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 theory and practice in the arts. Many TAPS courses are studio seminars, combining academic and practice-based inquiry taught by distinguished faculty and 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 interdisciplinary requirements.

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

Requirements for the Major

Starting with the Class of 2020, students in the TAPS program must meet the following requirements:

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. Six 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 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 in TAPS and all elective courses will be at a 20000 level or higher. Course selection is subject to the approval of the Director of Undergraduate Studies.

3. Five elective courses in artistic practice. Many of these courses will be found in the practical course offerings of TAPS listed below, as well as the course offerings in Cinema and Media Studies, Creative Writing, Visual Arts, and Music, among others. Ideally, all elective courses will be at a 20000 level or higher. Here, too, the student undertakes course selection in consultation with, and subject to the approval of, the Director of Undergraduate Studies at the time the major is declared.

4. 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

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

With the support of the Director of Undergraduate Studies and other TAPS faculty, students will select a faculty advisor for their BA project and submit a BA Project Statement during Spring Quarter of the third year.

In the fourth year, students will enroll in TAPS 29800 Theater and Performance Studies BA Colloquium, the 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

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<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>TAPS 22900 Introduction to Theater &amp; Performance Studies</td>
<td>100</td>
</tr>
<tr>
<td>Six (6) theory and analysis courses</td>
<td>600</td>
</tr>
<tr>
<td>Five (5) artistic practice courses</td>
<td>500</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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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 will need to formalize their declaration on my.uchicago.edu and regularly provide documentation of any approvals for the major to their College adviser for the necessary processing.

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 and at least two advanced TAPS courses (i.e., 20000-level or higher). The remaining courses must bear a clear and coherent relationship to the original artistic work prepared for the TAPS minor.

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

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<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>TAPS 22900</td>
<td>100</td>
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<tr>
<td>Two TAPS courses (20000-level or higher)</td>
<td>200</td>
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<tr>
<td>Two arts electives (20000-level or higher)</td>
<td>200</td>
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<tr>
<td>TAPS 29800</td>
<td>100</td>
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<tr>
<td>Completion of the TAPS BA Project for Minors</td>
<td>600</td>
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Theater and Performance Studies Courses

**TAPS 10100. Drama: Embodiment and Transformation. 100 Units.**
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.
Instructor(s): D. New, P. Pascoe, S. Bockley, S. Murray, D. DeMayo, H. Crawford Terms Offered: Autumn Spring Winter
Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts.

**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.
Note(s): Attendance at first class meeting is mandatory; prior theater or acting training not required. This course meets the general education requirement in the arts.

**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.

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<tr>
<th>Course</th>
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<tr>
<td>TAPS 10300</td>
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<td>TAPS 10500</td>
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<td>TAPS 10600</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.
Instructor(s): L. Kruger, S. Bockley, S. Murray, J. Muse, H. Crawford, H. Coleman Terms Offered: Autumn Spring Winter
Note(s): Attendance at first class meeting is mandatory. Experience in dramatic analysis or performance not required. This course meets the general education requirement in the arts.

TAPS 10500. Staging Terror. 100 Units.
This course meets the general education requirement in the dramatic, musical, and visual arts. This course explores 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 Grand Guignol, Shakespeare, Gothic novels, and horror films.
Instructor(s): H. Coleman Terms Offered: Autumn
Note(s): Attendance at the first class is mandatory. This course is offered in alternate years. This course meets the general education requirement in the arts.

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): H. Coleman Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory. Course offered in alternate years. This course meets the general education requirement in the arts.

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

TAPS 15500. Beginning Screenwriting. 100 Units.
This course introduces the basic elements of a literate screenplay, including format, exposition, characterization, dialog, voice-over, and 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): J. Petrakis Terms Offered: Autumn, Winter

TAPS 20100. Twentieth-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.
Instructor(s): H. Coleman Terms Offered: TBD
Note(s): Attendance at first class meeting is mandatory. This course is offered in alternate years.

TAPS 20600. Adapting the Unadaptable. 100 Units.
Fiction has always provided rich source material for drama. But much 20th and 21st century fiction can seem unadaptable—it is often sprawling, poetic, interior, fragmentary, or cerebral (or all of the above!). This hands-on course will challenge students to approach modern and contemporary literature with unconventional tools of staging, editing, and design. Students will also be introduced to the work of contemporary theater companies and productions that have taken on seemingly impossible adaptation projects, and closely study adaptations of Jorge Luis Borges, Franz Kafka, Virginia Woolf and others.
Instructor(s): S. Bockley Terms Offered: TBD
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): ENGL 20603
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 rasons 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): TAPS 30710, ENGL 20710

TAPS 21600. Acting Workshop. 100 Units.
This advanced acting course will prep you for the professional industry. The classes are based on the Meisner Technique and the Black Box Acting Studio Method. You will work on technique, auditions, and learn to consistently bring your full self to the table.
Terms Offered: TBD
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 31600

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: Autumn
Note(s): Attendance at first class meeting is mandatory.

TAPS 22250. Creating Musical Theater. 100 Units.
How does a new musical get made? This course is a hands-on exploration of an unusually collaborative art form. Students will survey a range of eras and styles, with special attention to the crafting of lyric alongside melody, along the way gaining practical skills in the creation and staging of new works. We will also look at the American Musical in light of and against related theatrical traditions from vaudeville to opera, with an eye to recent less mainstream commercial successes in the "musical theater" canon, as well as experimental and multimedia forms.
Instructor(s): D. de Mayo Terms Offered: Winter
Note(s): Attendance at first class session is mandatory.

TAPS 22351. The Sonic Image. 100 Units.
The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making and sense delimiting articulations of sound & sight together. We will examine the potency of sound in a world largely understood through its visualization as a world picture. Readings in sound studies, visual studies & media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT Mitchell’s renowned theorization of images naturally extends to his theorizing the possibility of the sonic image. Artist Lawrence Abu Hamdan’s commitment to the value of earwitnessing asks the listener to extend forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan will develop a workshop comprising a series of practical exercises that experiment with the conditions of testimony or claim making, enabling an exploration of how the law come to its truths and how can we use sonic imagination to trouble & contest established modes of enacting justice. Performance scholar, Hannah B Higgins, examines how musical notation, performance & sound bear on the relationships between sound & vision in recent art practices. An intervention from composer Janice Misurell-Mitchell will add a dimension of musical testimony to our investigation. Each faculty member is involved in and committed to the creation of the Sonic Image. Their research, writing, performance, and practice is an essential part of the course.
Instructor(s): W.J.T. Mitchell, Hannah Higgins, Lawrence Abu Hamdan Terms Offered: Autumn
Prerequisite(s): Open to all levels with consent of the instructors. All interested students should please email the instructor (wjtm@uchicago.edu) a one page statement of interest, explaining why they want to take the course, and what they will bring to it.
Equivalent Course(s): ARTH 22351, ENGL 22351, CMLT 42351, ARTH 32351, TAPS 32351, ARTV 40351, ARTV 20351, MAAD 12351, CMLT 22351, ENGL 42351
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): staff Terms Offered: Spring
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: Winter
Note(s): Attendance at first class meeting is mandatory.

TAPS 23100. Advanced Directing. 100 Units.
This course will investigate the intersections of time, space, text and the body in the creation of performance. The coursework is structured to deconstruct all four ideas and practice their application through a range of scripted and unscripted projects.
Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory.

TAPS 23150. Theater-Making Lab. 100 Units.
This course replaces Directing Study with an expanded quarterly lab for students working on theater and performance projects. Each quarter, the lab will be customized to serve directors, designers and dramaturgs who are working on current productions, preparing proposals for future productions, and/or in some way engaged in project development. The cohort will meet weekly to develop project ideas, build skills, experiment with methods of collaboration, receive and give feedback to each other, and receive individual mentorship from the course instructor. Instructor consent required. Interested students should complete the online application for the course (https://forms.gle/FWzL6FRjUNFmc6j77) and are encouraged to reach out the instructor with questions and ideas. Priority will be given to TAPS majors and minors.
Instructor(s): L. Danzig, T. Trent, S. Murray Terms Offered: Autumn Spring Winter
Note(s): Attendance at first class session is mandatory.

TAPS 23600. Improv and Sketch. 100 Units.
This course will explore the many different schools of thought in the Chicago improv comedy community, including but not limited to The Second City, iO, and The Annoyance. Organic discovery and plot will be highlighted within scene work as well as the group dynamic, with comedy as the result. Come ready to play and play hard.
Instructor(s): S. Messing Terms Offered: Autumn,Winter
Note(s): Attendance at first class meeting is mandatory. This course is offered in alternate years.

TAPS 23700. Playwriting: Creating Natural Dialogue for the Stage. 100 Units.
This course employs collaboration among the students to help each individual writer create natural dialogue for the stage. Students will utilize improvisation to write a contemporary scene focusing on the natural rhythms and nuances of modern communication. Through these improvisations, the students create a framework for their narrative with a special focus on developing unique voices for each character. Students read scenes from contemporary plays which emphasize spontaneous and realistic dialogue. Students have weekly assignments that further explore the characters they are writing. Each class includes an active roundtable discussion of the weekly assignments as well as collaborative exercises that further explore the voices of their characters. In addition to the weekly assignments, students write two complete scenes that will receive readings by their classmates. Note(s): Attendance at first class meeting is mandatory.
Instructor(s): E. Linder 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 24000. Director/Designer Collaboration. 100 Units.
This course explores one of the most vital elements of theatrical production, the designer - director collaboration. The reciprocal adapting and adjusting necessary for artistic collaboration often launches visual storytelling for the stage into unexplored and potentially unknown territories, resulting in the extraordinary. Students will use text analysis, historical exploration, and visual and thematic research in tandem with collaborative communication requirements to develop projects for presentation.
Instructor(s): K. Boetcher Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory.

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.
Equivalent Course(s): TAPS 34410, MAAD 24410

TAPS 24550. Evolution of Improvisation in Chicago. 100 Units.
This course traces the history of improvisation for performance, beginning with the "High Priestess" Viola Spolin's work exploring the educational and social benefits of play at Hull House through Paul Sill's development of The Compass Players in Hyde Park to include current companies including Second City, The Neo Futurists, The Annoyance, and IO. The course will include attendance at performances, student presentations, and practice-based workshops.
Instructor(s): H. Coleman Terms Offered: Spring

TAPS 24904. Performance Lab: Devising Methods. 100 Units.
How do you create a theater production when there is no script? Students will be exposed to different methods of devising theater including moment work, verbatim theater, object-based theater and more. Students will create several short works from various sources, working alone and collaboratively. We will explore how processes of devising impact the roles of writer, director, performer, dramaturg and designer. To supplement their practice-based research, students will prepare presentations on select artists nationally and internationally working in devised theater.
Instructor(s): L. Danzig Terms Offered: TBD
Note(s): Attendance at first class is mandatory.
TAPS 25219. From Lorca to Lin-Manuel Miranda: Staging Latinidad. 100 Units.
In this course, we will delve into ten significant theater plays written in the last century by Spanish, Latin American and Latinx playwrights. We will examine how Latinidad, with its multiple definitions and contradictions, emerges in these plays; and also, which questions these works pose regarding the different historic and cultural contexts in which they were written. As a discipline that aims to explore and embody social practices and identities, theater has become a place where these questions articulate themselves in a critical manner. A physical space where bodies and languages explore, sometimes through its mere unfolding on the page and the stage, unforeseen limits of class, identity, and ethnicity. Each week, we will discuss one play and one or two significant critical essays, and the discussion will be conducted through a set of questions and crossed references. To which extent does the domestic exploration and the all-women cast of Lorca’s “La casa de Bernarda Alba” resonate in Fornés’ “Fefu And Her Friends”? How does the experience of immigration affect the characters of Marqués’ “La carreta,” and how do Chiara Alegría Hudes and Lin-Manuel Miranda echo this foundational fiction in In the Heights? How was the success of plays such as Valdez’s “Zoot Suit” or Cruz’s “Anna in The Tropics” received within the Latino community, and how did it affect the general reception of Latino plays?
Instructor(s): I. Fanlo
Terms Offered: Autumn
Note(s): Taught in English. Readings available in both English and Spanish. Spanish majors & minors must do the readings and/or writings in Spanish.
Equivalent Course(s): LACS 21619, SPAN 21619, GNSE 21619

TAPS 25505. Adaptation for the Screen. 100 Units.
This course introduces students to the rewards and difficulties of adapting literary material to the big screen. In addition to reading short stories and viewing the films that were made from these stories, all students will be given the same short story to adapt into a 50-60 minute film. Progress on these scripts will be addressed through in-class readings, leading to final meetings with the instructor about your completed first drafts. Screenwriting experience is helpful, but not essential. Class size is limited to 10 students.
Instructor(s): J. Petrakis
Terms Offered: Spring
Note(s): Attendance at first class is mandatory.

TAPS 25515. Contemporary Political Strategies in Performance. 100 Units.
The emphasis of the course is on strategies-in the words of curator Florian Malzacher, “artistic strategies in politics, and political strategies in art.” In moments of political struggle, what can art DO, and what can it not? We will be combining case studies with theoretical background, examining strategies like occupation, participation, parafiction, ‘technologies of care,’ détournement and the art strike. Students will have the opportunity to put some of these approaches to the test by designing one or more local interventions according to the interests of the group.
Instructor(s): A. Dorsen
Terms Offered: Spring
Equivalent Course(s): TAPS 35515, ARTV 20213, MAAD 24515, ARTV 30213

TAPS 25800. POC (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 26250. Contemporary Dance Techniques. 100 Units.
This course is an overview of the formal practices and trends that shape dance as an evolving contemporary art form. Designed for students with minimal dance experience who want to broaden their dance knowledge and deepen their physical skills, the course draws from a range of contemporary dance techniques including modern, improvisation, Hip-Hop, choreography, and partnering techniques. Lectures, viewings, and discussion will support experiential practice components, and professional guest artists will address select topics. ATTENDANCE AT FIRST CLASS IS MANDATORY.
Instructor(s): J. Rhoads
Terms Offered: Winter
Equivalent Course(s): TAPS 36250

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 26100. Dance Composition. 100 Units.
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.
Instructor(s): J. Rhoads Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 36100

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

TAPS 26530. Staging the Internet. 100 Units.
The theater has often been used as a means to embody psychic spaces, from Medieval mystery plays and other allegorical works to Richard Foreman's attempt to give theatrical form to consciousness itself. This practice-based lab class will propose to 'stage the internet' - what techniques and strategies can we develop to give tangible shape to the virtual world? Our explorations will be catalyzed by readings on data and interfaces, networks and protocols, procedural/algorithmic art, digital labor, and competing notions of the virtual.
Instructor(s): A. Dorsen Terms Offered: Spring
Prerequisite(s): Course is designed for advanced undergraduates and graduates. Previous coursework in theater & performance studies or related fields required.
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): ARTV 20214, ARTV 30214, TAPS 46530, MAAD 24530

TAPS 27570. Scenic & Costume Design for the Stage. 100 Units.
This course explores the various forms and processes of designing scenery and costume for theatrical performance. With particular attention to a cohesive reading of a text, students engage contextual and historical exploration, and visual and thematic research, as well as the documentation needed to complete a scenic and costume world (e.g., sketching, swatching, model making), with a focus on how the two disciplines communicate with each other to create a shared visual language. The course additionally covers, nominally, the history of stage design and looks at major trends in modern stage design.
Instructor(s): K. Boetcher Terms Offered: Autumn
Note(s): Attendance at the first class session is mandatory.

TAPS 28100. Lighting Design for the Stage. 100 Units.
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.
Instructor(s): M. Durst Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory.

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. This hands-on course will explore the unique opportunities that this intimate relationship with an audience affords the storyteller. Documentary techniques and practices will form the basis of the course, with assignments from audio fiction and non-fiction, oral history, documentary theater, and comedy. Students will complete several short audio exercises and one larger podcast project.
Instructor(s): S. Geis Terms Offered: Winter
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 38320, MAAD 23820
TAPS 28360. Screendance: Movement and New Media. 100 Units.
This course will explore the evolving relationship between moving bodies and video technologies. From early filmmakers using dancers as test subjects, to movie musicals and contemporary dance for the camera festivals, mediatization of the body continues to challenge the ephemeral nature of live dance performance. This course focuses on the growing field of screendance, videodance, or dance-on-camera, working to define this hybrid genre and to understand the collaborative roles of choreographer, director, dancer, cameraman, and video editor. This course is both a practical and scholarly approach to the genre of screendance, each component essential to a full understanding and mastery of the other. Course work will be divided between the studio and the classroom. For the studio component, students will learn basic video editing and filming techniques. For the classroom component, students will be asked to watch screendance and read a cross-section of criticism. Assignments will be both technological and choreographic (making screendance) and scholarly (written reflections and a seminar paper).
Instructor(s): L. Leopold Terms Offered: Spring
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): CMST 28360, MAAD 23860

TAPS 28415. Verse Forms in Theater and Spoken Word Tradition. 100 Units.
A writing workshop for theater makers/playwrights/directors for the study and development of character-driven verse. Traditional verse for the stage (blank and rhymed, Elizabethan through 1900s) will be explored, as well as modern attempts (Eliot through Ives). Where does the often thin line lie between a sonnet and a soliloquy? Students will be challenged to write verse for the stage, channeling their voice not through a personal, confessional "I", but through the mask, through character—as Shakespeare did with his sonnets, as Dickinson often did with her small ballads.
Instructor(s): M. Maher Terms Offered: TBD
Note(s): Attendance at first class is mandatory.

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

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

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.
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.