

Spring 2009 Schedule

Four-Unit Courses:

Playing Shakespeare

(IST-8B-001: 4 Units)

Eric Schroeder, University Writing Program

In this course we'll devote the first third of the quarter to a close reading of a Shakespeare play. During the latter two thirds of the course students will work on producing the play. During the final week of the quarter we will put on two performances of the play in Wyatt Pavilion Theatre. The performances will be open to the rest of the university community. In the production part of the course you will have a number of options open to you. Many of you will, no doubt, wish to act in the production, and there will be ample opportunity to do this. In addition to the main roles in the play, there are scenes for musicians and various attendants. We may also have understudies for some roles. For those of you who do not wish to act, however, there will be lots of other ways to be involved with the production. We will need people willing to work on the various aspects of staging (such as costumes, props, etc.) as well as on the front office business of staging a play (such as publicity, finances, etc.). An adjunct two-unit seminar will be required of all students who register for this course; students should plan their schedule to be available for a total of 8 hours a week (two 4-hour blocks).

GE: Arts and Humanities, Topical Breadth, and Writing

The Creative Process in Contemporary Art Practice

(IST-8B-002: 4 Units)

Robin Hill, Art & Art History

Students will experience an in depth look at creative process in contemporary art practice through first-hand art making and looking. Students will work in journals to record lecture notes, museum/gallery/studio visits, and thoughts/drawings surrounding assignments. Students will work on a total of seven unique projects of their own, in and out of class, culminating in a one day, group exhibition, which will serve as the final exam. Each student will be required to attend at least 2 lectures during the quarter (I will provide you with a list to choose from). We will also be taking an all day Saturday field trip to San Francisco, date to be announced. Required reading: Free Play by Stephen Nachmanovitch. Expect to spend approx. \$150 for course materials and fieldtrip travel, plus a \$50 lab fee will be deducted from your UC account (financial aid sponsored by ISHP may be available). A one-unit seminar will be required of all students who register for this course.

GE: Arts and Humanities, Topical Breadth, and Writing

Latin American Music

(IST-8B-004: 4 Units)

Pablo Ortiz, Music

Description not currently available.

GE: Arts and Humanities, Topical Breadth, and Writing

Hollywood and the Middle Ages: Authentic Armor and National Myth

(IST-8C-001: 4 Units)

Sally McKee, History

Most people today learn about the past through moving images. Hollywood and the international film world have produced films set in the Middle Ages and the Renaissance so memorable that it is nearly impossible to imagine life in the medieval period without reference to the movies we've seen. When we think of kings, we imagine men wearing robes and crowns sitting on thrones. When we think of armies, we visualize warriors on horseback and wearing plate armor with a lance tucked under their arms. More

recently, filmmakers have tried to dispel misconceptions about what people wore, ate, looked and acted like through a greater attention to detail and the minutiae of material life.

Greater attention to the historical detail, however, does not mean that film has become a clear, uncolored lens through which to observe the past. Filmmakers continue to interpret history for their own purposes even as they create a past in images they claim are more "authentic." The films we will watch this quarter all strive to be authentic. Our task is to detect the director's underlying agenda that the gorgeous detail distracts us from noticing. In the process, we will address such questions as Does greater accuracy in clothing and technology add to a movie's credibility as an historical document or is it a distraction? To what extent can we ignore a film's underlying agenda? May we enjoy a film while at the same time rejecting its message? Is the point of making films historically authentic an obligation, pointless, educational, manipulative, or all of the above? Do films tell us more about the present than the past or vice versa? We'll watch the films and discuss these and other questions.

GE: Social Sciences, Topical Breadth, and Writing

Scriptwriting

(IST 8C-002: 4 Units)

Jade McCutcheon, Theatre & Dance

This course will explore writing for the screen with a strong focus on Structure, Action, Character and Story. We will discuss where stories come from, how we entice them into being and how we present them in a way that others can both enjoy and understand. We will particularly be learning about the myth structure inspired by Joseph Campbell's work on myth. Core Text: 'A Writers Journey' by Christopher Vogler.

GE: Social Sciences, Topical Breadth, and Writing

Lower Division Seminar:

Adjunct to Playing Shakespeare

(FRS TBD: 2 Units)

Eric Schroeder, University Writing Program

Only open to students registered in "Playing Shakespeare". This seminar allows the time necessary for auditions, rehearsals, etc. This course is graded Pass/No Pass.

No GE Credit

Attending and Critiquing the Bay Area Storytelling Festival

(FRS TBD: 1 Unit)

John Boe, University Writing Program

This spring one-unit seminar will be built around a trip to the California Storytelling festival in Orinda typically the 3rd weekend in May. Students will meet early in the quarter to figure out logistics (eg transportation), then go to the festival (all day Sunday), and meet after the festival to discuss the event and for the students to hand in written reviews of the festival. This course is graded Pass/No Pass.

No GE Credit

Adjunct to The Creative Process in Contemporary Art Practice

(FRS TBD: 1 Unit)

Robin Hill, Art & Art History

Only open to students registered in "The Creative Process in Contemporary Art Practice". This seminar allows for the extra time needed to accommodate fieldtrips to surrounding artist's studios and/or museums. Participants may be asked to arrange their own carpools. This course is graded Pass/No Pass.

No GE Credit

Integrated Studies Banquet

(FRS TBD: 1 Unit)

Eric Schroeder, University Writing Program

We will be planning and preparing a banquet for the whole ISHP program--students, tutors, and faculty, at the end of the spring quarter. It will involve designing a menu, coordinating all of the food preparation and cooking, and putting on the event itself. Students will learn valuable life skills from this course--how to chop onions, wash dishes, and dodge catastrophe when feeding a hundred+ hungry people. This course is graded Pass/No Pass.

No GE Credit

Attending the Ashland Shakespeare Festival

(FRS TBD: 1 Unit)

John Boe, University Writing Program

This spring one-unit seminar will be built around a trip to the Ashland Shakespeare Festival in Oregon. We will meet early in the quarter to figure out logistics (eg transportation, lodging), then go to the festival (leave early Saturday morning and return Sunday evening), and meet after the festival to discuss the event and for the students to hand in written reviews of the festival. This course is graded Pass/No Pass.

No GE Credit

IST Neuroscience Seminar

(FRS TBD: 1 Unit)

Evan Fletcher, Center for Neuroscience

This is a seminar with a 1-hour weekly average participation over the quarter. After an introductory lecture, students will sign up for weekly time slots during which they will be involved in learning and using techniques of computer-based brain image analysis. The focus will be to collect data in two areas: 1) brain analysis to investigate issues of change during aging 2) evaluation of a particular technique for monitoring single subject brain change over time. Students will work on one or both of these projects depending on time and preference. Introductory lecture at the lab will focus on basic issues of brain imaging, analysis, and the aging brain. This course is graded Pass/No Pass.

No GE Credit

Mid-Level Seminar:

TBD

(IST-190: 1 Unit)

James Shackelford, Director

Students in the Integrated Studies Honors Program are in a broad spectrum of majors, and our theme relates to all of them. We will have a wide range of speakers bring their expertise to our seminar series. Each will give us the opportunity to hear from him or her, to discuss the talk, and then to write about the presentations in the larger context of our reading the *New York Times* (The "text" for this course). This course is graded Pass/No Pass.

No GE Credit