Committee on Theater and Performance Studies

Chair
• David Levin, Departments of Germanic Studies and Cinema & Media Studies

Professors
• Philip Bohlman, Department of Music
• Thomas Christensen, Department of Music
• Martha Feldman, Department of Music
• Theaster Gates, Department of Visual Arts
• Tom Gunning, Departments of Cinema & Media Studies and Art History
• Elaine Hadley, Department of English Language & Literature
• Loren Kruger, Departments of English Language & Literature and Comparative Literature
• Larry Norman, Department of Romance Languages & Literatures
• Freddie Rokem, Wigeland Visiting Professor of Theater & Performance Studies
• Judith Zeitlin, Department of East Asian Languages & Civilizations

Associate Professors
• Berthold Hoeckner, Department of Music
• Matthew Jesse Jackson, Departments of Art History and Visual Arts
• Agnes Lugo-Ortiz, Department of Romance Languages & Literatures
• Ellen MacKay, Department of English Language & Literature
• Sarah Nooter, Department of Classics
• William Pope.L, Department of Visual Arts
• Steven Rings, Department of Music
• Catherine Sullivan, Department of Visual Arts
• Christopher Sullivan, Department of Germanic Studies

Assistant Professors
• Seth Brodsky, Department of Music
• Honey Crawford, Harper-Schmidt Fellow, Committee on TAPS
• Ariel Fox, Department of East Asian Languages & Civilizations
• John Muse, Department of English Language & Literature, Director of Graduate Studies
• Danielle Roper, Romance Languages and Literatures, Center for the Study of Race, Politics, and Culture
• Rocco Rubini, Department of Romance Languages & Literatures

Professors of Practice
• Leslie Buxbaum Danzig, Assistant Professor of Practice in Theater & Performance Studies, Director of Undergraduate Studies
• Annie Dorsen, Visiting Assistant Professor of Practice in Theater & Performance Studies

Postdoctoral Fellows
• Tina Post, Provost’s Postdoctoral Fellow in English

Emeritus Faculty
• David Bevington, Departments of English Language & Literature and Comparative Literature
• Yuri Tsivian, Departments of Art History, Cinema & Media Studies, Comparative Literature, and Slavic Languages & Literatures

Lecturers
• Kurtis Boetcher
• Heidi Coleman
• Devon de Mayo
• Shade Murray
Committee on Theater and Performance Studies

- David New
- Pamela Pascoe
- Julia Rhoads

OVERVIEW

The PhD program in Theater & Performance Studies is a joint degree program that affords students rigorous and comparative work across two disciplines. Students develop a program of study within TAPS that reflects their particular training and interests, and pursue that program together with a degree from an affiliated department: Art History (http://arthistory.uchicago.edu/), Cinema & Media Studies (http://cms.uchicago.edu/), Classics (http://classics.uchicago.edu/), East Asian Languages & Civilizations (http://ealc.uchicago.edu/), English Language and Literature (http://english.uchicago.edu/), German Studies (http://german.uchicago.edu/), Music (http://music.uchicago.edu/), or Romance Languages & Literatures (http://rll.uchicago.edu/). Students extend their curricular experience through the development of performance work and by engaging with nationally and internationally renowned artists. Students will graduate with a joint PhD in TAPS and an aligned discipline, attesting to multiple capacities and preparing them for professional possibilities within and beyond the academy.

The program consists of four main components: course work, the preparation of oral examinations, a joint PhD dissertation, and teaching. Compared to single degree programs, we expect the joint degree to involve up to an additional year of coursework.

The TAPS program option in the Master of Arts Program in the Humanities (MAPH) (http://maph.uchicago.edu/theater-and-performance-studies-option/) offers a concentrated introduction to the comparative aspirations and rigorous expectations of TAPS at the University of Chicago. For more information about the TAPS option in the Master of Arts Program in the Humanities (MAPH), including details about admissions and aid, visit the program’s website (http://maph.uchicago.edu/).

THE DEGREE OF DOCTOR OF PHILOSOPHY

Students cannot receive a stand-alone PhD in TAPS. Rather, they enter through another department and pursue their degree jointly with that other discipline. Degree requirements for the combined degree in TAPS will of necessity vary slightly from student to student in order to accommodate the requirements of the participating entry department, but every student is required to complete the following minimum requirements. Each student will take a total of 12 courses toward the TAPS degree, typically by the end of the third year. The coursework in TAPS will include:

1. A two-course graduate sequence in the History and Theory of Theater and Performance, designed to provide a rigorous introduction to advanced study in the discipline.
2. Three TAPS-related seminars within the entry department, to be determined in consultation with the Chair of TAPS.
3. Five courses outside the entry department.
   • Three courses in theater or performance practice (e.g., advanced acting, directing, set design, choreography, etc.).
   • Two seminars, selected in consultation with the Chair of TAPS that complement the student’s disciplinary training.
4. Two-Term qualifying paper and/or performance project, to be developed in consultation with a faculty member in TAPS and a second faculty advisor from the entry department. The qualifying paper and/or performance project are typically undertaken during the fall and winter quarters of the student’s fourth year. This work is typically accommodated in two independent research courses that count toward the 12 courses for the degree..

In addition, students in TAPS will be expected to:

• Participate in the TAPS graduate workshop (https://cas.uchicago.edu/workshops/theaterperformancestudies/). The TAPS workshop brings together students and faculty to discuss work in progress as well as current research in the wider field of Theater and Performance Studies.
• Complete one internship in theater or performance practice with a professional theater, dance, or performance company, either in Chicago or with national or international partners.

QUALIFYING EXAMINATION AND DISSERTATION PROPOSAL

Students are expected to complete the Qualifying Exam in TAPS at the outset of the fourth year and to prepare a dissertation proposal and assemble a dissertation committee by the end of the fourth year.

• The qualifying exam is an oral exam based on a reading list of 20–30 works and a brief thesis paper (5-10 pp.) summarizing key issues and concepts guiding the student’s intellectual agenda. The exam provides an opportunity for the student to look back and lend coherence to his or her coursework and also to look
forward to the dissertation proposal and to the longer-term project of developing a profile as a scholar, artist, or scholar-artist.

- The dissertation proposal and dissertation committee should reflect the program’s joint nature by including at least one faculty member from the Committee on TAPS. The exact structure of a student’s dissertation proposal will be determined in consultation with the Director of Graduate Studies of the entry department. Ideally, the proposal should be approximately 15-20 pages in length and should detail three things: (1) the scholarly and artistic stakes of the project; (2) the methodologies to be employed; and (3) a detailed outline of the planned chapters and, if appropriate, the planned creative work. The proposal should be completed and defended one quarter after the Ph.D. exam (not counting the summer) and no later than the end of the fourth year. The dissertation should be completed no later than the end of the sixth year.

**Fellowships**

Students admitted to doctoral study are typically awarded a five-year fellowship package that includes full tuition, academic year stipends, summer stipends, and medical insurance. Pedagogical training is a vital part of the educational experience at the University, so all fellowships include a required teaching component.

**Practical Opportunities**

TAPS offers students access to a strong network of professionals throughout the area. There are many opportunities to develop administrative skills and technical training, understand the inner workings of a theater or performance company, and forge substantial contacts in the arts community. Chicago’s theater and performance scene is collaborative and inclusive. UChicago faculty and students have collaborated with a variety of partners on campus as well as companies throughout the greater Chicago area, including:

- About Face Theatre (http://aboutfacetheatre.com/)
- Chicago Performance Lab (https://arts.uchicago.edu/theater-and-performance-studies/uchicago-performance-lab/)
- Court Theatre (http://www.courttheatre.org/)
- Doc Films (http://docfilms.uchicago.edu/dev/)
- Every House Has a Door (http://www.everyhousehasadoor.org/)
- First Floor Theater (http://www.firstfloortheater.com/)
- Goodman Theater (https://www.goodmantheatre.org/)
- The House Theatre (http://www.thehousetheatre.com/)
- Hubbard Street Dance (http://www.hubbardstreetdance.com/)
- The Hypocrites (http://www.the-hypocrites.com)
- Joffrey Ballet (http://www.joffrey.org/)
- Lookingglass Theatre (http://lookingglasstheatre.org/)
- Lucky Plush Productions (http://luckyplush.com/)
- Manual Cinema (http://manualcinema.com/)
- Neo-Futurists (http://neofuturists.org/)
- Second City (http://www.secondcity.com/)
- Steppenwolf Theatre Company (https://www.steppenwolf.org/)
- Theater Oobleck (http://www.theateroobleck.com/)
- University Theater (https://arts.uchicago.edu/theater-and-performance-studies/performance-groups/university-theater/)
- Victory Gardens Theater (http://victorygardens.org/)
- Writers Theatre (http://www.writerstheatre.org/)

**Foreign Language Requirement**

Students must adhere to the Foreign Language Requirement of the entry department.

**Teaching Requirements**

Students in a joint degree program need to meet teaching requirements of their entry department. In conjunction with that requirement and in consultation with the Directors of Graduate Studies in the entry department.
department and TAPS, they are expected to teach two quarters of courses related to TAPS. This could take the form of teaching a section in the TAPS core, or a teaching assistantship or instructorship for a TAPS-related course in the entry department. Two annotated syllabi for courses in Theater and Performance Studies - one undergraduate, one graduate - will form part of the Ph.D. exam materials.

HOW TO APPLY

The application process for admission and financial aid for all graduate programs in the Division of the Humanities is administered by the Divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available online at http://humanities.uchicago.edu/students/admissions. Questions about admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

Staff

- Kurtis Boetcher, Director of Design
- Ben Caracello, Technical Director
- Connor Ciesil, Audio Manager
- Ari Craven, Marketing Coordinator/Graphic Designer
- Brian Maschka, Production Manager
- Neel McNeil, Managing Director
- Andrew Meyers, Lighting Manager
- Jenny Pinson, Props Manager
- Samantha Rausch, TAPS North Theater Manager
- Nathan R. Rohrer, Costume Shop Manager
- Tiffany Trent, Interim Director of Performance Programs
- Vicki Walden, Academic Administrator

Website: https://arts.uchicago.edu/theater-and-performance-studies

THEATER AND PERFORMANCE STUDIES COURSES

TAPS 30513. Theater of Premodern South Asia. 100 Units.
This course will cover the history and poetics of the stage play in premodern South Asia, which was, according to the eighth-century theorist Vāmana, "the best among the types of literature." The play, according to many premodern critics, was uniquely capable of bringing about a profound aesthetic experience because of its integration of diverse forms of art - plot-driven narrative, poetry, acting, and music. We will read a variety of plays in translation, including works by Bhāsa, Kālidāsa, Bhavabhūti, and Murāri, as well as selections from technical literature such as the Treatise on Theater (Nāṭyaśāstram). We will also watch a number of modern performances. Besides discussing individual plays, we will cover the following topics in detail: the different genres of the stage play; the theory of plot construction; the theory of aesthetic experience (rasa); the languages of the theater; the role of music, dance, and gesture; theater and ritual; and the performance tradition of Kūṭiyāṭṭam.

Instructor(s): Andrew Ollett
Terms Offered: Winter
Prerequisite(s): No prior knowledge of South Asian languages is required. Students who can read Sanskrit, however, are strongly encouraged to take an accompanying reading course.
Equivalent Course(s): SALC 20513, SALC 30513, TAPS 20513

TAPS 30710. Dramaturgy and Dramatic Criticism. 100 Units.
This course is an orientation and practicum in contemporary dramaturgy. After surveying Enlightenment treatises that occasioned Western dramaturgical practices, students will critically engage present-day writings that consider the objectives and ultimate raisons d'être for the production dramaturg. Students then undertake dramaturgical research, exploring different methodologies and creative mind-sets for four representative performance genres: period plays; new plays; operas or musicals; and installations or performance art. Special attention will be given to cultivating skills for providing constructive feedback and practicing dramaturgy as an artistic collaborator and fellow creator. The class culminates in the design and compilation of a sourcebook for actors, directors, and designers, followed by a dramaturgical presentation intended for a professional rehearsal room.

Instructor(s): D. Matson
Terms Offered: Winter
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): ENGL 20710, TAPS 20700
TAPS 30720. Dramaturgy for New Work. 100 Units.
The job of a Dramaturg can be many things in the American Theater. A Dramaturg can be a historian, a script manager, a researcher, a producer, an editor, a visionary...and so much more. In a new play process there is often a professional dramaturg working with the playwright and director on the development of the piece. Though that may be one person’s specific job, everyone in a new play process can benefit from thinking dramaturgically about new work. This course focuses on the dramaturgical process involved specifically in developing a new play. Throughout the quarter we will examine different script analysis techniques in addition to thoughtful research and inquiry around new work. Whether ways to frame dialogue and investigation of the work of one playwright, or the crafting of a story as a collective; this class is for actors, designers, directors, playwrights, dramaturgs and anyone interested in the development of new work.
Instructor(s): M. Lyons Terms Offered: Autumn
Note(s): Attendance at the first class session is mandatory.
Equivalent Course(s): TAPS 20720

TAPS 31420. Acting Technique: Script as Score. 100 Units.
This class explores multiple contemporary text analysis techniques for actors. Borrowing from methods of classical text analysis as well as more contemporary approaches to material, this class explores how we might treat the words on the page as a musical score. This will afford us access to the music of the play and enable a different mode of assessing they playwright’s intent. This class is for actors, directors and theater artists who are interested in many approaches to interpreting new work toward performance. All in the class, however, will be required to act, as we will be working with text on our feet in addition to analysis around the table.
Instructor(s): M. Lyons Terms Offered: Autumn
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 21420

TAPS 31510. Back Room Shakespeare: Practical Tactics For Acting in a Madhouse. 100 Units.
It’s a mistake to lose sight of the fact that Shakespeare’s theatre was a madhouse. This class will give you strong practical skills for performing in the style of those playhouses: under-rehearsed, deeply un-precious, in a constant dynamic relationship with your audience. Techniques will focus on personalizing the plays, delivering them with strength and force to a modern audience - not on ‘doing it right’. Our time will be spent primarily on hands-on exercises and scene work. Materials will include the instructor’s book about the Back Room Shakespeare Project, My Life with the Shakespeare Cult. Course concludes with the presentation of a play for an invited audience. The cast will include a handful of working Chicago actors. Some on-stage experience recommended. No prior experience with Shakespeare necessary. Chips on shoulders about Shakespeare are welcome and helpful.
Instructor(s): Samuel Taylor Terms Offered: Winter
Note(s): Attendance at first class session is MANDATORY.
Equivalent Course(s): TAPS 21510

TAPS 31600. Acting Workshop. 100 Units.
This advanced acting course will prep you for the professional industry. The classes are based on the Meisner Technique and the Black Box Acting Studio Method. You will work on technique, auditions, and learn to consistently bring your full self to the table.
Terms Offered: TBD
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 21600

TAPS 31715. A Physical Approach to Acting. 100 Units.
This course offers students a multi-faceted approach to making acting choices and tactics concrete, legible and dramatic-through physical training, adventurous scene work and developing a critical framework for understanding acting as a corporeal practice. The first half of each class will be dedicated to rigorous physical training building strength, extending range of motion, and developing skills, which may include head and handstands, juggling, balance, and basic tumbling. In the second half of each class, students will work on scenes with a focus on strong physical choices. Over the course of the quarter, students will research theater-makers and forms that approach physical theater in a variety of ways, and will attend one to two professional productions in Chicago.
Instructor(s): A. Danzig Terms Offered: Winter
Note(s): Course is open to undergraduate and graduate students. Instructor consent required. To apply, submit writing through online form at tapscourses.uchicago.edu; see course description. Once given consent, attendance on the first day is mandatory. Questions: cbesse@uchicago.edu
Equivalent Course(s): TAPS 21715
TAPS 31730. Movement for Actors. 100 Units.
This course will explore how an actor uses movement as a tool to communicate character, psychological perspective and style. The foundation of our movement work will center on the skills of balance, coordination, strength, flexibility, breath control and focus. Building on the skills of the actor both in terms of naturalistic character work and stylized theatrical text. Students will put the work into practice utilizing scene work and abstract gesture sequences through studying the techniques of Michael Chekov, Vsevolod Meyerhold, Anne Bogart, Complicite and Frantic Assembly.
Instructor(s): D. de Mayo Terms Offered: Winter
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 21730

TAPS 32110. Kafka and Performance. 100 Units.
This laboratory seminar is devoted to exploring the texts of Franz Kafka through the lens of performance. In addition to weekly scenic experiments and extensive critical readings (on Kafka as well as performance theory) we will explore the rich history of adapting Kafka in film, theater, puppetry, opera, and performance.
Equivalent Course(s): TAPS 22110, GRMN 32110, FNDL 22115, CMST 38310, CMST 28310, GRMN 23110

TAPS 32310. Performance Art Installations: Performing Diaspora. 100 Units.
We are living in an age of unprecedented movements and migrations of populations, some voluntary, many under extreme duress. The course will focus on the lives of those who have in one form or another lived through this great displacement. On the basis of material developed through our examinations and experimentations, we will create a performance installation piece. The "archive" for the piece will be drawn from a variety of sources: plays, essays, popular and social media, student-conducted interviews. Further material will be generated through acting exercises and our own work with video and visual arts.
Instructor(s): P. Pascoe Terms Offered: Winter
Note(s): This course is available only by Instructor Consent. Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 22310

TAPS 32318. Music and Disability Studies. 100 Units.
This course studies the ways that attitudes toward disability are constructed within a cultural sphere. From the perspective of disability studies, bodies and minds have many kinds of differences, but what is considered "disability" is determined by culture, not given by nature. Music, as well as film, literature, visual art, theatre, and so on, participate in the complex process of constructing and modulating attitudes toward disability. In this course, we will examine the interaction of disability and music in several ways: composers and performers whose creative production is shaped by bodily difference and disability; opera and film characters who embody and stage disability for our consumption; and more abstractly, music whose formal, sonic unfolding seems to engage issues of disability, even in purely instrumental art-pour-art works. We will read from the disability studies literature that critiques and theorizes disability themes in literature, film, and visual art, as well as musicology, music theory, and ethnomusicology literature that shows how disability themes are crucial in music. In this interdisciplinary class, students will gain a much more intimate understanding of the ways that attitudes toward abilities and bodies are constructed in art works, as well as be able to think, analyze, critique, write, and create with this understanding in mind. It is not necessary to read music notation for this course.
Instructor(s): Jennifer Iverson Terms Offered: Spring,TBD
Equivalent Course(s): TAPS 22318, MUSI 22318, MUSI 32318

TAPS 32351. The Sonic Image. 100 Units.
The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making and sense delimiting articulations of sound & sight together. We will examine the potency of sound in a world largely understood through its visualization as a world picture. Readings in sound studies, visual studies & media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT Mitchell’s renowned theorization of images naturally extends to his theorizing the possibility of the sonic image. Artist Lawrence Abu Hamdan’s commitment to the value of earwitnessing asks the listener to extend forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan will develop a workshop comprising a series of practical exercises that experiment with the conditions of testimony or claim making, enabling an exploration of how the law come to its truths and how can we use sonic imagination to trouble & contest established modes of enacting justice. Performance scholar, Hannah B Higgins, examines how musical notation, performance & sound bear on the relationships between sound & vision in recent art practices. An intervention from composer Janice Misurell-Mitchell will add a dimension of musical testimony to our investigation.
Instructor(s): W.J.T. Mitchell, Hannah Higgins, Lawrence Abu Hamdan Terms Offered: Autumn
Prerequisite(s): Open to all levels with consent of the instructors. All interested students should please email the instructor (wjtm@uchicago.edu) a one page statement of interest, explaining why they want to take the course, and what they will bring to it.
Equivalent Course(s): ARTH 22351, TAPS 22351, MAAD 12351, ARTH 32351, CMLT 42351, CMLT 22351, ARTV 40351, ENGL 42351, ENGL 22351, ARTV 20351
TAPS 32510. Performance of Non-Fiction. 100 Units.
In this studio course, students will create short non-fiction performances. Through practical assignments and critical readings, students will be introduced to practices in ethnography, documentary, and storytelling as they work alone and collaboratively on generating and staging non-theatrical source material. The course is co-taught by Leslie Danzig, a professional director of devised theater, and Emily Lansana, a professional storyteller and coach of Rebirth Poetry Ensemble.
Instructor(s): L. Danzig & E. Lansana Terms Offered: Spring
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 22510

TAPS 32600. Chance in Performance. 100 Units.
The course will cover the historical, theoretical and practical issues surrounding the use of chance in artistic production, with an emphasis on how these techniques have been used in live performance. We begin with the historical avant-garde, particularly Dada and Duchamp, continue with mid-century experiments by Cage/Cunningham and Fluxus artists, and finish with contemporary work like “No Dice” of Nature Theatre of Oklahoma and “Algorithmic Noir” by Eve Sussman. By creating performance projects using, or responding to, the techniques studied, students will have an opportunity to develop their own critical and practice-based point of view.
Instructor(s): A. Dorsen Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 22600, MAAD 16600

TAPS 33101. Advanced Directing: Styles & Genres. 100 Units.
This course continues the directing student’s pursuit of craft and personal point of view. Students will apply the text analysis and fundamental directing skills learned in Introduction to Directing to texts of varying styles and genres, including comedy and tragedy in various forms (vaudeville, satire, Aristotelian), political, postmodern and musical theater. Through regular journals, readings, and in-class presentations of directorial concepts and scenework, students will deepen their understanding of the relationship between form and content and acquire the skills to identify, analyze and direct many different kinds of plays, while also expanding and/or refining their artistic interests and articulation thereof.
Instructor(s): K. Walsh Terms Offered: Autumn
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 23101

TAPS 33930. Fundamentals of Playwriting. 100 Units.
This workshop will explore the underlying mechanics that have made plays tick for the last 2,500 odd years, from Euripides to Shakespeare to Büchner to Caryl Churchill, Susan Lori-Parks, and Annie Baker, etc. Students will be asked to shamelessly steal those playwrights’ tricks and techniques (if they’re found useful), and employ them in the creation of their own piece. Designed for playwrights at any level (beginning or advanced), the workshop’s primary goals will be to develop a personal sense of what “works” on stage within the context of what’s worked in the past, and to generate a one act play, start to finish.
Instructor(s): M. Maher Terms Offered: Autumn
Note(s): ATTENDANCE AT FIRST CLASS IS MANDATORY.
Equivalent Course(s): TAPS 23930

TAPS 33980. Writing the Short, Short Play: Investigations in Micro-Drama. 100 Units.
Never in the history of western theater has brevity gotten so much attention. Festivals around the world are devoted to plays five minutes in length or less; perhaps the most revered playwright of the 20th century, Samuel Beckett, guided his career towards the writing of smaller and smaller works; Chicago’s Neofuturists have profitably run their show of “thirty plays in sixty minutes” for over thirty years; Twitter accounts disseminate multiple two to three line scripts daily; and sketch comedy continues to evolve and thrive. This course will give an overview of the development of the very short play over the last one hundred and twenty years, but will primarily focus on the writing and development of same, asking students to complete - through workshop prompts - 20 to 30 scripts by end of quarter. A particular effort will be made to bring “traditional” elements of standard-length plays - character, arc, anagnorisis, pathos, backstory, etc - to these miniatures, to test and expand their assumed limitations.
Instructor(s): M. Maher Terms Offered: Spring
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 23980
Committee on Theater and Performance Studies

TAPS 34410. Transmedia Puzzle Design & Performance. 100 Units.
This course will introduce students to the burgeoning field of immersive puzzle design. Students will develop, implement and playtest puzzles that are suited for a range of experiences: from the tabletop to the immersive, from online puzzle hunts to broad-scaled alternate reality games (ARG). Students in this course will work directly with master puzzler, Sandor Wiesz, the commissioner of The Mystery League.
Equivalent Course(s): MAAD 24410, TAPS 24410

TAPS 34415. Games & Performance. 100 Units.
This experimental course explores the emerging genre of "immersive performance," "alternate reality," and "transmedia" gaming. For all of their novelty, these games build on the narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of videogames, and the team dynamics of sports. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of immersive games, while working in labs with three Chicago-area companies including The House Theater, Mystery League, and Humans vs. Zombies.
Instructor(s): H. Coleman Terms Offered: Winter
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): MAAD 24415, TAPS 24415

TAPS 34880. New Directions in Afro-Latin Performance. 100 Units.
This class engages contemporary conversations in the study of Afro-Latin performance and explores the work of emerging black performance artists across the hemisphere. Tracing performances of blackness from the Southern cone to the Caribbean, we will examine the ways blackness is wielded by the State and by black communities themselves in performance and visual art across the region. We ask: what is the relationship between race and theatricality? What work is blackness made to do in states organized around discourses of racial democracy and mestizaje? How are notions of diaspora constructed through performances of blackness? We take up these questions in our study of reggaetón, hip hop, samba, el baile de los negritos and examine the works of noted and upcoming black artists such as Victoria and Nicomedes Santa-Cruz, Carlos Martiel, Las Nietas de Nonó, and others.
Instructor(s): D. Roper Terms Offered: Autumn
Prerequisite(s): Knowledge of Spanish is recommended
Note(s): While the course will be taught in English, many of the performances and at least four of the readings will be in Spanish.
Equivalent Course(s): SPAN 35500

TAPS 34902. Performance Lab: Non-Fiction Sources. 100 Units.
How do you create a solo or group performance from sources other than a play? How do you build original performance out of personal stories, interviews, research, an historical or current event? What are the methods for collecting non-fictional material, learning about someone else's experience, uncovering the complexities of something that has occurred? And how does one compose that material into a staged event? This course explores what constitutes a story, the blurred boundaries between what's 'real' and what's 'fiction', the status of the stakes of performing as oneself and as other people, and the ethics of turning lived experience into staged performance. Students will work individually and collaboratively on creating original performances based on topics of their choice, in addition to viewing live and recorded performances, reading essays and scripts, and meeting visiting artists.
Instructor(s): L. Danzig, E. Lansana Terms Offered: Spring
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): HMRT 34902, HMRT 24902, TAPS 24902, ARTV 20212, ARTV 30212

TAPS 34903. Performance Lab: Devising Dance Theater. 100 Units.
This course offers an intensive laboratory setting in which to imagine and create movement-based performance from an interdisciplinary perspective. Weekly sessions include guided prompts to generate writing, choreography, and visual design for individual projects, along with group discussion and one-on-one mentorship from the instructor, an accomplished and nationally recognized choreographer and company director. This process-based course culminates in a performance during 10th week.
Instructor(s): J. Rhoads Terms Offered: Spring
Note(s): Attendance at first class session is mandatory. Instructor consent required. To apply, email jrhoads1@uchicago.edu detailing your interest and experience.
Equivalent Course(s): TAPS 24903

TAPS 34906. Performance Lab: The Classic as Contemporary. 100 Units.
This studio course engages students in the act of excavating a classic text to uncover their own points of view as theater-makers, writers and directors. Students will explore direct and indirect processes of adaptation, the role of impulse, and what it means to re-imagine classic texts in the contemporary moment. In addition, students will have the opportunity to observe rehearsals of Court Theatre’s fall production of Oedipus Rex directed by Court Artistic Director Charles Newell. Students will create short original adaptations and/or re-imaginings of a classic text for their final projects.
Instructor(s): M. Cole Terms Offered: Autumn
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 24906
TAPS 34907. Performance Lab: Rerouting Ibsen's Lady from the Sea. 100 Units.
This spring, Court Theatre will premiere Shauna Cooper's production of Ibsen's LADY FROM THE SEA. This studio seminar seeks to engage the rehearsal process at Court and supplement it with dramaturgical and scenic work that students will undertake on their own. Among the questions we will ask: Why Ibsen today? What are the ideal theatrical tools, forms and vocabulary that we can utilize to get at the heart of what is interesting about this piece? We will split our time between thinking about the text in seminar format, working through it on our feet, and observing the Court's process in the rehearsal room. Course enrollment limited to 10 students.
Instructor(s): D. Levin Terms Offered: Winter
Equivalent Course(s): GRMN 34907, GRMN 24907, TAPS 24907

TAPS 35515. Contemporary Political Strategies in Performance. 100 Units.
The emphasis of the course is on strategies-in the words of curator Florian Malzacher, "artistic strategies in politics, and political strategies in art." In moments of political struggle, what can art DO, and what can it not? We will be combining case studies with theoretical background, examining strategies like occupation, participation, parafiction, 'technologies of care,' détournement and the art strike. Students will have the opportunity to put some of these approaches to the test by designing one or more local interventions according to the interests of the group.
Instructor(s): A. Dorsen Terms Offered: Spring
Equivalent Course(s): ARTV 20213, TAPS 25515, ARTV 30213, MAAD 24515

TAPS 35910. Racine. 100 Units.
Racine's tragedies are often considered the culminating achievement of French classicism. Most famous for his powerful re-imaginings of Greek myth (Phèdre, Andromaque), his tragic universe nevertheless ranged considerably wider, from ancient Jewish queens to a contemporary Ottoman harem. We will consider the roots (from Euripides to Corneille) of his theatrical practice as well as its immense influence on future writers (from Voltaire to Proust, Beckett, and Genet).
Instructor(s): L. Norman Terms Offered: Autumn
Prerequisite(s): At least one French literature course 21700 or higher.
Note(s): Taught in French. All work in French for students seeking French credit; written work may be in English for others.
Equivalent Course(s): FREN 25910, FREN 35910, TAPS 28476, FNDL 25910

TAPS 36100. Dance Composition. 100 Units.
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.
Instructor(s): J. Rhoads Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 26100

TAPS 36150. Dance Lab. 100 Units.
Dance Lab provides students with the dedicated space, time, and support structures to make dance and movement-based theater. The development of each student's work is complemented by discussions with student peers and guest artists, and regular meetings with a faculty advisor. The course culminates in an informal public performance.
Instructor(s): J. Rhoads Terms Offered: Winter
Equivalent Course(s): TAPS 26150

TAPS 36215. Comedy Central 2: The Body's Genres. 100 Units.
The story of comedy from the classics on focuses on the comedic as a weapon, as play that disrupts communication, and as a scene of moral revelation. This course will take up those relations, but begins with the body. We will focus on the plastic, corporeal, affective, and psychodramatic dynamics of the comedic. So much so, in fact, that we’re calling it a studio seminar: it will involve actively participating in exercises adapted from the somatic arts, contemporary dance, music, theatre and contemporary comedy and developing new ones. Recognizing that bodies are as much created by movement as engendering it, and recognizing that the comedic is a register for translating the impact of other bodies including the world’s body, the course will partition “the body” into focal themes such as: scale/gesture, the vocal grotesque/irony, movement/interruption, trauma/repair, slapstick/satire, ritual/convention, spontaneity/improvisation; cognitive laughter/belly laughter. Readings will include texts by Linda Williams, Erving Goffman, J.L. Moreno, Elias Canetti, Moshe Feldenkrais, Steve Paxton, Mikhail Bakhtin, Mae West, Jerry Lewis and Fred Moten. Students will contribute their own choices to an exploration of individual performances by Buster Keaton, Louise Lasser, Eleo Pomare, Phyllis Diller, Jackie "Moms" Mabley, and Jerrod Carmichael.
Instructor(s): L. Berlant, C. Sullivan Terms Offered: Autumn
Equivalent Course(s): ARTV 36215, ENGL 36407
TAPS 36216. Imagining the Shtetl. 100 Units.
For many, Fiddler on the Roof has come to define the portrayal of Jewish life in pre-war Europe. Central to this has been an idealized vision of the market town known as "the shtetl." This course explores the construction, manipulation, and iterations of "the shtetl" across a variety of literary and visual texts, including works by the photographer Roman Vishniac, the Yiddish poet Moyshe Leyb-Halpern, the German modernist Joseph Roth, and the American novelist Jonathan Safran Foer. Reading texts by these authors and others, we will consider how ideas of Jewish "shtetl" life shift across genres and languages. We will also confront the difficult task of defining "the shtetl" as a communal space as well as interpreting how varieties of nostalgia manifest in these texts. Alongside these primary works, we will draw on critical work by Svetlana Boym, Dan Miron, and Jeffrey Shandler. All readings are in English. A section may be organized for reading sources in Yiddish.
Equivalent Course(s): CMLT 36216, GRMN 36216, TAPS 26216, CMLT 26216, GRMN 36216

TAPS 36217. Histoire du théâtre français de la Renaissance aux Lumières. 100 Units.
Entre le XVIe et le XVIIIe siècle, le théâtre français connaît une période de remarquable effervescence. La tragédie renait avec la Cléopâtre captive d'Étienne Jodelle (1553), la pastorale et la tragédie-comique connaissent une popularité sans précédent, la comédie est à jamais transformée par la représentation de L'école des femmes (1663), le théâtre lyrique et l'opéra-comique acquièrent leurs spécificités respectives et le drame bourgeois rencontre ses premiers succès. Ce cours d'Histoire du théâtre français de la Renaissance aux Lumières se propose d'examiner la poétique de chacun de ces genres dans le contexte des grands courants esthétiques de l'époque (humanisme, baroque et classicisme). Tout en soulignant que les pièces produites durant les trois siècles étudiés sont encore tributaires des sources antiques et médiévales, ce panorama montrera de quelle façon le génie de certains auteurs - ainsi que les querelles que suscite l'opposition morale et intellectuelle à l'art dramatique - contribue au développement d'un des spectacles les plus brillants et les plus acclamés d'Europe.
Instructor(s): J. Perrier-Chartrand Terms Offered: Spring
Note(s): Taught in French.
Equivalent Course(s): FREN 36217, TAPS 26217, FREN 26217

TAPS 36219. Theorizing Theater Antitheatrically. 100 Units.
From its very beginnings, theater as medium and institution has been contested. The periods of its greatest blossoming coincided with its most intense criticism - and even condemnation. Enemies of the theater did not battle theater because they deemed it ineffective and inconsequential. To the contrary, they were deeply convinced of its corrupt and corruptive character. Therefore, theater's detractors were much more perspicacious about its medial nature and efficacy than its defenders. In short, antitheatrical writers articulated the better theory of theater. Moreover, much of the theorizing by its advocates took the form of apology; apologies which often accepted many of the premises of their opponents, resulting in a notion of theater that was influenced by antitheatrical sentiment. Thus, the course will not only examine antitheatrical texts as a source of theater theory but try to understand their complex influence on the history of this medium in the Western tradition. We will start by investigating Plato's critique of theatrical mimesis and Aristotle's riposte in his Poetics, continue with an examination of the reign of maybe the most notorious and theatrical of Roman emperors, namely Nero, then turn to the antitheatrical polemics of the Fathers of the Church. Our next stops will be in the early modern period, with Renaissance England and the France of Louis XIV, before we arrive in the 18th century and have a closer look at the antitheatrical origins of bourgeois drama.
Instructor(s): Christopher Wild Terms Offered: Winter
Equivalent Course(s): CMLT 36219, GRMN 26219, TAPS 26219, GRMN 36219, CMLT 26219

TAPS 36250. Contemporary Dance Techniques. 100 Units.
This course is an overview of the formal practices and trends that shape dance as an evolving contemporary art form. Designed for students with minimal dance experience who want to broaden their dance knowledge and deepen their physical skills, the course draws from a range of contemporary dance techniques including modern, improvisation, Hip-Hop, choreography, and partnering techniques. Lectures, viewings, and discussion will support experiential practice components, and professional guest artists will address select topics.
ATTENDANCE AT FIRST CLASS IS MANDATORY.
Instructor(s): J. Rhoads Terms Offered: Winter
Equivalent Course(s): TAPS 26250

TAPS 36350. Wagner’s ‘Ring’ in Performance. 100 Units.
Offered in conjunction with Lyric Opera's production of "Siegfried", this course considers Richard Wagner's tetralogy "The Ring of the Nibelung" by examining its musical language, scenic terms, political aspirations, and production history. While we will consider "The Ring" in its entirety, we will focus on "Siegfried" complementing our readings and discussions with field-trips to rehearsals at Lyric Opera, seeking to understand the Chicago production in a broader context of stage productions prepared over the course of the past 50 years.
Instructor(s): David Levin, Steven Rings Terms Offered: Autumn
Prerequisite(s): No prerequisites
Note(s): An interest in one or more of the following is preferable: opera, musicology, German studies, theater & performance studies.
Equivalent Course(s): MUSI 25918, GRMN 39350, GRMN 29350, MUSI 35918, TAPS 26350
TAPS 36500. The Contemporary Sublime. 100 Units.
This class uses Annie Dorsen's upcoming performance project "The Great Outdoors" as a frame within which to explore contemporary notions of the sublime as both an aesthetic and a political imaginary. Our readings include a survey of the classic texts (Longinus, Burke, Kant) as well as modern and contemporary writers (Loytard, Nye, Costa) as a way into formulating hypotheses about the position of the sublime in our hyper-linked and environmentally fragile era. Practice-based experiments and exercises will respond to the readings, offering an opportunity to test ideas against their applications.
Instructor(s): A. Dorsen
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 26500

TAPS 36519. Richard Wagner's Ring of the Nibelung in Performance. 100 Units.
This seminar, open to undergraduates and beginning graduate students, serves as a critical introduction to and intensive exploration of Richard Wagner's 19th century tetralogy. In addition to critical readings (e.g., by Wagner, Adorno, Nietzsche, Badiou, Dahlhaus, et al.) and screenings of a host of productions, we will travel downtown to Lyric Opera to attend performances of the Ring cycle in David Pountney's new production. Our discussions of the Chicago production will be supplemented by conversations with members of the Lyric Opera production team, including Anthony Freud, Lyric Opera's General Director. No previous knowledge is required although a curiosity about opera, German culture, media history, and/or theater & performance studies will be essential.
Instructor(s): David Levin Terms Offered: Spring
Equivalent Course(s): CMST 32119, FNDL 23419, TAPS 26519, CMST 22119, MUSI 24520, MUSI 32520, GRMN 33419, GRMN 23419

TAPS 37610. Engineering Shadow Puppetry. 100 Units.
This course will begin with historical research of shadow puppetry and directed design exploration, using both scripting and visual story-boarding to get your concept ready for production. We will then create scenery and visual environments while learning to bring shadow characters to life with movement, sound, and advanced manipulation techniques. We will also learn methods for crafting puppets from durable materials and will utilize mechanisms such as hinges and rivets. Students will be expected to work on projects outside of class time.
Instructor(s): F. Maugeri Terms Offered: Autumn
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 27610

TAPS 38320. The Mind as Stage: Podcasting. 100 Units.
Audio storytelling insinuates itself into the day-to-day unlike other narrative forms. People listen to podcasts while they do the dishes, drive to work, or walk the dog. This hands-on course will explore the unique opportunities that this intimate relationship with an audience affords the storyteller. Documentary techniques and practices will form the basis of the course, with assignments from audio fiction and non-fiction, oral history, documentary theater, and comedy. Students will complete several short audio exercises and one larger podcast project.
Instructor(s): S. Geis Terms Offered: Winter
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): MAAD 23820, TAPS 28320

TAPS 38350. Dance & Theater in Real-Time: Performing Presence and Liveness. 100 Units.
Presence is a fundamental yet highly debated subject within numerous fields of study, complicated by questions about authenticity, identity, authority, and self-awareness. In the context of live performance, presence implies relationship to others, location, space, and time, among others. In this course, students will engage in both seminar and studio-based work to consider the phenomenology of presence within the fields of dance, theater, and performance. Coursework considers the relationship between presence and liveness, how presence is impacted by theatrical containers such as choreography, script, or structured improvisation, and the relationship of "co-presence" between audience and performer, among other topics. Attendance at first class is mandatory.
Instructor(s): J. Rhoads Terms Offered: Spring
Equivalent Course(s): TAPS 28350
TAPS 38421. Theater for Social Change. 100 Units.
Augusto Boal argues that theatre is "rehearsal for the revolution." Boal's Theatre of the Oppressed provides key strategies for collaboratively crafting dramatic narrative. These strategies challenge the conventional Aristotelian structure that privileges a single protagonist and subordinates other stories. Instead, Boal structures a poetics in which the "spect-actor" contributes their voice. Students will engage in devising and embodiment exercises in Image Theatre, Newspaper Theatre, Forum Theatre, and more, by interpreting texts, (e.g., religious texts, constitutional documents, or political manifestos), interrogating current events, exploring public narratives, and valuing diverse learning styles. Students will contextualize destinations for the course material according to the aesthetic and academic questions that they bring into the classroom. To consider ethical concerns surrounding participatory theatre, we will examine arts groups past and present that employ the techniques of the Theatre of the Oppressed. Readings include Boal, Freire, Jan Cohen-Cruz, Michael Rohd, bell hooks, and Knight and Schwarzman.
Instructor(s): T. Trent Terms Offered: Spring
Note(s): Attendance at first class is mandatory
Equivalent Course(s): TAPS 28421, CRES 28421

TAPS 38479. Theater and Performance in Latin America. 100 Units.
What is performance? How has it been used in Latin America and the Caribbean? This course is an introduction to theatre and performance in Latin America and the Caribbean that will examine the intersection of performance and social life. While we will place particular emphasis on performance art, we will examine some theatrical works. We ask: how have embodied practice, theatre and visual art been used to negotiate ideologies of race, gender and sexuality? What is the role of performance in relation to systems of power? How has it negotiated dictatorship, military rule, and social memory? Ultimately, the aim of this course is to give students an overview of Latin American performance including blackface performance, indigenous performance, as well as performance and activism.
Instructor(s): D. Roper Terms Offered: Winter
Prerequisite(s): Undergraduates must be in their third or fourth year
Note(s): Taught in English.
Equivalent Course(s): LACS 39117, GNSE 29117, TAPS 28479, SPAN 39117, CRES 29117, SPAN 29117, CRES 39117, GNSE 39117, LACS 29117

TAPS 38702. Italian Comic Theater. 100 Units.
A survey of the history of Italian theater from the Erudite Renaissance Comedy to Goldoni's reform. We will pay particular attention to the tradition of commedia dell'arte (scenarios, stock characters, and plot formation), ancient and medieval influences, evolution and emancipation of female characters, and the question of language. Readings include works by Plautus, Ariosto, Machiavelli, Angelo Beolco (Ruzante), Flaminio Scala, and Goldoni. Toward the end of the course we will consider the legacy of Italian Comedy in relation to the birth of grotesque and realist drama in Pirandello.
Instructor(s): R. Rubini Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): ITAL 38702, ITAL 28702, TAPS 28702

TAPS 41401. Opera Film: China / Europe: Thinking Media Hybridity across Cases. 100 Units.
This seminar will explore the mutual attraction of cinema and opera across the two vast operatic cultures of Europe and China in order to interrogate the many cross-cultural issues that their media encounters produce and accentuate. Such issues include changing relations to myth, ritual, history, and politics; cross-dressing and gender-bending; closed forms or open; stock characters wand plots or narrative fluidity. We will ask why in both China and Europe, opera repeatedly became the conflicted site of nationalist and modernizing aspirations, reiterations of tradition, and attempts at avant-gardism. When the presumed realism of film meets the extravagant hyperperformativity of opera, the encounter produces some extraordinary third kinds-media hybrids. Film repeatedly wrestled with the inherent histrionics of opera through the use of such devices as close-ups, camera angles, shot reverse shot, displacement of sound from sight, acousmatic sound, and trick photography. Such devices were generally meant to suture the supposed improbabilities of the operatic art form, incongruities often based on extravagant and transcendent relationships to realism. Such cinematic renderings of opera are highly revealing of fundamental faultlines in the genres themselves and revealing of the cultures that produced them.
Instructor(s): J. Zeitlin and M. Feldman Terms Offered: Winter
Equivalent Course(s): CMST 44601, ITAL 41419, MUSI 45019, CDIN 41401, EALC 41401
TAPS 41451. Palace of Lasting Life: History, Drama, Fantasy. 100 Units.
This course covers the history of Chinese theater from its emergence as a full-fledged art form in the 10th-11th centuries (the Northern Song) up through its incorporation into modern urban life and nationalist discourse in the first decades of the 20th century (the Republican period). In addition to reading selections from masterpieces of Chinese dramatic literature such as Orphan of Zhao, Romance of the Western Chamber, The Peony Pavilion, we will pay particular attention to the different types of venues, occasions, and performance practices associated with different genres of opera at different moments in time. A central theme will be the changing status of the entertainer and the cultural meanings assigned to acting. All texts to be read in English translation, but students are also encouraged to read Chinese texts in the original if feasible.
Instructor(s): J. Zeitlin Terms Offered: Spring
Prerequisite(s): Good command of classical Chinese.
Equivalent Course(s): EALC 41451

TAPS 41500. Bodies of Transformation. 100 Units.
Drawing on trans studies, disability studies, histories of science, queer and postcolonial theory, this class contends with how bodies and bodies of knowledge change over time. Bodies of Transformation takes a historiographic approach to the social, political, and cultural underpinnings of corporeal meaning, practice and performance in the 19th and 20th centuries. Animating questions include: what is the corporeal real? how is race un/like gender? how does bodily transformation map the complex relationships between coercion and choice?
Instructor(s): C. Riley Snorton Terms Offered: Autumn
Equivalent Course(s): CRES 41500, ENGL 41500, GNSE 41500

TAPS 44016. Modeling the Voice. 100 Units.
Equivalent Course(s): MUSI 44016

TAPS 44420. Practices of Classicism in the French Seventeenth Century. 100 Units.
This seminar has two goals. One is to combine the text-based tradition of French literary studies with the image-based, comparative tradition of art history—and, in so doing, to change the taxonomies of both. The other is to re-evaluate French Classicism by attending to practices of reading, writing, performing, looking and making. The seminar’s breadth is designed to appeal to all graduate students interested in the theory and history of aesthetics, and the interleaving of visual and literary evidence. Looking will be no less important than reading, as we will conduct sessions with original objects in the Art Institute and in Regenstein Special Collections. Authors studied will include Corneille, Molière, La Fontaine, Pascal, and Descartes; among the artists, Poussin, Claude Lorrain, La Tour, and Callot. Critical readings will range from Leo Spitzer to Louis Marin and Foucault. The seminar will be conducted in English; all primary texts will be made available in both English translation and, for those with reading knowledge, in the French original. This seminar will travel to Paris during exam week (March 13-21, 2020); airfare and lodging covered by university. Consent of instructors required.
Instructor(s): Larry Norman and Richard Neer Terms Offered: Winter
Equivalent Course(s): CDIN 44420, CMLT 44410, FREN 34420, ARTH 45885

TAPS 45020. Errant Voices: Performances Beyond Measure. 100 Units.
Listening to trans*, raced, and castrato voices, “Errant Voices: Gender and Performances beyond Measure” will explore voices that escape their confines perforce or by choice, trying to make sense of resistant, insurgent, and resilient voices. Students from various disciplines are invited to join the seminar, thereby helping to advance its themes but working from their own strengths and orientations. Our common goal will be to develop shared theoretical language among differing cases that can lead to new insights into wider paradigmatic shifts across gender and race in our historical moment. The project turns on performances inasmuch as they reveal the workings of bodies, intentions, and interactions. It depends on collective thinking because it is intersectional and thus concerns emergent shared languages developed by encountering questions collaboratively.
Instructor(s): Martha Feldman Terms Offered: Spring
Equivalent Course(s): GNSE 45020, MUSI 45020
TAPS 45918. Wagner's 'Ring of the Nibelung' in Performance: Siegfried. 100 Units.
This course seeks to explore Richard Wagner's sprawling 19th century tetralogy The Ring of the Nibelung via the history of its interpretation on stage. While the first section of the course will offer an introduction to the Ring in its entirety, the rest of the quarter will be taken up with an in-depth consideration of Siegfried, the 3rd piece in the tetralogy. Our work in the seminar room (which will encompass a range of historical and critical readings and screenings) will be supplemented by attendance at rehearsals for Lyric Opera's production of Siegfried, slated to premiere on November 3rd. As it stands, we will cover a substantial amount of territory from a host of genres, eras, fields, and orientations, seeking to understand the contested and often contradictory place in music history and cultural theory that is occupied by Wagner and The Ring. Since the course is team-taught by a professor of music and of Germanic studies as well as theater & performance studies, our discussions will seek to encompass a range of fields, approaches, and topics. Among the topics we plan to examine are the aspiration to aesthetic totalization, the politics of community, the notion of distress or emergency (the German term is: Not), and some astonishingly lurid fantasies of family life--mostly of family dissolution. Texts will include the works of Friedrich Nietzsche, Theodor Adorno, Carolyn Abbate, Alain Badiou, Nicholas Ridout, and Slavoj Zizek.
Instructor(s): David Levin, Steven Rings Terms Offered: Autumn. Autumn 2018: Wednesdays 1:30-4:20pm in JRL 264
Prerequisite(s): Consent required: Please email Prof. Levin (dlevin@uchicago.edu) or Prof. Rings your background / experience / interest in one more of the following: music history/theory, critical theory, theater and performance studies, Germanic studies, opera studies, cinema and media studies.
Equivalent Course(s): GRMN 45918, CDIN 45918, MUSI 45918

TAPS 46530. Staging the Internet. 100 Units.
The theater has often been used as a means to embody psychic spaces, from Medieval mystery plays and other allegorical works to Richard Foreman's attempt to give theatrical form to consciousness itself. This practice-based lab class will propose to 'stage the internet' - what techniques and strategies can we develop to give tangible shape to the virtual world? Our explorations will be catalyzed by readings on data and interfaces, networks and protocols, procedural/algorithmic art, digital labor, and competing notions of the virtual.
Instructor(s): A. Dorsen Terms Offered: Spring
Prerequisite(s): Course is designed for advanced undergraduates and graduates. Previous coursework in theater & performance studies or related fields required.
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 26530, ARTV 30214, MAAD 24530, ARTV 20214

TAPS 48017. Phaedras Compared: Adaptation, Gender, Tragic Form. 100 Units.
This seminar places Racine's French neoclassical tragedy Phaedra within a wide-ranging series of adaptations of the ancient myth, from its Greek and Latin sources (Euripides, Seneca, Ovid) to twentieth-century and contemporary translations and stage adaptations (Ted Hughes, Sarah Kane), read along with a series of theoretical and critical texts. Particular attention will be paid to critical paradigms and approaches in the evolving fields of classical reception studies, theater and performance studies, and gender studies. Reading knowledge of French strongly preferred.
Equivalent Course(s): CDIN 48017, FREN 48017, CMLT 48017, GNSE 48017, CLAS 48017

TAPS 49200. Current Topics in Performance Studies. 100 Units.
An overview of performance theory through topics including: embodiment, speech act theory, performativity and subjection, memory and the archive, performance ethnography, black performance studies and performing identity.
Instructor(s): D. Levin Terms Offered: Autumn

TAPS 49700. Performance Practice as Research. 100 Units.
Performance Practice as Research (PPR) seeks to be a laboratory for doctoral students to develop performance work as a means of research -- to pursue inquiries within and through artistic practice. Students will investigate methodologies for creating artistic works in the media of their choice, meaningful terms for critique, and how to put their artistic work into productive dialogue with their scholarship. The instructor will work with each student to customize the development process and presentation(s) of the work. Though the primary focus of the course will be on students' individual projects, there will be a seminar component consisting of readings, viewings and written assignments. This single-credit course aims to have in-class hours and a work load equivalent to a single course but will be scheduled over two quarters to give students ample time to conceive and realize their projects. The class will not meet every week each quarter and will have some flexibility in how it is organized. Please contact the instructor for further information about course content and logistics.
Instructor(s): L. Danzig Terms Offered: Spring Winter

TAPS 49900. Reading and Research. 100 Units.
This is a reading and research course for independent study.
Equivalent Course(s): TAPS 29900
TAPS 50300. Catharsis, Tedium, and other Aesthetic Responses. 100 Units.
This seminar examines the ramifications of catharsis, tedium and other forms of aesthetic response, in other words the relationship between effect and affect in and in response to performance, live, mediated and in reading. Beginning with Aristotle and present day responses to catharsis, we will investigate the kinds of aesthetic response invoked by theories of tragedy (esp Hegel), realism (authority, attachment and estrangement in Lukacs, Adorno, Brecht, Benjamin), as well as theories of pleasure (Barthes, Derrida, Cixous) and tedium (Heidegger). We will also explore tedium through text and audio of The Hunchback Variations by local playwright Mickle Maher. We will conclude with, the potential and limitations of catharsis as an appropriate response to testimonial narrative in text and film during and after the dictatorship in Chile. An essential part of the discussion will be the problem of translating key theoretical terms, not only from one language to another but also from one theoretical discourse to another.
Instructor(s): Loren Kruger Terms Offered: Autumn
Equivalent Course(s): ENGL 50301, CMLT 50300

TAPS 51420. The Literary and Visual Worlds of Xixiang ji. 100 Units.
This course examines the most influential Chinese drama of all times, the Xixiang ji (Romance of the Western Chamber) in light of its multiple literary and visual traditions. Over 100 different woodblock editions, many of them illustrated, were published during the Ming and Qing dynasties alone. The focus of the class will be on close readings of the original texts in classical and early modern vernacular Chinese. We will concentrate on the earliest extant edition of 1498 and Jin Shengtan’s annotated and abridged edition of 1656, along with important sets of woodblock illustrations of the play.
Instructor(s): J. Zeitlin Terms Offered: Autumn
Prerequisite(s): Good reading skills in both classical and vernacular Chinese. Instructor’s permission required.
Equivalent Course(s): EALC 51420

TAPS 51820. Minsterelsy-Vaudeville-Cinema: Racialized Performance and American Popular Culture. 100 Units.
What would it mean to say that minstrelsy was a foundational practice in the development of American popular culture, and that the emergence of American cinema must be understood through the lens of its ubiquity? This course therefore investigates the persistence of minstrelsy in American popular culture from the early 19th century to the turn of the 20th century. It traces the development of its tropes, themes, and practices from traveling tent shows to the variety theater of vaudeville and to the emergence of cinema. We will attempt to make legible the functionings of its racist caricatures, account for its popularity and longevity, and explore moments of creative resistance to its dehumanizing portrayals of African Americans. We will look at 19th century performers and composers including T.D. Rice, Billy Kersands, Stephen Foster, Bert Williams and George Walker, Ernest Hogan, May Irwin, Sissieretta Jones. We will also consider later filmmakers working with and against the racialized representations of minstrelsy including D.W. Griffith, Al Jolson, Oscar Micheaux, and Stepin Fetchit, and contemporary reimaginings, confrontations and reckonings, including those of Spike Lee, Dave Chappelle, Christopher Harris, and Edgar Arceneaux. Emphasis will be on methods of primary historical research as well as theories of race, gender and performance.
Instructor(s): A.Field Terms Offered: Winter
Equivalent Course(s): CMST 61820

TAPS 59400. Realism, Social Modernism: Aesthetics and Politics Between the Wars. 100 Units.
The theoretical influence of arguments in the 1920s and 1930s about the relative value of realism and modernism is well known, but the entwinement of theory with cultural production and political debates is less so. This intensive reading course will attempt to historicize theory between the world wars—or more specifically between Bolshevik and German revolutionary responses to the first war and Popular Front against the rise of Fascism leading to the second—as by reevaluating the work relatively familiar theorists such as Benjamin, Lenin, and esp. Lukacs in the light of their interlocutors, in fiction, film, and drama Brecht, Gladkov, Gorki, Pudovkin, Eisenstein, Dovzhenko, Seghers, Sholokhov, Christa Wolf, Konrad Wolf, Frank Beyer and their counterparts in America, the Living Newspaper, Film and Photo League, writers for New Masses as well as in theory Bloch, Eisler, Zhdanov, Kenneth Burke, Mike Gold, John Howard Lawson, among others. Essential texts are available in English but working knowledge of German (or Russian) and/or marxist theory very helpful.
Instructor(s): Loren Kruger Terms Offered: Autumn
Equivalent Course(s): SCTH 59400, ENGL 59401, CMST 67100, GRMN 43700, CMLT 59400