The Body in Medicine and the Performing Arts

XCAP: The Experimental Capstone

KNOW 29900

Autumn 2018

Course Directors:

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Course Assistant:

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Course Description:

The Body in Medicine and the Performing Arts is a multidisciplinary course designed to explore the human body through the unique combination of medical science and the performing arts. Drawing broadly from medicine, anthropology, and the performing arts (practiced as dance, theater, and moving image media), this course seeks to understand the human body by comparing and contrasting the medicalized body with the animated and expressive body. With an emphasis on experiential learning, the primary pedagogy will be interactive activities that allow students to learn about the body using their own as an instrument of inquiry through the practice of art and medicine.

The medical sequence of the course will examine how medicine uses the body as an educational tool, examines the body with diagnostic intent, views the body through radiographic imaging, utilizes the dead body to make diagnoses, and endeavors to prolong life. Activities associated with this sequence will include exploration of the dissected cadaver in the anatomy lab, learning the clinical physical
exam, viewing of radiographic images, use of an ultrasound on oneself, a visit to the
morgue, and interactions with individuals who received organ transplants.

The performing arts sequence consists of a series of workshops instructing
students in the creation of dance, live performance and film projects, concluding with a
final project in a medium of the student’s choice. These workshops are combined with
field trips and discussion sessions that look closely at the ways in which diverse media
implicate and express the body in human communication and social transformation.

These two distinct sequences will be explored and integrated within the larger
cultural context of the human body and more specifically through the deliberate tension
created by personal interactions with the dead/inanimate body and the living/animated
body. Taken as a whole, The Body in Medicine and the Performing Arts will provide
students with the unique opportunity to explore the human body through an engaging
multi-disciplinary experience.

**Course Objectives:**
By the end of the course, we hope that you will:

- Appreciate the human body from the perspectives of medicine and the
  performing arts.
- Better understand a range of medical approaches to the body and their
  implications for the “practice” of medicine.
- Better understand the lived experience of illness.
- Appreciate the tension between the objective (medical/living) body and the
  subjective (lived) body, and how this correlates to the performing artists attention
to their bodies as lived, perceived and potentialized.
- Have an improved grasp of artistic concepts and techniques.

**Course Materials:**

- Course materials will be available online in a folder on UChicagoBox at the
  following site:
  - [Course Readings and Materials](#)
- Each class has an accompany folder that holds the assigned and supplemental
  readings, as well as other materials pertaining to that class.

**Time:** Tuesday, 2:00pm - 4:50pm

**Location:**
Location will vary from week to week due to the variety of activities. See weekly listing
for updated location of each class. Please pay close attention to announcements and/or
email notices, as locations often change from week to week.

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• Map of Medical Center is available in the Course Materials folder or [here](#).
• Map to Gray Center Lab is available in the Course Materials folder or [here](#).

**Grades:**
Since this course is grounded in experiential learning, attendance and participation are heavily weighted in your grade. Breakdown of grading is as follows:

- Attendance and participation…………………………………… 50%
- Weekly reflective assignments and studio work........ 25%
- Final assignment …………………………………………. 25%

**Assignments and Assessment:**
- Attendance and class participation:
  - Since this course is grounded in discussion and experiential learning, and the sequences are highly diverse, your attendance and participation is critical for your learning and the success of this course.
  - See Attendance section below for course attendance policy.
- Weekly reflective assignments:
  - You will be expected to complete a weekly reflective assignment that addresses the material covered in each class.
  - Medical sections of the class will have a prompt or question that is the basis for a weekly assignment.
  - You will have a week to complete each reflective assignment.
  - Each assignment is due prior to the following class.
  - Assignments should be emailed to ddroney@uchicago.edu
- Performing Arts assignments:
  - Advance memorization of the material for WEEK 4 is important for that assignment.
  - The other assignments will begin with an advance prompt discussed in class. The studio work on these assignments will take place during class.
- Final Assignment:
  - The final assignment will be a performative presentation of 5-10 minutes length. Proposals for the final assignment will be due in WEEK 8.
  - A brief (500-1000 word) written explanation of your performative presentation is due at the time of the final presentation.
  - The performative presentation should incorporate aspects of the medical and performing arts components of the course.
**Attendance:**
You are expected to attend all classes. Attendance will be factored into your grade. Missing 3 classes will prevent you from passing the class. There are no make-up classes for missed classes given the unique nature of each section.

**Office Hours:**
- To arrange office hours with Dr. Callender, email him directly to coordinate a time and place to meet.
  - bcallend@medicine.bsd.uchicago.edu
- To arrange office hours with Prof. Sullivan, email her directly to coordinate a time and place to meet.
  - csullivan@uchicago.edu
- The course assistant, Damien Droney, will have office hours on Thursdays at 2pm during the quarter. Email him directly to schedule
  - ddroney@uchicago.edu

**Course Policies:**
- You are expected to do the weekly required readings. These will serve as the foundation for discussion and enhance your understanding of the accompanying activity.
- The course activities are meant to be stimulating and engaging and may at times make you feel uncomfortable. If at any time you find an activity uncomfortable or distressing, do not feel compelled to complete that activity. We will issue trigger warnings.
- Your participation in the course discussion and activities is critical for your learning and the success of the course. We hope to create a learning environment where you feel comfortable sharing personal stories, thoughts, and opinions. You are expected to engage in civil discourse and treat your classmates with respect.
- Laptop computers are not practical in the performing arts classroom.
- Laptops may be useful for notes during the medical sections but discussion is important, and we do not want your attention turned elsewhere or be hidden behind a computer. If you are using a laptop for reasons (email, social media, etc) other than taking notes or looking up information for the class, you will be asked to either shut down your computer or leave the class (and receive a 0 for participation that day)
- In the performing arts sections Smartphones must be stored with notifications off and not carried.
The policy for the anatomy lab is as follows:
- You are in no way to treat the cadavers with disrespect.
- Additionally, there is a zero tolerance policy towards posting photos of or disrespectful/disparaging remarks about the cadavers.
  - If you are caught doing so, you will be expelled from the course and receive a failing grade. No exceptions.
- The medically-related activities and experiences that occur during this course are meant for educational purposes only; they are not meant to have any explicit or implied diagnostic and therapeutic intentions outside the classroom.

Course Evaluations
- We would really appreciate it if you took the time to fill out the standard University course evaluation at the end of the quarter.
- You will also be asked to assess the course through an XCAP curriculum evaluation. Please complete these evaluations.
- During the course of the quarter, if you have comments or suggestions on how to improve the course, please feel free to directly contact either course director. If you wish for your comments/suggestions to remain anonymous, please email the course assistant, who can anonymously present us with the information.

Syllabus

Week 1
October 2nd
Introduction: Disease, Illness, and the Body - Artistic Use of the Body in the Performing Arts
- Introductions:
  - Instructor introductions
  - Student introductions
  - Overview of course, syllabus, and policies
- Disease, Illness, and the Body
  - Overview of a philosophical and scientific foundation for the medical body
  - What is the experience of illness and what does that say about the body?
    - Introduction to the phenomenology of illness
  - What is the experience of the clinical encounter and what does that say about the body?
    - For the patient?
    - For the provider?
What more than diagnosis and treatment of disease can we learn about the human body and ourselves from the medical approach?
- When compared to the lived-body?
- When compared to the performing arts approach?

- Forms of performing and liveness.
  - Presentational vs. Ritual forms
  - What implications do they have for the audience/performer/culture?
  - How is the body implicated in these forms? What discursive and applied languages have developed to describe them and practice them?

- Location:
  - Gray Center Lab

- Readings:

- Assignment:
  - What forms of scientific, cultural and social production can benefit from complex scholarship on the body? What are the ways my body can be used as an instrument for inquiry?
  - 500-600 word count
  - Due Date: 5:00pm, October 8th

Week 2
October 9th

Dance Workshop - Movement Composition and Somatic Practices

- During this class we will explore dance composition and practice through some of its dominant pedagogies and artistic lineages. We will work on group and solo compositions applying established formulas and developing our own.

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• **Location:**
  Gray Center Lab

• **Logistics:**
  ○ Wear anything you can comfortably move in and is appropriate for sitting on the floor

• **Watch at Home:**
  Great Performances, *Free to Dance*
  PASSWORD: bodyclass
  Free to Dance Episode 1: [https://vimeo.com/120295089](https://vimeo.com/120295089)
  Free to Dance Episode 2: [https://vimeo.com/120306734](https://vimeo.com/120306734)
  Free to Dance Episode 3: [https://vimeo.com/120296104](https://vimeo.com/120296104)

• **Readings:**
  Doris Humphrey, “Sources of Subject Matter - What to Dance About?” pgs. 26-33
  [https://catalog.lib.uchicago.edu/vufind/Record/23693](https://catalog.lib.uchicago.edu/vufind/Record/23693)
  Steve Paxton, “Contact improvisation” pgs. 40-42
  Thomas J. Lax, “For Starters” pgs. 19-34

• **Discussion of assignment for Week 4**
  ○ With your partner, choose a scene from a play you know, make a 1 page “cutting” for two people OR with your partner choose a two person scene from a film, transcribe the dialogue and memorize, 1 page maximum.

**Week 3**
**October 16th**
**The Clinical Physical Exam**

• During this class, we will approach the human body through the practice of a key component of the clinical encounter: the physical exam. You will perform a modified version of the basic head-to-toe physical examination and have the same exam performed upon yourself. We will discuss the implications of this practice as a search for objective clinical signs and findings that contribute to the diagnostic process, yet is subjectively experienced by the patient. Additionally, we will analyze the language that is used to describe the bodily findings. Lastly, we will explore the physical exam as a performance with meanings beyond the search for physical findings.
• **Location:**
  - W300 in Billings Hospital
  - See map:
• **Logistics:**
  - Wear loose-fitting, non-bulky clothing
• **Readings:**
• **Assignment:**
  - Open reflection
    - Did you feel objectified while having the physical exam performed upon you?
    - Did you feel that you were objectifying the “patient” when performing the exam?
    - What did you learn about the “medical body” from this experience?
    - Think about how you described/documentated the body during the physical exam and use the Physical Exam Templates (PDF located in Week 3 readings folder) to describe yourself.
  - 500-750 word count (for reflective component)
  - Due date: 5:00pm, October 22nd

**Field Trip**
**October 21st**
https://www.chicagodancemakers.org/elevate

**Week 4**
**October 23rd**
**Performance workshop - The Voice and the Room**
  - In this session we will explore the corporeal dimension of performance works which animate the performing body through spoken language and site. Working with students’ choice of texts, we will freely adapt them, stage them and explore
the potential of live performance to animate relations between bodies in actual and imagined time and space.

- **Location:**
  - Gray Center Lab

- **Readings/Films:**
  - Denis Diderot, “The Paradox of the Actor -Redux” pgs. 1-12
  - Michael Kirby, “On Acting and Not Acting” pgs. 3-15
  - Konstantin Stanislavski, “Dressing a Character” pgs. 7-18

- **Field Trip/Assignment: Due Date **TBA**
  Please self organize a visit to a local theater performance and write a one page review. How do the elements of lighting, scenography, costume design, sound design animate the performers' bodies in space and time? How do you sense where you are and when things are happening through bodily signification? Describe the physicality of the actors, their “body matter” and what role dialogue plays in animating any salient characteristics.

**Week 5**
**October 30th**
**Radiology and Simulation**

- Radiology: Starting the class we will explore the human body through the practice of radiology and simulation. We will analyze the different implications of the “radiographic gaze” as performed by the radiologist and perceived by the patient. We will discuss the objectifying and alienating experience of having medical images taken of oneself, as we view various radiographic images, including x-rays and CT and MRI scans. During this class, an ultrasound machine will allow students to view internal structures of their own bodies, thereby allowing them to perform and be the recipient of the radiographic gaze.

- Simulation: During the latter portion of the class, we will approach the human body through the practice of medical simulation. Medical simulation allows practitioners to practice diagnostic and therapeutic measures on “bodies” of varying materials, complexity, and fidelity to reality. We will discuss the act of simulation as a performance, and return to discussion about the materiality of the body. During this class, you will be able to experience a cardiac resuscitation.

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Location:
- W300 in Billings Hospital (Radiology)
- Mitchell Hospital, 6th floor, 6 North East wing. (Simulation)
  - Take the “T” elevator in the Mitchell Hospital (located on Medical Campus Map) to the 6th floor. The 6 North East wing will be to your right; you will have to go through two sets of double doors to get to the unit.
  - There is a sign on the ceiling that says “Simulation Lab”
  - The Simulation Lab is in the process of moving from the Southeast wing to the Northeast wing; we will be meeting on the Northeast wing.

Logistics:
- Wear loose fitting clothing, as the ultrasound will not work through clothing, so you will need to allow room for the ultrasound probe to access areas that you may wish to ultrasound

Readings:
- Stahl, D. Living into the imagined body: how the diagnostic image confronts the lived body. Medical Humanities 39; 2013: 53-58.
  - Only read pages 13-50, up to the subheading, “A viewbox consult”.
- Cooper, JB and VR Taqueti. A brief history of the development of mannequin simulators for clinical education and training. Quality and Safety in Health Care 13 (Sup 1); 2004: i11-i18.

Assignment (choose one):
- Radiology Open reflection - possible topics
  - If you have previously had a medical image (X-ray, CT scan, MRI, ultrasound) created of yourself and have seen that image, reflect upon how viewing that image may have affected your self-image or your understanding of your disease as lived as illness, or challenged your lived-body.
How did the performance and viewing of your own ultrasound affect your understanding of your lived-body and self-image.

Reflect upon a personal experience(s) as to whether the creation and/or viewing of the medical image is objectifying.

- 500-750 word count limit
- Due date: 5:00pm, November 5th

OR

Simulation Open reflection

- Reflect upon your interaction with the created-body during the simulation activities (chest compressions, ventilation, listening to heart and lung sounds).
  - Consider how life-like or fake the bodies were and how that influenced your interaction (sensing and being sensed) with the simulators
  - Consider the materiality and functionality of the simulators as they contributed to the fidelity (realness) of the experience.

- 400-500 word count
- Due date: 5:00pm, November 5th

Week 6
November 6th - guest **TBA**:

Film workshop - The Body and Mise en Scène

This class will focus on the constructions of the body in partnership with the photographic medium and the moving image. Students will write, direct, shoot and edit a short scene for the camera, exploring the ways in which the body is constructed in parts, through a partnership with the camera and the filmmaking apparatus as an industrial and artistic form and social tool. A local film artist will give instruction in cinematography.

- Location: Gray Center Lab

- Readings:

- Assignment A **Due Date TBA**
  Referring to David Bordwell and Kristin Thompson essay “The Shot: Mise en Scène” answer the following questions with at least one paragraph for each question:

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1) What aspects of mise en scène shape our perception of space?
2) What aspects of mise en scène shape our perception of time?

- **Assignment B **Due Date TBA**
  Using Final Cut Pro, edit together footage shot during this session.

**Week 7**
**November 13th**
**Anatomy**

- During this class, we will explore the human body and its anatomy through exploration of historical anatomy texts followed by the dissection of the human cadaver. Dissection of the human anatomy remains one of the cornerstone courses of the medical school curriculum, a course that is often viewed as a rite of initiation into the medical profession. The class will start out by viewing historical anatomy texts to understand the progression of anatomical representation and appreciate this evolution within the context of medicine becoming a science. The course will then move to the anatomy lab, where we will explore the body (cadaver) through observation and dissection. We will finish the class by discussing what the practice of dissection contributes to the knowledge of the body.

- **Location:**
  - Class will first meet in the Regenstein Special Collections.
  - Located between the main entrance and Mansueto, on the left hand side, just past the Special Collections Gallery.
  - Anatomy lab is in the Biological Sciences Learning Center (BSLC), 4th floor.

- **Logistics:**
  - You should wear clothes that you don’t mind getting “dirty” or smelling of preservative.

- **Readings:**

- **Assignment:**

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Open reflection about the cadaver and dissection experience
  ■ What did you learn about the body from the cadaver?
  ■ What did you learn about your own body?
  ■ Would you donate your body to science to be dissected in an anatomy class? Why or why not?

- 500-750 word count
- Due date: 5:00pm, November 19th

Week 8
November 20th
Screenings of film assignments/ Final Project Workshop
During this class we will screen edited sequences from the Film Workshop and begin work on Final Projects.
  ● Location:
    ○ Gray Center Lab
  ● Readings:
    None
  ● Assignment
    ○ Write a one paragraph project proposal to discuss in class. We will begin the projects in class in light of methods we’ve encountered and new ones we are inventing.

Week 9
November 27th
Clinical Pathology
  ● During this class, we will explore the body through the medical field of pathology. This class will include a visit to the morgue and pathology lab to better understand the scope of a pathologist’s practice and what we can learn about the human body through gross and microscopic analysis. We will discuss how the practice of autopsy relates to the different modalities of bodily exploration discussed in prior classes. Additionally, since we will be returning to learning from the non-living human, we will compare and contrast this practice with the practice of dissection.
  ● Location:
    ○ The Morgue, located in P-09 in the basement of the medical center
    ■ Easiest way to get there is through the Ellis entrance (see medical center map) and find the P corridor and go the basement.
    ○ After visiting the morgue, we will be in the pathology microscope room to view microscopic specimens.
• **Readings:**
  o None

• **Assignment:**
  o How did the experience of viewing and interacting with the bodies and pathologic specimens in the morgue compare and contrast to the experience with the cadavers in terms of how you view your own body and/or mortality?
    ■ Aspects of the experience to consider include consideration of the pathologic (diseased) specimen, the practice of autopsy and specimen preparation, or your body’s relation to the bodies and specimens of the morgue and pathology lab.
  o 400-500 word limit
  o Due date: 5:00pm, December 3rd

• **Optional activity:**
  o Autopsy viewing
    ■ Arrangements with the Pathology Department allow students to observe an autopsy when they happen.
    ■ Since the timing is unpredictable, there will be no set times for the autopsy viewing. Instead, Dr. Callender will be notified of the opportunity and send out an email to the class.
    ■ Viewing opportunities will be offered on a first-come-first-served basis, with the first two students to respond being allowed to view the autopsy.
    ■ If you viewed an autopsy, please refrain from signing up for additional viewings to give your classmates the opportunity.

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**Week 10**
**December 4th**

**Organ Transplantation and the Performing Patient**

- During this class, we will explore the body through the practice of organ transplantation as well as the performing patient. Discussion will explore how organ transplantation has altered perceptions of the human body and death, including a mechanistic, utilitarian viewpoint, implications for personhood, and redefining death. A range of different organs (heart, lung, uterus, kidney, liver, penis, face) will be considered, as we discuss their meanings, symbolism, functions, and relations to the lived-body. A panel of patients who have received organ transplantation will provide their patient narratives and be available to answer questions. Following our discussion about transplantation, we will shift our attention to the performing patient by having a discussion with a
“standardized patient.” Time permitting, we will discuss the aging body, the future of the medical body, and how efforts to prolong life affect perceptions of the body.

- We will be joined by Zachary Nicol who works as a performer and standardized patient at Northwestern University.

- **Locations:**
  - **TBD** H300 conference room in medical center?

- **Readings:**
  - Sharp, Lesley. Commodified kin: death, mourning, and competing claims on the bodies of organ donors in the United States. American Anthropologist 103(1); 2001: 112-133
    - Also available here: [http://www.newyorker.com/magazine/2014/11/24/print-thyself](http://www.newyorker.com/magazine/2014/11/24/print-thyself)

- **Assignment:**
  - Choose either 1) 3-4 of the questions below and write 100-200 word responses or 2) one of the questions and write a 400-500 word response.
    - All medical/technological aspects being equal, which organ (other than the face) would you find most troubling to have transplanted into you?
    - Are there any aspects of the lived-life (occupation, habits, beliefs, sexual orientation, ethnicity) of a donor that you would find troubling were you to have one of his/her organs transplanted into you?
    - Are there any organs/parts of yourself that you would not want to have donated? If so, why?
    - Has the course material to this point altered your perception of organ donation? If so, how?
  - Due date: 5:00pm, December 10th

**Finals Week**

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December 11th
Final Presentations

- **Location:**
  - *** TBD ***

- Return to the prompts from the beginning of the class:
  - My body is …
  - What forms of scientific, cultural and social production can benefit from complex scholarship on the body? What are the ways my body can be used as an instrument for inquiry?