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

Associate Professors
• Seth Brodsky, Department of Music
• Matthew Jesse Jackson, Departments of Art History and Visual Arts
• Agnes Lugo-Ortiz, Department of Romance Languages & Literatures
• John Muse, Department of English Language & Literature, Director of Graduate Studies
• Steven Rings, Department of Music
• Rocco Rubini, Department of Romance Languages & Literatures
• Catherine Sullivan, Department of Visual Arts

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

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

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

Instructional Professors
• Kurtis Boetcher

Senior Lecturer
• Heidi Coleman

Lecturers
Overview

The PhD program in Theater & Performance Studies (TAPS) at the University of Chicago is a joint degree program that affords students rigorous and comparative work across two disciplines. Students develop a program of study within the TAPS graduate program that reflects their particular training and interests, and pursue that program together with a degree from an affiliated department:

- Art History (http://arthistory.uchicago.edu/)
- Cinema & Media Studies (http://cms.uchicago.edu/)
- Classics (http://classics.uchicago.edu/)
- East Asian Languages & Civilizations (http://ealc.uchicago.edu/)
- English Language and Literature (http://english.uchicago.edu/)
- Germanic Studies (http://german.uchicago.edu/)
- Music (http://music.uchicago.edu/)
- 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/) offers a concentrated introduction to the comparative aspirations and rigorous expectations of TAPS at the University of Chicago. For more information about the TAPS option in the Master of Arts Program in the Humanities (MAPH), including details about admissions and aid, visit the program's website (http://maph.uchicago.edu/).

The Degree of Doctor of Philosophy

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

1. Two core classes designed to provide a rigorous introduction to advanced study in the discipline: One designated to fulfill the core requirements in the history or historiography of theater and performance and one designated to fulfill the graduate core requirement in the theory of theater and performance. These courses may be fulfilled in TAPS or in partnering departments. See the TAPS Director of Graduate Studies (DGS) for a list of these courses in any given term.
2. At least three TAPS-related seminars within the entry department, to be determined in consultation with the TAPS DGS.
3. Five courses based primarily outside the entry department, comprising:
• Two or three courses—depending on the student’s professional ambitions—with a significant practice-based component (e.g., advanced acting, directing, dramaturgy, design, choreography, etc.).
• Two or three seminars, selected in consultation with the TAPS DGS which complement the student’s disciplinary training.
  In certain cases, in consultation with the DGS, courses inside the entry department may be allowed if the course is cross listed with TAPS.

4. A one- or two-term qualifying paper and/or performance project, to be developed in consultation with a faculty member in TAPS and a second faculty advisor from the entry department. The paper and/or project are often undertaken by completing the Performance Practice as Research (49700) course during the first three years, but may also be completed during the fall and winter quarters of the student’s fourth year in two independent research courses.

In addition, students in TAPS will be expected to:

• Participate in the TAPS graduate workshop (https://cas.uchicago.edu/workshops/theaterperformancestudies/). The TAPS workshop brings together students and faculty to discuss work in progress as well as current developments in the wider field of Theater and Performance Studies.
• Complete one internship in theater or performance practice with a professional theater, dance, or performance company, either in Chicago or with national or international partners.
• Adhere to the Foreign Language Requirement of the entry department.
• Fulfill a teaching requirement: Students will be expected to complete two quarters of TAPS-related teaching. This could take the form of teaching a section in the TAPS undergraduate core, or a teaching assistantship or instructorship for a TAPS-related course in the entry department.

QUALIFYING EXAMINATION AND DISSERTATION PROPOSAL

Students are expected to complete the Qualifying Exam in TAPS at the outset of the fourth year, to complete their qualifying paper or performance during that year (if they haven’t already done so), and to prepare a dissertation proposal and assemble a dissertation committee by the end of the fourth year.

• The qualifying exam is an oral exam based on a reading list of 20–30 works and a brief thesis paper (5-10 pp.) summarizing key issues and concepts guiding the student’s intellectual agenda. Students also submit two syllabi for courses in Theater and Performance Studies, one undergraduate and one graduate. The 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 exam should be prepared and administered in consultation with a faculty member in TAPS and a second faculty advisor from the entry department. Preparation should ideally start in the spring of the third year.
• A one- or two-term qualifying paper and/or performance project should be developed in consultation with a faculty member in TAPS and a second faculty advisor from the entry department, often the same two faculty members who have administered the qualifying exam. The qualifying project requirement may be completed by taking the Performance Practice as Research (49700) course (during years 1-4), or by taking one or two independent research courses, often during the fall and winter quarters of the student’s fourth year.
• The dissertation proposal and dissertation committee should reflect the program’s joint nature by including at least one faculty member from the Committee on TAPS. The exact structure of a student’s proposal will be determined in consultation with the director of graduate studies of the entry department. Ideally, the proposal should be approximately 15-20 pages in length and should encompass three components: (1) the scholarly and artistic stakes of the project; (2) the methodologies to be employed; and (3) an outline of the planned chapters and, if appropriate, the planned creative work. The proposal should be completed and defended one quarter after the PhD exam (not counting the summer) and no later than the end of the fourth year. The dissertation should be completed no later than the end of the sixth year.

PRACTICAL OPPORTUNITIES

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

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

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

TEACHING REQUIREMENTS
The Committee on TAPS is committed to preparing its students to succeed as teachers. Students in the joint degree program need to fulfill the teaching requirements of their entry department. In conjunction with that requirement and in consultation with the Directors of Graduate Studies in the entry department and TAPS, they are expected to teach two quarters of courses related to TAPS. This could take the form of teaching a section in the TAPS core, or a teaching assistantship or instructorship for a TAPS-related course in the entry department. Two annotated syllabi for courses in Theater and Performance Studies—one undergraduate, one graduate—will form part of the Ph.D. exam materials.

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

THEATER AND PERFORMANCE STUDIES COURSES

TAPS 30513. Theater of Premodern South Asia. 100 Units.
This course will cover the history and poetics of the stage play in premodern South Asia, which was, according to the eighth-century theorist Vāmana, “the best among the types of literature.” The play, according to many premodern critics, was uniquely capable of bringing about a profound aesthetic experience because of its integration of diverse forms of art - plot-driven narrative, poetry, acting, and music. We will read a variety of plays in translation, including works by Bhāsa, Kālidāsa, Bhavabhūti, and Murāri, as well as selections from technical literature such as the Treatise on Theater (Nāṭyaśāstram). We will also watch a number of modern performances. Besides discussing individual plays, we will cover the following topics in detail: the different genres of the stage play; the theory of plot construction; the theory of aesthetic experience (rasa); the languages of the theater; the role of music, dance, and gesture; theater and ritual; and the performance tradition of Kūṭiyāṭṭam.
Instructor(s): Andrew Ollett Terms Offered: Winter
Prerequisite(s): No prior knowledge of South Asian languages is required. Students who can read Sanskrit, however, are strongly encouraged to take an accompanying reading course.
Equivalent Course(s): SALC 20513, SALC 30513, TAPS 20513

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

Instructor(s): D. Matson Terms Offered: Winter
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 20700, ENGL 20710

TAPS 31500. Advanced Acting. 100 Units.
This course develops acting skills for the current moment in addition to preparing for the future. The focus will be on acting analysis methods that are useful for live or remote performance; best practices in monologue, scene study, and/or audition work on camera; and multiple approaches toward creating engaging digital performance. This class will combine the study of acting theory with collaborative performance practice. Previous acting experience is encouraged.

Instructor(s): M. Lyons Terms Offered: Winter
Note(s): Prior acting experience recommended.
Equivalent Course(s): TAPS 21500

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

Instructor(s): S. Taylor Terms Offered: Spring
Note(s): Attendance at first class session is MANDATORY.
Equivalent Course(s): TAPS 21510

TAPS 31600. Acting Workshop. 100 Units.
This course will develop acting skills required for the professional world. The classes are based in text analysis, physical practices, action work, and scene study with one or many partners. This class will prepare you for various audition scenarios as well as adding to rehearsal room tools and techniques. Previous experience is encouraged.

Instructor(s): M. Lyons Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 21600

TAPS 31730. Movement for Actors. 100 Units.
This course will explore how an actor uses movement as a tool to communicate character, psychological perspective and style. The foundation of our movement work will center on the skills of balance, coordination, strength, flexibility, breath control and focus. Building on the skills of the actor both in terms of naturalistic character work and stylized theatrical text. Students will put the work into practice utilizing scene work and abstract gesture sequences through studying the techniques of Michael Chekov, Vsevolod Meyerhold, Anne Bogart, Complicite and Frantic Assembly.

Instructor(s): D. de Mayo Terms Offered: Winter
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 21730

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

Instructor(s): Jennifer Iverson Terms Offered: Spring, TBD
Equivalent Course(s): TAPS 22318, MUSI 32318, MUSI 22318
TAPS 32700. Devising Fundamentals. 100 Units.
Devised theater is created from a multitude of sources but, importantly, not a preexisting script. Rather the 'script' (whether or not it eventually takes written form) is developed in rehearsal. This studio course engages students in methods of generating and crafting devised material, including but not limited to physical action, moment work, and verbatim text. Additionally we will focus on the generative power of 'problems' as a motor of creation, which draws from core principles of 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.
Instructor(s): L. Danzig
Terms Offered: Autumn
Equivalent Course(s): MAAD 22700, TAPS 22700

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

TAPS 33950. Latin American Women Perform. 100 Units.
This course examines the ways women from Latin America and the Caribbean wield performance art to engage their social realities and to engage questions of race, gender, and sexuality. How do women both produce and disidentify with constructs of womanhood on stage? How do they use performance to explore the ways histories of genocide, dictatorship, and imperialism shape constructs of gender? We examine the works of performance artists Congelada de Uva, Fomma, Regina Galindo, Nao Bustamante among others.
Instructor(s): D. Roper
Terms Offered: Winter
Note(s): Taught in English. Basic knowledge or comprehension of Spanish is strongly recommended.
Equivalent Course(s): SPAN 33950, GNSE 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.
Instructor(s): M. Maher
Terms Offered: Spring
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 23980

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

TAPS 34420. Games and Performance: Live Action Role Playing Games. 100 Units.
This experimental course builds on the emerging genres of "immersive performance," "alternate reality," and "Live Action Role Playing (LARP)" to investigate the dynamics of role-playing games through case studies, gameplay, and original student design. Our focus will include the 1913 Gettysburg reunion, parlor games
including Parker Brother's 1937 Jury Box, Society for Creative Anachronism in 1966, Dungeons and Dragons (both its inception in 1974 and current resurgence), Brian Wiese's Hobbit War in 1977, Mind's Eye Theater's development of World of Darkness, and Ground Zero, which began the Nordic Larp movement in 1998. We will explore role of the game master, emergent narratives, improvised community formation as well as "bleed." Previous course work in Games and Performance encouraged but not required.
Instructor(s): H. Coleman
Terms Offered: Spring
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 student presentations, and practice-based workshops.
Instructor(s): H. Coleman Terms Offered: Spring
Equivalent Course(s): CHST 24550, TAPS 24550, MAAD 24550

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. (20th/21st)
Instructor(s): Patrick Jagoda Terms Offered: Winter
Equivalent Course(s): ENGL 34770

TAPS 34880. New Directions in Afro-Latin Performance. 100 Units.
This class engages contemporary conversations in the study of Afro-Latin performance and explores the work of emerging black performance artists across the hemisphere. Tracing performances of blackness from the Southern cone to the Caribbean, we will examine the ways blackness is wielded by the State and by black communities themselves in performance and visual art across the region. We ask: what is the relationship between race and theatricality? What work is blackness made to do in states organized around discourses of racial democracy and mestizaje? How are notions of diaspora constructed through performances of blackness? We take up these questions in our study of reggaeton, hip hop, samba, el baile de los negritos and examine the works of noted and upcoming black artists such as Victoria and Nicomedes Santa-Cruz, Carlos Martiel, Las Nietas de Nonó, and others.
Instructor(s): D. Roper Terms Offered: Spring
Prerequisite(s): Knowledge of Spanish is recommended
Note(s): While the course will be taught in English, many of the performances and at least four of the readings will be in Spanish.
Equivalent Course(s): SPAN 35500, LACS 35501

TAPS 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.
Instructor(s): Andrei Pop
Equivalent Course(s): SCTH 35001, ARTH 35001

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

Instructor(s): J. Rhoads Terms Offered: Winter
Note(s): Attendance at first class meeting 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 a problem-solving tool across disciplines. Supplementary readings and viewings will highlight contemporary choreographic practices from around the globe, driving discussion and analysis while giving students a broad understanding of how choreography engages current social and political issues.

Instructor(s): J. Rhoads Terms Offered: Autumn
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.

Instructor(s): J. Rhoads Terms Offered: Winter
Equivalent Course(s): TAPS 26150

TAPS 36215. Comedy Central 2: The Body’s Genres. 100 Units.
The story of comedy from the classics on focuses on the comedic as a weapon, as play that disrupts communication, and as a scene of moral revelation. This course will take up those relations, but begins with the body. We will focus on the plastic, corporeal, affective, and psychodramatic dynamics of the comedic. So much so, in fact, that we’re calling it a studio seminar: it will involve actively participating in exercises adapted from the somatic arts, contemporary dance, music, theatre and contemporary comedy and developing new ones. Recognizing that bodies are as much created by movement as engendering it, and recognizing that the comedic is a register for translating the impact of other bodies including the world’s body, the course will partition “the body” into focal themes such as: scale/gesture, the vocal grotesque/irony, movement/interruption, trauma/repair, slapstick/satire, ritual/convention, spontaneity/improvisation; cognitive laughter/belly laughter. Readings will include texts by Linda Williams, Erving Goffman, J.L. Moreno, Elias Canetti, Moshe Feldenkrais, Steve Paxton, Mikhail Bakhtin, Mae West, Jerry Lewis and Fred Moten. Students will contribute their own choices to an exploration of individual performances by Buster Keaton, Louise Lasser, Eleo Pomare, Phyllis Diller, Jackie “Moms” Mabley, and Jerrod Carmichael.

Instructor(s): L. Berlant, C. Sullivan Terms Offered: Autumn
Equivalent Course(s): 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 naît avec la Cléopâtre captive d’Étienne Jodelle (1553), la pastorale et la tragi-comédie connaissent une popularité sans précédent, la comédie est à jamais transformée par la représentation de L’école des femmes (1663), le théâtre lyrique et l’opéra-comique acquièrent leurs spécificités respectives et le drame bourgeois rencontre ses premiers succès. Ce cours d’Histoire du théâtre français de la Renaissance aux Lumières se propose d’examiner la poétique de chacun de ces genres dans le contexte des grands courants esthétiques de l’époque (humanisme, baroque et classicisme). Tout en soulignant que les pièces produites durant les trois siècles étudiés sont encore tributaires des sources antiques et médiévales, ce panorama montrera de quelle façon le génie de certains auteurs - ainsi que les querelles que suscite l’opposition morale et intellectuelle à l’art dramatique - contribue au développement d’un des spectacles les plus brillants et les plus acclamés d’Europe.

Instructor(s): J. Perrier-Charrand Terms Offered: Spring
Note(s): Taught in French.
Equivalent Course(s): FREN 36217, TAPS 26217, FREN 26217
TAPS 36219. Theorizing Theater Antithetically. 100 Units.
From its very beginnings, theater as medium and institution has been contested. The periods of its greatest blossoming coincided with its most intense criticism - and even condemnation. Enemies of the theater did not battle theater because they deemed it ineffective and inconsequential. To the contrary, they were deeply convinced of its corrupt and corruptive character. Therefore, theater's detractors were much more perspicacious about its medial nature and efficacy than its defenders. In short, antitheatrical writers articulated the better theory of theater. Moreover, much of the theorizing by its advocates took the form of apology; apologies which often accepted many of the premises of their opponents, resulting in a notion of theater that was influenced by antitheatrical sentiment. Thus, the course will not only examine antitheatrical texts as a source of theater theory but try to understand their complex influence on the history of this medium in the Western tradition. We will start by investigating Plato's critique of theatrical mimesis and Aristotle's riposte in his Poetics, continue with an examination of the reign of maybe the most notorious and theatrical of Roman emperors, namely Nero, then turn to the antitheatrical polemics of the Fathers of the Church. Our next stops will be in the early modern period, with Renaissance England and the France of Louis XIV, before we arrive in the 18th century and have a closer look at the antitheatrical origins of bourgeois drama.
Instructor(s): Christopher Wild Terms Offered: Winter
Equivalent Course(s): GRMN 26219, GRMN 36219, CMLT 26219, 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.
Instructor(s): L. Leopold Terms Offered: Spring
Equivalent Course(s): CRES 26230, TAPS 26220

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

TAPS 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 engage 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.
Instructor(s): H. Crawford Terms Offered: Autumn
Equivalent Course(s): CRES 26260, TAPS 26260

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.
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.
Instructor(s): M. McNeal Terms Offered: Spring
Equivalent Course(s): CRES 36290, MUSI 36290, TAPS 26290, CRES 26290, MUSI 23620

TAPS 36350. Wagner’s “Ring” in Performance. 100 Units.
Offered in conjunction with Lyric Opera’s production of “Siegfried”, this course considers Richard Wagner’s tetralogy “The Ring of the Nibelung” by examining its musical language, scenic terms, political aspirations, and production history. While we will consider “The Ring” in its entirety, we will focus on “Siegfried” complementing our readings and discussions with field-trips to rehearsals at Lyric Opera, seeking to understand the Chicago production in a broader context of stage productions prepared over the course of the past 50 years.
Instructor(s): David Levin, Steven Rings Terms Offered: Autumn
Prerequisite(s): No prerequisites
Note(s): An interest in one or more of the following is preferable: opera, musicology, German studies, theater & performance studies.
Equivalent Course(s): TAPS 26350, GRMN 29350, MUSI 35918, MUSI 25918, GRMN 39350

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

TAPS 38320. The Mind as Stage: Podcasting. 100 Units.
Audio storytelling insinuates itself into the day-to-day unlike other narrative forms. People listen to podcasts while they do the dishes, drive to work, or walk the dog. In this hands-on course, we will learn to produce a podcast from idea to final sound mix, and explore the unique opportunities that the podcast form affords the storyteller. Students will complete several short audio exercises, and one larger podcast project. The class will be held remotely, with an emphasis on remote recording techniques and what it means to document this moment in time. Using tools of non-fiction, fiction, and oral history.
Instructor(s): S. Geis Terms Offered: Autumn
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 28320, MAAD 23820

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

TAPS 38350. Dance & Theater in Real-Time: Performing Presence and Liveness. 100 Units.
Presence is a fundamental yet highly debated subject within numerous fields of study, complicated by questions about authenticity, identity, authority, and self-awareness. In the context of live performance, presence implies relationship to others, location, space, and time, among others. In this course, students will engage in both seminar and studio-based work to consider the phenomenology of presence within the fields of dance, theater, and performance. Coursework considers the relationship between presence and liveness, how presence is impacted by theatrical containers such as choreography, script, or structured improvisation, and the relationship of “co-presence” between audience and performer, among other topics. Attendance at first class is mandatory.

Instructor(s): J. Rhoads Terms Offered: Winter
Equivalent Course(s): TAPS 26280, ARTV 30027, ARTV 20027, ARCH 26280

Instructor(s): S. Geis Terms Offered: Spring
Equivalent Course(s): CRES 36290, GRMN 33419, FNDL 23419, GRMN 23419

Instructor(s): M. McNeal Terms Offered: Winter
Equivalent Course(s): TAPS 26280, ARTV 30027, ARTV 20027, ARCH 26280

Committee on Theater and Performance Studies
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, mediation of the body continues to challenge the ephemerality of live dance performance. This course focuses on the growing field of screendance, videodance, or dance-on-camera, working to define this hybrid genre and to understand the collaborative roles of choreographer, director, dancer, cameraman, and video editor. This course is both a practical and scholarly approach to the genre of screendance, each component essential to a full understanding and mastery of the other. Course work will be divided between the studio and the classroom. For the studio component, students will learn basic video editing and filming techniques. For the classroom component, students will be asked to watch screendance and read a cross-section of criticism. Assignments will be both technological and choreographic (making screendance) and scholarly (written reflections and a seminar paper).
Instructor(s): L. Leopold Terms Offered: TBD
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): MAAD 23860, CMST 28360, TAPS 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 where the "spect-actor" contributes their voice. Students will engage in devising and embodiment exercises in Image Theatre, Newspaper Theatre, Forum Theatre, and more, by interpreting texts, (e.g., religious texts, constitutional documents, or political manifestos), interrogating current events, exploring public narratives, and valuing diverse learning styles. Students will contextualize destinations for the course material according to the aesthetic and academic questions that they bring into the classroom. To consider ethical concerns surrounding participatory theatre, we will examine arts groups past and present that employ the techniques of the Theatre of the Oppressed. Readings include Boal, Freire, Jan Cohen-Cruz, Michael Rohd, bell hooks, and Knight and Schwarzman.
Instructor(s): T. Trent Terms Offered: Spring
Note(s): Attendance at first class is mandatory
Equivalent Course(s): TAPS 28421, CRES 28421

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

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

TAPS 41401. Opera Film: China / Europe: Thinking Media Hybridity across Cases. 100 Units.
This seminar will explore the mutual attraction of cinema and opera across the two vast operatic cultures of Europe and China in order to interrogate the many cross-cultural issues that their media encounters produce and accentuate. Such issues include changing relations to myth, ritual, history, and politics; cross-dressing and gender-bending; closed forms or open; stock characters and plots or narrative fluidity. We will ask why in both China and Europe, opera repeatedly became the conflicted site of nationalist and modernizing aspirations, reiterations of tradition, and attempts at avant-gardism. When the presumed realism of film meets the extravagant hyperperformativity of opera, the encounter produces some extraordinary third-kinds-media
hybrids. Film repeatedly wrestled with the inherent histrionics of opera through the use of such devices as close-ups, camera angles, shot reverse shot, displacement of sound from sight, acousmatic sound, and trick photography. Such devices were generally meant to suture the supposed improbabilities of the operatic art form, incongruities often based on extravagant and transcendent relationships to realism. Such cinematic renderings of opera are highly revealing of fundamental faultlines in the genres themselves and revealing of the cultures that produced them.

Instructor(s): J. Zeitlin and M. Feldman  Terms Offered: Winter  
Equivalent Course(s): CMST 44601, MUSI 45019, ITAL 41419, CDIN 41401, 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 entertainment culture—courtesans, actors, storytellers, musicians, booksellers, painters; metaphoricality; 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.

Instructor(s): J. Zeitlin  Terms Offered: Winter  
Note(s): Reading knowledge of modern and classical Chinese is desirable but not required. The course is open to MAPH students as well as Phd students.

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.

Instructor(s): J. Zeitlin  Terms Offered: Spring  
Prerequisite(s): Good command of classical Chinese.

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.

Instructor(s): J. Zeitlin  Terms Offered: Winter  
Note(s): No PRQ but some familiarity with Music or Chinese literature and history would be helpful. All materials will be available in English but students with classical Chinese will be encouraged to read materials in the original when feasible.

Equivalent Course(s): EALC 48088, MUSI 45521

**TAPS 42020. The Cabaretesque in Music. 100 Units.**

We explore a global range of genres that combine music and the intimate stage through the theoretical formulation of the cabaretesque. 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 Purimspiele 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 siyah-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 bläue Engel) will be a consistent focus throughout the seminar. To understand the cabaretesque 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 cabaretesque 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.

Instructor(s): Bohlman  Terms Offered: Spring
TAPS 46202. Performance Theory: Action, Affect, Archive. 100 Units.

This seminar offers a critical introduction to performance theory and its applications to theatre and other practices. We will discuss three key conceptual clusters: a) action, acting, and forms of production or play, from classical (Aristotle) through modern (Hegel, Brecht, Artaud), to contemporary (Richard Schechner, Philip Zarrilli, others); b) affect, and its intersections with emotion and feeling; in addition to contemporary theories, we will read earlier texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Erin Hurley, others), as well as writing about the absence of affect and the performance of failure (Sara Bailes etc); c) archives and related institutions and theories, including audience formation (Susan Bennett) and challenges of recording ephemeral acts: theorists of memory (Pierre Nora) and remains (Rebecca Schneider), theatre historians (Daphne Brookes, Tracy Davis and others) as well as current theorists on the tensions between the archive and the repertoire (Diana Taylor). Requires active and complete participation; two oral presentations and final paper. Final paper could be a review article (ca 5000 words) using two recent books in your field to examine key concepts that define the field and controversies they may engender.

Instructor(s): Loren Kruger Terms Offered: Winter

Equivalent Course(s): CMLT 46202, ENGL 46202, CMST 38346
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): CLAS 48017, CDIN 48017, CMLT 48017, FREN 48017, GNSE 48017

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

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

TAPS 49900. Reading and Research. 100 Units.
This is a reading and research course for independent study.
Equivalent Course(s): TAPS 29900

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

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