Theater and Performance Studies

Department Website: http://taps.uchicago.edu

UNDERGRADUATE PROGRAM OF STUDY

Theater and Performance Studies (TAPS) seeks to animate the intersection of practice and theory in the arts. TAPS offers studio classes, seminars, and studio-seminars, which combine academic and practice-based inquiry. TAPS courses are taught by distinguished faculty as well as professional artists from Chicago's vibrant theater community.

Students work closely with the Director of Undergraduate Studies and faculty advisors to shape an individual course of study that reflects the student's interests while fulfilling the program's requirements. Each student's coursework may be organized around one or more clusters, including, for example, acting, dance, devising and writing (across media), design, directing, dramaturgy, media arts, performance studies, theater history, or some combination of the above.

Students majoring in other fields of study may double major or complete a minor in TAPS.

REQUIREMENTS FOR THE MAJOR

The major requires a total of 13 courses, comprising 11 elective courses and a capstone BA project. At least seven of the elective courses counted toward the major must have a TAPS course number. Course selection is subject to the approval of the Director of Undergraduate Studies. It is generally expected that courses in the major will be at the 20000-level or higher; 10000-level courses will be approved sparingly. Coursework includes:

1. TAPS 22900 Introduction to Theater & Performance Studies, designed to introduce students to foundational ideas and critical skills relevant to the study of theater and performance.
2. Four elective courses in theater and/or performance theory, considered broadly to include history, theory, aesthetics, or analysis. Theory courses may be selected from the TAPS course offerings below or from related course offerings in the College. At least two of these courses will have a TAPS course number.
3. Four elective courses in artistic practice. Artistic practice courses may be selected from the TAPS course offerings below or from related course offerings in the College, including Cinema and Media Studies, Creative Writing, Media Arts and Design, Music, or Visual Arts. At least two of these courses will have a TAPS course number.
4. Three other elective courses selected from the TAPS course offerings listed below or from related course offerings in the College.
5. TAPS 29800 Theater and Performance Studies BA Colloquium, to be taken in the student's fourth year, is devoted to the preparation of the BA project. Although TAPS 29800 extends over two quarters, students register for the course in only Autumn or Winter Quarter, receiving 100 units of credit and one grade for the course.

BA PROJECT

The TAPS BA project marks the culmination of a student's studies in TAPS and is typically presented during Spring Quarter of the student's fourth year. There are two project formats from which to choose: (1) an original artistic work (e.g., staged reading, site-specific installation, solo performance, choreography) with an accompanying critical piece of writing, OR (2) a written academic thesis with an accompanying presentation (in the form of a talk or performative component).

With the support of the Director of Undergraduate Studies and other TAPS faculty, students will select a faculty advisor for their BA project, develop the project proposal, and submit a BA Project Statement during Spring Quarter of the third year. Proposals are subject to the approval of the Chair of Theater and Performance Studies.

In the fourth year, students will enroll in TAPS 29800 Theater and Performance Studies BA Colloquium, which offers a weekly forum in Autumn and Winter Quarters to develop the BA project in collaboration with peers and in accordance with a carefully designed set of deadlines. During Spring Quarter of the fourth year, students will present their artistic work(s) and submit their final complete project by Friday of fifth week for honors consideration, or by Friday of the eighth week for the completion of the major. Students graduating in any quarter other than Spring should consult with the Director of Undergraduate Studies about an appropriate timeline.

HONORS

Eligibility for honors requires an overall cumulative GPA of 3.25 or higher, a GPA of 3.5 or higher in the TAPS major, and a BA project that is judged by the designated advisors to display exceptional intellectual and creative merit. If the faculty advisors recommend the project for honors, the Chair of TAPS in consultation with the TAPS faculty will issue a recommendation to the Associate Dean and Master of the Humanities Collegiate Division, who makes the ultimate decision.
SUMMARY OF REQUIREMENTS FOR THE MAJOR

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>TAPS 22900 Introduction to Theater &amp; Performance Studies</td>
<td>100</td>
</tr>
<tr>
<td>Four (4) theory and analysis courses</td>
<td>400</td>
</tr>
<tr>
<td>Four (4) artistic practice courses</td>
<td>400</td>
</tr>
<tr>
<td>Three (3) elective courses</td>
<td>300</td>
</tr>
<tr>
<td>TAPS 29800 Theater and Performance Studies BA Colloquium</td>
<td>100</td>
</tr>
<tr>
<td>Completion of the TAPS BA project for majors</td>
<td></td>
</tr>
<tr>
<td>Total Units</td>
<td>1300</td>
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</tbody>
</table>

APPLICATION TO THE MAJOR

Students interested in joining the program are encouraged to consult with the Director of Undergraduate Studies in Spring Quarter of their first year or as soon as possible thereafter. Students who have decided to join the program should file an Application to the Major form with the Director of Undergraduate Studies by the beginning of Spring Quarter of their second year or no later than the end of Autumn Quarter of their third year.

Students must formalize their declaration on my.uchicago.edu (http://my.uchicago.edu/) and regularly provide documentation to their College adviser of any approvals for the major.

GRADING

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

MINOR PROGRAM IN THEATER AND PERFORMANCE STUDIES

Students interested in joining the minor program are encouraged to consult with the Director of Undergraduate Studies in Spring Quarter of their second year or as soon as possible thereafter. Students who have decided to join the program should file an Application to the Minor form with the Director of Undergraduate Studies by the beginning of Spring Quarter in their third year. The signed form must be submitted to the student's College adviser.

The TAPS minor requires a total of six courses plus an original artistic work (e.g., staged reading, site-specific installation, solo performance piece, choreography). Required courses include: TAPS 22900 Introduction to Theater & Performance Studies, two (2) TAPS courses and two (2) arts elective courses. Course selection is subject to the approval of the Director of Undergraduate Studies. It is generally expected that courses in the minor will be at the 20000-level; 10000-level courses will be approved sparingly. Many of these courses will be found in the course offerings listed below, as well as the course offerings in Cinema and Media Studies, Creative Writing, Media Arts and Design, Visual Arts, and Music.

In addition, all those minoring in TAPS must register for TAPS 29800 Theater and Performance Studies BA Colloquium. The focus of this course will be the development of the student's artistic project, as described above, to be presented in Spring Quarter of the fourth year. Each student must also submit a brief critical reflection on the project by eighth week of the graduating quarter.

Courses counted toward the minor may not also be counted toward the student's major(s), toward other minors, or toward general education requirements. Courses in the minor must be taken for a quality grade, and more than half of the courses for the minor must bear University of Chicago course numbers.

SUMMARY OF REQUIREMENTS FOR THE MINOR

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>TAPS 22900 Introduction to Theater &amp; Performance Studies</td>
<td>100</td>
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<tr>
<td>Two TAPS courses</td>
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<tr>
<td>Two arts electives</td>
<td>200</td>
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<tr>
<td>TAPS 29800 Theater and Performance Studies BA Colloquium</td>
<td>100</td>
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<tr>
<td>Completion of the TAPS BA project for minors</td>
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<tr>
<td>Total Units</td>
<td>600</td>
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THEATER AND PERFORMANCE STUDIES COURSES

TAPS 10100. Drama: Embodiment and Transformation. 100 Units.

This course introduces students to a range of theatrical concepts and techniques, including script analysis and its application to staging, design and acting. Throughout, we investigate how theater - as a collaborative art form - tells stories. Students will act, direct, and design. In doing so, they will gain an understanding of a variety of processes by which scripts are realized in the theater, with an emphasis on the text's role in production rather than as literature.

Instructor(s): D. New, P. Pascoe, S. Bockley, L. Danzig, D. Dir, S. Murray Terms Offered: Autumn Spring Summer Winter

Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for
the waitlist you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

**TAPS 10200. Acting Fundamentals. 100 Units.**
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.
Instructor(s): L. Danzig, T. Pasculli, S. Murray, D. DeMayo, H. Crawford, H. Coleman, K. Walsh, Terms Offered: Autumn Spring Summer Winter
Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for the waitlist you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

**TAPS 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 arts. Workshops in dramatic technique and attendance at performances at Chicago theaters, in addition to class time, are required.**

<table>
<thead>
<tr>
<th>Course</th>
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<th>Units</th>
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<tr>
<td>TAPS 10300</td>
<td>Text and Performance</td>
<td>100</td>
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<tr>
<td>TAPS 10500</td>
<td>Staging Terror</td>
<td>100</td>
</tr>
<tr>
<td>TAPS 10600</td>
<td>Staging Desire</td>
<td>100</td>
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**TAPS 10300. Text and Performance. 100 Units.**
This course offers an introduction to a number of significant dramatic works and seminal figures in the theorization of theater and performance. But the course’s aspirations go much further: we will be concentrating upon the intersection of interpretation and enactment, asking how these pieces appear on stage and why. This will not be merely descriptive work, but crucially it will be interpretive and physical work. Students will prepare and present applied interpretations—that is, interpretations that enable conceptual insights to take artistic form. Throughout, we will be searching for that elusive combination of philological rigor, theoretical sophistication, and creative inspiration—probing the theoretical stakes of creativity and testing the creative implications of analytic insights.
Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for the waitlist you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

**TAPS 10500. Staging Terror. 100 Units.**
This course creates the first stage in a site-specific devised work process by engaging with a topic and texts, and using the ensemble itself to generate work that is then considered critically. As a theme for the quarter, we will explore the interplay between horror, terror, and pleasure through in-class discussions of theoretical works and the possibilities of practical creative application. The paradox of the attraction to repulsion will be considered as well as the values of shock, suspense, and subtlety. Texts will include classic and contemporary drama, cult fiction, ghost stories, games, films, and theoretic source material. As a part of this foundation, we will question the intricacies of staging through in-class discussions of theoretical works (Aristotle, Brecht, Artaud, Stanislavski, and Bogart) and the possibilities of practical creative application. Working 4-dimensionally in outdoor on-campus locations, we will examine how theorized stagings can evoke suspense. This course will constantly question how analysis itself can be a performative practice and how performance can serve as a critical endeavor.
Instructor(s): H. Coleman Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for the waitlist you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

**TAPS 10600. Staging Desire. 100 Units.**
This course explores the interplays between romance, attractions, and distractions through in-class discussions of theoretical works and the possibilities of practical creative application. The paradox of instant gratification and prolonged desire will be considered as well as the values of shock, suspense, and subtlety. Texts will include classic and contemporary drama, vampire cult fiction, fairy tales, films, and theoretic source material. Working 4-dimensionally, we will examine how theorized stagings can evoke and undermine sentimentality. This course will constantly question how analysis itself can be a performative practice and how performance can serve as a critical endeavor. The course will culminate in a series of original scenes to be shown at the end of the quarter. Experience in dramatic analysis or performance not required.
Instructor(s): E. MacKay Terms Offered: Spring
Note(s): This course meets the general education requirement in the arts. Attendance at first class meeting is mandatory. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered
for the waitlist you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

**TAPS 10700. Introduction to Stage Design. 100 Units.**

Approaching theatrical design as a visual art, we will achieve a basic understanding of the theory, methodology and artistic expression fundamental to each area of design for the stage-scenic, costume, lighting and sound. We will learn how each discipline approaches and executes visual (aural in the case of sound) communication involved in the design process. Students will learn the professional design process, from contracting through production. Projects for this course will be completed using a combination of mediums and materials. If students are away from campus, there will be discussions of what materials may suit each student best based on available resources. Creativity in execution of visual communication will be of great importance. Students will learn to show collaborators ideas instead of talking about them.

Instructor(s): K. Boetcher Terms Offered: Autumn Spring

Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for the waitlist you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

**TAPS 10800. Contemporary Dance Practices. 100 Units.**

This hybrid studio/seminar course offers an overview of the formal techniques, cultural contexts, and social trends that shape current dance practices. Through both scholarly and practical approaches to course content, students will gain a working knowledge of a wide range of formal and aesthetic approaches to dance. Other topics include the influence of pop culture, the role of cultural appropriation, and the privileging of Western-based perspectives within dance presentation, education, scholarship, and criticism. Selected readings and viewings will supplement movement practice. No previous experience with dance or performance is required. This course meets the general education requirement in the arts.

Instructor(s): J. Rhoads, E. Leopold, staff Terms Offered: Autumn Spring Winter

Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Wait list requests for TAPS core courses are due several weeks before the quarter begins. Sign up for the wait list at https://forms.gle/G62skjnAZFmhHcL88

**TAPS 10900. Moving and Thinking / Thinking and Moving. 100 Units.**

Though we often imagine a divide between the physical practice of dance training and the intellectual practice of dance history and theorization, in reality they overlap: movement training is embodied research and a form of intellectual labor, while dance theorization and scholarship is deeply connected to the physicality of thought. This course offers an introduction to dance with an integrated approach to thinking and doing. Students will explore a range of embodied research methodologies that draw from improvisational forms, codified techniques, and social and cultural dance practices. No prior dance experience is required for this hybrid seminar/ studio course.

Instructor(s): T. Post Terms Offered: Autumn

Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. For questions regarding this class please contact Vicki Walden, vwalden@uchicago.edu. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for the waitlist, you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

**TAPS 15500. Beginning Screenwriting. 100 Units.**

This course introduces the basic elements of a literate screenplay, including format, exposition, characterization, dialog, voice-over, adaptation, and the 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.

Equivalent Course(s): CRWR 27102

Instructor(s): T. Brown Terms Offered: Autumn

Equivalent Course(s): MAAD 25500

**TAPS 19300. Introduction to Drama. 100 Units.**

This course explores the unique challenges of experiencing performance through the page. Students will read plays and performances closely, taking into account not only form, character, plot, and genre, but also theatrical considerations like staging, acting, spectatorship, and historical conventions. We will also consider how various agents-playwrights, readers, directors, actors, and audiences-generate plays and give them meaning. While the course is not intended as a survey of dramatic literature or theater history, students will be introduced to a variety of essential plays from across the dramatic tradition. The course culminates in a scene project assignment that allows students put their skills of interpretation and adaptation into practice. No experience with theater is expected. (Gateway, Drama)

Instructor(s): John Muse Terms Offered: Autumn

Equivalent Course(s): CMLT 20601, ENGL 10600

**TAPS 20060. The World’s a Stage: Performance in Politics, Culture, and Everyday Life. 100 Units.**

This course traces the history of the double-edged notion that the world might resemble a stage from its ancient roots to its current relevance in politics, social media, and gender expression, among other areas. We will explore these questions by reading performance texts and performance theory from classical to contemporary, by reading performance texts and performance theory from classical to contemporary. We will explore these questions by reading performance texts and performance theory from classical to contemporary, by reading performance texts and performance theory from classical to contemporary.
attending plays and watching films, and by visiting non-theatrical events in order to consider them as occasions for performance. (Drama, Theory)
Instructor(s): John Muse Terms Offered: Autumn
Equivalent Course(s): ENGL 18660, SIGN 26049

TAPS 20110. 20th Century American Drama. 100 Units.
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. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.
Instructor(s): H. Coleman
Equivalent Course(s): ENGL 24503, ARTH 25885

TAPS 20700. Dramaturgy and Dramatic Criticism. 100 Units.
This course is an orientation and practicum in contemporary dramaturgy. After surveying Enlightenment treatises that occasioned Western dramaturgical practices, students will critically engage present-day writings that consider the objectives and ultimate raisons d'être for the production dramaturg. Students then undertake dramaturgical research, exploring different methodologies and creative mind-sets for four representative performance genres: period plays; new plays; operas or musicals; and installations or performance art. Special attention will be given to cultivating skills for providing constructive feedback and practicing dramaturgy as an artistic collaborator and fellow creator. The class culminates in the design and compilation of a sourcebook for actors, directors, and designers, followed by a dramaturgical presentation intended for a professional rehearsal room.
Instructor(s): D. Matson Terms Offered: Winter
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): ENGL 20710, TAPS 30710

TAPS 21500. 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 31500

TAPS 21510. 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 31510

TAPS 21700. An Actor Observes. 100 Units.
This course addresses techniques and modes of observation and their application to scene study. Observation study is used to strengthen acting choices, build the physical world of the play, and create original, vital characterizations. It also serves to deepen awareness of group dynamics, integrate symbolic, psychological and physical meaning in a character's behavior, and guide the process of breaking down a scene. Students will perform observation exercises and apply their discoveries to scene work.
Instructor(s): P. Pascoe Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory.

TAPS 21730. 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.
TAPS 21860. Songwriting for Musical Theater. 100 Units.
This course is a practical introduction to the art and craft of songwriting for musical theater. Students will analyze and practice song form, storytelling through music, and the writing of lyrics and melody for character and tone. In addition to sharing and workshopping new song material weekly, students will learn about orchestration, arrangement, and the structure of the theatrical score by discussing standout examples of the genre. Students will develop a catalog of character- and story-driven songs to be presented at the end of the quarter. A basic knowledge of music theory is expected; experience in songwriting is not required.
Instructor(s): P. Pascoe Terms Offered: Autumn

TAPS 22210. Performance Art Installations: Performing Diaspora. 100 Units.
We are living in an age of unprecedented movements and migrations of populations, some voluntary, many under extreme duress. The course will focus on the lives of those who have in one form or another lived through this great displacement. On the basis of material developed through our examinations and experimentations, we will create a performance installation piece. The “archive” for the piece will be drawn from a variety of sources: plays, essays, popular and social media, student-conducted interviews. Further material will be generated through acting exercises and our own work with video and visual arts.
Instructor(s): S. Elmegreen Terms Offered: Winter
Note(s): This course is available only by Instructor Consent. Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 32310

TAPS 22230. Performance Art Installations: Performing Diaspora. 100 Units.
This course is an advanced, project-oriented writing workshop with an emphasis on dramatic structure, storytelling through music, and the exploration of character as practical matters. Each student will propose a new, full-length musical and will work towards the creation of a first draft over the course of the quarter. In addition to presenting and workshopping new scene or song material weekly, students will study, discuss, and draw inspiration from standout examples of the genre. Students will present excerpted readings from their musicals at the end of the course. Some experience in writing for musical theater is expected.
Instructor(s): S. Elmegreen Terms Offered: Winter

TAPS 22300. Styles and Practice in Storytelling. 100 Units.
What is storytelling? It can be said that it is the oldest form of observing, synthesizing, and communicating feelings, thoughts and information. - Temujin the Storyteller. Every day we use stories to communicate. This course provides students with an overview of the art and practice of storytelling. Chicago is a storytelling town from the Moth to Second Story and from Story Slams to traditional storytelling; performance artists give voice to a wide range of expression. Throughout this learning experience, students will be encouraged to explore the world of storytelling and to nurture their creative voices. Students will create and adapt tales focusing on personal experience, folklore, history, and ethnography. We will learn through participation and observation. The creative experiences in this course will enable students to further their skills in: oral presentation, storytelling through music, and the exploration of character as practical matters. Each student will propose a personal experience, folklore, history, and ethnography. We will learn through participation and observation. The creative experiences in this course will enable students to further their skills in: oral presentation, storytelling through music, and the exploration of character as practical matters. Each student will propose a performance installation piece. The “archive” for the piece will be drawn from a variety of sources: plays, essays, popular and social media, student-conducted interviews. Further material will be generated through acting exercises and our own work with video and visual arts.
Instructor(s): S. Elmegreen Terms Offered: Winter
Note(s): This course is available only by Instructor Consent. Attendance at first class session is mandatory.
Equivalent Course(s): CHST 22500

TAPS 22500. Styles and Practice in Storytelling. 100 Units.
TAPS 22500. Styles and Practice in Storytelling. 100 Units.
TAPS 22680. Queering the American Family Drama. 100 Units.
In this course, we’ll examine what happens to the American Family Drama on stage when the ‘family’ is queer. We will move beyond describing surface representations into an exploration of how queering the family implicates narrative, plot, character, formal conventions, aesthetics and production conditions (e.g. casting, venues, audiences, marketing and critical reception). Our texts will include theatrical plays, live and recorded productions, queer performance theory, and - where it’s useful to our exploration - select examples from film and television. This course will be a combined seminar and studio, inviting students to investigate through readings, discussion, staging experiments, and a choice of either a final paper or artistic project. A background in theater is not required.
Instructor(s): L. Danzig Terms Offered: Autumn
Equivalent Course(s): ENGL 22680, SIGN 26080, GNSE 20116

TAPS 22900. Introduction to Theater & Performance Studies. 100 Units.
This course is designed to introduce students to foundational concepts and critical skills relevant to the study of theater and performance. In addition to wide-ranging readings and discussions, students will attend a variety of performances and screenings representing a cross-section of genres, interpretive styles, and institutional settings. Although the course will be directed by Prof. Trent, it will be divided into discrete units, each led by a different instructor from the TAPS teaching staff. Thus, students will gain exposure to a variety of teaching styles, areas of expertise, and approaches to the field. The course is open to all undergraduate students as an elective; it also serves as a required course for all TAPS majors and minors.
Instructor(s): T. Trent Terms Offered: Autumn
Note(s): Attendance at first class session is mandatory.
TAPS 23000. Introduction to Directing. 100 Units.
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.
Instructor(s): S. Murray Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): CHST 23000

TAPS 23600. Improv and Sketch. 100 Units.
This course adapts curriculum originally designed for the various schools of modern improvisation (including the iO, the Annoyance and The Second City) and brings it into today’s Zoom world. Listening skills, the ability to work well with others as a team, and building scene work organically are highlighted. You will leave this class a better communicator, with interpersonal tools that support other facets of your life.
Instructor(s): S. Messing Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory.

TAPS 23910. Advanced Playwriting Workshop. 100 Units.
The goal of this playwriting workshop is for each student to end the quarter with a first draft of a full-length play. In addition to generating new material on a weekly basis, students will be expected to attend two Chicago-based productions for in-class discussion and criticism.
Instructor(s): C. West Terms Offered: Winter
Note(s): Attendance at first class meeting is mandatory.

TAPS 23930. 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 33930

TAPS 23980. 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 33980

TAPS 24410. 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-scope 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 34410, MAAD 24410

TAPS 24415. Games & Performance. 100 Units.
This experimental course explores the emerging genre of “immersive performance,” “alternate reality,” and “transmedia” gaming. For all of their novelty, these games build on the narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of videogames, and the team dynamics of sports. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of immersive games, while working in labs with three Chicago-area companies including The House Theater, Mystery League, and Humans vs. Zombies.
Instructor(s): H. Coleman Terms Offered: Winter
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): MAAD 24415, TAPS 34415

TAPS 24500. Chicago Theater: Budgets and Buildings, 100 Units.
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 Greenhouse. Attendance at first class meeting is mandatory.
Instructor(s): H. Coleman Terms Offered: TBD
Note(s): Attendance at first class meeting is mandatory. This course is offered in alternate years.

TAPS 25800. POCl (Playwrights of Color) 100 Units.
This course explores contemporary works by American playwrights of color, with a focus on how to thoughtfully lead and/or participate in conversations around race and theatre both in- and outside of the rehearsal room. Students will read and discuss how playwrights such as Adrienne Kennedy (1960s), Suzan-Lori Parks (1990s-2000s), Branden Jacob-Jenkins and Young Jean Lee (2018) employ imagery, archetypes and stereotypes, and taught and true history to expand and morph not just the American canon but the American story to include rather than exclude people of color.
Instructor(s): Jess McLeod Terms Offered: Autumn
Note(s): ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.
Equivalent Course(s): CRES 25800

TAPS 25910. Short Form Digital Storytelling: Creating a Web Series, 100 Units.
This course examines the short form storytelling of the digital web series. Through lectures, viewings and discussions in weekly meetings students will determine what makes a strong web series and apply the findings to writing and polishing the pilot episode of their own web series. Students will write weekly 4-5 page assignments building toward the creation of a 5-6 episode series.
Instructor(s): T. Brown Terms Offered: Spring
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): MAAD 24910

TAPS 26110. 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 36110

TAPS 26220. 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 Indianess 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): TAPS 36220

TAPS 26260. Katherine Dunham: Politics in Motion, 100 Units.
This course traces the creative, political, and scholarly legacies of Katherine Dunham (1909-2006), exploring the immeasurable impact of her career as a dancer, choreographer, anthropologist, activist, and creator of the Dunham Technique. Students will merge embodied practice with in-class discussions of theoretical texts, questioning the role of Black dance traditions of the 20th century in helping shape transnational and Black diaspora studies. In keeping with the geographic scope of Dunham’s practice and research, we will engage Black dance and social movements of the Caribbean, Latin America, the United States, and beyond. Central concepts of performance ethnography, Caribbean studies, and Black feminisms will anchor an investigation of dance as an intellectual process and as social action. We will contemplate the methods of artist-activists and artist-scholars in traversing disciplines and foregrounding new fields of thought. This course will balance training with a certified practitioner in Dunham Technique with field studies, archival research, and short choreographic experiments while taking advantage of concurrent city-wide events celebrating Dunham’s legacy. No previous dance experience is required, and students should be prepared to engage through the body as well as intellectually in each class.
Instructor(s): H. Crawford Terms Offered: Autumn
TAPS 26280. 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.

Instructor(s): J. Rhoads Terms Offered: Winter
Equivalent Course(s): TAPS 36280

TAPS 26290. 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): MUSI 23620, CRES 26290, MUSI 33620, CRES 36290, TAPS 36290

TAPS 26302. Bodies at Work: Art & Civic Responsibility. 100 Units.

Contemporary artists are quickly adapting their practices to be more inclusive, diverse, accessible and physically safe. In particular, the rise of intimacy design and anti-racist work in theatre, film and television has opened up a dialogue about how artists do their work responsibly. Through practice and investigation, this class will dive into the responsibility of artists in contemporary artistic processes. We will explore both how the tools and capacities of artists can transform civic practice and, conversely, how artists are grappling with the civic issues of body safety, anti-racism and accessibility in arts practice. We will explore how centering the body can create respectful engagement in the arts. We will look at the work of Enrich Chicago, Nicole Brewer, Sonya Renee Taylor, Not in Our House and Intimacy Directors & Coordinators among others.

Instructor(s): D. de Mayo Terms Offered: Spring
Equivalent Course(s): MUSI 23620, CRES 26290, MUSI 33620, CRES 36290, TAPS 36290

TAPS 26410. The Drama of Doing Business: Plays About Economics in the 20th and 21st Centuries. 100 Units.

Can theatre be a legitimate forum for people across the ideological spectrum to consider practices in business and commerce? Or do most plays serve as agitprop, exploiting inherent biases and prejudices against financial institutions, practices and structures? In this class we will read a survey of plays, from 1910 to the present day. We will attempt to identify the central economic problem each play is attempting to address. We will consider how these problems were manifest at the time of the play’s creation, and if they still exist today. We will consider each play’s social utility then, and now. Students will be asked to read/watch plays, research eras and write reflection papers. The survey of works may include: The Return of the Prodigal, Waiting For Lefty, Good Soul of Szechuan, All My Sons, The Water Engine, In The Blood, Chinglish, Enron, Sweat and The Lehman Trilogy.

Instructor(s): S. Murray Terms Offered: Winter
Equivalent Course(s): GNSE 26303, CRES 26290
TAPS 28320. 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 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): MAAD 23820, TAPS 38320

TAPS 28330. 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): MAAD 23833, TAPS 38330

TAPS 28421. Theater for Social Change. 100 Units.
Augusto Boal argues that theatre is “rehearsal for the revolution.” Boal’s Theatre of the Oppressed provides key strategies for collaboratively crafting dramatic narrative. These strategies challenge the conventional Aristotelian structure that privileges a single protagonist and subordinates other stories. Instead, Boal structures a poetics in which the “spect-actor” contributes their voice. Students will engage in devising and embodiment exercises in Image Theatre, Newspaper Theatre, Forum Theatre, and more, by interpreting texts, (e.g., religious texts, constitutional documents, or political manifestos), interrogating current events, exploring public narratives, and valuing diverse learning styles. Students will contextualize destinations for the course material according to the aesthetic and academic questions that they bring into the classroom. To consider ethical concerns surrounding participatory theatre, we will examine arts groups past and present that employ the techniques of the Theatre of the Oppressed. Readings include Boal, Freire, Jan Cohen-Cruz, Michael Rohd, bell hooks, and Knight and Schwarzman.
Instructor(s): T. Trent Terms Offered: Spring
Note(s): Attendance at first class is mandatory
Equivalent Course(s): TAPS 38421, CRES 28421

TAPS 28470. Molière. 100 Units.
Molière crafted a new form of satirical comedy that revolutionized European theater, though it encountered strong opposition from powerful institutions. We will read the plays in the context of the literary 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.
Instructor(s): Larry Norman Terms Offered: Autumn
Prerequisite(s): For undergrads: FREN 20500 or 20503 and one introductory-level literature course taught in French.
Note(s): Taught in French.
Equivalent Course(s): FREN 35000, FNDL 25001, FREN 25000

TAPS 29800. Theater and Performance Studies BA Colloquium. 100 Units.
This two-quarter sequence is open only to fourth-year students who are majoring and/or minoring in theater and performance studies.
Terms Offered: Autumn Winter
Prerequisite(s): Consent of Director of Undergraduate Studies.
Note(s): 100 units credit is granted only after successful completion of the Winter term.

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