The Graham School serves as the ‘front door’ of the University of Chicago, and the shift to remote learning has helped to open that door to a community of adult learners that spans not only the Chicago area, but also stretches across the country and the globe. Our remote classrooms have become sites of reunion and reconnection. We have been delighted to learn that friends and family who share common intellectual interests, but live in far-flung locales, arrange to study together at Graham. The map illuminates the growing reach of Graham’s network. We hope that you see yourself in this map, and that you help us to further shade it in by inviting a friend or family member to join you in a Graham class!

In addition to expanding our student population, we are also expanding our range of courses. This Autumn, we are introducing a new course format—the Interactive Lecture (see pg. 5). We have also invited a new cohort of leading experts and University of Chicago faculty to teach Open Enrollment classes. There are no requirements or pre-requisites for taking these courses, except for curiosity, good will, and a willingness to do the assigned readings.

Please peruse these pages to learn more about the ways that Graham can help you to immerse yourself in the University of Chicago’s rich scholarly traditions. We look forward to seeing you in the fall.


Total number of students

- 3,436 Students worldwide
- 23% of students are international
- 77% of students are from the U.S.

Top 5 Countries

1. 13 Students from Canada
   - From Latvia
2. 7 Students from Latvia
   - From China
3. 6 Students from China
4. 5 Students from Switzerland
   - From United Kingdom
5. 5 Students from United Kingdom
   - From United Kingdom

Top 5 States in the U.S.

1. 2,658 Students in Illinois
   - From Connecticut
   - From Michigan
   - From Texas
2. 124 California
   - From New York
3. 55 New York
   - From Wisconsin
4. 54 Wisconsin
   - From Massachusetts
5. 48 Massachusetts
   - From Texas

SAVE THE DATE

BASIC PROGRAM SYMPOSIUM
Friday, October 29, 2021
Lost and Found in Translation
Check our website for more information.

ARE YOU NEW TO REMOTE LEARNING?

Visit our website and click on Graham School Liberal Arts Student Resources to find “How To” instructions on using Canvas and Zoom, and a helpful FAQ.

FIRST FRIDAY LECTURES

Offered remortly, these free, online public lectures complement the curriculum of the Basic Program. Lectures are offered by Basic Program instructors on the first Friday of every month at 12:15 pm.

RSVP to receive the lecture link at: grahamschool.uchicago.edu/events
THE BASIC PROGRAM
FOUR-YEAR CORE CURRICULUM

The Four-Year Core Curriculum is the heart of the Basic Program. In the autumn quarter of their first year, students begin an ongoing conversation as they build a common foundation through a reading list that informs every aspect of the program. Students gain skills in critical thinking, textual analysis, and discussion techniques. Classes for Autumn 2021 and Winter 2022 will be held remotely.

AUTUMN

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SEMINAR</th>
<th>YEAR 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>Introduction; Sophocles, Antigone</td>
<td></td>
</tr>
<tr>
<td>4-6</td>
<td>Plato, Apology and Crito</td>
<td></td>
</tr>
<tr>
<td>7-10</td>
<td>Dostoevsky, Crime and Punishment</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
<td>Plato, Meno</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMINAR</th>
<th>YEAR 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sophocles, Oedipus the King</td>
<td></td>
</tr>
<tr>
<td>Aristotle, Poetics</td>
<td></td>
</tr>
<tr>
<td>Euripides, The Bacchae</td>
<td></td>
</tr>
<tr>
<td>Shakespeare, Antony and Cleopatra</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMINAR</th>
<th>YEAR 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aristotle, Physics (Bk. I, ch. 1; Bk. II)</td>
<td></td>
</tr>
<tr>
<td>Lucretius, The Nature of Things</td>
<td></td>
</tr>
<tr>
<td>Newton, Principia (selections)</td>
<td></td>
</tr>
<tr>
<td>Darwin, On the Origin of Species (selections)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMINAR</th>
<th>YEAR 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plato, Symposium</td>
<td></td>
</tr>
<tr>
<td>Plutarch, Lives of the Noble Greeks and Romans (selections)</td>
<td></td>
</tr>
<tr>
<td>Austen, Pride and Prejudice</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
</tr>
</tbody>
</table>

WINTER

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SEMINAR</th>
<th>YEAR 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5</td>
<td>Herodotus, The History (selections)</td>
<td></td>
</tr>
<tr>
<td>6-10</td>
<td>Aeschylus, Oresteia</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMINAR</th>
<th>YEAR 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homer, The Odyssey</td>
<td></td>
</tr>
<tr>
<td>Joyce, A Portrait of the Artist as a Young Man</td>
<td></td>
</tr>
<tr>
<td>Woolf, A Room of One’s Own</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMINAR</th>
<th>YEAR 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil, The Aeneid</td>
<td></td>
</tr>
<tr>
<td>Augustine, Confessions</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
</tr>
<tr>
<td>5-10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMINAR</th>
<th>YEAR 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aristotle, Politics (Bks. I, III)</td>
<td></td>
</tr>
<tr>
<td>Smith, Wealth of Nations (selections)</td>
<td></td>
</tr>
<tr>
<td>Marx, Capital (selections) and The Communist Manifesto</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
</tr>
</tbody>
</table>

SPRING

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SEMINAR</th>
<th>YEAR 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>Machiavelli, The Prince</td>
<td></td>
</tr>
<tr>
<td>4-6</td>
<td>Hobbes, Leviathan (selections)</td>
<td></td>
</tr>
<tr>
<td>7-8</td>
<td>Rousseau, Second Discourse</td>
<td></td>
</tr>
<tr>
<td>9-10</td>
<td>Shakespeare, The Tempest</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMINAR</th>
<th>YEAR 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montaigne, Essays</td>
<td></td>
</tr>
<tr>
<td>Pascal, Pensées</td>
<td></td>
</tr>
<tr>
<td>Nietzsche, On the Genealogy of Morals</td>
<td></td>
</tr>
<tr>
<td>Freud, The Interpretation of Dreams</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMINAR</th>
<th>YEAR 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aquinas, Treatise on Law</td>
<td></td>
</tr>
<tr>
<td>Locke, Second Treatise on Government</td>
<td></td>
</tr>
<tr>
<td>Kant, Grounding for the Metaphysics of Morals</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMINAR</th>
<th>YEAR 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Declaration of Independence, Constitution, Federalist 10 + 51 (1776, 1787)</td>
<td></td>
</tr>
<tr>
<td>Declaration of the Rights of Man and Citizen (1789), together with Burke, Reflections on the Revolution in France (1790)</td>
<td></td>
</tr>
<tr>
<td>Lincoln, Gettysburg Address, Second Inaugural (1863, 1865)</td>
<td></td>
</tr>
<tr>
<td>Toni Morrison, Beloved (1987)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
</tr>
</tbody>
</table>
THE BASIC PROGRAM
The Basic Program of Liberal Education for Adults is a rigorous, noncredit program where students explore the fundamental problems of human existence through foundational texts of Western civilization. Students from a variety of backgrounds, prior education, and life experiences are guided in close reading and discussion of these texts by experienced instructors educated in the interdisciplinary tradition of the University of Chicago.

AUTUMN CORE CURRICULUM

Year One
Staff
BASC10101 | $485 | PD/CPDUs 30 | Online
SECTION 21A1
Tue 9:30 a.m.–12:45 p.m. | Sep 28–Dec 7
SECTION 21A2
Tue 6–9:15 p.m. | Sep 28–Dec 7
SECTION 21A3
Wed 2–5:15 p.m. | Sep 29–Dec 8
SECTION 21A4
Wed 6–9:15 p.m. | Sep 29–Dec 8
SECTION 21A5
Thu 9:30 a.m.–12:45 p.m. | Sep 30–Dec 9
SECTION 21A6
Thu 2–5:15 p.m. | Sep 30–Dec 9
SECTION 21A7
Thu 7–10:15 p.m. | Sep 30–Dec 9
SECTION 21A8
Sat 8:30–11:45 a.m. | Oct 2–Dec 11
SECTION 21A9
Sat 9:30 a.m.–12:45 p.m. | Oct 2–Dec 11

Year Two
Staff
BASC20101 | $485 | PD/CPDUs 30 | Online
SECTION 21A1
Tue 9:30 a.m.–12:45 p.m. | Sep 28–Dec 7
SECTION 21A2
Tue 6–9:15 p.m. | Sep 28–Dec 7
SECTION 21A3
Wed 9:30 a.m.–12:45 p.m. | Sep 29–Dec 8
SECTION 21A4
Wed 2–5:15 p.m. | Oct 2–Dec 11
SECTION 21A7C
Wed 2–5:15 p.m. | Sep 29–Dec 8
SECTION 21A7E
Wed 6–9:15 p.m. | Sep 29–Dec 8

Year Three
Staff
BASC30101 | $485 | PD/CPDUs 30 | Online
SECTION 21A1
Tue 9:30 a.m.–12:45 p.m. | Sep 28–Dec 7
SECTION 21A2
Wed 9:30 a.m.–12:45 p.m. | Sep 29–Dec 8
SECTION 21A4
Sat 9:30 a.m.–12:45 p.m. | Oct 2–Dec 11
SECTION 21A7C
Wed 2–5:15 p.m. | Sep 29–Dec 8
SECTION 21A7E
Wed 6–9:15 p.m. | Sep 29–Dec 8

Year Four
Staff
BASC40101 | $485 | PD/CPDUs 30 | Online
SECTION 21A1
Tue 9:30 a.m.–12:45 p.m. | Sep 28–Dec 7
SECTION 21A2
Tue 6–9:15 p.m. | Sep 28–Dec 7
SECTION 21A3
Wed 6–9:15 p.m. | Sep 29–Dec 8
SECTION 21A7A
Wed 6–9:15 p.m. | Sep 29–Dec 8
SECTION 21A7B
Sat 9:30 a.m.–12:45 p.m. | Oct 2–Dec 11

WINTER CORE CURRICULUM

Year One
Staff
BASC10202 | $485 | PD/CPDUs 30 | Online
SECTION 22W1
Tue 9:30 a.m.–12:45 p.m. | Jan 4–Mar 8
SECTION 22W2
Tue 6–9:15 p.m. | Jan 4–Mar 8
SECTION 22W3
Wed 2–5:15 p.m. | Jan 5–Mar 9
SECTION 22W4
Wed 6–9:15 p.m. | Jan 5–Mar 9
SECTION 22W5
Thu 9:30 a.m.–12:45 p.m. | Jan 6–Mar 10
SECTION 22W6
Thu 2–5:15 p.m. | Jan 6–Mar 10
SECTION 22W7
Thu 7–10:15 p.m. | Jan 6–Mar 10
SECTION 22W8
Sat 8:30–11:45 a.m. | Jan 8–Mar 12
SECTION 22W9
Sat 9:30 a.m.–12:45 p.m. | Jan 8–Mar 12

Year Two
Staff
BASC20202 | $485 | PD/CPDUs 30 | Online
SECTION 22W1
Tue 9:30 a.m.–12:45 p.m. | Jan 4–Mar 8
SECTION 22W6
Tue 6–9:15 p.m. | Jan 4–Mar 8
SECTION 22W9
Tue 6–9:15 p.m. | Jan 4–Mar 8
SECTION 22W7
Wed 2–5:15 p.m. | Jan 5–Mar 9
SECTION 22W8
Wed 6–9:15 p.m. | Jan 5–Mar 9
SECTION 22W3
Thu 9:30 a.m.–12:45 p.m. | Jan 6–Mar 10
SECTION 22W5
Sat 9:30 a.m.–12:45 p.m. | Jan 8–Mar 12

Year Three
Staff
BASC30202 | $485 | PD/CPDUs 30 | Online
SECTION 22W1
Tue 9:30 a.m.–12:45 p.m. | Jan 4–Mar 8
SECTION 22W2
Wed 9:30 a.m.–12:45 p.m. | Jan 5–Mar 9
SECTION 22W4
Sat 9:30 a.m.–12:45 p.m. | Jan 8–Mar 12
SECTION 22W7C
Wed 2–5:15 p.m. | Jan 5–Mar 9
SECTION 22W7E
Wed 6–9:15 p.m. | Jan 5–Mar 9
AUTUMN ALUMNI COURSES

The Tragedies of Euripides, Continued
Keith Cleveland
BASC50074 | $485 | PD/CPDUs 30 | Online
Tue 6:30–9:45 p.m. | Sep 27–Dec 6 | AU
This course closes out our year-long study of Greek tragedy and comedy. We read closely the remaining plays of Euripides.

The Gospel of John, the Fourth Gospel
Stephen Hall
BASC50075 | $485 | PD/CPDUs 30 | Online
Tue 9:30 a.m.–12:45 p.m. | Sep 28–Dec 7 | AU
This course is a close reading of the Gospel of John. In discussion, we will consider the origins and literary features of this, the non-synoptic gospel, and as well as its significance in cultural context.

Hermann Broch’s Sleepwalkers
Katia Mitova
BASC50076 | $485 | PD/CPDUs 30 | Online
SECTIONS 21A1
Tue 2–5:15 p.m. | Sep 28–Dec 7 | AU
SECTIONS 21A2
Sat 9:30 a.m.–12:45 p.m. | Oct 2–Dec 11 | AU
A towering achievement of twentieth-century European literature, Sleepwalkers (1932) explores the struggle of the individual in times of changing values.

Philosophy of Aesthetics
Noah Chafets
BASC50077 | $485 | PD/CPDUs 30 | Online
Wed 9:30 a.m.–12:45 p.m. | Sep 29–Dec 8 | AU
We will discuss classic texts that address the fundamental questions of aesthetics: What is art? What makes art good? What are artists doing when they make art? What is art for? What is beauty? What is its role in our lives?

Wittgenstein’s Philosophical Investigations
Charles Elder
BASC50078 | $485 | PD/CPDUs 30 | Online
Thu 9:30 a.m.–12:45 p.m. | Sep 29–Dec 7 | AU
“Aightly heard all tales are one.” We will read The Crossing and Cities of the Plain, along with selected criticism, and, in keeping with the narrator’s injunction, we read for the “one story” and with a view toward comprehending the world as a tale.

The Ends of Reading: Cormac McCarthy’s The Crossing and Cities of the Plain
Charles and Amy Thomas Elder
BASC50089 | $485 | PD/CPDUs 30 | Online
Sat 9:30 a.m.–12:45 p.m. | Oct 2–Dec 11 | AU
“Rightly heard all tales are one.” We will read The Crossing and Cities of the Plain, along with selected criticism, and, in keeping with the narrator’s injunction, we read for the “one story” and with a view toward comprehending the world as a tale.

Hannah and Hitler
Adam Rose
BASC50079 | $485 | PD/CPDUs 30 | Online
Thu 9:30 a.m.–12:45 p.m. | Sep 29–Dec 7 | AU
This course will grapple with the causes and consequences of Nazi totalitarianism through close readings of Arendt’s The Origins of Totalitarianism and Eichmann in Jerusalem, Hitler’s Mein Kampf, and Chaplin’s 1940 film, The Great Dictator.

WINTER ALUMNI SEQUENCES

The Middle Ages Year I
Staff
BASC62211 | $485 | Online
SECTION 21A2
Mon 6:30–9:45 p.m. | Sep 27–Dec 7 | AU
This course closes out our year-long study of Greek tragedy and comedy. We read closely the remaining plays of Euripides.

The Modern Tradition Year II
Staff
BASC62222 | $485 | Online
SECTION 22W2
Tue 9:30 a.m.–12:45 p.m. | Jan 4–Mar 8 | AU
This course is a close reading of the Gospel of John. In discussion, we will consider the origins and literary features of this, the non-synoptic gospel, and as well as its significance in cultural context.

Hermann Broch’s Sleepwalkers
Katia Mitova
BASC50076 | $485 | PD/CPDUs 30 | Online
SECTIONS 21A1
Tue 2–5:15 p.m. | Sep 28–Dec 7 | AU
SECTIONS 21A2
Sat 9:30 a.m.–12:45 p.m. | Oct 2–Dec 11 | AU
A towering achievement of twentieth-century European literature, Sleepwalkers (1932) explores the struggle of the individual in times of changing values.

Philosophy of Aesthetics
Noah Chafets
BASC50077 | $485 | PD/CPDUs 30 | Online
Wed 9:30 a.m.–12:45 p.m. | Sep 29–Dec 8 | AU
We will discuss classic texts that address the fundamental questions of aesthetics: What is art? What makes art good? What are artists doing when they make art? What is art for? What is beauty? What is its role in our lives?

Wittgenstein’s Philosophical Investigations
Charles Elder
BASC50078 | $485 | PD/CPDUs 30 | Online
Thu 9:30 a.m.–12:45 p.m. | Sep 29–Dec 7 | AU
“Aightly heard all tales are one.” We will read The Crossing and Cities of the Plain, along with selected criticism, and, in keeping with the narrator’s injunction, we read for the “one story” and with a view toward comprehending the world as a tale.

The Ends of Reading: Cormac McCarthy’s The Crossing and Cities of the Plain
Charles and Amy Thomas Elder
BASC50089 | $485 | PD/CPDUs 30 | Online
Sat 9:30 a.m.–12:45 p.m. | Oct 2–Dec 11 | AU
This course will grapple with the causes and consequences of Nazi totalitarianism through close readings of Arendt’s The Origins of Totalitarianism and Eichmann in Jerusalem, Hitler’s Mein Kampf, and Chaplin’s 1940 film, The Great Dictator.
WINTER COURSES

Focus on Shakespeare
Keith Cleveland
BASC50084 | $485 | PD/CPDUs 30 | Online
Mon 6:30–9:45 p.m. | Jan 3–Mar 14 | WI

The many plays and poems of Shakespeare are a fit object for attentive and repeated study. This is a two-quarter course covering ten of Shakespeare’s plays selected from the comedies, histories, tragedies, and romances.

The Gospel of John, the Fourth Gospel
Stephen Hall
BASC50075 | $485 | PD/CPDUs 30 | Online
Tue 9:30 a.m.–12:45 p.m. | Jan 4–Mar 8 | AU

This course continues our close reading of the Gospel of John. In discussion, we will consider the origins and literary features of this, the non-synoptic gospel, and as well as its significance in cultural context.

Myth and Epic in Homer’s Iliad
Kendall Sharp
BASC50083 | $485 | PD/CPDUs 30 | Online
Wed 9:30 a.m.–12:45 p.m. | Jan 5–Mar 9 | WI

In this first of a two-part course, we read Homer’s Iliad expansively as an oral epic in its full context of literature, myth, and history. We will also read closely and compare at least two translations. Readings include the Odyssey and Hesiod.

Wittgenstein’s Philosophical Investigations
Charles Elder
BASC50078 | $485 | PD/CPDUs 30 | Online
Thu 9:30 a.m.–12:45 p.m. | Jan 6–Dec 10 | WI

In this course, we continue our close reading of Wittgenstein’s seminal—and enormously influential—Philosophical Investigations.

The Unwritable War: Civil War Tales and Poems of Melville, Whitman, Bierce, and Crane
Charles and Amy Thomas Elder
BASC50090 | $485 | PD/CPDUs 30 | Online
Sat 9:30 a.m.–12:45 p.m. | Jan 8–Mar 12 | WI

It was the war that could not be written, said Whitman, and yet he and others wrote it—obviously, profoundly, inconsolably. We will read poetry of Whitman and Melville and fiction of Bierce and Crane, along with some short critical writings.

Two Novels by Toni Morrison
Katia Mitova
BASC50086 | $485 | PD/CPDUs 30 | Online
Thu 9:30 a.m.–12:45 p.m. | Jan 6–Mar 10 | WI

We will study Song of Solomon (1977) and Beloved (1987)—arguably the most representative novels of Morrison’s dramatic, imaginative, and empathic literary style.

Machiavelli
Christopher Lynch
BASC50087 | $485 | PD/CPDUs 30 | Online
Thu 6–9:15 p.m. | Jan 6–Mar 10 | WI

In this course, we will read closely The Prince and several of Machiavelli’s literary works: two plays (Mandrorga, Clizia), two of his four stories (Life of Castruccio, Belfagor), and poems, including his answer to Dante’s Commedia, “The Ass.”

Rushdie, Midnight’s Children
Joseph Alulis
BASC50088 | $485 | PD/CPDUs 30 | Online
Sat 9:30 a.m.–12:45 p.m. | Jan 8–Mar 12 | WI

In this course, we will read Salman Rushdie’s modern classic, Midnight’s Children. This novel won not only the Booker Prize in 1981, but the retrospective Best of the Booker (2008).

AUTUMN MINI COURSE

How to Read Classic Texts
Staff
BASC70059 | $250 | PD/CPDUs 9 | Online

SECTION 21A1
Mon 7–10:15 p.m. | Nov 1–15 | AU

SECTION 22W1
Mon 7–10:15 p.m. | Feb 7–21 | WI

This course is an introduction to the method of close reading practiced in the Basic Program, starting from Adler’s How to Read a Book.

WINTER MINI COURSE

How to Read Classic Texts
Staff
BASC70059 | $250 | PD/CPDUs 9 | Online

SECTION 21A2
Sat 8:30–11:45 a.m. | Nov 6–20 | AU

SECTION 22W2
Sat 8:30–11:45 a.m. | Feb 5–19 | WI

This course is an introduction to the method of close reading practiced in the Basic Program, starting from Adler’s How to Read a Book.

BASIC PROGRAM CELEBRATING 75 YEARS

This milestone marks the continuity of the Basic Program community and its values over time, from the founding three quarters of a century ago right up to the present day. Join us as we celebrate the life of the mind.

Visit Basic Program 75th Anniversary

UPCOMING!

BASIC PROGRAM 75TH ANNIVERSARY PICNIC

Join us for a picnic in Hyde Park. Details are forthcoming.
OPEN ENROLLMENT

The Open Program offers noncredit courses in the liberal arts to adults seeking to learn from University of Chicago scholars and researchers, accomplished alumni, leading authorities, and skilled teachers. Classes are small, energetic, and diverse. No grades or academic credits are assigned. Open Program courses celebrate lifelong intellectual curiosity.

NEW COURSE

Beginning Autumn 2021, the Graham School is piloting a new course format called Interactive Lectures. These classes will combine a weekly lecture with small breakout discussion groups on course topics and readings. Several of these Interactive Lectures, the Flagship Faculty Courses, will be taught by University of Chicago professors. They will give our students a unique opportunity to interact and engage with UChicago faculty. Other Interactive Lectures will be taught by Graham instructors and experts. Please join us for these exciting new learning opportunities!

INTERACTIVE LECTURE COURSES TAUGHT BY GRAHAM SCHOOL INSTRUCTORS

“How to Cure a Nazi”: Inside the Authoritarian Mind
David Gutherz
SPEC10002 | $360 | PD/CPDUs 20 | Online
Wed 6–8:30 p.m. | Sep 29–Nov 17 | AU

Next year will mark the centenary of the inauguration of the Fascist Century. One hundred years after Mussolini’s March on Rome, how much have we learned? Are we now in a better position to halt authoritarian movements and combat totalitarian brainwashing techniques? This course will provide an introduction to the ongoing effort to understand—and change—Fascist minds.

The Future of Work: Society, Strategy, Self
Elatia Abate
SPEC10003 | $360 | PD/CPDUs 20 | Online
Thu 6–8:30 p.m. | Sep 30–Nov 18 | AU

This class explores work’s evolving role in society. We consider the futures of work and working, how the definitions of value and success impact organizational strategy, and the role work plays in individual purpose and meaning-making.

FLAGSHIP FACULTY INTERACTIVE LECTURES TAUGHT BY UCHICAGO FACULTY

Monks to Voltaire: European Intellectual Transformations 1200–1750
Ada Palmer, Associate Professor
FFAC10100 | $395 | PD/CPDUs 20 | Online
Sat 10:30 a.m.–1 p.m. | Oct 11–Dec 11 | AU

The evolution of Western thought examined through four interlinked revolutions: Medieval scholasticism, the Renaissance revival of antiquity, the “new philosophy” of the seventeenth century, and the light and dark faces of the Enlightenment.

Literature and the Financial Crisis of 2008
Kenneth Warren, Fairfax M. Cone Distinguished Service Professor
FFAC10101 | $395 | PD/CPDUs 20 | Online
Tue 6–8:30 p.m. | Jan 4–Feb 22 | WI

In this course we will look at the 2008 stock market crash as an event within literary fiction among writers in the US, the UK, and South Asia.

Saints and Sinners: Christianity in the Ancient Near East
Richard Payne, Associate Professor
FFAC10102 | $395 | PD/CPDUs 20 | Online
Sat 10:30 a.m.–1 p.m. | Jan 8–Feb 26 | WI

The makers of Middle Eastern Christianities were both saints and sinners. We explore their dialectical relationship through texts from the Middle East, the Roman and Iranian empires, as well as the kingdoms of the Caucasus, Central Asia, and Ethiopia.

ITALIAN RENAISSANCE ART

Italian Renaissance Art
Sheryl Reiss
HUAS75006 | $445 | PD/CPDUs 20 | Online
SECTION 21A1 (PART 1) Thu 1:30–4 p.m. | Sep 20–Nov 18 | AU
SECTION 22W1 (PART 2) Thu 1:30–4 p.m. | Jan 6–Feb 24 | WI

This three-part course examines art and architecture in Italy ca. 1300 to 1600, a period noteworthy for celebrated artists including Giotto, Duccio, Ghiberti, Donatello, Masaccio, Botticelli, Leonardo, Michelangelo, Raphael, and Titian.

NORTHERN RENAISSANCE ART

Northern Renaissance Art
Sheryl Reiss
HUAS75008 | $445 | PD/CPDUs 20 | Online
SECTION 21A1 (PART 1) Mon 1:30–4 p.m. | Sep 27–Nov 15 | AU
SECTION 22W1 (PART 2) Mon 1:30–4 p.m. | Jan 3–Feb 28 | WI

Was there a “Renaissance” in Northern Europe? This course examines the impact of new media and techniques as well as cultural factors and influences that made Northern Renaissance art distinctive.

WHAT IS A HOME? A READING OF BACHELARD’S POETICS OF SPACE

What is a Home? A Reading of Bachelard’s Poetics of Space
Dylan Knight Rogers
HUAS70037 | $445 | PD/CPDUs 20 | Online
 Tue 6–8:30 p.m. | Sep 28–Nov 16 | AU

“Our soul is an abode,” writes Gaston Bachelard. “And by remembering ‘houses’ and ‘rooms,’ we learn to ‘abide’ within ourselves.” What is the meaning of domestic space, and what does it tell us about ourselves, our neighbors, and the human condition?
### America at Mid-Century: 1933–1950

**Fred Beuttler**

HUAS90921 | $445 | PD/CPDUs 20 | Online
Mon 6–8:30 p.m. | Sep 27–Nov 15 | AU

Beginning a year-long sequence, this course will focus on American debates over the meaning of democracy from the early 1930s to 1950 as radicalism of the right and left, Fascism and Communism, challenged its legitimacy on economic, political, and philosophical grounds.

### History

#### The Enlightenment in the Eighteenth Century

**Fred Beuttler**

HUAS90915 | $445 | PD/CPDUs 20 | Online
Wed 1:30–4 p.m. | Jan 5–Feb 23 | WI

This second course in a year-long sequence will focus on the continuing debates over the meaning of democracy in the 1950s through the early 1960s, as the United States sought to expand the influence of democratic capitalism in the new emerging Third World, while accommodating racial change in the midst of suburbanization and technocratic advances.

### Ideology and Empire: The Long Nineteenth Century

**Fred Beuttler**

HUAS90914 | $445 | PD/CPDUs 20 | Online
Wed 1:30–4 p.m. | Sep 29–Nov 17 | AU

This first course in a year-long sequence will examine European civilization from the 1790s to 1914, looking at nationalism, democracy, liberalism, socialism, and imperialism, as Europe came to dominate the globe. The Spring course will look at the relative decline of the “West” and the rise of the “Rest.”
Antebellum Reform Movements in the Nineteenth Century United States

Clinton Stockwell
HUAS90918 | $445 | PD/CPDUs 20 | Online
Tue 1:30–4 p.m. | Sep 28–Nov 16 | AU

In the Age of Jackson and the period before the U.S. Civil War, there were numerous social movements, including Transcendentalism and Abolitionism, that addressed injustice and imagined a better future for the New Nation.

The Union and the Confederacy: The Civil War, Reconstruction and Southern “Redemption”

Clinton Stockwell
HUAS90920 | $445 | PD/CPDUs 20 | Online
Tue 1:30–4 p.m. | Jan 4–Feb 22 | WI

The American Civil War was fundamentally about slavery and competing views of white supremacy and racial justice. This course will examine the fundamental conflicts between the Union and the Confederacy.

The United States Constitution

Richard Hoskins
BASC70138 | $485 | PD/CPDUs 30 | Online
Thu 6–9:15 p.m. | Sep 30–Dec 9 | AU

This seminar will involve a close reading and intensive discussion of the main features and provisions of the Constitution of the United States, from its origins in 1787 through its interpretation in modern times.

The Rise of Capitalism and the Birth of Economics

Nicholas O’Neill
HUAS90917 | $445 | PD/CPDUs 20 | Online
Wed 6–8:30 p.m. | Sep 29–Nov 17 | AU

Few developments can claim to have had as much of a broad, lasting, and global impact as the emergence of capitalism. Today’s issues of globalization, inequality, climate change, and economic developments all trace their roots to the transformation of the economic system that began in the Atlantic World in the seventeenth century.

America and Fascism: The Forgotten Alliance

David Guthertz
HUAS90919 | $445 | PD/CPDUs 20 | Online
Wed 6–8:30 p.m. | Jan 5–Feb 23 | WI

In this course, we will examine the long history of curiosity, collaboration, and cultural exchange connecting Americans and Fascists. In light of this history, it would seem the pressing question is not can it happen here, but rather, what was happening here? Or rather: when did America stop being a Fascist nation?

LITERATURE

Journey to the East

Clare Pearson
BASC70135 | $485 | PD/CPDUs 30 | Online
SECTION 21A1 (PART 1)
Thu 6–9:15 p.m. | Sep 30–Dec 9 | AU

SECTION 22W1 (PART 2)
Thu 6–9:15 p.m. | Jan 6–Mar 10 | WI

Parts one and two of a three-quarter sequence, we will read the classic Chinese novel, Journey to the West. Special attention will be paid to philosophical and religious themes.

Steinbeck: Tortilla Flat, The Log from the Sea of Cortez and The Long Valley

Claudia Traudt
BASC70136 | $485 | PD/CPDUs 30 | Online
Mon 9:30 a.m.–12:45 p.m. | Sep 27–Dec 6 | AU

Steinbeck treats the life of the Salinas Valley, Monterey, and the Pacific by drawing from geologic pre-history, the external and inner movements of people, and the uses and abuses of those lands, waters, people, and their works.

Dickens: David Copperfield and Great Expectations

Clare Pearson
BASC70127 | $485 | PD/CPDUs 30 | Online
Mon 6–9:15 p.m. | Sep 27–Dec 6 | AU

In this course, we read Dickens’ great novels of social consciousness, David Copperfield and Great Expectations.

Masterpieces of Anton Chekhov, Volume 2

Bruce Gans
HUAS80017 | $445 | PD/CPDUs 20 | Online
Tue 1:30–4 p.m. | Sep 28–Nov 16 | AU

Anton Chekhov has long been ranked as a supreme master of the short story. We aim to introduce and in some cases revisit stories that will enable participants to ponder with fresh clarity and depth profound truths about oneself and the world.

Literary Masterpieces by Women

Bruce Gans
HUAS80016 | $445 | PD/CPDUs 20 | Online
Tue 1:30–4 p.m. | Sep 28–Nov 16 | AU

The aim of this course is to introduce and educate readers in literary masterpieces by women presented in their own voice, point of view, and situation. It will open realms of perception that for many have remained hidden. Its tools include originality, masterly prose, and fresh insight into the human condition.

The Plays of Harold Pinter

Douglas Post
HUAS80105 | $445 | PD/CPDUs 20 | Online
Wed 1:30–4 p.m. | Sep 27–Nov 15 | AU

When asked what his plays were about, Harold Pinter famously replied, “The weasel under the cocktail cabinet.” Even though he later came to regret this comment, there is truth to it as his work, which is filled with the comedy of menace, often contains two stories: the one that is spoken and the one that is not.

Literary Masterpieces by Ivan Turgenev

Bruce Gans
HUAS80019 | $445 | PD/CPDUs 20 | Online
Tue 1:30–4 p.m. | Jan 4–Feb 22 | WI

Ivan Turgenev is unique among the other great Russian novelists of the nineteenth century. Preoccupied by artistic purity and Western liberal values Turgenev resembled Flaubert and was influenced by artists including Henry James and Joseph Conrad.
The Plays of Tennessee Williams
Douglas Post
HUAS80106 | $445 | PD/CPDUs 20 | Online
Wed 1:30–4 p.m. | Jan 5–Feb 23 | WI
Richly poetic and raw, filled with flawed human beings and cries from a battered heart, Tennessee Williams’ brilliant plays burned brightly on the American stage and set him apart as one of the finest theatrical writers of the 20th century.

Joyce’s Dubliners and Portrait of the Artist
Claudia Traudt
BASC70021 | $485 | PD/CPDUs 30 | Online
Mon 9:30 a.m.–12:45 p.m. | Jan 3–Mar 14 | WI
In “Dubliners,” Joyce captures the psychology, longing and thwarting, of nationalist, religious and family webs, of nuances of language. In Portrait, he limns Stephen Dedalus from toddler to young man, from Ireland to the Continent and Art.

Don Quixote
Noah Chafets
BASC70131 | $485 | PD/CPDUs 30 | Online
Mon 10 a.m.–12:30 p.m. | Sep 27–Nov 15 | AU
Tue 10 a.m.–12:30 p.m. | Sep 28–Nov 16 | AU
Thu 10 a.m.–12:30 p.m. | Sep 30–Nov 18 | AU
The orchestra has become the signature vehicle of Western classical music. Why has this happened? The seminar takes an entertaining look at the institution of the orchestra and its most visible figure, the conductor.

MIDDLE EASTERN STUDIES
Art of Death in Ancient Egypt
Brian Smith
HUAS93359 | $445 | PD/CPDUs 20 | Online
Mon 10 a.m.–12:30 p.m. | Sep 27-Nov 15 | AU
The Egyptian relationship with death was neither entirely pervasive nor was it static; as in any society, ideas evolved over time, as did their manifestation in art, sculpture, and architecture. This course surveys the long history of burial practices, including royal and private tombs, mummification, and the numerous funerary texts associated with ancient Egyptian attitudes toward death.

Temple of the World
Brian Smith
HUAS93320 | $445 | PD/CPDUs 20 | Online
Mon 10 a.m.–12:30 p.m. | Jan 3–Feb 28 | WI
Herodotus calls the Egyptians the most religious of any people he had encountered. What gave rise to this observation, and how was it expressed among the Egyptians themselves? We will outline the basics of ancient Egyptian religious beliefs, morality, and social justice using art historical remains from royal and private tombs, state monuments, and preserved papyri.

MUSIC
History of the Concerto
John Gibbons
HUAS78047 | $445 | PD/CPDUs 20 | Online
Mon 3–Mar 14 | WI
Tue 3–Feb 22 | WI
Wed 6–8:30 p.m. | Sep 29–Nov 17 | AU
If it is true that music changed forever at the turn of the century in 1900, how and why did it change? Have we changed, too? We will study several important musical works and essays to explore these questions and the problems that arise.

Life and Works of J.S. Bach
John Gibbons
HUAS78006 | $140 | PD/CPDUs 5 | Online
Mon 10 a.m.–12:30 p.m. | Sep 27–Nov 15 | AU
Tue 10 a.m.–12:30 p.m. | Sep 28–Nov 16 | AU
One of the towering figures in Western culture, J.S. Bach is the foundation of Classical music, whose influence has permeated the work of virtually all his successors. Whether sacred or secular, vocal or instrumental, his encyclopedic survey of virtually all musical genres set an unsurpassable standard of excellence. Videos and recordings of his work are presented along with analysis and biographical data, bringing the sublime creator and the very human figure to life.

Great Conductors and the Evolution of the Orchestra
John Gibbons
HUAS78006 | $140 | PD/CPDUs 5 | Online
Mon 10 a.m.–12:30 p.m. | Sep 27–Nov 15 | AU
Tue 10 a.m.–12:30 p.m. | Sep 28–Nov 16 | AU
One of the towering figures in Western culture, J.S. Bach is the foundation of Classical music, whose influence has permeated the work of virtually all his successors. Whether sacred or secular, vocal or instrumental, his encyclopedic survey of virtually all musical genres set an unsurpassable standard of excellence. Videos and recordings of his work are presented along with analysis and biographical data, bringing the sublime creator and the very human figure to life.

Art of Death in Ancient Egypt
Brian Smith
HUAS93359 | $445 | PD/CPDUs 20 | Online
Mon 10 a.m.–12:30 p.m. | Sep 27–Nov 15 | AU
The Egyptian relationship with death was neither entirely pervasive nor was it static; as in any society, ideas evolved over time, as did their manifestation in art, sculpture, and architecture. This course surveys the long history of burial practices, including royal and private tombs, mummification, and the numerous funerary texts associated with ancient Egyptian attitudes toward death.

Temple of the World
Brian Smith
HUAS93320 | $445 | PD/CPDUs 20 | Online
Mon 10 a.m.–12:30 p.m. | Jan 3–Feb 28 | WI
Herodotus calls the Egyptians the most religious of any people he had encountered. What gave rise to this observation, and how was it expressed among the Egyptians themselves? We will outline the basics of ancient Egyptian religious beliefs, morality, and social justice using art historical remains from royal and private tombs, state monuments, and preserved papyri.

MUSIC
History of the Concerto
John Gibbons
HUAS78047 | $445 | PD/CPDUs 20 | Online
Mon 3–Mar 14 | WI
Tue 3–Feb 22 | WI
Wed 6–8:30 p.m. | Sep 29–Nov 17 | AU
If it is true that music changed forever at the turn of the century in 1900, how and why did it change? Have we changed, too? We will study several important musical works and essays to explore these questions and the problems that arise.

Life and Works of J.S. Bach
John Gibbons
HUAS78006 | $140 | PD/CPDUs 5 | Online
Mon 10 a.m.–12:30 p.m. | Sep 27–Nov 15 | AU
Tue 10 a.m.–12:30 p.m. | Sep 28–Nov 16 | AU
One of the towering figures in Western culture, J.S. Bach is the foundation of Classical music, whose influence has permeated the work of virtually all his successors. Whether sacred or secular, vocal or instrumental, his encyclopedic survey of virtually all musical genres set an unsurpassable standard of excellence. Videos and recordings of his work are presented along with analysis and biographical data, bringing the sublime creator and the very human figure to life.

Great Conductors and the Evolution of the Orchestra
John Gibbons
HUAS78006 | $140 | PD/CPDUs 5 | Online
Mon 10 a.m.–12:30 p.m. | Sep 27–Nov 15 | AU
Tue 10 a.m.–12:30 p.m. | Sep 28–Nov 16 | AU
One of the towering figures in Western culture, J.S. Bach is the foundation of Classical music, whose influence has permeated the work of virtually all his successors. Whether sacred or secular, vocal or instrumental, his encyclopedic survey of virtually all musical genres set an unsurpassable standard of excellence. Videos and recordings of his work are presented along with analysis and biographical data, bringing the sublime creator and the very human figure to life.
English and Northern Masters
John Gibbons
HUAS78067 | $445 | PD/CPDUs 20 | Online
Thu 10 a.m.-12:30 p.m. | Jan 6–Feb 24 | WI
Topics in this course include an assessment of the works and influence of William Byrd, Thomas Tallis and Henry Purcell, Elgar and the English orchestral tradition, Vaughan Williams and the idea of an English national style, and late and post-Romantic figures such as Holst and Delius, Britten, Bax, and Walton. Also included is a look at northern composers such as Grieg in works that topically overlap with the English tradition.

Tchaikovsky and the Mighty Handful
John Gibbons
HUAS78026 | $140 | PD/CPDUs 5 | Online
Sat 10 a.m.–4 p.m. | Jan 29 | WI
The second half of the nineteenth century witnessed an astonishing explosion in Russian music. The thoroughly Russian yet internationally renowned Tchaikovsky conquered virtually all existing genres while creating the Russian ballet. The “Mighty Handful,” consisting of Balakirev, Cui, Borodin, and especially Rimsky Korsakov and Mussorgsky, created a colorful Nationalistic idiom, a deliberate turning away from the dominant German tradition.

The Great Composers According to Glenn Gould
Dylan Knight Rogers
HUAS78069 | $445 | PD/CPDUs 20 | Online
Wed 6–8:30 p.m. | Jan 5–Feb 23 | WI
Glenn Gould defies convention. His interpretations of piano works by the great composers are often as strikingly unconventional as they are insightful. We’ll explore several examples of Gould’s musical thinking in essays and recorded music.

PHILOSOPHY AND RELIGIOUS STUDIES

Haunting Past: Ghosts, Memory, and Religion in East Asia
Paride Stortini
HUAS95010 | $445 | PD/CPDUs 20 | Online
Mon 6–8:30 p.m. | Sep 27–Nov 15 | AU
This course explores the role of ghosts in the literary imaginary and religious practices of Asia. We will follow journeys to Buddhist afterlives, investigate haunting memories of wars and natural disasters, and analyze gender roles and feelings.

Shakespeare and the Religious Imagination
Roger Ferlo
HUAS26000 | $445 | PD/CPDUs 20 | Online
Tue 6–8:30 p.m. | Sep 28–Nov 16 | AU
This class explores how William Shakespeare both subtly and fearlessly anatomizes issues central to religious experience in Elizabethan and Jacobean England—issues of authority, providence, judgment and mercy, sacrificial violence, and love.

Mystics on Trial: Medieval Mystics Meet the Inquisition
Robert Porwoll
HUAS26001 | $445 | PD/CPDUs 20 | Online
Wed 1:30–4 p.m. | Sep 29–Nov 17 | AU
In the Middle Ages, the Holy Office of the Inquisition inevitably collided with mystics, whose thoughts and practices were outside the norm. We will examine the medieval inquisition through recent scholarship and primary sources while reading selections from spiritual giants that inform their collisions with the inquisition.

Reading the Torah Closely:
The Book of Deuteronomy
Stephen Hall
BASC70128 | $485 | PD/CPDUs 30 | Online
SECTION 21A1 (PART 1)
Tue 6–9:15 p.m. | Sep 28 –Dec 7 | AU
SECTION 22W1 (PART 2)
Tue 6–9:15 p.m. | Jan 4–Mar 8 | WI
This course places the role-playing game Dungeons and Dragons in conversation with theological concepts in Western Christianity (such as the divine, the human, creation, morality, and others) to learn the basics and nuances of the latter.

Western Christian Theology through Dungeons and Dragons
Hector Varela Rios
HUAS79420 | $225 | PD/CPDUs 10 | Online
Wed 6–8:30 p.m. | Sep 29–Oct 20 | AU

Native American Religion and Black Elk Speaks
Robert Porwoll
HUAS97000 | $140 | PD/CPDUs 5 | Online
Sat 10 a.m.–4 p.m. | Feb 26 | WI
Nicholas Black Elk stands behind this great spiritual and religious classic, written by John Neihardt. This course will introduce the study of indigenous religious traditions, read and discuss Black Elk Speaks, and discuss interpretations of the questions the book poses to us.
THE WRITER’S STUDIO

Flash Nonfiction Writing
Dina Elenbogen
WRIT42404 | $295 | PD/CPDUs 10 | Online
Mon 1:30–4 p.m. | Sep 27–Oct 18 | AU
In this workshop, we will explore the craft issues related to flash nonfiction.
Writing shorter pieces of 700–1,000 words will allow you to work on intensity of language, wrapping an idea in a compelling story, and exploring structure, word choice, and voice. We will also read and discuss flash nonfiction essays.

Imitation: the Sincerest Way to Improve
Sandi Wisenberg
WRIT52613 | $595 | PD/CPDUs 20 | Online
Mon 6–8:30 p.m. | Sep 27–Nov 15 | AU
We’ll study a few exemplary pieces of nonfiction and fiction and copy aspects of them: their structure, their elements, their sentence structure. The point is to get inside the work to understand how it’s constructed, and to learn by taking on an accomplished writer’s rhythms and placements.

Fiction Writing Essentials
Stephanie Friedman
WRIT31800 | $595 | PD/CPDUs 20 | Online
Tue 6–8:30 p.m. | Sep 28–Nov 16 | AU
Explore essential aspects of fiction such as plot, dialogue, character, and setting. Reading and writing assignments will help us understand how we can use these building blocks in our own work and what role they play in shaping an effective story.

High Impact Writing
Susan Hubbard
WRIT1801 | $595 | PD/CPDUs 20 | Online
Tue 1:30–4 p.m. | Sep 28–Nov 16 | AU
In this workshop, we will strive to write for what audiences want now: to be in the moment with vibrant characters embedded in tumultuous change amid social, economic, and natural environments riddled with stakes and risk.

Introduction to Playwriting
Douglas Post
WRIT21800 | $595 | PD/CPDUs 20 | Online
Wed 6–8:30 p.m. | Sep 30–Nov 18 | AU
Designed for beginning playwrights, this class emphasizes what makes a scene work, how to develop character through dialogue and action, and how to think in theatrical terms while creating drama that is engaging and entertaining.

Introduction to Creative Nonfiction
Kevin Davis
WRIT41800 | $595 | PD/CPDUs 20 | Online
Wed 6–8:30 p.m. | Sep 29–Nov 17 | AU
Try your hand at writing literary journalism, memoir, and the personal essay. We will study the intricacies of craft, with special emphasis on the importance of narrative voice and the myriad ways creative nonfiction can be structured.

Basic Creative Writing
Sarah Terez Rosenblum
WRIT51800 | $595 | PD/CPDUs 20 | Online
SECTION 21A1
Thu 1:30–4 p.m. | Sep 30–Nov 18 | AU
This course will introduce you to creative writing, from generating ideas to revising drafts. Find your voice and develop your craft through in-class and at-home writing exercises, and through discussions of your own and your fellow students’ written work.

Grow Your Novel
Sarah Terez Rosenblum
WRIT32203 | $295 | PD/CPDUs 10 | Online
Thu 1:30–4 p.m. | Sep 27–Oct 18 | AU
This class is open to all fiction genres and is designed to assist writers in the early stages of their novel. Students with a few pages and an idea, and students with hundreds of pages are welcome. Through a combination of generative in-class writing exercises, planning/drafting how-tos and craft discussion, as well as workshop, we will build voice and confidence.

Jumpstart: Writing Literarily
Sarah Terez Rosenblum
WRIT52116 | $95 | PD/CPDUs 3 | Online
Tue 6–8:30 p.m. | Nov 9 | AU
In this workshop, we will explore how to craft scenes containing all the elements that move your story forward. We’ll discuss how richly drawn characters, strong sense of place, and effective dialogue can be amplified to create a dramatic arc.

The Unthinking Mind: Creating Stories from Art
Marjorie Robertson
WRIT32204 | $150 | PD/CPDUs 5 | Online
Sat 1:30–4 p.m. | Oct 2–Oct 9 | AU
Using art and short prompts, students can draw out characters and details to grow new work or nudge open areas where they are stuck. The class will examine how other writers have used ekphrastic writing in their practice.

Monthly Writing Group
Sarah Terez Rosenblum
WRIT42801 | $595 | PD/CPDUs 20 | Online
Wed 6–8:30 p.m. | Jan 6–Feb 24 | WI
Instructor-led workshops, students will critique the more finished work of their peers. We will also read and discuss works by contemporary memoirists as we explore the limits and possibilities of this burgeoning form of creative nonfiction.
Emotion, Expression, and Experience: Translating Thought into Action
Stephanie Friedman
WRIT32805 | $595 | PD/CPDUs 20 | Online
Tue 6–8:30 p.m. | Jan 4–Feb 22 | WI
Powerful writing translates abstract thought and feeling into concrete image and action. Explore how to bring emotions like joy, wonder, and grief to life on the page, and what writers and readers alike can discover in the process.

Writing Subplots
Susan Hubbard
WRIT32804 | $595 | PD/CPDUs 20 | Online
Tue 1:30–4 p.m. | Jan 4–Feb 22 | WI
Strategically constructed subplots enhance characterization and reinforce themes, adding depth, complexity, and insight to our tales. We’ll work to integrate subplots that ultimately link to primary plots to drive story to cathartic conclusion.

Writing the Ten-Minute Play
Douglas Post
WRIT22401 | $595 | PD/CPDUs 20 | Online
Thu 6–8:30 p.m. | Jan 6–Feb 24 | WI
In this course, we will explore the fundamentals needed to write solid short plays with compelling characters in complex situations where our people find they are in conflict with others and perhaps themselves. We will talk about how to use text as well as subtext in our dialogue. We will also discuss ways to make sure our stage directions are clear, concise and active. Finally, we will examine how other writers have achieved success with this abbreviated art form by focusing on their use of character, time, place, plot, structure, language, and theme.

Focus on Fiction
Sarah Terez Rosenblum
WRIT32406 | $595 | PD/CPDUs 20 | Online
Thu 1:30–4 p.m. | Jan 6–Feb 24 | WI
This course will advance your understanding of fiction writing through lecture, discussion, eclectic readings, in-class and at-home writing exercises, and discussions of your own and your fellow students’ written work.

Imitations for Improvement - Stories
Sandi Wisenberg
WRIT52614 | $595 | PD/CPDUs 20 | Online
Mon 6–8:30 p.m. | Jan 3–Feb 28 | WI
Students will analyze a simple and perfect story, “Bliss,” by Katherine Mansfield. This is a close third-person story written more than a century ago by a masterful short-story writer and admirer of Chekhov. The story has unity of time and place. It sets up expectation and dashes it in a surprising way. Each word of description, dialogue, and thought is carefully chosen and is part of a harmonious whole. Students will learn how they can write their own, quite original, stories following the same pattern.

Online Novel Workshop
Natalie Tilghman
WRIT52118 | $850 | PD/CPDUs 25 | Online
Sat 1–4 p.m. | Jan 8 | WI
Stay motivated while writing your novel! This Online class will offer craft discussions, intensive study of a mentor text, instructor feedback on a synopsis and eighty pages of work, and opportunities for revision.

Nostalgia, Time Compression and the Flashback
Sarah Terez Rosenblum
WRIT52407 | $295 | PD/CPDUs 10 | Online
Wed 1:30–4 p.m. | Feb 9–Mar 2 | WI
In this four-week class, we will examine, discuss, and practice methods for moving forward and backward in time. We will look at writers like Stuart Dybek, Jennifer Egan, and Susan Choi who effectively compress years into a mere paragraph, use imagery to signal time slippage, or open a liminal space between past and present.

Jumpstart Session: Dynamic Dialogue
Eileen Favorite
WRIT52118 | $95 | PD/CPDUs 3 | Online
Sat 1–4 p.m. | Jan 22 | WI
We’ll discuss strategies for creating more vivid, informative, and compelling dialogue that moves your story forward. We’ll examine dialect, tag lines, and how to achieve speedy characterization through in-class exercises.

Jumpstart Session: Flashbacks
Sarah Terez Rosenblum
WRIT52118 | $95 | PD/CPDUs 3 | Online
Sat 1–4 p.m. | Jan 8 | WI
Writers of all genres will benefit from lecture, discussion, brief readings, and in-class prompts as we focus on specific, effective tools to navigate flashbacks, flash forwards, as well as shifts of scene within a linear narrative.
VISUAL ARTS

The Graham School established the Visual Arts Education and Outreach program to further the University of Chicago’s commitment to rigorous education, community engagement, and open conversation.

How to View Art I
Ariela Lazar
HUAS75010 | $485 | PD/CPDUs 25 | Online
SECTION 21A1
Wed 10:30 a.m.–1 p.m. | Sep 29–Dec 8 | AU
SECTION 21A2
Thu 10:30 a.m.–1 p.m. | Sep 30–Dec 9 | AU
SECTION 22W1
Mon 10:30 a.m.–1 p.m. | Jan 3–Mar 14 | WI
SECTION 22W2
Tue 10:30 a.m.–1 p.m. | Jan 4–Mar 8 | WI
What makes a piece of art great? This class will provide you with tools and concepts to interpret visual art: socio-historical context; composition; color theory; human perception; and perspective.

How to View Art II
Ariela Lazar
HUAS75011 | $485 | PD/CPDUs 25 | Online
SECTION 22W1
Wed 10:30 a.m.–1 p.m. | Jan 5–Mar 9 | WI
SECTION 22W2
Thu 10:30 a.m.–1 p.m. | Jan 6–Mar 10 | WI
How do we understand the art of the late nineteenth and twentieth centuries? This class, which is a sequel to How to View Art I, will thoroughly survey the various media and movements of nineteenth to twenty-first century visual art, the modern conceptions of art, and the role of art in modern Western culture.

How to View Art III
Ariela Lazar
HUAS75013 | $485 | PD/CPDUs 25 | Online
SECTION 21A1
Mon 10:30 a.m.–1 p.m. | Sep 27–Dec 6 | AU
SECTION 21A2
Tue 10:30 a.m.–1 p.m. | Sep 28–Dec 7 | AU
The speed of changes in visual art increased after World War II. We address the most recent and impactful art movements such as found objects, conceptual art, pop art, and many more. How has art practice changed in the second half of twentieth century and early twenty-first century?

THANK YOU FOR EVERYTHING YOU MAKE POSSIBLE!

Since the University of Chicago’s founding in 1890, the Graham School has served as a center for adult learning. The University’s first president, William Rainey Harper, believed that learning can and should be a lifelong pursuit. Graham continually invigorates and renews that vision with a diverse range of academic offerings.

As we look toward the future, we remain focused and committed to expanding our course offerings, sustaining our model of teaching and learning, and increasing opportunities for you to engage in the UChicago intellectual community.

Your support is essential for the future of Graham School programs.

WAYS TO SUPPORT

The Graham School Annual Fund provides support to broaden our academic offerings, award scholarships which provide access and help fostering diversity in the classroom, and support our remote learning environment.

The Basic Program Endowment goal is to raise $5 million to ensure the longevity of the Basic Program by supporting instruction and securing the values and traditions upon which the program was founded.

To learn more about ways you can support the Graham School, visit graham.uchicago.edu/make-a-gift

HOW TO REGISTER

HOW TO REGISTER ONLINE:
To register Online, please visit graham.uchicago.edu/register

HOW TO REGISTER BY PHONE:
To register by phone, please call 773.921.5563

ONLINE REGISTRATION DEADLINES:
Autumn Quarter, September 23 at 5 p.m. CT
Winter Quarter, December 28 at 5 p.m.

CONTACT US
grahamschool@uchicago.edu
773.702.1731
graham.uchicago.edu

BASIC PROGRAM
Associate Director
Jan Watson

Cyril O. Houle Basic
Program Chair
Kendall Sharp
basicprogram@uchicago.edu

OPEN ENROLLMENT
Director of Academics
Zoë Eisenman

Assistant Director
Nikki Yagoda
theopenprogram@uchicago.edu

VISUAL ARTS
artseducation@uchicago.edu

WRITER’S STUDIO
writersstudio@uchicago.edu

ONLINE/CLASSES FOR AUTUMN 2021 AND WINTER 2022 WILL BE HELD REMOTELY
WHAT IS THE COMPLEAT GARGOYLE?

The Compleat Gargoyle is your source for noncredit liberal arts courses, events, and other offerings at the University of Chicago Graham School. Find courses and events that pique your interest. Then visit graham.uchicago.edu/register for additional details and to register.

GRAHAM SCHOOL STUDENT COMMUNITY
Liberal Arts Students are invited to join the Student Community Canvas site to receive important announcements, find upcoming events, join student discussion groups, listen to recordings, ask questions, and interact with staff.

Contact us at grahamschool@uchicago.edu to learn more.

LIVE AND STUDY IN THE “CITY OF DREAMING SPIRES.”
A FORTNIGHT IN OXFORD
Dates are June 5–18 and June 19–July 2, 2022 (two sessions). Applications will be accepted starting Tuesday, October 19, 2021.

Check our website for more information.

SAVE THE DATE
JOIN US FOR FACULTY CONVERSATIONS
FROM STANFORD UNIVERSITY AND THE UNIVERSITY OF CHICAGO
Is American Democracy Still in Crisis?
William Howell (UChicago) and Terry Moe (Stanford)
Date: Thursday, November 11, 2021
Time: 5:30–7 pm PT | 7:30–9 pm CT
Format: Online via Zoom

ATTEND A GRAHAM SCHOOL EVENT
Visit our website to find upcoming lectures and events.

FOR MORE INFORMATION AND TO REGISTER, VISIT: GRAHAM.UCHICAGO.EDU/REGISTER