Committee on Theater and Performance Studies

Chair

- Ellen MacKay, Department of English Language & Literature

Professors

- Philip Bohlman, Department of Music
- Thomas Christensen, Department of Music
- Martha Feldman, Department of Music
- Theaster Gates, Department of Visual Arts
- 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
- Rocco Rubini, 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
- Leah Feldman, Department of Comparative Literature
- Matthew Jesse Jackson, Departments of Art History and Visual Arts
- John Muse, Department of English Language & Literature, Director of Graduate Studies
- Noémie Ndiaye, Department of English Language & Literature
- Steven Rings, Department of Music
- Catherine Sullivan, Department of Visual Arts

Assistant Professors

- Jessica Swanston Baker, Department of Music
- Ariel Fox, Department of East Asian Languages & Civilizations
- Khalid Lyamlahy, Department of Romance Languages & Literatures
- Tina Post, Department of English Language & Literature, Director of Creative Research
- Danielle Roper, Department of Romance Languages and Literatures, Center for the Study of Race, Politics, and Culture
- Melissa Van Wyk, Department of East Asian Languages & Civilizations

Professors of Practice

- Leslie Buxbaum Danzig, Associate Professor of Practice in Theater & Performance Studies, Director of Undergraduate Studies

Senior Instructional Professors

- Heidi Coleman, Associate Senior Instructional Professor
- Devon de Mayo, Assistant Senior Instructional Professor, Director of Performance
- Julia Rhoads, Assistant Senior Instructional Professor, Director of the Dance Program

Lecturers

- Scott Elmegreen
- Shade Murray
- David New
- Pamela Pascoe

Staff
The PhD program in Theater & Performance Studies (TAPS) at the University of Chicago is designed to be dialogical, experimental, and highly individualized. Students not only develop a program of study within the TAPS graduate program that reflects their particular training and interests, but also complement their training with a joint doctorate in a cooperating field: Art History (http://arthistory.uchicago.edu/), Cinema & Media Studies (http://cms.uchicago.edu/), Classics (http://classics.uchicago.edu/), Comparative Literature, (http://collegecatalog.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 experience through the development of performance work, 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 fields 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/) is ideally suited to students who seek an intensive immersion in the field of theater and performance studies and/or who seek to extend their training in the theory and practice of theater and performance studies at the graduate level. It is designed to take advantage of the vitality and rigor of the MAPH program (http://maph.uchicago.edu/), while capitalizing on the university's faculty strengths in theater and performance studies and the culture of collaboration between the TAPS program and Chicago's professional theater and performance communities. 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 in conjunction with a partnering department and pursue their degree jointly. Degree requirements for the combined degree in TAPS will of necessity vary somewhat from student to student, but all candidates should expect to complete the minimum requirements below.

Coursework

Students take a total of 12 courses toward the TAPS degree, typically by the end of the third year. Those who have completed relevant graduate coursework prior to matriculation can petition the DGS to count up to three of those courses toward the 12 course total. The coursework in TAPS will include:

- Two core classes designed to provide a rigorous introduction to advanced study in the discipline: One graduate course in performance theory and one in performance practice as research (typically TAPS 49700).
- At least three seminars within the partner department, to be determined in consultation with the TAPS DGS. These may be but need not be cross-listed in TAPS. Please consult with the DGS if the partnering department is unlikely to offer three relevant graduate courses during your coursework years.
- The September Lab in Performance as Research (SLIPAR): This required practicum is typically taken before the beginning of year 3, but the timing may vary for students in some degree pairings. If this 3-week course is taken for credit, it may count as one of the 12 courses toward the TAPS degree. It may also be taken as a non-degree course. Students may be allowed to participate in SLIPAR more than once, but in any case will only be allowed to take it for credit toward the TAPS degree once.
- Six elective courses, of which up to 3 can be courses in neither TAPS nor the partner department.

In addition, students in TAPS will be expected to:
Committee on Theater and Performance Studies

- Participate in the TAPS graduate workshop (http://voices.uchicago.edu/theaterperformancesudies/). The TAPS workshop brings together students, faculty, and invited guests to discuss work in progress as well as current developments in the wider field of theater and performance studies.
- Adhere to the Language Requirement(s) of their partner department.
- Fulfill a teaching requirement: Students will be expected to complete two quarters of TAPS-related teaching, one of which is typically a teaching assistantship or instructorship in the partner department, and one of which is assigned by the TAPS program. Teaching opportunities in TAPS include teaching assistant positions, preceptor positions for undergraduate thesis courses, instructorships of TAPS core courses, and instructorships of self-designed courses. In addition, the program encourages students to pursue, in consultation with faculty, less structured pedagogical training and experiences designed to equip them to teach in performance departments. For more information, please refer to the TAPS Pedagogical Training Plan.

We also recommend, depending on one’s career’s trajectory, that students 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 oral exam in TAPS at the outset of the fourth year, and by the end of the fourth year to compile a qualifying portfolio that includes a dissertation proposal, and to assemble a dissertation committee including members from both the partner department and TAPS. Note that some of our partner departments, including Music, may expect students to complete the proposal on an earlier schedule.

ORAL EXAMINATION

The qualifying oral exam provides an opportunity for the student to look back and lend coherence to their 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 makeup and timing of the qualifying exam will vary by partner department; please refer to the expectations for particular pairings in the graduate handbook. Ideally preparation should begin in the third year or earlier, and the exam should be completed no later than the beginning of Autumn quarter in year 4. Where there is disciplinary overlap between the two programs, relevant examinations may be counted jointly toward both programs’ requirements, with approval of the Director of Graduate Studies in both programs. In general, we expect TAPS students, including those whose partner departments have written exams only, to complete an oral exam based on a list of 20-30 items relevant to their TAPS research before a joint exam committee. In any case, the TAPS exam should be prepared and administered in consultation with at least one faculty member in TAPS and a second faculty advisor from the partner department.

QUALIFYING PORTFOLIO

The qualifying portfolio offers a snapshot of the student’s independent work in the TAPS program in the first 3-4 years. In most cases, we expect that assembling it will involve collecting material already completed rather than undertaking a substantial new project. The portfolio will typically be completed and the proposal defended one quarter after the PhD exam (not counting the summer). Students should aim to complete the portfolio by the end of year 4, and in any case no later than the end of the fifth year.

The portfolio will include:

- A joint dissertation proposal prepared in consultation with a committee comprising faculty from both programs, typically following the proposal writing conventions of the partner department. The exact structure and length of a student's proposal will be determined in consultation with both Directors of Graduate Studies. In any case, the proposal should include three components: (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.
- An annotated portfolio of creative work to date, including written work and documentation from projects in the Performance Practice as Research class and SLIPAR
- A TAPS-relevant article-length paper, of 6000-10,000 words, that can be submitted for publication. This could be a paper prepared in a partner department’s article-writing or advanced writing workshop. If the partner department has no such proseminar, students will work with a TAPS faculty advisor to revise a piece of writing, typically from their coursework, for publication.
- Copies of the qualifying and oral exam lists for the partner field & for TAPS
- Evidence of completion of the partner department's language requirement(s)
- Evidence of regular participation in the TAPS workshop

PROFESSIONALIZATION

TAPS aims to equip students to pursue a range of careers within and beyond the academy. To that end, as a supplement to the formal and informal mentorship offered by faculty, we ask that all students submit, typically one quarter after advancing to candidacy, a draft of a TAPS-oriented teaching portfolio together with an
Dissertation

Students complete a single dissertation which has committee members from both programs and meets all requirements of each program. The dissertation will be defended in accordance with standard processes, typically at a joint dissertation defense before members from both programs. The timeline for finishing can vary and should be discussed with one’s committee, but in general TAPS encourages students to complete the dissertation by the end of the sixth year.

Foreign Language Requirement

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

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 long-term processes of racial formation, and in global racial struggles from the early modern period to the present. Students will read Shakespearean plays portraying Black characters (Othello, Titus Andronicus, The Tempest, and Antony and Cleopatra) in conversation with African-American, Caribbean, and Post-colonial rewritings of those plays by playwrights Toni Morrison, Amiri Baraka, Bernard Jackson, Djanet Sears, Keith Hamilton Cobb, Aimé Césaire, Derek Walcott, Lolita Chakrabarti, and film-makers Max Julien and Jordan Peele. This course is open to MAPH students and to PhD students upon request. (Drama, Pre-1650 ; Med/Ren)
Equivalent Course(s): ENGL 18860, CRES 18860, TAPS 20040, ENGL 38860

TAPS 30362. Housekeeping: Domestic Drama and Material Culture. 100 Units.

The theatre represents a new and wildly successful commodity in the early modern English market. Yet it is often kept separate from other fashionable goods of the period by virtue of its intangible form. This course overturns the orthodoxy that an early modern play was a co-imaged event and the early modern theatre was an “empty space” by attending to the Renaissance theatre’s frequent recourse to household stuff. We will read plays designed for private performance, that use the fixtures of the household to build theatrical worlds. We will investigate dramatists who liken the playhouse to key venues of commodity culture, including the pawnshop, the Exchange (the precedent of the shopping mall), and the fairground. We will draw from Henslowe’s Diary to recover the business of theatrical property-making and the allure of a company as disclosed by its holdings. All the while, we will question how the fiction of emptiness takes hold in theatre history, and how plays that depict a furnished world are relegated to second-class genres like domestic tragedy and city comedy. (Med/Ren)
Equivalent Course(s): ENGL 40250, GNSE 22260, GNSE 40250, TAPS 20362, ENGL 20260

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.
Equivalent Course(s): TAPS 20513, SALC 30513, SALC 20513

TAPS 30610. Adaptation & Translation in Theater-Making. 100 Units.

This course combines seminar and studio practices to investigate the ways in which theater and performance-makers create work in relation to shifting contexts. How are theatre adaptations and translations shaped by aesthetics, geography, socio-economic conditions, cultural transition, shifting formulations of race, ethnicity, and gender? How do theatre-makers conceive and realize the resonance of their work within local and across transnational spaces? This course explores these and other questions through practical experiments in adaptation and translation, case studies of artists, attending performances, critical readings on adaptation and translation theory, and discussions of the relationship between art and national and transnational political imaginaries. At the center of the course is a visit from the artistic directors of two theater companies working with translations and adaptations of “World Literature” for a (post)Soviet context, one based in Uzbekistan and the other in Kazakhstan. We hope the exposure to their working processes will animate the questions of the course in exciting
and unpredictable ways. For their final project, students will have the option of writing a critical paper, writing a proposal for a speculative work, or creating an artistic work.

Equivalent Course(s): HMRT 30610, ARTV 30211, ENGL 20610, ARTV 20211, HMRT 20610, ENGL 30610, CMLT 20610, CMLT 30611, TAPS 20610

TAPS 30700. Shakespearean Dramaturgies: Text/Medium/Performance and the Magic of the Theatre. 100 Units.
The interactions between a dramatic text and its actual and potential performance-realizations in a specific artistic medium serve one of the fundamental points of departure for "Theatre and Performance Studies" (TAPS). This seminar will explore the dynamic relations between 'text', 'medium' and 'performance', exemplifying with some of Shakespeare's key plays, in particular emphasizing his treatment of the magic of art/theatre, the appearance of supernatural figures, political power and social violence. The dramaturgical perspective for 'staging' these themes (on the stage, as theatre and opera; on the screen; or by radical textual adaptation etc.) theorizes the artistic practices of each particular medium (its 'language' or constitutive features) and the application of these practices for performing Shakespeare. The aim of this course is to examine and analyse existing realizations of some of Shakespeare's key dramas in a broad range of media as well as to investigate the possibilities for making them meaningful today, through dramaturgical analysis in the class. By providing the tools for a self-reflective dramaturgical process where academic research methodologies, philosophical thinking, and artistic creativity are combined these investigations we will strive to integrate such a dramaturgical process in academic as well as artistic contexts.

Equivalent Course(s): ENGL 30700

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.

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.

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.

Equivalent Course(s): TAPS 21420

TAPS 31440. Court Theater Artist Master Class. 100 Units.
This advanced acting class will develop the actor’s ability to apply contemporary acting technique to the performance of classical roles. Additionally, there will be opportunities to attend different stages of the rehearsal process for Harvey at Court Theatre, question the process techniques observed, and learn from guest lecturers affiliated with Chicago's top classical theatres.

Equivalent Course(s): TAPS 21440

TAPS 31500. Advanced Acting. 100 Units.
This advanced acting course builds upon fundamental acting training and develops advanced skills for the performer. The focus will be on acting methods that are useful for multiple types of material; best practices in monologue, scene study, and ensemble work; and multiple approaches toward rehearsal processes. In preparation for weekly in-class performance work, students will be required to collaborate with scene partners outside of class and to dedicate themselves to a disciplined practice of self-study. For enrollment in this course, please submit a Statement of Intent at this link: https://forms.gle/KduDPaafN58XcRnw8. Questions? Email vwalden@uchicago.edu.
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.
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.
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.
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.
Equivalent Course(s): TAPS 21730

TAPS 31860. Songwriting for Musical Theater. 100 Units.
This course is a practical introduction to the art and craft of songwriting for musical theater. Students will
analyze and practice song form, storytelling through music, and the writing of lyrics and melody for character
and tone. In addition to sharing and workshopping new song material weekly, students will learn about
orchestration, arrangement, and the structure of the theatrical score by discussing standout examples of the
genre. Students will develop a catalog of character- and story-driven songs to be presented at the end of the
quarter. A basic knowledge of music theory is expected; experience in songwriting is not required.
Equivalent Course(s): TAPS 21860, MUSI 24321, MUSI 34321

TAPS 31910. Theatrical Clown. 100 Units.
THEATRICAL CLOWN with MOLLY BRENNAN pursues an active performance state through acute awareness
of environment and immediate access to impulses and responses. Students will strive to find and maintain a state
of simplicity, presence and curiosity within live performance, utilizing senses, impulses, experiences, gestures
and breath to build material. Course material will include games that focus on physicality and impulse/response,
as well as writing material to perform. Students will be active in providing feedback and assisting each other in
achieving gals. Upon completion of class, participants will be able to partner, propose, respond and report inside
devised performance material. Taught largely nonverbally.
Equivalent Course(s): TAPS 21910
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): GRMN 32110, TAPS 22110, FNDL 22115, CMST 28310, GRMN 23110, CMST 38310

TAPS 32300. Performance Art Installation: The Dreamer and the Dream. 100 Units.
In this course we will explore the relations between dreaming and waking life using a broad interdisciplinary approach. Our point of departure will be psychological, cultural, and religious understandings of dreams. On the basis of the readings and the skills and backgrounds of participants, the class will develop a “performance installation” around the liminal spaces of dream and wakefulness. Readings will include literary texts by Apuleius, Calderon, Shakespeare, Schnitzler, and Neil Gaiman, and theoretical texts by Freud, Jung, Klein, and Winnicott. Equivalent Course(s): TAPS 22300

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. Equivalent Course(s): TAPS 22310

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, remote online theater on platforms like Zoom, algorithmic theater, mixed reality performance, and transmedia games. One unit of the course attends to experiments in remote theater since the COVID-19 pandemic. (20th/21st) Equivalent Course(s): ENGL 32312, MAAD 12312

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. Equivalent Course(s): TAPS 22318, MUSI 23318, MUSI 23118

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. Equivalent Course(s): TAPS 22351, CMLT 22351, ARTV 40351, MAAD 12351, ARTH 32351, CMLT 42351, ARTH 22351, ENGL 22351, ARTV 20351, ENGL 42351

TAPS 32360. Advanced Musical Theater Writing. 100 Units.
This course is an advanced, project-oriented writing workshop with an emphasis on dramatic structure, storytelling through music, and the exploration of character as practical matters. Each student will propose a new, full-length musical and will work towards the creation of a first draft over the course of the quarter. In
addition to presenting and workshopping new scene or song material weekly, students will study, discuss, and draw inspiration from standout examples of the genre. Students will present excerpted readings from their musicals at the end of the course. Some experience in writing for musical theater is expected.
Equivalent Course(s): MUSI 24322, MUSI 34322, TAPS 22360

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.
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.
Equivalent Course(s): TAPS 22600, MAAD 16600

TAPS 32670. Queer Performance. 100 Units.
This seminar examines the field of queer theory and its intersections with performance studies. We will consider the many meanings of queerness and multiple modes of queer performance, analyzing dance, dramatic literature, music, film, digital media, and performance art alongside queer nightlife, activist street protest, public health discourses, and underground culture. Looking at processes of identity formation and expression through the body, we will investigate how queerness interconnects with other axes of social difference, including race, class, citizenship, and ability.
Equivalent Course(s): GNSE 32670, GNSE 23163, TAPS 22670

TAPS 32690. (re)Queering the American Musical. 100 Units.
In this combined studio and seminar course, we explore a selection of musicals (tentatively including Fun Home, Falsettos, Hedwig and the Angry Inch, A Strange Loop, and Indecent) considering their dramatic structure, character construction, performance norms, and musical conventions. In what sense(s) are these works "queer"? Students will investigate course materials through readings, discussions, staging experiments, and a choice of either a final paper or an artistic project. Open to advanced undergraduates and graduate students. Previous experience in theater, music, and/or film analysis or production is preferred but not required; an interest in detailed textual analysis, rigorous discussion, and focused creative engagement is essential. Team-taught by Leslie Buxbaum (Professor of Practice in TAPS), Erin McKeown (Visiting Gray Center Fellow and composer of the musical "Miss You Like Hell"), and David Levin (Professor in TAPS, CMS, Germanics, and Sr Advisor to the Provost for Arts) as part of their collaborative Gray Center fellowship "An Un-dosical" which seeks to explore the norms of the American musical.
Equivalent Course(s): MUSI 22622, GNSE 22690, TAPS 22690, GNSE 32690, MUSI 32622

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 clowning. 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.
Equivalent Course(s): TAPS 22700, MAAD 22700

TAPS 32880. Theorizing Performance. 100 Units.
An exploration of the intersection of performance theory and performance practice. Each week we will consider a particular production (e.g., theater, dance, opera) and seek out theoretical material that helps us to elucidate that production. Our goal will be interpretive rather than applicational: we will attempt to develop a theoretical vocabulary that is duly nuanced, illuminating, and sensitive to the particular aspirations and problems of a given production. In addition to weekly screenings and readings, we will attend rehearsals and performances around Chicago.
Equivalent Course(s): TAPS 22880

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.

Equivalent Course(s): TAPS 23101

TAPS 33810. Playwriting: Crafting Meaning through Action and Image. 100 Units.
Equivalent Course(s): TAPS 23810

TAPS 33910. Advanced Playwriting Workshop. 100 Units.
The goal of this playwriting workshop is for each student to end the quarter with a first draft of a full-length play. In addition to generating new material on a weekly basis, students will be expected to attend two Chicago-based productions for in-class discussion and criticism.

Equivalent Course(s): TAPS 23910

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.

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.

Equivalent Course(s): GNSE 33950, SPAN 33950, LACS 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, 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.

Equivalent Course(s): TAPS 23980

TAPS 34051. New Play Development: Directors and Actors. 100 Units.
This class explores the new play development process from first to second draft and will culminate in a staged reading at the end of the quarter. All the roles of a traditional production process will be a part of this class, with students serving as: playwrights, directors, actors, and dramaturgs. What happens once the playwright is ready to invite in collaborators to develop a script? How does each person bring their unique point of view to the play? How can this process serve both the play and the artists involved? The class is studying the art, theory and process of development as well as working on our feet to try our hands at what we are discovering. We will work to develop student plays in which a first draft is already written. Students interested in taking on these designated roles of a production team (actors, directors, dramaturgs) should select either TAPS 20450 New Play Development: Playwrights and Dramaturgs OR TAPS 20451 New Play Development: Directors and Actors. Once enrolled, course instructors will assign tasks taking into consideration student interest. For further information on the course or how to enroll, please contact ddemayo@uchicago.edu. Playwrights with a complete, first draft of a play are encouraged to submit their work for the companion course TAPS 24050 and will be selected the quarter before this course is offered. To apply, please send your script and note of introduction to ddemayo@uchicago.edu.

Equivalent Course(s): TAPS 24051

TAPS 34400. Circus Performance Workshop. 100 Units.
Working with theater-maker Leslie Danzig and guest circus and physical theater artists, this course commits to developing a fully realized performance piece within the ten weeks of the quarter. The focus will be on staging a narrative work through circus arts and physical theater. How do you stage scenes on trapeze? Through tumbling, juggling, rope climbing, dance choreography? How do you compose these shorter scenes into a coherent production? Previous experience with physical practices preferred. Course will be customized to students’ backgrounds.
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): TAPS 24400

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.
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.
Equivalent Course(s): TAPS 24420, MAAD 24420

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.
Equivalent Course(s): MAAD 24550, CHST 24550, TAPS 24550

TAPS 34610. Research and Performance: Mapping the Effect of Love. 100 Units.
This course will function as a lab for a new performance currently titled: Country Line Dance Grandma. We will build a container for the world of this piece through a series of experiments involving country line dance and the two step waltz. The primary goal of this development phase is to investigate the ritual of moving together in these forms and explore what it means to build a geometry of love and desire.
Equivalent Course(s): TAPS 24610

TAPS 34750. Antigone and the Making of Theater. 100 Units.
This class on Sophocles’ Antigone will be held in lockstep with the upcoming production of the play at the Court Theatre, which will allow us to think about the construction of the play and its performance, both in its original setting and each time it is adapted and staged. We will attend rehearsals and talk to the director, crew and performers of the play as the play takes shape. We will also attend the production. Readings will include Antigone by Sophocles, as well as adapts and theory on the play. Greek is not required for the class, but those who have it will be asked to read some passages in the original language.
Equivalent Course(s): GREK 36123, CLAS 36123, TAPS 24750, CLCV 26123, GREK 26123

TAPS 34770. Digital Media Aesthetics: Interaction, Connection, and Improvisation. 100 Units.
This course investigates the ways that digital and networked media have changed contemporary aesthetics, forms, storytelling practices, and cultures. Along the way, we will analyze electronic literature, Twine games, interactive dramas, video games, transmedia narratives, and more. Formally, we will explore concepts such as multilinear narrative, immersive and navigable worlds, network aesthetics, interactive difficulty, aleatory poetics, and videogame mechanics. Throughout the quarter, our analysis of computational media aesthetics will be haunted by matters of race, gender, sexuality, class, and other ghosts in the machine. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in new media cultures will make for a more exciting quarter.
Equivalent Course(s): ENGL 34770, CMST 37870, CMST 67870, GNSE 34770

TAPS 34880. New Directions in Afro-Latin Performance. 100 Units.
This course 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
coming black artists such as Victoria and Nicomedes Santa-Cruz, Carlos Martiel, Las Nietas de Nonó, and
others.
Equivalent Course(s): LACS 35501, SPAN 35500, RDIN 35500
TAPS 34901. Performance Lab: Women in American Plays. 100 Units.
Working with professional female-identifying playwright, actor and dramaturg, director Devon de Mayo will
lead this course centered on how male playwrights have portrayed women over the course of American history,
and create an imagined space in which these characters can be in dialogue with one another. This course commits
to developing a fully realized performance piece within the ten weeks of the quarter. Immersive in intent and
demand, writing and performance skills will be developed by participants for participants. ATTENDANCE AT
THE FIRST CLASS SESSION IS MANDATORY.
Equivalent Course(s): GNSE 34905, TAPS 24901, GNSE 24905
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
interpretation, 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.
Equivalent Course(s): HMRT 24902, HMRT 34902, ARTV 20212, TAPS 24902, 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 a range of material-
writing, choreography, physical theater, song, visual design, improvisational scores, and more—that will
serve individual and collaborative projects. An ensemble-based approach and ongoing mentorship from the
instructor will support students to develop and refine their performance objectives. The process-based course
will culminate with an informal performance of final projects. No prior experience in devised performance is
required, but students should come with a willingness to experiment and play across a range of vocabularies.
Equivalent Course(s): TAPS 24906
TAPS 34906. Performance Lab: The Classic as Contemporary. 100 Units.
This course engages students in the act of excavating prose to uncover their own points of view as creators,
writers and directors. The course will uncover direct and indirect processes of adaptation, the role of impulse,
and what it means to reimagine classic texts in the contemporary moment. Students will implement a multitude
of tools to explore a single project of their own creation that they can use to propose for future productions.
Attendance at the 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.
Equivalent Course(s): GRMN 24907, TAPS 24907, GRMN 34907
TAPS 35001. Theatricality in Modern Art from 1700 to the Present. 100 Units.
We examine the dramatic dimension of art in the modern era broadly speaking, paying attention to recurring
themes like the Aristotelian theory of action, the Diderotian theory of acting, and the linguistic theory of speech
acts, as well as to momentous historical events like the French Revolution, the rediscovery of antiquity, and the
advent of photography and motion pictures. Paradigms that have been influential in one or another discipline
like Michael Fried’s theory of theatricality (in art history), Heinrich Kleist’s theory of puppets (in German
literature and theatre theory) and Friedrich Nietzsche’s theory of tragedy (in music and philosophy) and will also
be scrutinized.
Equivalent Course(s): SCTR 35001, ARTH 35001
TAPS 35130. Radical Reading. 100 Units.
This experimental course-part seminar and part practicum-brings together Berlin-based artist collective Slavs
and Tatars and Prof. Leah Feldman (Comparative Literature). It explores material and conceptual approaches to
radical reading. In the practicum students will design a creative project informed by the seminar’s exploration of
histories, sites, and genres of radical reading (including revolutionary books and manifestos, children’s primers
and comics). The course will challenge the patriarchal, colonial and gendered conventions of these genres, as we
seek to expand their boundaries and borders.
TAPS 35215. Between Power and Powerlessness: Theater in East and Central Europe. 100 Units.
National independence movements, revolutions, authoritarian regimes, and the decline of empire: playwrights in East and Central Europe wrote major works of world literature in response to these events - and sometimes in prescient anticipation of them. This seminar introduces students to the plays that, from Chekhov to Havel, shaped the fates of nations. Topics include: the avant-garde, theater of the absurd, acting methods, performance art, and documentary theater. Equivalent Course(s): REES 26040, TAPS 25215, REES 36040

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. Equivalent Course(s): MAAD 24515, ARTV 20213, TAPS 25515, ARTV 30213

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). Equivalent Course(s): FREN 35910, FNDL 25910, TAPS 28476, FREN 25910

TAPS 35950. Beckett and Media. 100 Units.
Though best known for a single play, Waiting for Godot, Samuel Beckett was a poet, novelist, short-story writer, playwright, translator, and critic with a voluminous output. This course introduces students to the variety and influence of one of the central figures in twentieth-century literature and theater by considering Beckett’s better-known plays-both on the page and in recorded performances-alongside select novels, criticism, film, radio, and television pieces. Among the questions we will ask are: What can Beckett’s experiments across media teach us about the presumed and actual limits of form? What happens when a medium becomes the means of its own undoing? What can we learn from Beckett’s career about cardinal developments in twentieth-century drama, literature, film, and television? (20th/21st, Drama) Equivalent Course(s): ENGL 35950

TAPS 36100. Dance Composition. 100 Units.
How do bodies interface with space, time, form, energy, dynamics, and cultural traditions to communicate ideas? What even defines a dance? Is it something that only exists on stage in a repeatable form or is it a set of embodied tools, rituals and/or cultural practices that are shared in all kinds of spaces? In this laboratory-based course, these questions are approached through movement exercises, improvisation, weekly dance-making studies, and a final choreography project. Readings, journaling, group discussion, and videos from a range of dance practices will supplement choreography assignments to help students develop proficiency in the areas of analyzing dance and constructive criticism. Attendance at the first class session is mandatory. Equivalent Course(s): TAPS 26100

TAPS 36110. Choreographic Methods. 100 Units.
This studio course introduces students to a wide range of methods for creating choreography while considering the complex relationship between bodies, form, aesthetics, cultural contexts, technology platforms, and performance objectives. Grounded by interdisciplinary inquiry and ethical collaboration practices, the course will provide students with a robust toolkit for experimentation and play within dance and movement-based work, including compositional structures, improvised scoring, and choreographic prompts that are inspired by students’ unique thematic interests. The course also invites students to consider how choreographic methods can be activated as problem-solving tools across disciplines. Supplementary readings and viewings will drive discussion and analysis while giving students a broad understanding of how choreography engages current social and political issues. Equivalent Course(s): TAPS 26110

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. Equivalent Course(s): TAPS 26150

TAPS 36170. Dance Pro-Show. 100 Units.
This course gives students the opportunity to learn repertory and new works by professional guest choreographers and faculty, culminating in a weekend of performances at Logan Center for the Arts. Within
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.
Equivalent Course(s): ENGL 36407, ARTV 36215

TAPS 36217. Histoire du théâtre français de la Renaissance aux Lumières. 100 Units.
Entre le XVIe et le XVIIe siècle, le théâtre français connaît une période de remarquable effervescence. La tragédie renaît avec la Cleopâtre captive d’Étienne Jodelle (1553), la pastorale et la tragédie 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.
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.
Equivalent Course(s): GRMN 36219, CMLT 26219, GRMN 36219, TAPS 26219, CMLT 36219

TAPS 36220. Dance, Identity, and Appropriation. 100 Units.
This survey course will look at the ways that dance-across genres, geographies, and histories-has negotiated, challenged, and complicated ideas of identity and authority. Grounded in histories including the 1893 World Columbian Exposition, where Swedish-American Christine Olson performed Turkish dance on the Midway, as well as modern dance pioneer Ruth St. Denis’ imitation of the Indianness she encountered on a cigarette ad, we will explore case studies including American minstrel traditions, hip hop dance, the Nutcracker and other classical ballets, dance tourism like Hula and West African forms, viral K-pop dance tutorials, and more. These case studies will be used to discover how dance, and the dancing body, performs and problematizes appropriation. Part seminar/part practicum, assignments will include short written papers and performance projects including dance reconstructions.
Equivalent Course(s): RDIN 26220, RDIN 36220, TAPS 26220

TAPS 36225. Dancing Chicago. 100 Units.
With the forthcoming publication of Dancing on the Third Coast: Chicago Dance Histories as text (University of Illinois Press, eds. Susan Manning and Lizzie Leopold), this course would take students out of the classroom...
to experience, historicize, and critically engage with dance across the city. Students will ask how social and theatrical dancing has shaped the city, and how the city in turn has shaped dancing bodies-in nightlife and in settlement houses, at world’s fairs and in theaters, on film and in the street. With the new historical perspective and critical view, students will produce a dance event as a final project.

Equivalent Course(s): TAPS 26225, CHST 26225

**TAPS 36230. Dance and the Archive. 100 Units.**

In this class, dance and the archive are addressed through three relationships: documenting dance for the archive, researching dance in the archive, and dancing as an archive of past events. The course unveils major topics in dance history and practice, such as alternative ideas about historical narratives and categories, the ephemeral nature of live performance, and how bodies hold knowledge and lived experience, with an emphasis on how race and cultural structures shape archives. In course assignments, students will conduct research using archival sources and build archives that document and consist of their own moving bodies.

Equivalent Course(s): CRES 26231, TAPS 26230

**TAPS 36240. Black Experimentation in Dance. 100 Units.**

In this course, experimentation is explored as a choreographic approach to dancing and making dances. Grounded in process, practice, inquiry, and improvisation, experimentation has a long history in Black expressive culture. This class pairs readings at the intersection of Black performance theory, feminist and queer of color theory, and Black dance studies with examples of dance performances and artists interrogating topics such as the problem of aesthetic categorization, navigating racial visibility/invisibility onstage, and the politics of Black dancing bodies. The class focuses on concert dance in the United States, but may cover examples from social dance, popular entertainment, performance art, and global contexts.

Equivalent Course(s): CRES 26240, TAPS 26240, GNSE 26240, GNSE 36240

**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, HipHop, 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.**

Equivalent Course(s): TAPS 26250

**TAPS 36260. Katherine Dunham: Politics in Motion. 100 Units.**

This course traces the creative, political, and scholarly legacies of Katherine Dunham (1909-2006), exploring the immeasurable impact of her career as a dancer, choreographer, anthropologist, activist, and creator of the Dunham Technique. Students will merge embodied practice with in-class discussions of theoretical texts, questioning the role of Black dance traditions of the 20th century in helping shape transnational and Black diaspora studies. In keeping with the geographic scope of Dunham’s practice and research, we will engage Black dance and social movements of the Caribbean, Latin America, the United States, and beyond. Central concepts of performance ethnography, Caribbean studies, and Black feminisms will anchor an investigation of dance as an intellectual process and as social action. We will contemplate the methods of artist-activists and artist-scholars in traversing disciplines and foregrounding new fields of thought. This course will balance training with a certified practitioner in Dunham Technique with field studies, archival research, and short choreographic experiments while taking advantage of concurrent city-wide events celebrating Dunham’s legacy. No previous dance experience is required, and students should be prepared to engage through the body as well as intellectually in each class.

Equivalent Course(s): CHST 26260, CRES 26260, TAPS 26260

**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.

Equivalent Course(s): EALC 33970, TAPS 36270, EALC 23970

**TAPS 36275. Dance as History. 100 Units.**

This course explores the relationship between dance and history. Rather than investigating the history of dance, we will focus on how incorporating dance can alter the practice of historical research and representation (including public history), and on how history has informed classical and contemporary concert dance since the late 19th century. Through our weekly studio practice we also hope to develop new ways of representing and embodying history through dance. The course will examine the traditional, historical language of storytelling in certain disciplines of dance, and will seek to create a refreshed, relevant language of gesture and intention in the studio that might effectively convey narrative. Our focus will be European and American classical, modern,
and contemporary concert dance since the 19th century, but students are welcome to explore other genres, cultural contexts, and moments in their research and in discussion. Assignments will include readings as well as viewing existing choreographic works on video; discussion of these texts and videos; engaging in conversation with contemporary choreographers, writing analyses of dances informed by the readings; attending relevant performances in Chicago, and participating each week in a studio-based class session in which we explore, through movement, the themes under consideration that week. You do not need to have any dance experience to take this course, but you must be willing to move.

Equivalent Course(s): TAPS 26275, HIST 29406, HIST 39406

TAPS 36280. Site-Based Practice: Choreographing The Smart Museum. 100 Units.
This course gives students the unique opportunity to create a collaborative, site-based work that culminates in a final performance at UChicago’s Smart Museum of Art. Using embodied research methods that respond to site through moving, sensing, and listening, we’ll explore the relationship between the ephemerality of movement and the materiality of bodies and place, and consider how the site-based contexts for dance shift how it is perceived, experienced, and valued. Our quarter-long creation process will begin with a tour of the Smart Museum, guided by curators and members of the Public Practice team, that will provide context to the museum’s exhibitions, programming, and its relationship to geography and community. Assigned readings, viewings, and conversations with guest artists will delve into the relationship between dance and the sites where it happens, including museums—from the material relationship between bodies, objects, and architecture to the digital flows of choreography online.

Equivalent Course(s): ARTV 20027, ARCH 26280, CHST 26280, TAPS 26280, ARTV 30027

TAPS 36290. Mapping Black Social Dance: Hip Hop and House in the Community and Onstage. 100 Units.
This hybrid studio/seminar course offers an overview of the formal techniques, cultural contexts, and social trends that shape current Black social and vernacular dance practices. Modules will be built around Black social culture by looking at key histories and theories around Black dance, music and other cultural aesthetics from hip hop to house. As part of our exploration, we will cover themes such as: the Great Migration, the range of Black social dance forms from blues, jazz, disco, and dancehall that have influenced the evolution of hip hop and house on global scale; and the spectrum of social spaces from clubs to lounges and public events that have been critical to preserving Black cultural heritage and creating safe spaces for belonging and flourishing. Selected readings and viewings will supplement movement practice to give historical, cultural, and political context.

Equivalent Course(s): MUSI 33620, CRES 26290, CRES 36290, TAPS 26290, MUSI 23620

TAPS 36310. Dramaturgical Investigations. 100 Units.
Dramaturgy is interdisciplinary, combining discursive practices and traditional academic disciplines as well as theory, history and practice. Dramaturgy primarily refers to the initial, preparatory stages of an artistic process on the basis of which ideas, texts and images will eventually be transposed into a new play/performance script, a stage performance, a film or a work of video art and even to curating, focusing on the conceptual and material prerequisites for a new work or exhibition. At the same time as the dramaturgical process, as a form of investigation, precedes the more concrete and more goal oriented stages of pre-production and rehearsals, it continues in a self-reflexive mode to accompany all the stages of the creative process, including the performances themselves, as well as deepening our understanding of their significance and impact after they have been performed. In the seminar we will discuss the basic theoretical, historical and creative dimensions of dramaturgy as well as examine case-studies based on Antigone, Hamlet and Brecht’s Learning Plays.

Equivalent Course(s): TAPS 36310

TAPS 36330. The Appearance of Gods, Angels and Ghosts in Modern Drama and Theater and on the Screen. 100 Units.
Beginning with Aristotle there has always been a strong resistance to the appearance of gods (deus ex machina) as well as other supernatural figures on the stage. In spite of this, a wide range of supernatural figures both in drama and theatre, as well as on the movie screen, have always thrived. After studying the historical roots of the appearance of such supernatural figures the focus will be directed toward modern drama and theatre, as well as the movie screen. We will study selections from the work of playwrights like Ibsen, Strindberg, Pirandello, Brecht and Kushner and contemporary productions of classical plays like Medea and Hamlet. Examples of this phenomenon on the screen, focusing on directors like Ingmar Bergman and Wim Wenders will also be discussed. And we will begin by raising a question that will literally haunt us throughout the course: In which sense do we have to ‘believe’ in ghosts in order to enjoy or even understand a (good) performance of Shakespeare’s Hamlet or even be able to read it? Attendance at first class session is MANDATORY.

Equivalent Course(s): TAPS 36330

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.

Equivalent Course(s): MUSI 35918, TAPS 26350, GRMN 29350, MUSI 25918, GRMN 39350
TAPS 36400. Post-Dramatic Theater. 100 Units.
This class sets out to explore the gamut of contemporary experimental theater, encompassing its varied theories and practices. Using Hans-Thies Lehmann’s path-breaking study Postdramatic Theatre as an ongoing point of reference, we consider a diverse array of practices from an eclectc group of artists spanning a broad range of eras and theatrical cultures (e.g., Annie Dorsen, Elevator Repair Service, Forced Entertainment, Richard Foreman, Heiner Müller, Theater Oobleck, SheShePop, Robert Wilson) in a format that encompasses seminar-style discussion and laboratory-style practical experimentation. Team-taught by Seth Bockley (Chicago-based director) and David Levin (Chair of TAPS). Attendance at first class meeting is mandatory.
Equivalent Course(s): GRMN 36401, TAPS 26400, GRMN 26400

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 (Lyotard, 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.
Equivalent Course(s): TAPS 26500

TAPS 36510. Drama/Theatre/Performance and Philosophy. 100 Units.
This seminar will explore the multi-faceted interactions between the discursive practices of Drama/Theatre/Performance and Philosophy which have recently become a central focus for theatre and performance studies. The course will explore two interrelated and closely connected dramatic, performative and philosophical constellations: Sophocles’ Theban Plays, Plato's Symposium and selected passages from Aristotle’s Poetics, on the one hand, and a selection of texts by Kafka, Benjamin and Brecht as well as some of Brecht’s key productions like his Antigone and Mother Courage and her Children and the Model-Books that were composed on the basis of these productions. The theoretical discussions and the dramaturgical exercises will focus on the following issues and the connections between them: 1. The agon and the encounter 2. Violence and the ludic logic of tragedy 3. Entrances, exits and supernatural interventions 4. Models ‘for’ and models ‘of’ theatrical and performative practices 5. Dramaturgies of thinking and doing As a common backdrop to these issues the seminar will explore the possibilities to outline a coherent basis for a theatrical and performative dispositive, laying the basis for what Brecht in 1929 envisioned as a philosophical future for the theatre. Interested 3rd and 4th year undergraduates allowed by instructor consent. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.
Equivalent Course(s): TAPS 26510

TAPS 36515. Literature of the Fantastic and Operatic Adaptation. 100 Units.
This co-taught interdisciplinary course, offered through the Gray Center for Arts and Inquiry, explores literature of the fantastic (here including ghost stories and fairy tales) and the adaptation of such materials into opera, primary “Western-style” opera but also including some examples from Chinese opera. We will read some theoretical essays on adaptation, trans- or re-mediality; and the uncanny, but our focus will be on concrete examples and the historical arc of their transformation (which often entailed at least one intermediary step from story to play on the way to opera). This history, as in the famous case of Turandot, often involves an interesting chain of East-West crossings, misappropriations, and reappropriations; Chinoiserie has been a potent force in the history of Western opera and, in a new form, is currently in vogue again (at least judging from the recent proliferation of Chinese-themed Western-style or fusion operas being created and staged). We will select several specific operas or excerpts from opera as cases, reading their libretti, studying their music, and watching select productions on recorded media.
Equivalent Course(s): MUSI 34618, EALC 36515, EALC 26515, MUSI 24618, TAPS 26515

TAPS 36520. Staging History. 100 Units.
At a time when historical facts are contested, for example by holocaust deniers and even by politicians, it is urgent to examine the conditions of authenticity in works of art that are based on historical facts. In this course we will examine theatre performances and films that are based on past events discussing their role in the public sphere as historical/documentary works of art.
Equivalent Course(s): TAPS 26520

TAPS 36550. Shakespeare's History Plays. 100 Units.
This course on Shakespeare’s English history plays will adopt an unusual stratagem of reading the plays in order of the historical events they depict: that is, starting with King John, who ruled England from 1199 until his death in 1216, down to Henry VIII (1509-47), the father of Queen Elizabeth. The emphasis will be on the great plays, Richard II, Henry IV Parts 1 and II, Henry V, and Richard III. My hope is that this approach will enable us to explore Shakespeare’s concept of English history over a large sweep of time. (D, E).
Equivalent Course(s): CMLT 26770, ENGL 36550, FNDL 21405, TAPS 16550, CMLT 36750, ENGL 16550

TAPS 36800. Imagining the Audience in Early Modern English Performance. 100 Units.
This course will explore the idea of the audience in early modern England by looking hard at the range and subtlety of its expressions, both from a distance and up close. At the outset, our remit will be digital/philological. We will track the concept of the collectivity across the EEBO corpus, looking for patterns of use and lexical innovation. We will also search the six (non-digitized) volumes of the Catalogue of British Drama. To prepare ourselves to make arguments on the basis of this work, we will consult methodological criticism on literary data
mining and gain some hands-on experience with topic modeling, and possibly network visualization. The second leg of the course will involve reading works and criticism that not only address and represent, but in some measure also theorize, the audience as collective entity, zone of conduct, mode of encounter, etc. Primary texts will likely include Hamlet, Antony and Cleopatra, Timon of Athens, The Roaring Girl (Middleton and Dekker), Bussy D’Ambois (Chapman) and some court masques, royal entries and mayoral pageants. Non-dramatic works will likely include The Art of the Courtier (Castiglione), The Gull’s Horn-book (Dekker), The Art of English Poesie (Puttenham) and possibly some political tracts and treatises of the interregnum. A few of our dramatic and critical choices will be decided by vote at the start of the quarter.

Equivalent Course(s): ENGL 36800

TAPS 37214. Art and Knowledge. 100 Units.
This course is an exploration of questions concerning the relationship between Art and knowledge. Is Art knowledge? Can Art create knowledge? If Art is neither knowledge nor creates knowledge, what is its function? These questions are discussed using themes: secrecy, rumor, ignorance and surveillance, and a corresponding set of artworks by a group of artists who utilize these approaches: Vito Acconci, Bruce Nauman, Sophie Calle and Julia Scher, among others. We will also do close readings of essays relating to our themes, for example: texts on recent theories of ignorance as knowledge or Derrida’s metaphysics of presence. To round out our discussions, students will participate in a series of hands-on art exercises to give our analyses more material form and further exemplify our exploration.

Equivalent Course(s): ART 37214, CRES 37214, GNSE 37214, TAPS 27214, ARTV 27214, GNSE 27224

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.

Equivalent Course(s): TAPS 27610

TAPS 38310. Ingmar Bergman: Cinema & Theater. 100 Units.
This course will focus on cinematographic representations of theatrical and other artistic practices, primarily exemplified by many of Ingmar Bergman’s films (e.g. The Seventh Seal and Fanny and Alexander) but also in the work of other film-directors. It will explore historical and theoretical issues related to the mutual interactions between cinema and theatre also discussing cinematographic techniques in playwriting as exemplified in plays by Henrik Ibsen (e.g. Peer Gynt) and August Strindberg (e.g. A Dream Play and The Ghost Sonata). Throughout most of his creative career Bergman worked both in theatre and film and even if he is mostly known outside of Sweden as a film director, his theatrical career was as innovative. The work of the film-auteur and the theatre director are for Bergman closely connected, not only through the actors he worked with - during summers for the screen and during the theatre seasons in stage productions - but also through the choice of themes, which are often in direct dialogue with each other in the two media, generating complex meta-aesthetic, inter-medial discourses, depicting and problematizing the work and role of the artist in a broad range of social and ideological contexts. Interested 3rd and 4th year undergraduates allowed by instructor consent. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.

Equivalent Course(s): CMST 36504, TAPS 28310, CMST 26504

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.

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.

Equivalent Course(s): TAPS 28330, MAAD 23833, CHST 28330

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.
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 studio and 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).
Equivalent Course(s): MAAD 23860, TAPS 28360, 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.
Equivalent Course(s): TAPS 28421, CRES 28421

TAPS 38422. Opera in the Age of Its Mechanical Reproducibility. 100 Units.
Equivalent Course(s): MUSI 34517, CMST 38301, MUSI 24517, CMST 28301, TAPS 28422, GRMN 27717, GRMN 37717, MAAD 17717

TAPS 38427. Comedy Central. 100 Units.
Comedy is a serious subject and art is no laughing matter, but levity displays a type of intelligence that is both profound and nimble and must be met on it's own terms. Toward that end, this interdisciplinary seminar will investigate: the various modes through which comedy infects contemporary art, questions of form in the art of comedy, performative objects, the object of comedic performance, and the seriousness of play. A number of guest speakers from various backgrounds will lecture, lead discussions, and projects. Assignments include weekly readings, performative actions, and two short writing assignments, one on a key thinker on the subject of the comedic, the other a creative writing assignment. A final project of your choice can be a traditional research paper (10-12 pages) or a creative project with your choice of medium. Readings include selections from Friedrich Schiller's "Letters upon the Ästhetic Education of Man," Henri Bergson's "Laughter," Sigmund Freud's "Joke and Its Relation to the Unconscious," Lewis Hyde's "Trickster Makes This World," David Robbin's "Concrete Comedy," and others. Note this is not a studio class, and while we will conduct a number of exercises in class, participants are expected to be working on their individual projects outside of class throughout the term in consultation with the instructor via office hours. Prior experience working with video is useful. An exhibition from the seminar in the form of a YouTube channel.
Equivalent Course(s): ARTV 36216, ENGL 32407

TAPS 38432. Imagining Futures: Speculative Design and Social Justice. 100 Units.
This experimental course seeks to disrupt dominant narratives about "the future": a monolithic concept that often comes from technologists and policymakers. Instead, we explore what alternative futures might look like when imagined by and with marginalized communities. Beginning with movements such as Afrofuturism, we will read speculative and science fiction across media, including short stories, critical theory, novels, films, transmedia narratives, and digital games. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of "speculative design" and "critical making." Instead of traditional midterm essays and final research papers, the work of the course will consist primarily of blog responses to shared readings, coupled with short-form, theoretically-founded, and collaborative art projects. These projects will imagine alternative futures of climate change, gender, public health, finance, policing, and labor. The work will be challenging, transdisciplinary, and will blur expectations about the relationship between theory and
practice at every turn. As such, it is not a course for the craven; it is a course for students who wish to explore the complexities of collaboration and the sociopolitical possibilities of art. (B, H)
Equivalent Course(s): CMST 31110, ARTV 31110, ENGL 21110, ARTV 21110, ENGL 31110, TAPS 28432, MAAD 21110

TAPS 38450. Wonders and Marvels in Premodern Japan. 100 Units.
This course is an exploration of concepts of the wondrous and marvelous in Japanese literature and performance up to 1900. Primary texts and materials will include setsuwa collections, such as the Nihon royiki and Konjaku monogatari, poetry and poeticus, late Heian monogatari, early modern travel fiction, theater, and encyclopedias. We will also consider theater's engagement with the spacial and embodied aspects of wonder through noh performance and theory, spectacle shows and circuses, exhibitions and worlds fairs, the operating theater and the human body. Alongside these primary texts and performances, we will survey recent scholarship on the history of wonder and marvel, considering along the way theories of fictionality, theatricality, affect and the senses, "objective agency" and the stage prop, and intersections between science, medicine, and the ludic. Readings will be available in English and no prior coursework in Japanese literature or history is required.
Equivalent Course(s): TAPS 28450, EALC 28450, EALC 39450

TAPS 38470. Molière: Comedy, Power and Subversion. 100 Units.
Molière crafted a new form of satirical comedy that revolutionized European theater, though it encountered strong opposition from powerful institutions. We will read the plays in the context of the literary, dramatic, and theatrical/performance traditions which he reworked (farce, commedia dell'arte, Latin comedy, Spanish Golden Age theater, satiric poetry; the novel), while considering the relationship of laughter to social norms, with particular emphasis on sexuality, gender roles, and cultural identities.
Equivalent Course(s): FREN 25000, FNDL 25001, TAPS 28470, FREN 35000

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.
Equivalent Course(s): LACS 39117, RDIN 29117, RDIN 39117, SPAN 39117, GNSE 29117, LACS 29117, TAPS 28479, SPAN 29117, GNSE 39117

TAPS 38480. The Worlds of Harlequin: Commedia Dell’arte. 100 Units.
This course is an introduction to the Italian art of theatrical improvisation or commedia dell’arte, a type of theater featuring masked characters and schematic plots. We will look at the influence of Boccaccio’s Decameron on the formation of stock-characters, the introduction of women into the realm of theatrical professionalism, the art of costume and mask making, and the Italian knack for pantomime and gestural expression. Readings include such masterpieces in the tradition of comic theater as Machiavelli’s The Mandrake and Goldoni’s Harlequin Servant of Two Masters, as well as their renditions in film.
Equivalent Course(s): TAPS 28480, ITAL 39601, ITAL 29600

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), and theatrical/performance traditions which he reworked (farce, commedia dell’arte, Latin comedy, Spanish Golden Age theater, satiric poetry; the novel), while considering the relationship of laughter to social norms, with particular emphasis on sexuality, gender roles, and cultural identities.
Equivalent Course(s): ITAL 38702, ITAL 28702, TAPS 28702

TAPS 38810. Advanced Study Theater: Games & Performance. 100 Units.
Equivalent Course(s): CMST 28810, ENGL 21118, TAPS 28810

TAPS 39500. Advanced Study: Directing Study. 100 Units.
Independent Study for those with advanced experience in theater. These courses are designed for students wishing to pursue self-motivated study in a specific field of theater/performance. Intensive study and reading is expected. Faculty advisor required. Completed forms to be submitted to the TAPS office by the end of first week of quarter of enrollment.
Equivalent Course(s): TAPS 29500

TAPS 40305. Oedipus and Hamlet: On the Philosophy of Tragedy. 100 Units.
In this class we will consider closely attempts to understand tragedy philosophically. Sophocles’ Oedipus the King and Shakespeare’s Hamlet, two texts that have particularly attracted philosophical attention will serve as constant reference points, but other paradigmatic tragedies (Euripides Bacchae, Goethe’s Faust, Beckett’s Endgame) will also be considered. Among the philosophical contributions to be considered are works by Aristotle, Schiller, Schelling, Hegel, Schopenhauer, Nietzsche, Scheler, Schmitt, Benjamin, Murdoch, and Menke.
Major issues to be dealt with: the structure of tragic plot; the tragic affects; catharsis; ancient and modern tragedy; tragedy and the tragic; the aesthetics of tragedy; tragedy and society; tragedy and the sacred.

Equivalent Course(s): GRMN 40305, SCTH 40305, PHIL 50305

TAPS 40500. Adaptation Laboratory: Staging Berlin. 100 Units.

From 2000-2018, the graphic novelist Jason Lutes published Berlin, a sprawling, formally inventive, & idiosyncratic account of life in the Weimar Republic. Court Theatre has commissioned the playwright Mickle Maher to prepare an adaptation of Lutes’ novel; David Levin is the collaborating dramaturg. The production is slated for Court’s 2023-24 season. This interdisciplinary seminar invites students into the process of adaptation, exploring a broad range of conceptual & artistic challenges. We will consider works in a host of genres - e.g., Lisa Kron and Jeanine Tesori’s adaptation of Alison Bechdel’s graphic novel Fun Home or Walter Ruttmann’s 1927 film “Berlin: Symphony of a Metropolis” - to establish a dialogue between Lutes’ work, its progenitors, and a range of theoretical materials. An additional & significant component of our work will involve creative exercises. Students will prepare adaptations of their own - first, of Lutes’ novel, then of works of their own choosing. We will invite collaborators from the production to join us for workshop sessions. The seminar seeks to serve as an adaptation laboratory, exploring & investigating theoretical stakes and practical problems while seeking to reshape those stakes and problems into diverse forms of practice.

Equivalent Course(s): ARTV 33834, CMST 40500, GRMN 35523, CDIN 40500

TAPS 40899. Opera without Borders. 100 Units.

Opera without Borders explores how markers of race, indigeneity, and other identities blur historical time and disrupt geopolitical space on the operatic stage. How does opera operate in the new arenas of cosmopolitan citizenship during our present historical moment, when the unitary monoliths of nations, citizens, and identities are no longer firmly in place and means of travel and communication are quickly transforming? How and why have patterns of exploration, trade, and migration, forced and voluntary, colonial and decolonial, generated new operatic genres, new means of operatic production, and new kinds of opera producers (librettists, composers, directors, choreographers, dramaturgs, etc.)? Among our cases are the Royal Shakespeare Company’s Orphan of Zhao (2012); the Paris Opera’s hiphop staging of Rameau’s Les indes galantes (2019); Schikaneder and Mozart’s Magic Flute (1791) reimagined as Impempe Yomlingo (2007-2011) by the township artists of Capetown; and circulations of Cantonese opera in Chinatowns from Vancouver and San Francisco to New York and Honolulu.

Equivalent Course(s): GNSE 40899, EALC 40899, CDIN 40899, MUSI 44022

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 transcendental 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.

Equivalent Course(s): ITAL 41419, CDIN 41401, CMST 44601, MUSI 45019, EALC 41401

TAPS 41450. Peach Blossom Fan: Theater, History, and Politics. 100 Units.

This seminar probes the interplay of history, politics, and theatricality in Kong Shangren’s Peach Blossom Fan, his dramatic masterpiece of 1699, which brilliantly depicts the fall of the Ming dynasty in 1644-1645 on multiple social, cultural, and ritual fronts, from the pleasure quarters and the imperial court to the Confucian Temple and the battlefield. Issues to be addressed include: the representation and reassessment of late Ming courtly culture--courtesans, actors, storytellers, musicians, booksellers, painters; metatheatricality; memory and commemoration; props and material culture; the dissemination of news and (mis)information; the reenactment of the past on the stage, as we contextualize Peach Blossom Fan within the early Qing literary and theatrical world in which it was created and performed. We’ll also examine the interplay of history, politics, and theatricality in the modern reception of the play by analyzing its modern and contemporary incarnations in spoken drama, feature film, and different operatic genres.

Equivalent Course(s): EALC 41450

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.

Equivalent Course(s): EALC 41451

TAPS 41455. Music and Sound in Chinese Literature. 100 Units.

This course examines key texts from antiquity through the 18th century related to music and sound. "Literature" is construed broadly to include the many genres in which music or sound play a principle part: philosophical and scientific essays; anecdotes, biographies, and tales; poems and informal essays; songbooks, formularies, and scores; encyclopedias and manuals. The course will be organized historically and thematically. Some of the issues we hope to investigate: the role of music in ritual and governance; theories of the voice and sound production; the translation of sound into words, and what is lost and gained; the pictorial representation of sound and listening; the relation between music and emotion; the social roles of musicians and entertainers; and the cultural significance of musical instruments.

Equivalent Course(s): MUSI 45321, EALC 48088

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?

Equivalent Course(s): ENGL 41500, CRES 41500, GNSE 41500

TAPS 42020. The Cabaret in Music. 100 Units.

We explore a global range of genres that combine music and the intimate stage through the theoretical formulation of the cabaret. The performance practices we examine combine music and theater in ways that are historically and culturally diverse, ranging from medieval and early modern European genres such as mystery plays or Perinspiele to commedia dell'arte and operetta to modern musicals and cabaret itself. We also search for similar forms of intimate musical theater in cross-cultural Asian performance, such as Persian shah-bazi, South Indian kathakali, Korean p'ansori, and Japanese chindon-ya. The genres of music on the intimate stage that underlie the history of cinema (e.g., the first synchronized sound films, The Jazz Singer and Der blaue Engel) will be a consistent focus throughout the seminar. To understand the cabaret in opera performance we shall look especially closely at the transformation of Berlin's Komische Oper in the twenty-first-century, applying close readings to several recent productions. Together, we seek to develop the theory of cabaret to see as an approach to understanding complex social and political relations across the fault lines between self and other. Taking Mikhail Bakhtin's concept of the carnivalesque as a point of departure, we shall read widely in modern writing on the cabaret as a performance practice that turns the world on its head and history inside-out.

Equivalent Course(s): MUSI 42020

TAPS 42021. Music, Colonialism, and Nationalism. 100 Units.

In this seminar we examine and disentangle the triangulated historical and cultural spaces that form through the complex interaction of the three larger subject areas: music, colonialism, and nationalism. Colonial encounter because audible to the extreme when sound is unleashed as the language of control and resistance by the colonizer and colonized alike. Music, as the amalgam of sonic difference, opens the metaphorical and material spaces in which the struggle for power is also articulated as the aesthetic expression of sovereignty. Song sounds linguistic and geographic borderlands, transforming them into the contested boundaries of nations both in ascendency and in decline. In the course of the seminar, we seek the ways in which music and sound articulate the countercultural between colonialism and nationalism, yielding one of the most forceful narratives for understanding the history of the present. We shall draw upon diverse resources and approaches throughout the seminar. We shall devote attention to specific repertories and genres that have the power to represent the colonial and national interests. In addition to reading critically important works on colonialism and nationalism, we shall also listen widely and to different types of sound material, ethnographic and commercial, classical and popular, in literature and in film. It will be our goal to bear witness to the shape of the music-colonialism-triangle in as many shapes as possible.

Equivalent Course(s): MUSI 42021, MAPH 42021

TAPS 44016. Modeling the Voice. 100 Units.

Equivalent Course(s): MUSI 44016

TAPS 44021. Music Spectralities. 100 Units.

The uncanny, the ghostly, the spectral, the dead: terms like these, often housed under the umbrella of "spectrality," have lately haunted the borders of music history. This is especially true where its disciplinary objects-sounding music, listeners, histories, technologies—cannot easily be defined but also cannot be reduced away. They have forced music studies toward a reckoning with its past certainties, challenging its canons but also furnishing new modes of analysis and criticism for refractory sites of research. Most particularly, spectrality has emerged prominently in considerations of race and gender. This seminar will read recent literature, musicological and non, to ask how spectrality as a conceptual paradigm mediates anxious musical relationships to race, gender, and sexuality by focusing on death and mortality, including music's own vanished pasts. Our inquiries will engage the sonic analogues to visibility / invisibility and presence / absence paradoxes conjured by death and haunting in the forms of inaudibility / audibility and silence / noise, especially as they pertain to
phonography, film, and other media. We will find that far from circumventing the realms of the material and technological, the seemingly immaterial realms of spectrality turn out to engage and perpetuate them.

Equivalent Course(s): MUSI 44021, GNSE 44021

TAPS 44219. Remembrances of Things Past: Japanese Classics in Modern Literature. 100 Units.

In this course we will read premodern Japanese literature and performance alongside modern works of page, stage, and film by Higuchi Ichiyō, Tanizaki Jun'ichiro, Enchi Fumiko, Mishima Yukio, Oba Minako, and others, which engage with these classical texts either thematically or formally. We will pay special attention to external and internal dynamics of recollection, evocation, alienation and inheritance, to shifting perceptions of orality in literature, and to explorations of alternative realities and possibilities in the remembrance (and misremembrance) of classical literature and performance.

Equivalent Course(s): EALC 44219

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 interrelating 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.

Equivalent Course(s): ARTH 45885, CDIN 44420, CMLT 44410, FREN 34420

TAPS 44500. Brechtian Representations: Theatre, Theory, Cinema. 100 Units.

Brecht is indisputably the most influential playwright in the 20th century, but his influence on film theory and practice and on cultural theory generally is also considerable. In this course we will explore the range and variety of Brecht’s own theatre, from the anarchic plays of the 1920’s to the agitprop Lehrstück and film esp Kühle Wampe) to the classical parable plays, as well as the work of his heirs in German theatre (Heiner Müller, Peter Weiss) and film (RW Fassbinder, Alexander Kluge), in French film (Jean-Luc Godard, Chris Marker), film and theatre in Britain (Mike Leigh and Lucy Prebble), and theatre and film in Africa, from South Africa to Senegal and US (TBA). We will also give due attention to the often unacknowledged impact of Brecht’s theorizing on a range of genres and media on his better known contemporaries Adorno, Benjamin, Lukács as well as on cultural theory elsewhere from the Situationists to digital labor. Requirements: oral presentations; short midterm and final research paper.

Equivalent Course(s): CMLT 40500, CMST 46200, ENGL 44500, GRMN 47200

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.

Equivalent Course(s): MUSI 45020, GNSE 45020

TAPS 46016. Senecan Tragedy. 100 Units.

In this course we will read all of Seneca’s eight genuine surviving tragedies in translation and several in the original, together with major scholarship on the plays and related issues. Special focus will be given to the relationship between Seneca’s dramatic poems and Stoic philosophy.

Equivalent Course(s): LATN 46016

TAPS 46020. Performance Theory: Action, Affect, Archive. 100 Units.

This seminar offers a critical introduction to performance theory organized around three conceptual clusters: a) action, acting, and forms of production or play, in theories from classical (Aristotle) through modern (Hegel, Brecht, Artaud), to contemporary (Richard Schechner, Philip Zarilli, others); b) affect, and its intersections with emotion and feeling: in addition to contemporary theories of affect and emotion we will read earlier modern texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Erin Hurley and others), as well as those writing about the absence of affect and the performance of failure (Sara Bailes etc); and c) archives and related institutions and theories of recording performance, including the formation of audiences (Susan Bennett) and evaluating print and other media recording ephemeral acts, including the work of theorists of memory (Pierre Nora) and remains (Rebecca Schneider; Mark Fleishman), theatre historians (Rose Bank, Ellen Mackay etc) and tensions between archive and repertoire (Diana Taylor).(20th/21st)

Equivalent Course(s): CMST 38346, CMLT 46202, ENGL 46202
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.
Equivalent Course(s): TAPS 26530, MAAD 24530, ARTV 30214, 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): FREN 48017, CMLT 48017, GNSE 48017, CLAS 48017, CDIN 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.

TAPS 49700. Performance Practice as Research. 100 Units.
This course investigates what we mean by "performance practice as research", as well as the related formulations of practice as research, arts-based research, arts-led research, performance as research, etc. It will primarily, though not entirely, take the form of a seminar, with the expectation that studio work will follow in companion components of the TAPS PhD program and/or other venues. This course is intended for doctoral students seeking to understand and develop the relationship (and non-relationship) between arts practice and academic research without insisting on a particular approach or outcome. Through readings, case studies, discussions, and small artistic experiments, students will puzzle through their own idiosyncratic constellations of methods and interests, and so gain clarity about expansive and not always obviously intersecting bodies of work. While the course is designed for TAPS PhD students, other graduate students who find this mode of performance-based inquiry relevant to their work are welcome to apply. Please contact the instructor for further information.

TAPS 49750. SLIPAR (September Lab in Performance as Research) 100 Units.
SLIPAR is an intensive laboratory for creativity and critique, comprising studio time, training sessions, consultations with a variety of professional mentors, seminar meetings, and faculty-led critique. It will culminate in a public presentation at the start of autumn quarter. SLIPAR is required for all TAPS PhD students under the current (beta) requirements, and is typically taken before the beginning of year 3. TAPS 49700 Performance Practice as Research (PPAR) is a prerequisite for SLIPAR. PhD students in other departments who have taken PPAR and are interested in participating in SLIPAR should reach out to Leslie Buxbaum Danzig lbdanzig@uchicago.edu.

TAPS 49900. Reading and Research. 100 Units.
This is a reading and research course for independent study.

TAPS 50013. Pushy Authorship: The Case of Ben Jonson. 100 Units.
Jonson's star has been on the wane since the Eighteenth Century, when Hogarth depicted him as the representative ghost of the Renaissance dramatists, saddled with the task of inveighing against the crassness and inanity of the revived stage. Nothing could have suited him better. Self-styled as an academiste without an Academy, a Horace in an age of hacks, Jonson could be counted on to rail against perceived infelicities of dramatic style, form, and substance, holding his motley cohort of poets to blame for rules known only to himself. As a self-appointed decider of what counted as good theatre, Jonson gave over much of his plays' dramatic space (in inductions, interludes and intermeans) to set out his principles. He also fought hard to carry his every point. This aggression, and the many registers of its expression (affective, figurative, allusive, didactic, defensive, material, etc.), is the subject of this course. We will consider Jonson's unprecedented assembly and publication of his dramatic folio as an especially telling case of how a book inserts itself into the world of literary matter, making possible a new kind of authorship (and directly influencing Heminges' and Condell's decision to bring out Mr. William Shakespeare's Comedies Histories and Tragedies in the same format). Special attention will therefore be paid to the works that comprise that 1616 publication and the many properties of its material production that bring across Jonson's authorial disposition.
Equivalent Course(s): ENGL 60013

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.
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.
Equivalent Course(s): EALC 51420

TAPS 51820. Minstrelsy-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 functioning 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 reimaginations, 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.
Equivalent Course(s): CMST 61820

TAPS 58910. Aesthetics and Politics. 100 Units.
Aesthetics and Politics: Adorno, Benjamin, Bloch, Brecht, Lowenthal, Lukacs, ... This PhD seminar will examine
arguments about the intersections and frictions between aesthetics and politics in high, middle, and mass cultural
forms of literature, performance, film and other media, in the work of the above influential theorists and the
formations that link and divide them, including Marxism, Critical Theory, and the Cold War in Europe, the US
and beyond. Depending on class participants, readings may also include contemporary theorists influenced by
the above.
Equivalent Course(s): ENGL 58910, CMST 58910, CMLT 58910

TAPS 59306. Performance Theory: Action, Affect, Archive. 100 Units.
This PhD seminar offers a critical introduction to performance theory and its applications not only to theatre but
also to performance on film and, more controversially, to 'performativity' to fictional and other texts that have
nothing directly to do with performance. The seminar will be organized around three key conceptual clusters: a)
action, acting, and other forms of production or play, in theories from the classical (Aristotle) through the modern
(Hegel, Brecht, Artaud), to the contemporary (Richard Schechner, Philip Zarilli, and others) b) affect, and its
intersections with emotion and feeling: in addition to the impact of contemporary theories of affect and emotion
(Massumi, Sedgwick) on performance theory (Erin Hurley), we will read earlier modern texts that anticipate
debates (Diderot, Freud) and their current interpreters (Joseph Roach, Tim Murray and others), as well as
those writing about the absence of affect and the performance of failure (Sara Bailes and others) c) archives and
related institutions, practices and theories of recording performance, including the formation of audiences (Susan
Bennett and with evaluating print and other media yielding evidence of ephemeral acts, including the work of
theorists of memory (Pierre Nora) and remains (Rebecca Schneider), theatre historians (Rose Bank, Jody Enders,
Tracy Davis and others) as well as current theorists on the tensions between the archive and the repertoire (Diana
Taylor) or between excavation and
Equivalent Course(s): CMST 62201, ENGL 59306

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 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.
Equivalent Course(s): GRMN 43700, CMST 67100, ENGL 59401, CMLT 59400