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, dance, 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 fourth 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 Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 22900</td>
<td>Introduction to Theater &amp; Performance Studies</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Four (4) theory and analysis courses</td>
<td>400</td>
</tr>
<tr>
<td></td>
<td>Four (4) artistic practice courses</td>
<td>400</td>
</tr>
<tr>
<td></td>
<td>Three (3) elective courses</td>
<td>300</td>
</tr>
<tr>
<td>TAPS 29800</td>
<td>Theater and Performance Studies BA Colloquium</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Completion of the TAPS BA project for majors</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total Units</td>
<td>1300</td>
</tr>
</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, with the exception of the Dance Technique Classes or Dance Workshops, which are taken Pass/Fail.

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: four (4) TAPS courses and one (1) arts elective course. 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, with the exception of Dance Technique Classes or Dance Workshops, which are taken pass/fail.

SUMMARY OF REQUIREMENTS FOR THE MINOR

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Four TAPS courses</td>
<td>400</td>
</tr>
<tr>
<td></td>
<td>One arts elective</td>
<td>100</td>
</tr>
<tr>
<td>TAPS 29800</td>
<td>Theater and Performance Studies BA Colloquium</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Completion of the TAPS BA project for minors</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total Units</td>
<td>600</td>
</tr>
</tbody>
</table>

DANCE TECHNIQUE CLASSES AND DANCE WORKSHOPS CREDIT OPTION

Dance Technique Classes and Dance Workshops are open to all students from all areas of the University. Participation in consecutive quarters (Autumn, Winter, Spring) is expected, unless there are extenuating circumstances (in which case, students may speak with the Director of Undergraduate Studies and Director of Dance in Theater and Performance Studies).

TAPS majors and minors who complete a year of either Dance Technique Classes OR Dance Workshops with a passing grade will receive 100 units of credit upon completion, by request with the Director of Undergraduate Studies and Director of Dance in the Theater and Performance Studies program. A maximum of three years (300 units) is allowed toward the major, and two years (200 units) toward the minor. Students who are participating in Dance Technique Classes or Dance Workshops enroll on a pass/fail basis. There is no option to enroll for a quality grade. Majors and minors who have completed their desired or allowed for-credit units are encouraged to continue participating in classes and workshops without requesting additional units of credit.
Non-TAPS majors AND non-TAPS minors who complete a year of either Dance Technique Classes OR Dance Workshops with a passing grade will receive 100 units of credit upon completion, by request with the Director of Undergraduate Studies and Director of Dance in the Theater and Performance Studies program. Students who are participating in Dance Technique Classes or Dance Workshops enroll on a pass/fail basis. A maximum of two years (200 units) is allowed.

About Dance Technique Classes (TAPS 26001)
- Each quarter you may select one of three technique tracks: classical dance (primarily ballet), modern/contemporary, or Afro-diasporic forms (hip-hop, jazz, West African).
- Classes meet weekly for 90 minutes.
- For credit, you must attend eight of the ten classes offered per quarter for three consecutive quarters.
- For credit, you can remain in the same track throughout the year or do a different track in each quarter.
- Classes are taught by some of Chicago’s most recognized dance professionals.
- All levels are welcome.

About Dance Workshops (TAPS 26005)
- Each quarter, the TAPS dance program offers weekly two-hour workshops on a wide range of dance practices (e.g., Social Dance forms, Afro-Cuban, Contemporary Repertory, Somatic Practices, Vogue Aesthetics, K-Pop, Classical Chinese Dance, Tap, West African, Indian Folk, Jazz, and more).
- For credit, you must attend at least six two-hour workshops per quarter for three consecutive quarters.
- Classes are taught by some of Chicago’s most recognized dance professionals.
- All levels are welcome.

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, 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. Buxbaum, C. Cooper, G. Pasculli, D. de Mayo, H. Coleman, P. Pascoe 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.

TAPS 10300. Text and Performance 100
TAPS 10500. Staging Terror 100
TAPS 10600. Staging Desire 100

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.
interrogate the economic necessity for the production of classic work on contemporary stages, and finally we will criticism to better understand the idea of classic text, we will study the structure of modern regional theatre to implications for an institution committing to the production of classic work? We will read literary and dramatic Center for Classic Theatre." We begin with the question: What are the practical, critical, and dramaturgical

In spite of this, the idea of a classic still abides and holds sway in the cultural imaginary. Taught by Associate tradition of a classic canon has been rightly and thoroughly critiqued as racist, misogynist, and exclusionary.

Instinctively we know what a classic is and does in our culture. From Coca Cola to Air Jordans, a classic is a material artifact that resonates across time, class, race, creed and nationality. A classic has staying power, whether it evolves, remains fresh, or re-invents itself in new contexts. In drama, a classic is a more fraught concept. The material artifact that resonates across time, class, race, creed and nationality. A classic has staying power, whether it evolves, remains fresh, or re-invents itself in new contexts. In drama, a classic is a more fraught concept. The

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, sound, and projections. 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. Creativity in the execution of visual communication will be of great importance. Students will learn to show collaborators ideas instead of talking about them.

Instructor(s): R. Davonté Johnson Terms Offered: 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 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. Willis, F. Maltais-Bayda Terms Offered: Autumn Spring
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 20120. 21st Century American Drama. 100 Units.
This hybrid seminar focuses on American contemporary playwrights who have made a significant and commercial impact with regard to dramatic form in the past 20 years. Playwrights will include, Tracy Letts, Annie Baker, Lynn Nottage, Quiara Alegria Hudes, Ayad Akhtar, and Amy Herzog. Textual analysis is consistently oriented towards staging, design, and cultural relevancies. Work for the course will include research papers, presentations, and scene work.

Instructor(s): K. Walsh Terms Offered: Spring
Note(s): Attendance at the first class session is mandatory. Questions: contact vwalden@uchicago.edu.
Equivalent Course(s): ENGL 27583

TAPS 20730. What makes a Classic Theater: from Core Mission to Concept. 100 Units.
Instinctively we know what a classic is and does in our culture. From Coca Cola to Air Jordans, a classic is a material artifact that resonates across time, class, race, creed and nationality. A classic has staying power, whether it evolves, remains fresh, or re-invents itself in new contexts. In drama, a classic is a more fraught concept. The tradition of a classic canon has been rightly and thoroughly critiqued as racist, misogynist, and exclusionary. In spite of this, the idea of a classic still abides and holds sway in the cultural imaginary. Taught by Associate Artistic Director Gabrielle Randle-Bent, this course takes as its point of departure that Court Theatre is "The Center for Classic Theatre." We begin with the question: What are the practical, critical, and dramaturgical implications for an institution committing to the production of classic work? We will read literary and dramatic criticism to better understand the idea of classic text, we will study the structure of modern regional theatre to interrogate the economic necessity for the production of classic work on contemporary stages, and finally we will
read canonical, a-canonical, and new works of theatre to begin to articulate a dramaturgy of Classic Theatre on our own terms.

Instructor(s): G. Randle-Bent

Terms Offered: Spring

TAPS 21500. Advanced Acting. 100 Units.

This advanced acting course builds upon fundamental acting training and develops advanced skills for the performer. The focus will be on acting methods that are useful for multiple types of material; best practices in monologue, scene study, and ensemble work; and multiple approaches toward rehearsal processes. In preparation for weekly in-class performance work, students will be required to collaborate with scene partners outside of class and to dedicate themselves to a disciplined practice of self-study. For enrollment in this course, please submit a Statement of Intent at this link: https://forms.gle/KduDpafN58XcRnw8. Questions? Email vwalden@uchicago.edu.

Instructor(s): M. Lyons

Terms Offered: Autumn

Note(s): Previous acting experience is encouraged.

Equivalent Course(s): TAPS 31500

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 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): S. Elmegreen

Terms Offered: Winter

Equivalent Course(s): MUSI 24321, MUSI 34321, TAPS 31860

TAPS 22100. Solo Performance. 100 Units.

This is a "maker's" course that takes full advantage of working in a design lab to create a portfolio of short solo performance that could be stand-alone pieces, or further developed into longer works or possibly a TAPS BA thesis. Through the quarter we will examine varied approaches that include personal narrative, adaptation, object work, and projections while investigating the unique performer-to-audience dynamic. Benefiting from a historical approach that originates in the performance art work of the 1970's through contemporary approaches to stand-up, students will research and present on artists including Marina Abramović, Spalding Gray, Anna Deavere Smith, Taylor Mac, Hannah Gadsby, Tig Notaro, Lynn Needle, Heidi Schrek, César Cadabes, and Debra Ann Byrd. Students will generate new works through in-class and take-home assignments and this quarter will culminate in a final showing of selected work for an invited audience. Prior experience is not required.

Instructor(s): H. Coleman

Terms Offered: Spring

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

TAPS 22310. 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 experiments, 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): P. Pascoe

Terms Offered: Spring

Note(s): This course is available only by Instructor Consent. Attendance at first class session is mandatory.

Equivalent Course(s): TAPS 32310

TAPS 22505. Community Engagement and Transformative Education: The Practice of Teaching Artistry. 100 Units.

This course will explore the role of the teaching artist with a focus on school and community-based arts education, arts integration, teaching practice and curriculum design. Students will research the field of teaching artistry, explore models for arts education, and develop and implement plans for teaching a specific art form in a community setting. The course will carefully consider cultural competence, collaborative learning, and approaches to teaching practice.

Instructor(s): E. Hooper Lansana

Terms Offered: Winter
TAPS 22570. Technological Selves and Stories. 100 Units.
In traditional artistic mediums, the self is presented as a narrator, a figure on a canvas, a moving image on a screen or a character on stage. Using contemporary digital technology, new selves appear within emerging forms of storytelling. What selves are these? We will take a hands-on approach to answering this question, exploring the nexus between performance, embodiment and digital representation with an eye to storytelling and dramatic narrative. Students will conduct experiments in data-based digital art, multimedia performance (blending theater and film including live-feed techniques), and virtual reality technologies. Students will accordingly be asked to create original artworks using digital technology to tell stories ranging from the personal to the mythological and even more-than-human, exploring a range of perspectives, personas and cutting-edge storytelling techniques.
Instructor(s): S. Bockley Terms Offered: Spring

TAPS 22680. Queering the American Family Drama. 100 Units.
This course will examine what happens to the American Family Drama on stage when the ‘family’ is queer. Working in dialogue with a current production at Court Theatre, 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). Texts will include theatrical plays and musicals, recorded and live productions, and queer performance theory. 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.
Instructor(s): L. Buxbaum Terms Offered: Autumn
Equivalent Course(s): GNSE 20116, ENGL 22680, SIGN 26080

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 John Muse, 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): J. Muse Terms Offered: Autumn
Note(s): Attendance at first class session is mandatory.

TAPS 22950. Introduction to Production. 100 Units.
This course is designed to introduce students to foundational concepts and critical skills relevant to the production process in theater. Students will track a play’s journey from text to stage, working to understand each phase of the production process as well as the various players who create this collaborative art form, including but not limited to, designers and technicians. Additionally, students will attend live performances, tour Chicago-area theaters, meet with guest artists and technicians, and construct their own production guide. Students will engage with a variety of areas of expertise, theater spaces, and approaches to the field of theater and performance production. The course is open to all undergraduate students.
Instructor(s): B. Parry Terms Offered: Spring

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 the classroom. 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: Winter
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 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 Neo-futurists 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: Winter
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 33910

TAPS 24080. New Musical Development: Writing Team. 100 Units.

This class explores and replicates the professional theatrical process of new musical development, beginning with the concept for a show and ending with its premiere performance as an invited staged reading. Students will serve as book writers, lyricists, composers (Writing Team), and/or directors, music directors, actors, singers, and dramaturgs (Artistic Team) as they work together to craft and polish a new and viable work of musical theater. This class studies the art and theory behind theatrical storytelling, songwriting, directing, and originating new roles as actors, and students will work on their feet each week to bring their unique perspectives and skills to the creation of a new musical script, score, and performance. Creators with any amount of material towards a new musical (a full-length draft, a portion of a script and score, OR an outline) are encouraged to submit their work to selmegreen@uchicago.edu and lbdanzig@uchicago.edu beginning in Spring Quarter 2024, before this course is offered in Fall 2024. Students interested primarily in writing and/or composing should enroll in TAPS 24080 New Musical Development: Writing Team, while students primarily interested in acting, directing, music directing, and dramaturgy should enroll in TAPS 24081 New Play Development: Artistic Team. Questions? Curiosities? Please contact Scott Elmegreen (selmegreen@uchicago.edu) and Leslie Buxbaum (lbdanzig@uchicago.edu), Consent required.

Instructor(s): S. Elmegreen
Terms Offered: Autumn

TAPS 24081. New Musical Development: Artistic Team. 100 Units.

This class explores and replicates the professional theatrical process of new musical development, beginning with the concept for a show and ending with its premiere performance as an invited staged reading. Students will serve as book writers, lyricists, composers (Writing Team), and/or directors, music directors, actors, singers, and dramaturgs (Artistic Team) as they work together to craft and polish a new and viable work of musical theater. This class studies the art and theory behind theatrical storytelling, songwriting, directing, and originating new roles as actors, and students will work on their feet each week to bring their unique perspectives and skills to the creation of a new musical script, score, and performance. Creators with any amount of material towards a new musical (a full-length draft, a portion of a script and score, OR an outline) are encouraged to submit their work to selmegreen@uchicago.edu and lbdanzig@uchicago.edu beginning in Spring Quarter 2024, before this course is offered in Fall 2024. Students interested primarily in writing and/or composing should enroll in TAPS 24080 New Musical Development: Writing Team, while students primarily interested in acting, directing, music directing, and dramaturgy should enroll in TAPS 24081 New Play Development: Artistic Team. Questions? Curiosities? Please contact Scott Elmegreen (selmegreen@uchicago.edu) and Leslie Buxbaum (lbdanzig@uchicago.edu).

Instructor(s): L. Buxbaum (Danzig)
Terms Offered: Autumn

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.

Instructor(s): S. Weisz
Terms Offered: Autumn
Equivalent Course(s): TAPS 34410, MAAD 24410

TAPS 24500. Chicago Theater: Budgets and Buildings. 100 Units.

This course examines the current state of Chicago theatre, focusing on the collaborative relationship between facilities, budgets, and missions. Over the quarter the class will travel off-campus to meet with Executive Directors and tour existing Chicago theatres including Court Theatre, Arts Incubator, The Den, Second City, Steppenwolf Theatre, and The House Theatre. Coursework will include evaluative response papers to visited sites, case study presentations, and team development and pitch of an art venture.

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

Equivalent Course(s): CHST 24500
TAPS 25212. Anton Chekhov: From 1890 to Here & Now. 100 Units.
This is a highly participatory, exploratory class designed for students to study, write and perform dramatic texts. We will read the short stories and major plays of Anton Chekhov and identify signature elements of Chekhovian structure, style and themes. We will read plays that reinterpolate, reimagine or recontextualize his work, including works by Thomas Bradshaw, Haruki Murakami, Tanya Saracho, Zach Galifianakis, Claude Miller and Regina Taylor. Working in small groups, we will devise our own short performances in response to Chekhov and how they relate to ourselves, other cultures, and other eras. We will use Chekhov's precise, compassionate yet unsentimental writing as a launchpad to explore theatre, short story and acting in the 20th and 21st Centuries.
Instructor(s): S. Murray Terms Offered: Spring

TAPS 25450. Writing the Feature Film. 100 Units.
This course is designed to help the emerging writer focus their creativity into a viable feature film project and screenplay. This includes structure, format, exposition, characterization, dialogue, voice-over, and other aspects of visual storytelling for the screen. Weekly meetings include a brief lecture period, screenings of scenes from selected films, extended discussion, assorted readings and writing assignments. Because this is primarily a writing class, students should expect to deliver four to five pages of written material-including story development materials or screenplay pages-each week.
Instructor(s): P. Wimp Terms Offered: Autumn

TAPS 25550. Writing the TV Pilot. 100 Units.
The creation of a TV Pilot is a unique, exciting, and demanding task for a writer. In addition to the responsibility of telling a compelling story, writers are also charged with setting up a "world" and establishing characters and plotlines that will sustain the show over multiple episodes and seasons. In this class, we will delve into the processes required to succeed in this challenging endeavor. This includes creation of pitch materials, plot and character development, outlining, creation of a show bible, and ultimately, writing the pilot episode of an original TV series. The classroom will function as part development workshop and part informal TV writer's room. Through weekly reading and writing assignments we will dissect successful entries into the TV space and tap into our artistic inspirations to evolve our show concepts. From there, we would collaborate as a class by actively brainstorming and workshopping our scripts and series. By the end of the quarter, each student will complete a draft of an original pilot script, as well as a short "Series Bible" detailing the broader scope of the show.
Instructor(s): P. Wimp Terms Offered: Autumn

TAPS 26001. Dance Technique Classes. 100 Units.
This course spans three quarters of attendance and is open to all students from all areas of the University. Dance technique classes meet weekly for 90 minutes. For each quarter you may choose one of three technique tracks: classical dance (primarily ballet), modern/contemporary, or Afro-diasporic forms (hip-hop, jazz, West African). Classes are taught by some of Chicago's most recognized dance professionals and are open to all levels of experience. For 100 units of credit, you must attend eight of the ten classes offered per quarter for three consecutive quarters. Students enroll on a Pass/Fail basis. There is no option to enroll for a quality grade. For more information and for consent to enroll, please contact Julia Rhoads, Director of Dance: jrhoads1@uchicago.edu.
Instructor(s): J. Rhoads Terms Offered: Autumn Spring Winter

TAPS 26005. Dance Workshops. 100 Units.
This course spans three quarters of attendance and is open to all students from all areas of the University. Dance Workshops meet weekly for two hours on a wide range of dance practices (e.g., Contemporary Repertory, Jazz, Tap, Afro-Cuban, VogUE, Krump, Breaking, Classical Chinese Dance, K-Pop, Bharatanatyam, Indian Folk, West African, Partnering, and more). Workshops are taught by some of Chicago's most recognized dance professionals and are open to all levels of experience. For 100 units of credit, you must attend a minimum of six two-hour workshops per quarter for three consecutive quarters. Students enroll on a Pass/Fail basis. There is no option to enroll for a quality grade. For more information and for consent to enroll, please contact Julia Rhoads, Director of Dance: jrhoads1@uchicago.edu.
Instructor(s): J. Rhoads Terms Offered: Autumn Spring Winter

TAPS 26170. Dance Pro-Show. 100 Units.
This course gives students the opportunity to learn repertory and new works by professional guest choreographers and faculty, culminating in a weekend of performances at Logan Center for the Arts. Within an immersive quarter-long production schedule, students will be exposed to a wide array of movement vocabularies, choreographic methods and performance aesthetics, while also gaining practical skills within the many facets of professional production work. Readings, viewings, and weekly journals will supplement studio and production work, connecting each student's experience to broader conversations within dance and performance studies. With a range of performance and production opportunities, this course will accommodate and challenge both trained dancers and movement-curious beginners.
Instructor(s): J. Rhoads Terms Offered: Winter Equivalent Course(s): TAPS 36170

TAPS 26212. Dancing South Asia. 100 Units.
This course introduces students to a range of dance and performance practices from the region of South Asia and its related diaspora. Throughout, we will explore critical examinations of South Asian dance and performing arts to consider history, identity, politics, and creativity. This course combines both theoretical study and
movement practice and will investigate a range of research approaches and movement styles. No prior dance or performance experience is required.

Instructor(s): A. Satkunaratnam Terms Offered: Autumn

TAPS 26215. Dance Improvisation in Theory and Practice. 100 Units.
This course has a strong component of movement practice and is open to students of any experience level who are willing to move with creativity and generosity. The course takes a broad look at dance improvisation, exploring in equal parts key theoretical readings, historic and contemporary performance examples, and movement practices in the classroom. On its surface, improvisation is often understood to be based on total freedom or openness, where any movement choice can be made. Here, the notion of freedom in improvisation is reconsidered through the sociopolitical realities of how dancers’ bodies move through society, and across the studio or stage.

Instructor(s): T. Willis Terms Offered: Winter

TAPS 26225. Dancing Chicago. 100 Units.
With the forthcoming publication of Dancing on the Third Coast: Chicago Dance Histories as text (University of Illinois Press, eds. Susan Manning and Lizzie Leopold), this course would take students out of the classroom to experience, historicize, and critically engage with dance across the city. Students will ask how social and theatrical dancing has shaped the city, and how the city in turn has shaped dancing bodies-in nightclubs and in settlement houses, at world’s fairs and in theaters, on film and in the street. With the new historical perspective and critical view, students will produce a dance event as a final project.

Instructor(s): L. Leopold Terms Offered: Spring
Equivalent Course(s): CHST 26225, TAPS 36225

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): M. McNeal Terms Offered: Spring
Equivalent Course(s): CRES 26260, CHST 26260, TAPS 36260

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 exhibits, 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: Spring
Equivalent Course(s): CHST 26280, TAPS 36280, ARTV 30027, ARCH 26280, ARTV 20027

TAPS 26315. The Theater of Sports. 100 Units.
This course explores how theater as a form interrogates the theatricality, character, story and community of sports. It will also investigate the theater of sporting events. We will read plays about sports, attend plays and sporting events, and definitely get on our feet and play. We will ask the questions: How can theater convincingly embody the world of sports? How do sports use theatricality to connect with their audience?

Instructor(s): D. de Mayo Terms Offered: Spring

TAPS 26518. Staging Richard Wagner’s Ring of the Nibelung in the 21st Century. 100 Units.
This team-taught course explores the challenges of staging Richard Wagner’s sprawling 19th-century tetralogy The Ring of the Nibelung in the 21st century. The course will offer an introduction to The Ring, including its complicated place in history (including its reception and production history), and how it has been thought about in recent musicology and critical theory. But first and foremost, we will be exploring how the piece is being staged today. To that end, we will explore four productions of the tetralogy that are currently being prepared at leading opera houses around the world - in Munich, London, Berlin, and Oslo - speaking, via Zoom, with artistic directors and the production teams about their ideas and ambitions. What are the interpretive
challenges and opportunities in staging this mammoth work? How do these productions seek to engage the
tetralogy's exceedingly complicated aesthetic ambitions, political baggage, and production history? And how
do specific geographical, cultural, and historical conditions affect the artistic project of each production? Our
discussions will encompass a range of fields, approaches, and topics. Among the themes we plan to examine
are the aspiration to aesthetic totalization, the politics of community, the relationship between canonicity and
critique, the notion of distress or emergency (the German term is Not), and some astonishingly lurid fantasies of
family life-mostly of family dissolution. Moreover, we will approach the questi
Instructor(s): David Levin, Hedda Høgåsen-Hallesby Terms Offered: Autumn
Equivalent Course(s): GRMN 26725, GRMN 36725, TAPS 36518, MUSI 36725, MUSI 26725

TAPS 27410. Scenography: Static and Kinetic Forms. 100 Units.
This course is an exploration of various forms and processes of designing sets and projections for theatrical
performance. We pay particular attention to a cohesive reading of a text, contextual and historical exploration,
and visual and thematic research, as well as the documentation needed to complete a show including
storyboards, models, drafting, and paint elevations. Conversations with guest artists will illuminate personal and
cultural aesthetics of an individual artist and assigned readings will expose students to major trends in modern
stage design.
Instructor(s): R. Davonté Johnson Terms Offered: Autumn

TAPS 27430. Sound & Light in Motion. 100 Units.
This course will explore ways in which the ephemeral elements of sound, light, and projected image can
function in traditional and non-traditional spaces. Assigned readings and conversations with guest artists
will expand students' relationships with cinema and performance. We will examine layered approaches to
storytelling structures including applications in installations, shadow-play, live video mixing, and dance. Using
a variety of tools we will apply concepts that cover the augmentation of the aural and visual dimension to create
performative work. Final projects will culminate in an evening of work presented in a site-specific format.
Instructor(s): R. Davonté Johnson Terms Offered: Spring

TAPS 27520. Costuming the Shape of Heroes and Villains. 100 Units.
Costume Design is an essential element in conveying a character's story. This course will explore design elements
from archetypal characters, while interrogating concepts of movement, space, and structure. Explorations in
the Bauhaus, film, and dance will illuminate the relationships between opposites in storytelling. Students
will develop a design vocabulary, build skills in rendering and sketching, and prepare a final costume design
highlighting heroes and villains.
Instructor(s): N. Rohrer Terms Offered: Autumn

TAPS 28150. Lighting Design & Technology. 100 Units.
This course places equal emphasis on the theory and practice of modern stage lighting. Applying real world
observations and research with practical applications students will 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 practice; and how to read a text as a lighting designer. Diverse perspectives in designing with light
include rigorous practicum requirements in group projects and exposure to various designers and philosophies.
Instructor(s): G. Bell Terms Offered: Winter

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.
Instructor(s): S. Geis Terms Offered: Winter
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 38320, MAAD 23820

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: Spring
Equivalent Course(s): MAAD 23833, TAPS 38330, CHST 28330

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 ephemerality 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: Autumn
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): MAAD 23860, TAPS 38360, CMST 28360

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 Schwarzmman.

Instructor(s): staff Terms Offered: Spring
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 38421, CRES 28421

TAPS 28463. The Theatrical Illusion: Corneille, Kushner and the Baroque. 100 Units.
TBD
Terms Offered: Course not offered in 24-25.
Equivalent Course(s): CMLT 21001, FREN 28000, REMS 38000, CMLT 31001, FREN 38000

TAPS 28466. Alternate Reality Games: Theory and Production. 100 Units.
Games are one of the most prominent and influential media of our time. This experimental course explores the emerging genre of “alternate reality” or “transmedia” gaming. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of transmedia games. 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 video games, and the team dynamics of sports. Beyond the subject matter, students will design modules of an Alternate Reality Game in small groups. Students need not have a background in media or technology; but a wide-ranging imagination, interest in new media culture, or arts practice will make for a more exciting quarter.

Instructor(s): Patrick Jagoda, Heidi Coleman Terms Offered: Autumn
Prerequisite(s): PQ: Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form: https://forms.gle/QvRCKN6MjBcteWy5; see course description. Once given consent, attendance on the first day is mandatory. Questions: mb31@uchicago.edu
Note(s): Note(s): English majors: this course fulfills the Theory (H) distribution requirement.
Equivalent Course(s): BPRO 28700, CMST 25954, ENGL 32314, ENGL 25970, ARTV 20700, ARTV 30700

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 32312. Virtual Theaters. 100 Units.
This course probes the nature and limits of theater by exploring a range of theatrical texts from various centuries whose relation to performance is either partially or fully virtual, including philosophical dialogues, closet dramas, drama on social media, remote online theater on platforms like Zoom, algorithmic and AI theater, mixed reality performance, and transmedia performance. One unit of the course attends to experiments in remote theater since the COVID-19 pandemic. (20th/21st)
Instructor(s): John Muse Terms Offered: Winter
Note(s): Open to select undergraduate students with instructor consent.
Equivalent Course(s): MAAD 12312, ENGL 32312