

Theater and Performance Studies

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Program of Study

Theater and Performance Studies (TAPS) seeks to animate the intersection of theory and practice in the arts. The program is comparative in multiple ways, requiring its students to acquire facility in the practice of two media (e.g., theater, film, video, dance, music, creative writing) while gaining fluency in the critical analysis of those media. To this end, students receive training in both performance practice and analysis, acquiring the fundamental tools for artistic creation while developing a nuanced and sophisticated vocabulary with which to analyze creativity. In this way, the program aims to contest the ready separation of academic theory and artistic practice or, for that matter, theorists and practitioners.

The program is designed to be flexible (to afford students as much latitude as possible in pursuing their particular interests) and exacting (to guarantee the development of comparative practical skills and rigorous analytic capacities). Students should work closely with the Director of Undergraduate Studies and with the preceptor assigned to the program in order to shape an individual course of study that reflects the student's interests while fulfilling the program's interdisciplinary and comparative requirements. The student's faculty adviser on the BA project (see below) will provide additional direction during the senior year.

Students in other fields of study may also complete a minor in TAPS. Information follows the description of the major.

Program Requirements

Students in the TAPS program must meet the following requirements:

(1) Six courses in *theory and analysis*, encompassing the history, theory, aesthetics, and analysis of theatrical and/or performance practice. These courses in the theory and analysis rubric may be selected from the TAPS course offerings listed below or from related course offerings in the College. Ideally, at least four of these courses will be taken from members of the faculty or resource faculty in TAPS. Course selection is subject to the approval of the Director of Undergraduate Studies.

(2) Six courses in *artistic practice*. Of these, no more than four will include the student's primary medium; at least two will include a qualitatively different

medium. Many of these courses will be found in the practical course offerings of TAPS listed below, as well as the course offerings in the Committee on Cinema and Media Studies, the Committee on Creative Writing, the Department of Visual Arts, and the Department of Music, among others. Students may need to supplement these course offerings with individually designed “reading” courses. Here, too, the student undertakes course selection in consultation with, and subject to the approval of, the Director of Undergraduate Studies.

(3) One course (TAPS 29800) devoted to the preparation of the BA project to be taken in the student’s fourth year.

BA Project. As the culmination of an undergraduate program combining aesthetic theory and practice, BA projects in Theater and Performance Studies will encompass both performance of an original work (e.g., staged reading, site-specific installation, solo performance, choreography) and analysis (e.g., BA paper).

The first step in the BA process takes the form of a critical paper which serves as the foundation for the final BA paper. Students complete a documentation of the performance including a theoretical component. The length of the critical paper varies (i.e., dance may be fewer pages than a full length play).

BA project proposals are developed by the student in consultation with the Director of Undergraduate Studies, subject to the approval of the Chair of Theater and Performance Studies, and supervised by a faculty member. Selecting a BA project adviser from the core and resource faculty in TAPS is encouraged but not required.

A preceptor (typically a lecturer with professional experience) assigned to the program will serve as a supplementary adviser for all BA projects, working with students on the mechanics of writing and providing tutorial assistance.

The problems addressed and encountered in the BA project will be further explored in the Theater and Performance Studies Colloquium (TAPS 29800) taken during the student’s fourth year. *TAPS 29800 extends over two quarters; students receive one course credit and one grade.* Deadlines for the BA project, assuming spring graduation date, are as follows: a completed draft of the creative project by the end of Winter Quarter; the final draft by Friday of fifth week in Spring Quarter for honors consideration and by Friday of eighth week in Spring Quarter for graduation.

The Chair of TAPS and the Director of Undergraduate Studies will jointly coordinate the evaluation of BA projects as a final degree requirement, in consultation with the faculty adviser and preceptor assigned to each case, and will report recommendations to the Associate Dean and Master of the Humanities Collegiate Division as to any recommendation concerning honors.

Summary of Requirements

6	theory and analysis courses
6	artistic practice courses
1	Theater and Performance Studies Colloquium (TAPS 29800)
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Application. Students wishing to enter the program should consult with the Director of Undergraduate Studies in Spring Quarter of their first year or as soon as possible thereafter. Students apply to the program by the beginning of Spring Quarter of their second year or, in extraordinary circumstances, no later than the end of Autumn Quarter of their third year. Participation in the program must be approved by the Director of Undergraduate Studies before declaring the major. TAPS majors will be added to the TAPS listhost.

Grading. All courses in the major must be taken for a quality grade.

Honors. Eligibility for honors requires an overall cumulative GPA of 3.25 or higher, a GPA of 3.5 or higher in the courses taken for the Theater and Performance Studies major, and a BA project that is judged by the first and second readers to display exceptional intellectual and creative merit.

Minor Program in Theater and Performance Studies

Students who elect the minor program must meet with the Director of Undergraduate Studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students must obtain written approval for the minor program from the undergraduate adviser and submit it to their College adviser by the deadline on the form obtained from the undergraduate adviser.

The TAPS minor requires a total of six courses plus a public performance of original work (e.g., staged reading, site specific installation, solo performance piece, choreography). At least two of the required courses must be advanced-level TAPS courses (i.e., 20000-level or higher). The remaining required courses must bear a clear and coherent relationship specifically related to the intended creative work component of the TAPS minor. At least one of these courses must encompass critical theory and analysis.

In addition, each student must register for the Theater and Performance Studies Colloquium (TAPS 29800) to develop his or her critical analysis and resulting creative work. The focus of this course will be on a public performance of the student’s TAPS minor project, as described above, to be presented by the fifth week of the quarter in which the student intends to graduate. Each student must also submit a statement of critical methods (a critical analysis accompaniment to the public performance). This statement will be a supplement to the creative work, not a paper equal to it as is required for the major. The participation

demanding for the minor will not be as extensive as for the major, and will be calibrated accordingly over the two-quarter period.

Courses in the minor (1) may not be double counted with the student's major(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for a quality grade, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

The minor program requires the following:

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| 2 | 20000-level or higher TAPS courses |
| 1 | critical theory course with specific relevance to the TAPS BA project (e.g., History and Theory of Drama, Visual Theory, Film Theory) |
| 2 | arts electives (e.g., ARTV, CMST, MUSI, TAPS) |
| 1 | Theater and Performance Studies Colloquium (TAPS 29800) |
| – | a public performance of the creative component by fifth week of the graduating quarter |
| – | statement of critical methods (a critical analysis accompaniment to the public performance) |
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Faculty

D. Bevington (Emeritus, Chair), D. Buch, T. Christensen, H. Coleman, J. Comaroff, T. Gunning, L. Kruger, D. J. Levin, L. Norman, D. N. Rudall (Emeritus), D. Rutherford, H. Sinaiko

Resource Faculty

P. Bohlman, T. Bruguera, D. English, Y. He, L. Letinsky, M. Jackson, A. Lugo-Ortiz, W. Mazzarella, C. Sullivan, J. Zeitlin

Lecturers

T. Burch, P. Pascoe, T. Trent

Courses: Theater and Performance Studies (TAPS)

View taps.uchicago.edu and timeschedules.uchicago.edu for updated information.

10100. Drama: Embodiment and Transformation. *Attendance at first class meeting is mandatory. At least three sections are offered per quarter, with class limited to twenty students. This course meets the general education requirement in the dramatic, musical, and visual arts.* Students examine the performance and the aesthetics of two dramatic works in contrasting styles but with unifying themes. The goal of this course is to develop an appreciation and understanding of a

variety of techniques and of the processes by which they are theatrically realized. Rather than focus on the dramatic text itself, we concentrate on the piece in performance, including the impact of cultural context on interpretation. To achieve this, students are required to act, direct, and design during the course. *P. Pascoe, T. Trent, Staff. Autumn, Winter, Spring.*

10200. Acting Fundamentals. *Attendance at first class meeting required; prior theater or acting training not required. This course meets the general education requirement in the dramatic, musical, and visual arts.* This course introduces fundamental concepts of performance in the theater with emphasis on the development of creative faculties and techniques of observation, as well as vocal and physical interpretation. Concepts are introduced through directed reading, improvisation, and scene study. *P. Pascoe, T. Trent. Autumn, Spring.*

10300 through 10699. Text and Performance. *Experience in dramatic analysis or performance not required. Attendance at first class meeting is mandatory. Each of these courses meets the general education requirement in the dramatic, musical, and visual arts.* Workshops in dramatic technique and attendance at performances at Chicago theaters, in addition to class time, are required.

10300. Words and Bodies in Time and Space. Many contemporary plays purposely eschew traditional forms of realistic staging, yet most contemporary theater makers are only trained to execute traditional, realistic scenes. This course is a reading of several plays and essays to learn to look at a play with an adaptable, creative mind. We develop tools that draw from contemporary theorists and non-realistic theorists of the past. The goal is to provide students with a wide theatrical vocabulary with which to approach these contemporary plays with ideas that they may not have witnessed before. *S. Graney, Autumn; L. Danzig. Winter.*

10700. Introduction to Stage Design. (=ARTV 26000/36300) This course explores the application of the visual and aural arts to the varied forms of design for the stage (i.e., scenic, lighting, costume, sound). We pay particular attention to the development of a cogent and well-reasoned analysis of text and an articulate use of the elements of design through a set of guided practical projects. *Lab fee required. This course is offered in alternate years. T. Burch. Winter.*

18600. Introduction to Puppetry. *PQ: Consent of instructor.* This course explores the basic history and theory of puppetry as a performance art (both Eastern and Western traditions). Lectures are included, but our focus is on construction and performance techniques of basic puppet forms (e.g., hand, shadow, rod, bunraku styles). *This course is offered in alternate years. T. Burch. Spring.*

20100. Twentieth-Century Dramatic Text: American Contemporary Drama. Beginning with O'Neill's *Long Day's Journey into Night* through the American avant-garde to the most recent production on Broadway, this course focuses on American contemporary playwrights who have made a significant impact with

regard to dramatic form in context to specific decade as well as cumulatively through the twentieth century. Textual analysis is consistently oriented towards production possibilities, both historically and hypothetically. *This course is offered in alternate years. H. Coleman. Spring.*

20500. Twenty-First Century Dramatic Text. How do we talk about plays? And what is a play? We read new play texts from the contemporary American theater and develop vocabulary for discussing new forms, structures, languages, plasticities, and poeticisms. We also explore the question of what makes a text “theatrical.” In addition to discussing these plays, students begin to stage these plays to develop a performative process of discovery. *B. Metzgar. Spring.*

21100. Advanced Acting: Monologue, Sides, and Scene Work. *PQ: Consent of instructor. Class limited to ten students.* This course is intended for students who are interested in pursuing a theater career. They work with guest artists to focus on professional aspects of the acting industry by preparing monologues, developing cold-reading skills, and mastering tools for scene work. *H. Coleman. Winter.*

21400. Advanced Acting. *Prior acting experience recommended.* This performance-based acting class explores the creation of a character and the building of a scene in various theatrical genres. We learn advanced techniques for the approach to scene work, including dramaturgy and source work, composition, and action/objective work. Active participation and attendance at all classes required. *K. Senior. Spring.*

22100. Solo Performance. *Prior solo work not required.* This goal of this course is to develop solo work and investigate the unique performer-to-audience dynamic of solo performance and its particular challenges and power. This experience offers insight into the collaborative process and develops the ability to evaluate work from an interior and an exterior perspective, through independent as well as group work. Inspired by Oulipian constraint-based exercises, students generate new works through in-class and take-home assignments. Sources include journals, personal research, improvisation, the use of multi-media, and viewpoints. The course culminates in a performance of solo works for UT Day. *A. Boyd. Winter.*

23000. Introduction to Directing. This course employs a practice in the fundamental theory of play direction and the role of the director in collaboration with the development of textual analysis. By examining five diversely different texts using three different approaches to play analysis (Aristotle, Stanislavski, Ball) students begin developing a method of directing for the stage in support of the written text. In alternating weeks, students implement textual analysis in building an understanding of directorial concept, theme, imagery and staging through rehearsal and in-class presentations of three-minute excerpts from the play analysis the previous week. The culmination is a final five-minute scene combining the tools of direction with a method of analysis devised over the entire course. *B. LaDuca. Autumn.*

23100. Advanced Directing. *PQ: TAPS 23000.* This course introduces students to fundamental skills of directing for the stage, from first contact with the script to final performance. After a preliminary examination of directing theory, the course provides practical experience in script analysis, composition work, blocking, and the rehearsal process. Students are expected to prepare a minimum of three assigned scenes ranging in style (e.g., Williams, Brecht, Shakespeare) with actors outside of class for critique, with final scenes performed publicly during tenth week. *S. Graney. Spring.*

23300. Site Specific Performance. This course explores the creation of theater in various spaces not intended to host theatrical events. Through the study of environmental theater theory, including the nature and needs of an imbedded autonomous audience, we create a vocabulary for examining space as an intrinsic part of a performance. With this vocabulary, we create many short performances at various non-theatrical sites around campus. This course is designed to expand beyond the popular belief that theatrical events need a theater. *This course is offered in alternate years. S. Graney. Spring.*

24000. Director/Designer Collaboration. The concept phase of the shared creative process in theater requires clarity of vision and impulse to dream while negotiating the realities of budget and space. With students in the roles of director and designer, this class tackles the preproduction period from initial concept meetings to design presentations for rehearsal. Students develop vocabulary that fully expresses the director’s vision and simultaneously provides creative room for the designer. *This course is offered in alternate years. T. Burch, H. Coleman. Spring.*

24500. Chicago Theater: Budgets and Buildings. This course examines the current state of Chicago theater, focusing on the relationships between facilities, budgets, and missions. Field trips required to venues including Side Project, Timeline, Raven, Steppenwolf, Theater Building, and Green House. *H. Coleman. Spring.*

25000. Advanced Playwriting and the Theory of Time. *PQ: Students must attend first class to confirm enrollment, which is based on consent of instructor.* This course is an advanced writing workshop devoted to the art of playwriting. Students produce at least one draft of a full-length play during the quarter and engage in active discussion of the plays presented by their colleagues during each workshop session. Writers are also required to complete writing exercises and post responses to the reading list on our class website. The workshop investigates strategies for writing dramatic text, with a special focus on time theory and the theatricalization of time on the stage. *B. Metzgar. Autumn.*

25200. Neo-Futurists Performance Workshop. This course is a hands-on introduction to Neo-Futurism: a method of transforming your own thoughts, feelings, and experiences into creative, task-oriented, audience-participatory, non-illusory, unique theatrical events. Students are encouraged to find their own voice as fully rounded theater artists by writing, directing, and performing their

own short performances using their own lives as source material. By pursuing the goal of absolute truth on stage, we focus on an alternative to narrative Realism by embracing such elements as deconstruction, found-text, collage, abstraction, synthesis, and chaos. Classes consist of original group exercises as well as presentations of weekly performance assignments. *G. Allen. Autumn*

25300. Clean Up Your Mess: A Playwriting Workshop Focused on Structure.

The focus of this workshop for playwrights is the variety of play structure, looking to playwrights both past and present who have left plain-spoken (though often contradictory) nuts-and-bolts advice on how a play “works.” In addition to working on their own plays, each week students read a play and one or two short essays by a single playwright that give his or her thoughts on how a piece for the theater might be constructed (e.g., Moliere, Strindberg, [Marsha] Norman, Mamet, Brecht, Scribe). *M. Maher. Winter.*

25400. Beginning Screenwriting. (=CRWR 27101/47101)

This course introduces the basic elements of a literate screenplay (e.g., format, exposition, characterization, dialog, voice-over, adaptation, vagaries of the three-act structure). Weekly meetings include a brief lecture period, screenings of scenes from selected films, extended discussion, and assorted readings of class assignments. Because this is primarily a writing class, students write a four- to five-page weekly assignment related to the script topic of the week. *J. Petrakis. Autumn.*

25500. Advanced Screenwriting. (=CRWR 27103/47103) *PQ: TAPS 27311,*

and consent of instructor based on eight-page writing sample in screenplay format. Class limited to eight students. This course requires students to complete the first draft of a feature-length screenplay (at least ninety pages in length), based on an original idea brought to the first or second class. No adaptations or partially completed scripts are allowed. Weekly class sessions include reading of script pages and critique by classmates and instructor. *J. Petrakis. Winter.*

25700. Working with the Playwright: Adapting and Directing Stanislavki’s

An Actor Prepares. A workshop on the sometimes messy and often exhilarating way directors collaborate with a playwright on a work in progress, this course focuses on developing a new (in progress) adaptation of Stanislavski’s seminal manual/memoir *An Actor Prepares* (by Mickle Maher, slated to premier at University’s arts center in 2013). In addition to digging deep into Stanislavski’s text, each week student directors are asked to stage and critique new pages (hot off the printer!) of Maher’s script. Also each week a different working director from the larger Chicago community joins the discussion and madness. *M. Maher. Autumn.*

26000. Modern Dance.

The revolutionary ideas behind modern dance created perceptual shifts in how dance performance and the body itself were viewed. In this course, students learn physical skills specific to modern dance technique through the perspective of the artists who originated these ideas. Students physically embody the history of modern dance, perceiving how technique

and the body became an agent of both aesthetic and cultural transformation. Major artists include Isadora Duncan, Martha Graham, Doris Humphrey, Merce Cunningham, Alvin Ailey, and the Judson Church artists, as well as such contemporary artists as Twyla Tharp and Mark Morris. *C. Jarrett. Autumn.*

26100. Dance Composition.

When does movement become text? How do bodies combine with time, space, and energy to communicate ideas? In this workshop-formatted course, we explore these questions as we study and create dance. Students develop improvisational skills by exploring the dance principles of space, time, dynamics, and the process of abstraction. Through physical exercises, discussions, and readings, students learn how to initiate and develop movement ideas. Major dance works from many styles (e.g., ballet, modern, avant-garde) are viewed and analyzed, as students develop an understanding of choreographic forms. Students also develop a proficiency in the areas of observation and constructive criticism. The course culminates with a choreographic project. *C. Jarrett. Winter.*

26300. Bodies, Space, and Motion: Integrating Physical Practice into Performance.

Prior experience not required. This course is geared toward performers and directors interested in drawing upon a variety of physical practices and exploring their relationship to text. Classes are rigorously physical. We work with movement to music, viewpoints, contact improvisation, and Grotowski-based exercises to inspire character and relationship development, movement (or blocking) in a scene, and the creation of original material. Texts include excerpts from Anne Bogart, Peter Brook, Peter Wanh, Forced Entertainment, Jerzy Grotowski, and Antonin Artaud. *A. Boyd. Spring.*

27500. Costume Design for the Stage.

This course is a discovery of the history and theories of costume design, as well as an interpretation of character and theme through rendering a fabrication of costumes for the stage. Students develop a visual vocabulary through use of texture, color, and period. After focusing on basic design rules and costume history, we do a series of design projects. *This course is offered in alternate years. Autumn.*

27900. Shopcraft: Methods and Materials. (=ARTV 24550/34550) *PQ:*

ARTV 10100, 10200, or 10300. Designed as a complementary course to the DOVA sculpture sequence, Shopcraft explores the tools and techniques available to students in the wood and metal shop. Topics covered include shop safety; the planning and material selection process for sculpture projects in wood and metal; the care and use of hand tools; interpreting and creating scale drawings and conceptual plans; and basic welding and metal fabricating. A series of small projects designed to challenge and expand students’ carpentry and metalworking skills are assigned. In addition, students are invited to incorporate projects from sculpture classes or their individual studio practice into the course. *D. Wolf. Winter.*

28000. Scenic Design. *PQ: TAPS 10700 or consent of instructor required; previous experience in stage design or visual art recommended.* This course is an exploration of various forms and processes of designing sets for theatrical performance. We pay particular attention to a cohesive reading of a text, contextual and historical exploration, and visual and thematic research, as well as the documentation needed to complete a show (e.g., model, drafting, paint elevations). We also explore, nominally, the history of stage design and look at major trends in modern stage design. *This course is offered in alternate years. T. Burch. Autumn.*

28100. Lighting Design for the Stage. This course places equal emphasis on the theory and practice of modern stage lighting. Students learn the mechanical properties of lighting equipment; how to create, read, and execute a lighting plot; the functions of lighting in a theatrical context; color and design theory; and how to read a text as a lighting designer. *This course is offered in alternate years. Spring.*

28300. Documentary for Radio: Audio Verité. Students in this course focus on creative nonfiction radio storytelling, exploring how to document the world through sound and story. They learn essential radio skills, including how to identify worthwhile stories; write for radio; find a voice as narrator; record interviews and ambient sound; and edit, mix, and produce short, vivid, sound-rich documentaries. This course also contains a strong critical listening component, and active participation is required. *Winter.*

28400. History and Theory of Drama I. (=CLAS 31200, CLCV 21200, CMLT 20500/30500, ENGL 13800/31000) *May be taken in sequence with ENGL 13900/31100 or individually. This course meets the general education requirement in the dramatic, musical, and visual arts.* This course is a survey of major trends and theatrical accomplishments in Western drama from the ancient Greeks through the Renaissance: Aeschylus, Sophocles, Euripides, Aristophanes, medieval religious drama, Marlowe, Shakespeare, and Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, and Dryden. The goal is not to develop acting skill but, rather, to discover what is at work in the scene and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with other members of the class. End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended. *D. Bevington, D. Dir. Autumn.*

28401. History and Theory of Drama II. (=CMLT 20600/30600, ENGL 13900/31100) *This course meets the general education requirement in the dramatic, musical, and visual arts. May be taken in sequence with CMLT 20500/30500 or individually.* This course is a survey of major trends and theatrical accomplishments in Western drama from the late seventeenth century into the twentieth (i.e., Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, Stoppard). Attention is also paid to theorists of the drama (e.g., Stanislavsky, Artaud, Grotowski). The goal is not to develop acting skill but, rather, to discover what is at work in the scene and to write up that process in a

somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with other students. End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended. *D. Bevington, D. Dir. Winter.*

28405. Shakespeare I: Histories and Comedies. (=ENGL 16500, FNDL 21403) This course is an exploration of Shakespeare's major plays in the genres of history plays and romantic comedy, from the first half (roughly speaking) of his professional career: *Richard III*, *Henry IV* (Parts 1 and 2), *Henry V*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *Twelfth Night*, and *Troilus and Cressida*. *D. Bevington. Winter.*

28406. Shakespeare II: Tragedies and Romances. (=ENGL 16600, FNDL 21404) *ENGL 16500 recommended but not required.* This course studies the second half of Shakespeare's career, from 1600 to 1611, when the major genres that he worked in were tragedy and "romance" or tragicomedy. Plays read include *Hamlet*, *Measure for Measure*, *Othello*, *King Lear* (quarto and folio versions), *Macbeth*, *Coriolanus*, *Antony and Cleopatra*, *Pericles*, *The Winter's Tale*, and *The Tempest*. *R. Strier. Spring.*

28410. Performance Installation. (=ARTV 24115/34115) *This course may be repeated.* This course is intended to provide students who have a background or special interest in any art form with an opportunity to develop "performance installations." We explore the intersections and boundaries between art forms (i.e., theater, visual art, music, dance, creative writing) and practices that are themselves at the margins of what we think of as art (e.g., martial arts, circus, comic books, new media, graffiti). Our work is collectively created. *P. Pascoe. Autumn.*

28411. Performance Installation II: The Dreamer and the Dream. (=ARTV 24116/34116) *PQ: Consent of instructor required; ARTV 24115/34115 recommended.* This course explores the relations between dreaming and waking life using a broad interdisciplinary approach. Our point of departure is psychological, cultural, and religious understandings of dreams. On the basis of the readings and the skills and backgrounds of students, we develop a "performance installation" around the liminal spaces of dream and wakefulness. Readings include literary texts by Apuleius, Calderon, Shakespeare, Arthur Schnitzler, and Neil Gaiman; and theoretical texts by Freud, Jung, Klein, Lacan, and Winnicott. *P. Pascoe. Winter.*

28414. Writing for Performance. (=ARTV 24301/34301) *PQ: ARTV 10100, 10200, or 10300.* This course is an exploration of select texts for performance written by performance artists primarily but not entirely operating within the context of art. Via historical context and literary technique, students read, discuss, and analyze texts by various authors spanning the history of performance art: Hugo Ball, John Cage, Richard Foreman, Carolee Schneeman, Joseph Bueys, Karen Finley, Nature Theater of Oklahoma, John Leguizamo, and create and

perform their own writing. Field trips and attendance at first class are required. *W. Pope.L. Autumn.*

28416. Russian Ballet in Cultural, Social, and Political Contexts, 1890 to 1930. (=RUSS 29300/39300) Russian ballet saw its heyday between 1890 and 1930. Almost all of the world ballet classics originated in the Imperial Ballet Theater of 1890s. Starting from its first season in Paris (1909), Serge Diaghilev's "Ballets Russes" revised and transformed the strict canons of the court theater into a multi-media type of show, a modernist version of the Gesamtkunstwerk. Contrary to what we often hear, the new Russian ballet owed less to the development in dance techniques proper than it did to the contribution of some of the best artists from painting, music, cinema, and poetry. In this course, we deal with Russian ballet as such, in its various relations to other arts, and explore social, political, and philosophical aspects of its production and reception. *Spring.*

28418. Ibsen: Theory and Practice. (=GRMN 24211, NORW 24211) The goal of this course is to integrate academic and practical approaches in the study of the great Norwegian playwright, Henrik Ibsen. We bring together two modes of engagement with Ibsen's work: (1) close, historical, and contextual readings of the major plays; and (2) performance-based scene studies in which the student learns to approach the material as actor, director, and dramaturg. Among the plays studied are *A Doll's House*, *The Wild Duck*, *Hedda Gabler*, and *When We Dead Awaken*. *K. Kenny, P. Pascoe. Winter.*

28420. Media, Culture, and Society. (=ANTH 21015) This course is a theoretical and ethnographic overview of past, current, and future directions of anthropological research on the mass media. We study issues as diverse as projects of media representation and cultural conservation among indigenous peoples, the relationship of mass media to nationalism across the world, the social life of journalism and news making in an era of new technologies and ownership consolidation, and current debates over the role of mass media. *D. Boyer. Summer.*

28421. Performance and Politics in India. (=ANTH 22910/42900, SALC 22900) This seminar considers and pushes beyond such recent instances as the alleged complicity between the televised "Ramayana" and the rise of a violently intolerant Hindu nationalism. We consider the potentials and entailments of various forms of mediation and performance for political action on the subcontinent, from "classical" textual sources, through "folk" traditions and "progressive" dramatic practice, to contemporary skirmishes over "obscenity" in commercial films. *W. T. S. Mazzarella. Not offered 2010–11; will be offered 2011–12.*

28427. Introduction to Video. (=ARTV 23800/33800, CMST 28900-28901/38900-38901) *PQ: ARTV 10100, 10200 or 10300.* This course introduces video making with digital cameras and nonlinear (digital) editing. Students produce a group of short works, which is contextualized by viewing and discussion of historical and contemporary video works. Video versus film, editing

strategies, and appropriation are some of the subjects that are part of an ongoing conversation. *C. Sullivan. Winter.*

28428. Video. (=CMST 28903/38903) *PQ: ARTV 23800 or consent of instructor.* This is a production course geared towards short experimental works and video within a studio art context. *Spring.*

28444. Visual Language I. (=ARTV 10100) *ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. Previous experience in media-based studio courses not accepted as a replacement for this course.* Through studio work and critical discussions on 2D form, this course is designed to reveal the conventions of images and image-making. Basic formal elements and principles of art are presented, but they are also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, illusion, analogy, metaphor, time and memory, nature and culture, abstraction, the role of the author, and universal systems can be illuminated through these primary investigations. Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events. *Autumn, Winter, Spring.*

28445. Visual Language: On Objects. (=ARTV 10200) *ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. Previous experience in media-based studio courses not accepted as a replacement for this course.* Through studio work and critical discussions on 3D form, this course is intended to reveal the conventions of sculpture while investigating its modes of production. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, platonic form, analogy, metaphor, verisimilitude, abstraction, nature and culture, and the body politic can be illuminated through these primary investigations. Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events. *Autumn, Winter, Spring.*

28447. Introduction to Painting I, II. (=ARTV 22000-22002) *PQ: ARTV 10100, 10200, or 10300. Courses taught concurrently.* This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion. *K. Desjardins. Autumn, Winter.*

28448. Introduction to Sculpture. (=ARTV 22200/32200) *PQ: ARTV 10100, 10200, or 10300.* This course introduces the fundamentals of sculptural practice. Building on the historical, aesthetic, and technical strategies of making and thinking about sculpture, students are directed toward the realization of 3D objects. Assignments are intended to explore materials and process so as to

facilitate students' development of an idea to a completed object. Discussions and gallery visits help engender an understanding of sculpture within a societal and historical context. Visits to galleries required. *Autumn.*

28449. Sculpture. (=ARTV 22300/32300) *PQ: ARTV 10100, 10200, or 10300 required; ARTV 22200 recommended.* This course is a continuation of ARTV 22200 and deepens the student's understanding of the interlocking relations between material, meaning, and culture. As an art form that engages with the same space as the viewer, this class takes up as challenges the eternal sculptural problems of presence, material/cultural value, and embodiment. A specific focus of this class is the relationship between the art object and the cultural environment it is situated in. Context and presentation strategies for art making within and outside of the traditional gallery context are emphasized. Slide presentations, gallery visits, and critical discussion supplement studio work time. Field trips required. It is strongly recommended that ARTV 24500 be taken concurrently with this course. *G. Oppenheimer. Winter.*

28451. Introduction to Film Production. (=ARTV 23850/33850, CMST 28920/38920) This intensive lab introduces 16mm film production, experimenting with various film stocks and basic lighting designs. This course is organized around a series of production situations with students working in crews. Each crew learns to operate and maintain the 16mm Bolex film camera and tripod, as well as Arri lights, gels, diffusion, and grip equipment. The final project is an in-camera edit. *J. Hoffman. Spring.*

28452. Drawing. (=ARTV 23900/33900) *PQ: ARTV 10100, 10200, or 10300.* Each student in this course is encouraged to make independent work that chases drawing at the most personal and ambitious level, including the expectation that students' work in other media is also nurtured in the process. Each week students make drawings that embody an individual visual response to a particular specification (e.g., single vs. plural media, three distinct layers, weakest ability, observed vs. invented, extreme vs. removed, nonvisual source, collaboration, transformation, most radical drawings). All class meetings are group critiques of student work. *S. Wolniak. Winter.*

28453. Documentary Video. (=ARTV 23901/33901, CMST 28000/38000) This course focuses on the making of independent documentary video. Examples of direct cinema, *cinéma vérité*, the essay, ethnographic film, the diary and self-reflexive cinema, historical and biographical film, agitprop/activist forms, and guerilla television are screened and discussed. Topics include the ethics and politics of representation and the shifting lines between fact and fiction. Labs explore video preproduction, camera, sound, and editing. Students develop an idea for a documentary video; form crews; and produce, edit, and screen a five-minute documentary. Two-hour lab required in addition to class time. *J. Hoffman. Winter.*

28457. Theories of Media. (=ARTH 25900/35900, ARTV 25400, CMST 27800/37800, ENGL 12800/32800, MAPH 34300) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* This course explores the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media but also at the very idea of a medium as a means of communication, a set of institutional practices, and a "habitat" in which images proliferate and take on a "life of their own." Readings include classic texts (e.g., Plato's *Allegory of the Cave* and *Cratylus*, Aristotle's *Poetics*) and modern texts (e.g., Marshall McLuhan's *Understanding Media*, Regis Debray's *Mediology*, Friedrich Kittler's *Gramophone, Film, Typewriter*). We also look at recent films (e.g., *The Matrix*, *eXistenZ*) that project fantasies of a world of total mediation and hyperreality. Course requirements include one "show and tell" presentation that introduces a specific medium. *W. J. T. Mitchell. Winter.*

28462. The Martial Arts Tradition in Chinese Literature and Film. (=EALC 24300/34300) The martial-arts novel is probably the most popular genre of fiction for today's Chinese-reading public; through the kung-fu/ action film industry this tradition has now been disseminated across the world and become part of global culture. This course examines the evolution of the martial arts code across a wide range of genres and historical periods. Our objects of study include biographies from the early histories, classical tales, novels, opera, and film. Topics include the representation of violence and revenge, the politics of representation, the gendering of power, the affect of changes in technology and media, and the relationship between tradition and modernity, the local and the global. *J. Zeitlin. Spring.*

28464. Introduction to Japanese Theater. (=EALC 20401) *Prior knowledge of Japanese or theater not required.* This course is an exploration of a variety of Japanese theatrical forms from the fourteenth century to the present, including Noh, Kyogen, Bunraku, Kabuki, Shimpa, Shingeki, Butoh, and Takarazuka. Our emphasis is on understanding the forms in their historical and performative contexts through close textual analysis as well as performance analysis of video footage, whenever possible. *R. Jackson. Winter.*

28470. Molière. (=FREN 25000/35000) *PQ: FREN 21703 or consent of instructor.* Molière crafted a new form of satirical comedy that revolutionized European theater, though it encountered strong opposition from powerful institutions. We read the plays in the context of the literary and dramatic traditions that Molière reworked (*farce*, *commedia dell'arte*, Latin comedy, Spanish Golden Age theater, satiric poetry, the novel), while considering the relationship of laughter to social norms, as well as the performance practices and life of theater in Molière's day. Classes conducted in French. *L. Norman. Autumn.*

28480. The Worlds of Harlequin: Commedia dell'arte. (=ITAL 29600) This course introduces the Italian art of theatrical improvisation or *Commedia dell'arte*, a type of theatre featuring masked characters and schematic plots. We 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 masterpieces in the tradition of comic theatre such as Machiavelli's *The Mandrake* and Goldoni's *Harlequin Servant of Two Masters*, as well as their renditions in film. Classes conducted in Italian; majors do all work in Italian. *R. Rubini. Winter.*

28500-29699. Advanced Topics in Theater. *PQ: Advanced experience in theater and consent of instructor.* These courses are designed for students wishing to pursue advanced study in a specific field of theater/performance. Intensive study and reading is expected. Attendance at performances and labs required. Interested students should contact the TAPS office.

28500. Advanced Study: Acting. *Autumn, Winter, Spring.*

28600. Advanced Study: Directing. *Autumn, Winter, Spring.*

28700. Advanced Study: Playwriting. *Autumn, Winter, Spring.*

28800. Advanced Study: Scenic Design. *Autumn, Winter, Spring.*

28900. Advanced Study: Costume Design. *Autumn, Winter, Spring.*

29000. Advanced Study: Lighting Design. *Autumn, Winter, Spring.*

29100. Advanced Study: Choreography. *Autumn, Winter, Spring.*

29200. Advanced Study: Dance. *Autumn, Winter, Spring.*

29600. Advanced Study: General. *Autumn, Winter, Spring.*

29104. Performance as Subversion under Totalitarian Censorship. (=SCTH 30002) This course explores theater, music, and film as forms of subversion during periods of militaristic and totalitarian dictatorships where strict censorship was applied to public performance. Students choose topics and submit a final paper after a class presentation. *D. Buch. Spring.*

29105. Magic, Marvelous, and the Supernatural in Theater and Music of the Early Modern Period. This course investigates magic and the supernatural in European theater from the seventeenth to the early nineteenth-century, derived from mythology, epic romance, fairy tales, legends, and other sources. Musical elements are also reviewed and placed in a broad intellectual and literary context. *D. Buch. Autumn.*

29800. Theater and Performance Studies BA Colloquium. (=CRWR 27105/47105) *PQ: Consent of Director of Undergraduate Studies and Chair of TAPS. Required of fourth-year students who are majoring or minoring in TAPS.*

Creative Writing or MAPH students who are preparing theses for performance may participate with consent from their home department and the Director of Undergraduate Studies. Students participate in both Autumn and Winter Quarters but register once. Autumn, Winter.

Approved Courses from Outside TAPS

Students may use most courses offered by Cinema and Media Studies, Creative Writing, Music, and Visual Arts to count toward the TAPS major. Students are encouraged to consult with the TAPS administrator or the Director of Undergraduate Studies for clarification as needed. Courses from outside those departments may also be appropriate, but students must receive prior consent from the TAPS administrator.