakespeare II. Tragedies and Romances. (=ENGL 16600, FNLD 21404) *ISHU 26550 recommended but not required.* This course studies the second half of Shakespeare's career, from 1600 to 1611, when the major genres that he worked in were tragedy and "romance" or tragicomedy. Plays read include

Hamlet, Measure for Measure, Othello, King Lear (quarto and folio versions), *Macbeth, Coriolanus, Antony and Cleopatra, Pericles, The Winter's Tale, and The Tempest*. R. Strier. Spring.

28500-29699. 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.*

28500. Advanced Study: Acting. Autumn, Winter, Spring.

28600. Advanced Study: Directing. Autumn, Winter, Spring.

28700. Advanced Study: Playwriting. Autumn, Winter, Spring.

28800. Advanced Study: Scenic Design. Autumn, Winter, Spring.

28900. Advanced Study: Costume Design. Autumn, Winter, Spring.

29000. Advanced Study: Lighting Design. Autumn, Winter, Spring.

29100. Advanced Study: Choreography. Autumn, Winter, Spring.

29700. 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.

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 students who are majoring in TAPS. Creative Writing or MAPH students who are preparing theses for performance may participate with consent from their home department and the Director of Undergraduate Studies. NOTE: Students participate in both Autumn and Winter Quarters but register once and receive one grade.* Autumn, Winter.

29900. Preparation of the B.A. Project. PQ: *Consent of faculty adviser and Director of Undergraduate Studies. Required of fourth-year students who are majoring in TAPS. Students are required to submit the College Reading and Research Course Form. Students may register for this course in only 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. Students are encouraged to consult with the TAPS administrator or the Director of Undergraduate Studies for clarification as needed. Courses from outside those departments may also be appropriate, but students must receive prior consent from the TAPS administrator.