Committee on Theater and Performance Studies

Chair
Professors

• Philip Bohlman, Department of Music
• Thomas Christensen, Department of Music
• Martha Feldman, Department of Music
• Theaster Gates, Department of Visual Arts
• Elaine Hadley, Department of English Language & Literature
• Berthold Hoeckner, Department of Music
• Loren Kruger, Departments of English Language & Literature and Comparative Literature
• David Levin, Departments of Germanics and Cinema & Media Studies, Senior Advisor to the Provost for the Arts
• William Pope.L, Department of Visual Arts
• Sarah Nooter, Department of Classics
• Larry Norman, Department of Romance Languages & Literatures
• Christopher Wild, Department of Germanic Studies
• Judith Zeitlin, Department of East Asian Languages & Civilizations

Associate Professors

• Seth Brodsky, 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
• John Muse, Department of English Language & Literature, Director of Graduate Studies
• Steven Rings, Department of Music
• Rocco Rubini, Department of Romance Languages & Literatures
• Catherine Sullivan, Department of Visual Arts

Assistant Professors

• Honey Crawford, Harper-Schmidt Fellow, Committee on TAPS
• Ariel Fox, Department of East Asian Languages & Civilizations
• Noémie Ndiaye, Department of English Language & Literature
• Tina Post, Department of English Language & Literature
• Danielle Roper, Romance Languages and Literatures, Center for the Study of Race, Politics, and Culture

Professors of Practice

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

Emeritus Faculty

• Tom Gunning, Departments of Cinema & Media Studies and Art History
• Yuri Tsivian, Departments of Art History, Cinema & Media Studies, Comparative Literature, and Slavic Languages & Literatures

Instructional Professors

• Kurtis Boetcher

Senior Lecturer

• Heidi Coleman

Lecturers

• Devon de Mayo
• Shade Murray
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/), Germanic 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. Two core classes designed to provide a rigorous introduction to advanced study in the discipline: One designated to fulfill the core requirements in the history or historiography of theater and performance and one designated to fulfill the graduate core requirement in the theory of theater and performance. These courses may be fulfilled in TAPS or in partnering departments. See the TAPS Director of Graduate Studies (DGS) for a list of these courses in any given term.

2. Three TAPS-related seminars within the entry department, to be determined in consultation with the TAPS DGS.

3. Five courses based primarily outside the entry department, comprising:
   - Two or three courses—depending on the student’s professional ambitions—with a significant practice-based component (e.g., advanced acting, directing, dramaturgy, design, choreography, etc.).
   - Two seminars, selected in consultation with the TAPS DGS that complement the student’s disciplinary training.
In certain cases, in consultation with the DGS, courses inside the entry department may be allowed if the course is cross listed with TAPS.

4. A 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 paper and/or project are typically undertaken during the fall and winter quarters of the student's fourth year in two independent research courses or through the Performance Practice as Research (49700) course which may be taken prior to the fourth year.

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.
- Adhere to the Foreign Language Requirement of the entry department.
- Fulfill a teaching requirement: Students will be expected to complete two quarters of TAPS-related teaching. This could take the form of teaching a section in the TAPS undergraduate core, or a teaching assistantship or instructorship for a TAPS-related course in the entry department.

**QUALIFYING EXAMINATION AND DISSERTATION PROPOSAL**

Students are expected to complete the Qualifying Exam in TAPS at the outset of the fourth year, to complete their qualifying paper or performance during that year (if they haven't already done so), 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 exam should be prepared and administered in consultation with a faculty member in TAPS and a second faculty advisor from the entry department. Preparation should ideally start in the spring of the third year.
- A two-term qualifying paper and/or performance project should be developed in consultation with a faculty member in TAPS and a second faculty advisor from the entry department, often the same two faculty members who have administered the qualifying exam. The paper and/or project is typically undertaken during the fall and winter quarters of the student's fourth year in two independent research courses or through the Performance Practice as Research (49700) course which may be taken prior to the fourth year.
- 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 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 encompass three components: (1) the scholarly and artistic stakes of the project; (2) the methodologies to be employed; and (3) an outline of the planned chapters and, if appropriate, the planned creative work. The proposal should be completed and defended one quarter after the PhD 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.

**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.stepenwolf.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 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 (http://humanities.uchicago.edu/students/admissions/). Questions about admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

THEATER AND PERFORMANCE STUDIES COURSES

TAPS 30040. Black Shakespeare. 100 Units.
This course explores the role played by the Shakespearean canon in the shaping of Western ideas about blackness, in processes of racial formation, and racial struggle from the early modern period to the present. Students will read Shakespearean plays portraying black characters (Othello, Titus Andronicus, The Tempest, Antony and Cleopatra) in conversation with African-American and post-colonial rewritings of those plays (by Toni Morrison, Amiri Baraka, Keith Hamilton Cobb, and Aimé Césaire, among others). (Drama, Pre-1650 ; Med/ Ren)
Instructor(s): Noémie Ndiaye Terms Offered: Spring
Equivalent Course(s): ENGL 38860, TAPS 20040, ENGL 18860, CRES 18860

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): TAPS 20513, SALC 20513, SALC 30513
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 raison 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): TAPS 20700, ENGL 20710

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

TAPS 31600. Acting Workshop. 100 Units.
This course will develop acting skills required for the professional world. The classes are based in text analysis, physical practices, action work, and scene study with one or many partners. This class will prepare you for various audition scenarios as well as adding to rehearsal room tools and techniques. Previous experience is encouraged.
Instructor(s): M. Lyons Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 21600

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 32312. Virtual Theaters. 100 Units.
This course probes the nature and limits of theater by exploring a range of theatrical texts from various centuries whose relation to performance is either partially or fully virtual, including philosophical dialogues, closet dramas, novel chapters in dramatic form, drama on social media, digital theater, algorithmic theater, mixed reality performance, and transmedia games. (20th/21st)
Instructor(s): John Muse Terms Offered: Winter
Equivalent Course(s): ENGL 32312

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-l’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 32318, MUSI 22318

TAPS 32700. Devising Fundamentals. 100 Units.
Devised theater is created from a multitude of sources but, importantly, not a preexisting script. Rather the 'script' (whether or not it eventually takes written form) is developed in rehearsal. This studio course engages students in methods of generating and crafting devised material, including but not limited to physical action, moment work, and verbatim text. Additionally we will focus on the generative power of problems as a motor of creation, which draws from core principles of clowing. Through solo and collaborative projects, students will explore how devised theater wrestles with conventionally discrete roles in theater-making (writer, director, performer, dramaturg, and designer). Other considerations will include strategies for making disparate material cohere and more broadly, what constitutes a story. Select readings and case studies of artists working in devised theater will supplement the practice-based focus of the course.
Instructor(s): L. Danzig
Terms Offered: Autumn
Equivalent Course(s): TAPS 22700

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 33950. Latin American Women Perform. 100 Units.
This course examines the ways women from Latin America and the Caribbean wield performance art to engage their social realities and to engage questions of race, gender, and sexuality. How do women both produce and disidentify with constructs of womanhood on stage? How do they use performance to explore the ways histories of genocide, dictatorship, and imperialism shape constructs of gender? We examine the works of performance artists Congelada de Uva, Fomma, Regina Galindo, Nao Bustamante among others.
Instructor(s): D. Roper
Terms Offered: Winter
Note(s): Taught in English. Basic knowledge or comprehension of Spanish is strongly recommended.
Equivalent Course(s): LACS 33950, SPAN 33950, GNSE 33950

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, and 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

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-scope alternate reality games (ARG). Students in this course will work directly with master puzzler, Sandor Wiesz, the commissioner of The Mystery League.
Terms Offered: Autumn
Equivalent Course(s): TAPS 24410, MAAD 24410

TAPS 34420. Games and Performance: Live Action Role Playing Games. 100 Units.
This experimental course builds on the emerging genres of “immersive performance,” “alternate reality,” and “Live Action Role Playing” (LARP) to investigate the dynamics of role-playing games through case studies, gameplay, and original student design. Our focus will include the 1913 Gettysburg reunion, parlor games including Parker Brother’s 1937 Jury Box, Society for Creative Anachronism in 1966, Dungeons and Dragons (both its inception in 1974 and current resurgence), Brian Wiese’s Hobbit War in 1977, Mind’s Eye Theater’s development of World of Darkness, and Ground Zero, which began the Nordic Larp movement in 1998. We will explore role of the game master, emergent narratives, improvised community formation as well as “bleed.” Previous course work in Games and Performance encouraged but not required.
Instructor(s): H. Coleman
Terms Offered: Spring
TAPS 34550. Evolution of Improvisation in Chicago. 100 Units.
This course traces the history of improvisation for performance, beginning with the "High Priestess" Viola Spolin's work exploring the educational and social benefits of play at Hull House through Paul Sill's development of The Compass Players in Hyde Park to include current companies including Second City, The Neo Futurists, The Annoyance, and IO. The course will include attendance at performances, student presentations, and practice-based workshops.
Instructor(s): H. Coleman Terms Offered: Spring
Equivalent Course(s): MAAD 24550, TAPS 24550

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: Spring
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, LACS 35501

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): Course taught in French; all work in French for students seeking FREN credit; written work may be in English for those taking course for TAPS or FNDL credit.
Equivalent Course(s): TAPS 28476, FREN 35910, FNDL 25910, FREN 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
Committee on Theater and Performance Studies

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): ARTV 36215, ENGL 36407
Instructor(s): L. Berlant, C. Sullivan Terms Offered: Autumn

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 naît avec la Cléopâtre captive d’Étienne Jodelle (1553), la pastorale et la tragédie-mascarade 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): TAPS 26217, FREN 26217, FREN 36217

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): TAPS 26219, GRMN 36219, CMLT 26219, GRMN 26219, CMLT 36219

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. Roehds Terms Offered: Winter
Equivalent Course(s): TAPS 26250

TAPS 36270. Histories of Chinese Dance. 100 Units.
This class is an introduction to the forms, practices, and meanings of dance in China and the diaspora from ancient times to the present day. Through readings, videos, class demonstrations, and performances, we will explore the reconstruction of court dance in early China; Central Asian dance and dancers in the medieval imagination; the development of operatic movement in the late imperial period; the introduction and transformation of concert dance in the first half of the 20th century; socialist dance and the model ballets of the Cultural Revolution; folk dance and PRC ethno-nationalist discourse; the post-reform transnational avant-garde; ballroom dancing and everyday urban street life; Han revivalism, Shen Yun, and "classical Chinese dance" in the
21st century. Across these varied materials we will ask: what do we mean when we speak of dance, and what makes a dance Chinese? All materials in English; no background required.
Instructor(s): A. Fox Terms Offered: Spring
 Equivalent Course(s): TAPS 26270, EALC 33970, EALC 23970

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, TAPS 26350, MUSI 35918

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): GRMN 33419, GRMN 23419, CMST 32119, MUSI 24520, MUSI 32520, TAPS 26519, FNDL 23419, CMST 22119

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. In this hands-on course, we will learn to produce a podcast from idea to final sound mix, and explore the unique opportunities that the podcast form affords the storyteller. Students will complete several short audio exercises, and one larger podcast project. The class will be held remotely, with an emphasis on remote recording techniques and what it means to document this moment using tools of non-fiction, fiction, and oral history.
Instructor(s): S. Geis Terms Offered: Autumn
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 28320, MAAD 23820

TAPS 38330. Oral History & Podcasting. 100 Units.
This class explores the potential of the podcast as a form of ethical artistic and social practice. Through the lens of oral history and its associated values - including prioritizing voices that are not often heard, reciprocity, complicating narratives, and the archive- we will explore ways to tell stories of people and communities in sound. Students will develop a grounding in oral history practices and ethics, as well as the skills to produce compelling oral narratives, including audio editing, recording scenes and ambient sound, and using music. During the quarter, students will have several opportunities to practice interviewing and will design their own oral history project. This class is appropriate for students with no audio experience, as well as students who have taken TAPS 28320 The Mind as Stage: Podcasting.
Instructor(s): S. Geis Terms Offered: Winter
Equivalent Course(s): TAPS 28330, MAAD 23833

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: TBD
Equivalent Course(s): TAPS 28350

TAPS 38360. Screendance: Movement and New Media. 100 Units.
This course will explore the evolving relationship between moving bodies and video technologies. From early filmmakers using dancers as test subjects, to movie musicals and contemporary dance for the camera festivals, mediatization of the body continues to challenge the ephemerality of live dance performance. This course focuses on the growing field of screendance, videodance, or dance-on-camera, working to define this hybrid genre and to understand the collaborative roles of choreographer, director, dancer, cameraman, and video editor. This course is both a practical and scholarly approach to the genre of screendance, each component essential to a full
understanding and mastery of the other. Course work will be divided between the studio and the classroom. For the studio component, students will learn basic video editing and filming techniques. For the classroom component, students will be asked to watch screendance and read a cross-section of criticism. Assignments will be both technological and choreographic (making screendance) and scholarly (written reflections and a seminar paper).

Instructor(s): L. Leopold
Terms Offered: TBD
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 28360, MAAD 23860, CMST 28360

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): CRES 28421, TAPS 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: Autumn
Prerequisite(s): Undergraduates must be in their third or fourth year
Note(s): Taught in English.
Equivalent Course(s): GNSE 29117, LACS 39117, SPAN 29117, CRES 29117, SPAN 39117, TAPS 28479, 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): TAPS 28702, ITAL 28702, ITAL 38702

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 wander 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 extravagance 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): ITAL 41419, MUSI 45019, EALC 41401, CMST 44601, CDIN 41401
This course seeks to explore Richard Wagner's sprawling 19th century tetralogy The Ring of the Nibelung via the theoretical language among differing cases that can lead to new insights into wider paradigmatic shifts across its themes but working from their own strengths and orientations. Our common goal will be to develop shared resilient voices. Students from various disciplines are invited to join the seminar, thereby helping to advance emergent shared languages developed by encountering questions collaboratively.

Instructor(s): Martha Feldman Terms Offered: Winter

Equivalent Course(s): EALC 41451

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

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): CMLT 44410, ARTH 45885, FREN 34420, CDIN 44420

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
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 sets of woodblock illustrations of the play. We will concentrate on the earliest extant edition of 1498 and Jin Shengtan’s annotated and abridged edition of 1656, along with important close readings of the original texts in classical and early modern vernacular Chinese. We will also explore the relationship between the play and the theater practitioners who influenced its reception in the Ming and Qing periods. We will also consider the influence of the Xixiang ji on later Chinese and Asian narrative traditions, including its influence on Peking opera. The class will meet every week in the fall 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): 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 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—by revaluing 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, Gorky, 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): CMLT 59400, ENGL 59401, SCTH 59400, GRMN 43700, CMST 67100