Recent performance work emanating from Germany—be it in theater, dance, or opera—has had an enormous impact on performance practices in North America. Likewise, scholarly work in performance studies emanating from Germany has had an enormous impact in the North American academic world. In this seminar, we will engage some of the most important contributions in both spheres—conceptual work by Erika Fischer-Lichte (on the theorization of performance), Hans-Thies Lehmann (on post-dramatic theater and tragedy), and Gabriele Brandstetter (on contemporary dance) as well as a host of recent productions from German stages (e.g., theater work from the Volksbühne Berlin, dance work by the Forsythe Company, performance work from the Hebbel Theater am Ufer, and opera productions from the Stuttgart Opera and the Bayerische Staatsoper). At the heart of the seminar will be a set of interrelated questions, regarding the place(s) of theory in performance practice, the status of the text in performance, and the role(s) of the spectator.

In addition to our discussions in the seminar room, a substantial component of the seminar’s work will take place in the rehearsal room. We will attend the rehearsals of a number of ensembles preparing original work in theater, performance, opera, and dance as part of the 2017 Chicago Performance Lab (CPL) at the University of Chicago’s Logan Center for the Arts. In addition to critical reflection—familiar enough to academics—there will be an important and presumably less familiar dialogical component to our work: we will engage in a sustained critical exchange with the production teams (including directors, designers, dramaturgs, and performers) whose work we will be observing. Thus we will seek to explore the intersection of critical and creative engagement.

The seminar is ideally suited to professors and post-doctoral scholars in a wide range of fields, including Germanic Studies, Theater & Performance Studies, Cultural Studies, Dance Studies, Film & Media Studies, History, Musicology, and Literary Studies. Fluency in German is not required although an interest in academic and creative work emerging from Germany is essential.

**ELIGIBILITY** Participation is open to faculty members in the Humanities and Social Sciences at colleges and universities in the U.S. and Canada. Applicants who have received their Ph.D.’s within the past two years but do not yet hold faculty appointments are encouraged to apply. Ph.D. candidates are not eligible. Participants must be citizens or permanent residents of the U.S. or Canada.

**STIPENDS AND FEES** Accepted participants are eligible for a DAAD stipend, pending final confirmation of funding. There is a $50 course fee.

**APPLICATION DEADLINE** March 1, 2017 Forms and instructions at [WWW.DAAD.ORG](http://WWW.DAAD.ORG). All application materials to be addressed to Professor Levin.