

# Courses

## Courses Primarily for Freshmen + Sophomores

### **GEN SP 103-0 Analysis & Performance of Literature**

Critical reading, written analysis, and performance of literary texts; general introduction to performance studies.

### **PERF ST 210-1 Performance of Poetry**

Introduction to the analysis and performance of poetry.

### **PERF ST 210-2 Performance of Narrative Fiction**

Introduction to the study of narrative performance.

### **PERF ST 210-3 Performance of Drama**

Exploration of performance as an experiential and compositional process. Introduction to artistic and social performance processes.

### **PERF ST 216-0 Performance and Culture**

Performative bases of culture; social structures, beliefs, values, and tensions in expressive forms; how cultural performances sustain or subvert human societies.

### **PERF ST 224-0 Adapting Narrative for Group Performance**

Introduction to theories and methods of adapting narrative for the stage, with special emphasis on the chamber theatre text and its relationship to film, drama, and other performance modes.

## Courses Primarily for Juniors, Seniors + Graduate Students

### **PERF ST 307-1,2 Studies in Gender and Performance**

1. Introduction to theories on gender in relation to selected literary texts. Close attention to how gender is prescribed, reinforced, and transgressed, and to the ways in which race, class and sexuality disrupt and/or affirm these representations. Performance used as a critical methodology to highlight the interplay between theories of gender and literary representation. 2. Examination of theories of gender performance from a cultural studies perspective. How gender theory may enable critical readings of the body in performance. Close attention paid to live performance, including drag, performance art, and film. Examination of the different "positionalities" of the critic of gender performance, especially with regard to race, class, and sexuality. Students attend live performances and view films outside of class. A third course in this series is offered through the Department of Theatre. (THEATRE 307-0)

### **PERF ST 308-0 Performing Modern and Contemporary Poetry**

The use of performance in the analysis and criticism of modern and contemporary poetry.

### **PERF ST 309-0 Performance of Black Literature**

Exploration and performance of contemporary literature by black writers in three major genres. 1. Drama. 2. Narrative fiction. 3. Poetry.

### **PERF ST 310-0 Literature and Performance of Women of Color**

Literary expressions by Native, Latina, African, and Asian American women reflecting the intersections of gender, sexuality, ethnicity, class, and culture in the U.S. Feminisms considered across race and culture. Genres include poetry, fiction, autobiography, drama, and critical theory.

### **PERF ST 311-0 Performance in Everyday Life**

Conceptual view of human beings as actors. Dramatism and the perspective of life as theatre.

### **PERF ST 315-0 Nonfiction Studies**

Exploration of the dramatic impulse in nonfiction texts. Emphasis on autobiographical and intercultural works.

### **PERF ST 316-0 Folklore and Oral Traditions**

Genres of oral literature and an introduction to the methods and aims of folklore research. Two themes in modern folkloristics: the nature of verbal art as performance and the importance of cultural context.

### **PERF ST 318-1 Shakespeare's English Histories**

The use of performance in the analysis and criticism of Shakespeare's historical plays. Special emphasis on presentational performance modes.

### **PERF ST 318-2 Shakespeare Adaptations**

### **PERF ST 320-0 Languages of the Body**

Exploration of nonverbal body movement and gestural vocabularies in theatre, dance, and performance art, with reference to TV/film and productions of the body in visual and commercial media and popular-cultural styles.

### **PERF ST 321-0 Performing the American Fifties**

The use of performance in the analysis and criticism of selected post-war American literature. Special emphasis on the relationship between literature, film, and American popular culture.

**PERF ST 322-1, 2 Staging the Novel**

Theory and practice of adapting novels for stage performance. 1. Film adaptation as a model for stage adaptation. 2. Staging narrative voice and style; fiction in relation to non-fiction.

**PERF ST 324-1, 2 Presentational Aesthetics**

1. Theatrical convention, presentational mode, and conscious artifice in the performance of dramatic literature, poetry, and nonfiction. 2. Theory and practice of chamber theatre, its conventions and presentational modes; adaptation, staging and performance of prose fiction. Choice of performer's or director's perspective.

**PERF ST 326-1-2 Performance Art**

1. History, development, and theories of performance art as a live-art genre from the modernist avant-garde to contemporary cross-cultural forms. Media in all forms, with emphasis on performance process and audience relationship. 2. Further theoretical and laboratory exploration of compositional processes.

**PERF ST 327-0 Field Methods in Performance Studies**

Theory and practice of fieldwork on performance, from the collection of data to the write-up and presentation of material; practical fieldwork experience.

**PERF ST 328-0 Studies in James Joyce**

Primary emphasis on extensive critical study and performance of Joyce's *Ulysses*, resulting in either a lecture-performance, a recital, or a research paper.

**PERF ST 330-0 Topics in Performance Studies**

Readings, discussion, and creative work in performance studies research and artistic practice.

**PERF ST 331-0 Field Study/Internship in Performance Studies**

Intensive participation in off-campus production and/or field research experience. Departmental approval required.

**PERF ST 332-0 Urban Festivity**

Ethnographic study of festivals, parades, exhibitions, civic celebrations, and other genres of urban cultural performance. Emphasis on multi-ethnic expressions of Chicago identity. Field research methods.

**PERF ST 334-0 Human Rights and Radical Performance**

How social movements, local communities, and individual activists from specific regions around the world employ performance as a means toward political empowerment and social justice, particularly as it relates to visions of and struggles for radical change—defined here as regime change and democratic socialism—and human rights. Performance as theory, method, and event in the arts of resistance; human rights as ideology and praxis within indigenous histories, imaginaries, and contexts.

**PERF ST 335-0 Social Art Tactics**

Exploration of historical and theoretical foundations of social art practice, including work focused on social change in such genres as performance, digital media, relational art, and photography. Performance/art workshops and development of performance-based interventions.

**PERF ST 336-0 Performance of Latina/o Literature**

Exploration of Latina/o literature in the United States through narratives of migration, annexation, exile, and diaspora; focus on the arrival and development of Latina/o cultural enclaves in the U.S. Use of performance as a lens to understand further such materials as autobiography, narrative fiction, drama, poetry, and radio commentary.

**PERF ST 338-0 Family Stories, Memoirs, and Diaries**

Use of performance in the exploration of family stories, memoirs, diaries and other biographical and autobiographical sources.

**PERF ST 399-0 Independent Study**

## Courses Primarily for Graduate Students

**PERF ST 410-0 Studies in Performance**

Principles governing the congruence of literary texts and their oral presentation.

**PERF ST 412-0 Performance of Individual Literary Styles**

Critical study of the work of one writer, resulting in a lecture/recital.

**PERF ST 414-0 Studies in the History of Performance Traditions**

Critical writings from ancient times to the present, tracing uses of and development in the performance of text; analysis of contemporary principles and practices.

**PERF ST 416-0 Seminar in Cultural Studies and Performance**

Contemporary theories that explore a dialogical relationship between culture and performance. The creative, dynamic, and processual energies of culture as expressed in performance genres.

**PERF ST 424-0 Practicum in the Adaptation and Staging of Texts**

Participatory apprenticeship seminar based on the observation of scripting process and rehearsal for a production of a narrative work, resulting in major research papers by seminar members.

**PERF ST 425-0 Critical and Aesthetic Principles**

The principles and methods of literary criticism and their bearing on the aesthetics of performance. Texts considered historically from Plato and Aristotle to deconstructionism.

**PERF ST 426-0 Seminar on Media and Performance**

Interdisciplinary seminar introducing methods of performance research that explore, both analytically and creatively, the movement of performance across the traditional boundaries of the live arts and the visual and electronic media.

**PERF ST 427-0 Seminar on Modes of Representation**

Critical examination of theories of representation as they apply to performance, with special reference to repetition and improvisation, the ideology of form, intertextuality, metaphor, irony, parody, synesthesia, idiophonics, and effort qualities in human action.

**PERF ST 499-0 Independent Study****PERF\_ST 509-0 Performance and Pedagogy**

Teaching of performance studies. The performance studies classroom and such topics as ethics, political efficacy, race, class, gender, sexuality, regionalism, and power. Students develop their own pedagogical style through mock lectures, syllabi development, and performance critique.

**PERF ST 510-0 Postmodern Performance**

This seminar explores the implications of postmodern theory and criticism on performance studies. Seminar participants will be asked to develop and create performances and critiques in relation to "postmodern" theories.

**PERF\_ST 514-0 Postcolonial Theory, Film, and Fiction**

Use of theory, film, and fiction to examine domains of settlement, migration, and dislocation; economic and material stratification; tactics of "making do" and resistance; symbolic acts and expressive forms. Consideration of liberal humanism (articulations of "morality" relative to darker bodies and Europe); critiques of postcolonial discourse (meta-critiques and interrogations of postcolonial theory and discourse itself within the context of [post]modernity and globality).

**PERF ST 515-0 Seminar: Problems in Performance Studies**

Topics vary.

**PERF\_ST 516-1, 2 Critical/Performance Ethnography**

1. Theories and methods of Fieldwork. Study of fieldwork experiences of selected ethnographers through a "performance lens" —merging theory and practice. The interpenetrating relationships among performance, ethnography, economy, and culture. 2. Performance ethnography practicum. Development of ethnographic studies: auto-ethnography that draws from one's community or space of belonging; oral history that draws from the life story and/or eventful moments in the life experience of a specific individual or individuals; fieldwork that draws from an identifiable sub-culture, group, or organization.

**PERF ST 518-0 Seminar: Problems in Research**