THEATER AND PERFORMANCE STUDIES

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

PROGRAM OF STUDY

Theater and Performance Studies (TAPS) seeks to animate the intersection of theory and practice in the arts. The program is comparative in multiple ways, requiring its students to acquire facility in the practice of two media (e.g., theater, film, video, dance, music, creative writing) while gaining fluency in the critical analysis of those media. To this end, students receive training in both performance practice and analysis, acquiring the fundamental tools for artistic creation while developing a nuanced and sophisticated vocabulary with which to analyze creativity. In this way, the program aims to contest the ready separation of academic theory and artistic practice or, for that matter, theorists and practitioners.

The program is designed to be flexible (to afford students as much latitude as possible in pursuing their particular interests) and exacting (to guarantee the development of comparative practical skills and rigorous analytic capacities). Students should work closely with the Director of Undergraduate Studies and with the preceptor assigned to the program in order to shape an individual course of study that reflects the student’s interests while fulfilling the program’s interdisciplinary and comparative requirements. The student’s faculty adviser on the BA project (see below) will provide additional direction during the senior year.

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

PROGRAM REQUIREMENTS

Students in the TAPS program must meet the following requirements:

1. Six courses in theory and analysis, encompassing the history, theory, aesthetics, and analysis of theatrical and/or performance practice. These courses in the theory and analysis rubric 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 or resource faculty in TAPS. Course selection is subject to the approval of the Director of Undergraduate Studies.

2. Six courses in artistic practice. Of these, no more than four will include the student’s primary medium; at least two will include a qualitatively different medium. Many of these courses will be found in the practical course offerings of TAPS listed below, as well as the course offerings in the Committee on Cinema and Media Studies, the Committee on Creative Writing, the Department of Visual Arts, and the Department of Music, among others. Students may need to supplement these course offerings with individually designed “reading” courses.
Here, too, the student undertakes course selection in consultation with, and subject to the approval of, the Director of Undergraduate Studies.

3. One course (TAPS 29800 Theater and Performance Studies BA Colloquium) devoted to the preparation of the BA project to be taken in the student’s fourth year.

**BA Project**

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

The first step in the BA process takes the form of a critical paper which serves as the foundation for the final BA paper. Students complete a documentation of the performance including a theoretical component. The length of the critical paper varies (i.e., dance may be fewer pages than a full length play).

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. Selecting a BA project adviser from the core and resource faculty in TAPS is encouraged but not required.

A preceptor (typically a lecturer with professional experience) assigned to the program will serve as a supplementary adviser for all BA projects, working with students on the mechanics of writing and providing tutorial assistance.

The problems addressed and encountered in the BA project will be further explored in the TAPS 29800 Theater and Performance Studies BA Colloquium taken during the student’s fourth year. TAPS 29800 extends over two quarters; students receive one course credit and one grade. Deadlines for the BA project, assuming spring graduation date, are as follows: a completed draft of the creative project by the end of Winter Quarter; the final draft by Friday of fifth week in Spring Quarter for honors consideration and by Friday of eighth week in Spring Quarter for graduation.

The Chair of TAPS and the Director of Undergraduate Studies will jointly coordinate the evaluation of BA projects as a final degree requirement, in consultation with the faculty adviser and preceptor assigned to each case, and will report recommendations to the Associate Dean and Master of the Humanities Collegiate Division as to any recommendation concerning honors.

**SUMMARY OF REQUIREMENTS**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
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<tbody>
<tr>
<td>Six theory and analysis courses</td>
<td>600</td>
</tr>
<tr>
<td>Six artistic practice courses</td>
<td>600</td>
</tr>
<tr>
<td>TAPS 29800 Theater and Performance Studies BA Colloquium</td>
<td>100</td>
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<tr>
<td><strong>Total Units</strong></td>
<td>1300</td>
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Application

Students wishing to enter the program should consult with the Director of Undergraduate Studies in Spring Quarter of their first year or as soon as possible thereafter. Students apply to the program by the beginning of Spring Quarter of their second year or, in extraordinary circumstances, no later than the end of Autumn Quarter of their third year. Participation in the program must be approved by the Director of Undergraduate Studies before declaring the major. TAPS majors will be added to the TAPS listhost.

GRADING

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

HONORS

Eligibility for honors requires an overall cumulative GPA of 3.25 or higher, a GPA of 3.5 or higher in the courses taken for the Theater and Performance Studies major, and a BA project that is judged by the first and second readers to display exceptional intellectual and creative merit.

MINOR PROGRAM IN THEATER AND PERFORMANCE STUDIES

Students who elect the minor program must meet with the Director of Undergraduate Studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students must obtain written approval for the minor program from the undergraduate adviser and submit it to their College adviser by the deadline on the form obtained from the undergraduate adviser.

The TAPS minor requires a total of six courses plus a public performance of original work (e.g., staged reading, site specific installation, solo performance piece, choreography). At least two of the required courses must be advanced-level TAPS courses (i.e., 20000-level or higher). The remaining required courses must bear a clear and coherent relationship specifically related to the intended creative work component of the TAPS minor. At least one of these courses must encompass critical theory and analysis.

In addition, each student must register for TAPS 29800 Theater and Performance Studies BA Colloquium to develop his or her critical analysis and resulting creative work. The focus of this course will be on a public performance of the student’s TAPS minor project, as described above, to be presented by the fifth week of the quarter in which the student intends to graduate. Each student must also submit a statement of critical methods (a critical analysis accompaniment to the public performance). This statement will be a supplement to the creative work, not a paper equal to it as is required for the major. The participation demanded for the minor will not be as extensive as for the major, and will be calibrated accordingly over the two-quarter period.

Courses in the minor (1) may not be double counted with the student’s major(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for a quality grade, and more
than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

Summary of Requirements for the Minor Program

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
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<tbody>
<tr>
<td>Two 20000-level or higher TAPS courses</td>
<td>200</td>
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<tr>
<td>One critical theory course with specific relevance to the TAPS BA project</td>
<td>100</td>
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<tr>
<td>(e.g., History and Theory of Drama, Visual Theory, Film Theory)</td>
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<tr>
<td>Two arts electives (e.g., ARTV, CMST, MUSI, TAPS)</td>
<td>200</td>
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<tr>
<td>TAPS 29800 Theater and Performance Studies BA Colloquium</td>
<td>100</td>
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<tr>
<td>A public performance of the creative component by fifth week of the</td>
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<td>graduating quarter</td>
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<tr>
<td>Statement of critical methods (a critical analysis accompaniment to the</td>
<td></td>
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<tr>
<td>public performance)</td>
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<tr>
<td><strong>Total Units</strong></td>
<td>600</td>
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Approved Courses from Outside TAPS

Students may use most courses offered by Cinema and Media Studies, Creative Writing, Music, and Visual Arts to count toward the TAPS major. Students are encouraged to consult with the TAPS administrator or the Director of Undergraduate Studies for clarification as needed. Courses from outside those departments may also be appropriate, but students must receive prior consent from the TAPS administrator.

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

Terms Offered: Autumn, Winter, Spring

Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the dramatic, musical, and visual 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. 
Terms Offered: Autumn, Winter, Spring 
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 dramatic, musical, and visual 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 dramatic, musical, and visual arts. Workshops in dramatic technique and attendance at performances at Chicago theaters, in addition to class time, are required.

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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<tr>
<td>TAPS 10300</td>
<td>Text and Performance</td>
<td>100</td>
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<tr>
<td>TAPS 10500</td>
<td>Staging Terror</td>
<td>100</td>
</tr>
<tr>
<td>TAPS 10600</td>
<td>Staging Desire</td>
<td>100</td>
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TAPS 10300. Text and Performance. 100 Units.
Many contemporary plays purposely eschew traditional forms of realistic staging, yet most contemporary theater makers are only trained to execute traditional, realistic scenes. This course is a reading of several plays and essays to learn to look at a play with an adaptable, creative mind. We develop tools that draw from contemporary theorists and non-realistic theorists of the past. The goal is to provide students with a wide theatrical vocabulary with which to approach these contemporary plays with ideas that they may not have witnessed before. 
Instructor(s): H. Coleman, D. Levin, L. Kruger, S. Bockley, S. Murray 
Terms Offered: Autumn, Winter, Spring 
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 dramatic, musical, and visual 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 dramatic, musical, and visual arts.
TAPS 10600. Staging Desire. 100 Units.
Experience in dramatic analysis or performance not required. This course meets the general education requirement in the dramatic, musical, and visual arts.
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 dramatic, musical, and visual 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): J. Wardell Terms Offered: Autumn, Spring
Note(s): Lab fee is required. Attendance at first class meeting is mandatory. This course meets the general education requirement in the dramatic, musical, and visual arts.

TAPS 15500. Beginning Screenwriting. 100 Units.
This course introduces the basic elements of a literate screenplay, including format, exposition, characterization, dialog, voice-over, adaptation, and the vagaries of the three-act structure. Weekly meetings include a brief lecture period, screenings of scenes from selected films, extended discussion, and assorted readings of class assignments. Because this is primarily a writing class, students write a four- to five-page weekly assignment related to the script topic of the week.
Instructor(s): J. Petrakis Terms Offered: Autumn, Winter
Equivalent Course(s): CRWR 27102

TAPS 18600. Introduction to Puppetry. 100 Units.
This course explores the basic history and theory of puppetry as a performance art (both Eastern and Western traditions). Lectures are included, but our focus is on construction and performance techniques of basic puppet forms (e.g., hand, shadow, rod, bunraku styles).
Instructor(s): J. Wardell Terms Offered: Winter
Note(s): Attendance at first class meeting is mandatory. This course is offered in alternate years.

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

TAPS 20800. Engineering Story: Playwriting and Performance. 100 Units.
Great new work can be made very quickly with passion, precision, attitude, and verve. The tools are simple: an aggressive attention to detail, an obsession for truth-telling, and a general fearlessness in the face of total collapse. The class focuses on the bones that make a play: essays that incite action, monologues, articles, and news stories as inspiration for tone; soundtracks and backstory laid out and investigated. The exploration of storytelling plays a crucial part in every single person’s daily life whether they’re a writer, a surgeon, a janitor, or an accountant: Theater makers are encouraged, but everyone has a story and a need to tell it.
Instructor(s): I. Holter Terms Offered: Autumn
Note(s): Attendance at first class is mandatory.

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.
Instructor(s): A. Francis Terms Offered: Winter, Spring
Note(s): Attendance at first class meeting is mandatory. CONSENT ONLY.

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 21800. Creating a Musical Revue. 100 Units.
This course is open to students looking to deepen and explore their relationship with music, song writing, theatrical creation, and collaboration. Students will be required to attend three or four performances throughout Chicago and become familiar with a listening, reading, and watching list. Focusing on songwriting and collaboration, though previous songwriting experience is not a requirement. Goals are to explore the nature of songwriting and musical theater, and the relationship between music and storytelling. At the end of the course, students will stage performances of their collaboratively developed, original musical revue.
Instructor(s): J. Nichols Terms Offered: Autumn
Note(s): Attendance at first class is mandatory.

TAPS 22100. Solo Performance. 100 Units.
This goal of this course is to develop solo work and investigate the unique performer-to-audience dynamic of solo performance and its particular challenges and power. This experience offers insight into the collaborative process and develops the ability to evaluate work from an interior and an exterior perspective, through independent as well as group work. Inspired by Oulipian constraint-based exercises, students generate new works through in-class and take-home assignments. Sources include journals, personal research, improvisation, the use of multi-media, and viewpoints. The course culminates in a performance of solo works.
Instructor(s): V. Stalling Terms Offered: Winter
Note(s): Attendance at first class meeting is mandatory. Prior solo work not required. This course is offered in alternate years.

TAPS 22500. Styles and Practice in Storytelling. 100 Units.
“What is storytelling? It can be said that it is the oldest form of observing, synthesizing, and communicating feelings thoughts and information.” —Temujin the Storyteller. Every day we use stories to communicate. This course provides students with an overview of the art and practice of storytelling. Chicago is a storytelling town from the Moth to Second Story and from Story Slams to traditional storytelling; performance artists give voice to a wide range of expression. Throughout this learning experience, students will be encouraged to explore the world of storytelling and to nurture their creative voices. Students will create and adapt tales focusing on personal experience, folklore, history, and ethnography. We will learn through participation and observation. The creative experiences in this course will enable students to further their skills in: oral presentation, story construction, performance, artistic critique, and analysis. Students will develop and perform stories from at least three distinct areas of experience. The course provides a creative space for learning and exploration.
Instructor(s): E. Lansana Terms Offered: Spring
Note(s): Attendance at first class is mandatory.
TAPS 23000. Introduction to Directing. 100 Units.
This course employs a practice in the fundamental theory of play direction and the role of the director in collaboration with the development of textual analysis. By examining five diversely different texts using three different approaches to play analysis (Aristotle, Stanislavski, Ball) students begin developing a method of directing for the stage in support of the written text. In alternating weeks, students implement textual analysis in building an understanding of directorial concept, theme, imagery and staging through rehearsal and in-class presentations of three-minute excerpts from the play analysis the previous week. The culmination is a final five-minute scene combining the tools of direction with a method of analysis devised over the entire course.
Instructor(s): S. Murray Terms Offered: Autumn,Winter
Note(s): Attendance at first class meeting is mandatory.

TAPS 23100. Advanced Directing. 100 Units.
This course introduces students to fundamental skills of directing for the stage, from first contact with the script to final performance. After a preliminary examination of directing theory, the course provides practical experience in script analysis, composition work, blocking, and the rehearsal process. Students are expected to prepare a minimum of three assigned scenes ranging in style (e.g., Williams, Brecht, Shakespeare) with actors outside of class for critique, with final scenes performed publicly during tenth week.
Instructor(s): Staff Terms Offered: Spring
Prerequisite(s): TAPS 23000
Note(s): Attendance at first class meeting is mandatory. This course is offered in alternate years.

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.
Instructor(s): E. Linder Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory.

TAPS 23900. Playwriting: Sketch to Play. 100 Units.
This course follows a story from outline to sketch to short play. Using improvisation with their fellow classmates, writers will create sketches that will be the foundation for a short play. These improvisations will help each writer learn more about the characters they are writing, helping a stock character in a sketch grow to a fully dimensional character for their short play. Classes will include roundtable discussions and active improvisation with their classmates. In addition to the weekly assignments, students write three complete sketches and one short play that will receive a reading by their classmates.
Instructor(s): E. Linder Terms Offered: Spring
Note(s): Attendance at first class is mandatory.

TAPS 24000. Director/Designer Collaboration. 100 Units.
The concept phase of the shared creative process in theater requires clarity of vision and impulse to dream while negotiating the realities of budget and space. With students in the roles of director and designer, this class tackles the pre-production period from initial concept meetings to design presentations for rehearsal. Students develop vocabulary that fully expresses the director’s vision and simultaneously provides creative room for the designer.
Instructor(s): H. Coleman, J. Wardell Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory. This course is offered in alternate years.

TAPS 24300. Story and Stagecraft. 100 Units.
Nathan Allen, founder and Artistic Director of the The House Theatre of Chicago, leads an investigation into the ancient social technologies at work in live theatrical storytelling to reconnect students with possible primal, social, and civic purposes to continue the art-form in the digital age. The class will experiment then with possible story shapes for an original theatrical experience that satisfies such an ethic for popular storytelling.
Instructor(s): N. Allen Terms Offered: Autumn
Note(s): This course is offered in alternate years. Attendance at first class is mandatory.
TAPS 24500. Chicago Theater: Budgets and Buildings. 100 Units.
This course examines the current state of Chicago theater, focusing on the relationships between facilities, budgets, and missions. Field trips required to venues including Side Project, Timeline, Raven, Steppenwolf, Theater Building, and Greenhouse.
Instructor(s): H. Coleman Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory. This course is offered in alternate years.

TAPS 24900. Performance Lab. 100 Units.
Working with professional artists to create devised work, this course commits to developing a fully realized performance piece within the ten weeks of the quarter. Immersive in intent and demand, writing and performance skills will be developed by participants for participants.
Instructor(s): H. Coleman Terms Offered: Winter
Note(s): Attendance at first class is mandatory. Final performance(s) typically take place outside of classroom hours.

TAPS 25200. Neo-Futurists Performance Workshop. 100 Units.
This course is a hands-on introduction to Neo-Futurism: a method of transforming your own thoughts, feelings, and experiences into creative, task-oriented, audience-participatory, non-illusory, unique theatrical events. Students are encouraged to find their own voice as fully rounded theater artists by writing, directing, and performing their own short performances using their own lives as source material. By pursuing the goal of absolute truth on stage, we focus on an alternative to narrative Realism by embracing such elements as deconstruction, found-text, collage, abstraction, synthesis, and chaos. Classes consist of original group exercises as well as presentations of weekly performance assignments.
Instructor(s): G. Allen Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory.

TAPS 25500. Advanced Screenwriting. 100 Units.
This course requires students to complete the first draft of a feature-length screenplay (at least ninety pages in length), based on an original idea brought to the first or second class. No adaptations or partially completed scripts are allowed. Weekly class sessions include reading of script pages and critique by classmates and instructor.
Instructor(s): J. Petrakis Terms Offered: Spring
Prerequisite(s): TAPS 15500, and consent of instructor based on fifteen-page writing sample in screenplay format.
Note(s): Class limited to eight students.
Equivalent Course(s): CRWR 27103
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. This course is offered in alternate years.

TAPS 27100. Scene Painting. 100 Units.
This course is designed to introduce students to the theatrical art of scenic painting for the stage and film. A scenic artist is the hand of the theatrical designer, translating the small scale of the designer’s rendering into full size theatrical environments. In this course, students will explore the unique tools and techniques used by scenic artists to create scenery. The end result of this class will be a basic mastery of painting “faux” surfaces and an understanding of how a scenic artist transforms the designer’s ideas into realized pieces of theatrical art.
Instructor(s): J. Wardell Terms Offered: Autumn
Note(s): Attendance for first class meeting is mandatory. This course is offered in alternate years.

TAPS 27500. Costume Design for the Stage. 100 Units.
In this course, students will learn the basics of designing costumes for theatrical productions, encompassing the skills of text and character analysis, theatrical rendering and sketching. Students will learn to adopt a vocabulary using the elements and principles of design, understand and experience the process intrinsic to producing costumes for the theater, analyze the production needs related to costumes, and prepare a finalized costume design for a theatrical production.
Instructor(s): J. Wardell Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory. This course is offered in alternate years.
TAPS 27800. Story through Music and Sound. 100 Units.
This course will explore ways in which music and sound can be used to tell and support a story in the theater. We will examine how in the simplest moment to the more layered and complex, music and sound are used to create time, place, or emotional context. We will analyze the connections of plot, dialogue, music, and sound in the theater. We will also be learning the basics of Pro Tools and sound system design enabling us to create our own audio productions interacting with live performance.
Instructor(s): R. Bodeen, M. Milburn Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory. This course is offered in alternate years. CONSENT ONLY.

TAPS 27900. Shopcraft: Methods and Materials. 100 Units.
Designed as a complementary course to the DOVA sculpture sequence, Shopcraft explores the tools and techniques available to students in the wood shop. Topics covered include shop safety; the properties of woods; the planning and material selection process for sculpture, furniture, and other woodworking applications; the care and use of hand tools; and interpreting and creating scale drawings and conceptual plans. A series of small projects designed to challenge and expand students' design, drafting, and woodworking skills are assigned. In addition, students are invited to incorporate projects from sculpture classes or their individual studio practice into the course.
Instructor(s): D. Wolf Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34550, ARTV 24550

TAPS 28000. Scenic Design. 100 Units.
This course is an exploration of various forms and processes of designing sets 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 (e.g., model, drafting, paint elevations). We also explore, nominally, the history of stage design and look at major trends in modern stage design.
Instructor(s): J. Wardell Terms Offered: Spring
Prerequisite(s): TAPS 10700 or consent of instructor required; previous experience in stage design or visual art recommended.
Note(s): Attendance at first class meeting 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 28414. Writing for Performance. 100 Units.
This course is an exploration of select texts for performance written by performance artists primarily but not entirely operating within the context of art. Via historical context and literary technique, students read, discuss, and analyze texts by various authors spanning the history of performance art: Hugo Ball, John Cage, Richard Foreman, Carolee Schneemann, Joseph Beuys, Karen Finley, Nature Theater of Oklahoma, John Leguizamo, and create and perform their own writing. Field trips and attendance at first class are required. 
Instructor(s): W. Pope.L Terms Offered: Autumn 
Prerequisite(s): ARTV 10100, 10200, or 10300 
Equivalent Course(s): ARTV 24301, ARTV 34301

TAPS 28422. Opera in the Age of Its Mechanical Reproducibility. 100 Units.
Focusing on a diverse set of productions of Mozart’s "The Magic Flute" by Ingmar Bergman, William Kentridge, Martin Kusej, Simon McBurney, and Julie Taymor, we will seek to locate opera in the contemporary medial landscape, exploring some of the theoretical stakes, dramaturgical challenges, and interpretive achievements that characterize opera on film, DVD, and via live-streaming. Readings by W. Benjamin, T. W. Adorno, F. Jameson, M. Dolar, C. Abbate, P. Auslander, et al. 
Instructor(s): D. Levin Terms Offered: Spring 
Equivalent Course(s): GRMN 37717, TAPS 38422, MUSI 24417, MUSI 34417, CMST 28301, CMST 38301, GRMN 27717

TAPS 28443. Multiples in Wood and Metal. 100 Units.
This class aims to problematize both computerized and manual approaches to reproduction in wood and metal. Through discussion and project development, we will find productive space to employ hybrid processes, while maintaining critical inquiry into the meaning and conceptual avenues they create. We will focus on the following prototyping equipment: CNC, Laser Cutter, and 3-D printer. Additionally, welding and woodworking are major components to this class. It is not required that you have previous experience working with either of these materials, just fortitude and enthusiasm to learn about them. 
Instructor(s): H. Givler Terms Offered: Winter 
Equivalent Course(s): ARTV 24552, ARTV 34552
TAPS 28444. Visual Language: On Images. 100 Units.
Through studio work and critical discussions on 2D form, this course is designed to reveal the conventions of images and image-making. Basic formal elements and principles of art are presented, but they are also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, illusion, analogy, metaphor, time and memory, nature and culture, abstraction, the role of the author, and universal systems can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. Students must attend class for the full first week to confirm enrollment. Pink slip/wait list requests are due several weeks before the quarter begins. Sign up for the wait list at dova.uchicago.edu/content/wait-list-core-courses-0.
Terms Offered: Autumn, Winter, Spring
Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. Previous experience in media-based studio courses not accepted as a substitute for this course.
Equivalent Course(s): ARTV 10100

TAPS 28445. Visual Language: On Objects. 100 Units.
Through studio work and critical discussions on 3D form, this course is intended to reveal the conventions of sculpture while investigating its modes of production. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, platonic form, analogy, metaphor, verisimilitude, abstraction, nature and culture, and the body politic can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. Students must attend class for the full first week to confirm enrollment. Pink slip/wait list requests are due several weeks before the quarter begins. Sign up for the wait list at dova.uchicago.edu/content/wait-list-core-courses-0.
Terms Offered: Autumn, Winter, Spring
Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. Previous experience in media-based studio courses not accepted as a substitute for this course.
Equivalent Course(s): ARTV 10200
TAPS 28448. Introduction to Sculpture. 100 Units.
This course introduces the technical fundamentals of sculptural practice. Using basic introductions to welding, basic woodworking and metal fabrication students will undertake assignments designed to deploy these new skills conceptually in their projects. Lectures and reading introduce the technical focus of the class in various historical, social and economic contexts. Discussions and gallery visits help engender an understanding of sculpture within a larger societal and historical context.
Instructor(s): G. Oppenheimer Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32000, ARTV 22200

TAPS 28466. Alternate Reality Games: Theory and Production. 100 Units.
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. For all of their novelty, these games build on the narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of videogames, and the team dynamics of sports. Beyond the subject matter, this course is a springboard for transforming the 2017 orientation for the incoming class of approximately 1,500 first-year students into an alternate reality game. Students in this course, thus, will not only be learning how to design a game but also contributing directly to the research and construction of this large-scale project. Building on this interdisciplinary research, we intend to design the University of Chicago orientation as a game that might help undergraduate students acclimate to the University setting and develop capacities linked to collaboration, leadership, and twenty-first century literacies. In particular, we are interested in discovering how interactive and participatory learning methods might help University students discuss and better understand complicated issues of inclusivity, diversity, and safety. Instructor consent is required. To apply, see prerequisite below. Once given consent, attendance on first day is mandatory.
Instructor(s): P. Jagoda, H. Coleman Terms Offered: Autumn
Prerequisite(s): Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form at http://bigproblems.uchicago.edu; see course description. Once given consent, attendance on the first day is mandatory.
Questions: mb31@uchicago.edu.
Note(s): English majors: this course fulfills the Theory (H) distribution requirement.
Equivalent Course(s): ARTV 20700, ARTV 30700, ENGL 25970, ENGL 32314, CMST 25954, CMST 35954, BPRO 28700

TAPS 28500-29700. Advanced Topics in Theater. PQ: Advanced experience in theater and consent of instructor. These courses are designed for students wishing to pursue advanced study in a specific field of theater/performance. Intensive study and reading is expected. Attendance at performances and labs required. Interested students should contact the TAPS office.
TAPS 28500. Advanced Study: Acting. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring

TAPS 28600. Advanced Study: Directing. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring

TAPS 28700. Advanced Study: Playwriting. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring

TAPS 28800. Advanced Study: Scenic Design. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring

TAPS 28900. Advanced Study: Costume Design. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring

TAPS 29000. Advanced Study: Lighting Design. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring

TAPS 29100. Advanced Study: Choreography. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring

TAPS 29200. Advanced Study: Dance. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring

TAPS 29300. Advanced Study: General. 100 Units.
No description available.
Instructor(s): Staff Terms Offered: Autumn, Winter, Spring

TAPS 29400. Advanced Study: Stage Management. 100 Units.
No description available.
Instructor(s): STAFF Terms Offered: Autumn, Winter, Spring

TAPS 29500. Advanced Study: Directing Study. 100 Units.
Instructor(s): H. Coleman Terms Offered: Autumn, Winter, Spring

TAPS 29700. Advanced Study: Production Management. 100 Units.
No description available.
Instructor(s): STAFF Terms Offered: Autumn, Winter, Spring
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.