

THEATER AND PERFORMANCE STUDIES

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

UNDERGRADUATE PROGRAM OF STUDY

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

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

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

REQUIREMENTS FOR THE MAJOR

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

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

BA PROJECT

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

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

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

HONORS

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

SUMMARY OF REQUIREMENTS FOR THE MAJOR

TAPS 22900	Introduction to Theater & Performance Studies	100
Four (4) theory and analysis courses		400
Four (4) artistic practice courses		400
Three (3) elective courses		300
TAPS 29800	Theater and Performance Studies BA Colloquium	100
Completion of the TAPS BA project for majors		
Total Units		1300

APPLICATION TO THE MAJOR

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

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

GRADING

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

MINOR PROGRAM IN THEATER AND PERFORMANCE STUDIES

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

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

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

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

SUMMARY OF REQUIREMENTS FOR THE MINOR

TAPS 22900	Introduction to Theater & Performance Studies	100
Two TAPS courses		200
Two arts electives		200
TAPS 29800	Theater and Performance Studies BA Colloquium	100
Completion of the TAPS BA project for minors		
Total Units		600

THEATER AND PERFORMANCE STUDIES COURSES

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

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

Instructor(s): D. New, P. Pascoe, S. Bockley, L. Danzig, D. De Mayo, 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. 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 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): P. Pascoe, L. Danzig, T. Pasculli, S. Murray, D. DeMayo, H. Crawford, H. Coleman Terms Offered: Autumn Spring Winter

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

Instructor(s): T. Post, S. Murray, J. Muse, H. Crawford, H. Coleman Terms Offered: Autumn Spring Winter

Note(s): Attendance at first class meeting is mandatory. Experience in dramatic analysis or performance not required. This course meets the general education requirement in the arts. 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 10500. Staging Terror. 100 Units.

This course creates the first stage in a site-specific devised work process by engaging with a topic and texts and using the ensemble itself to generate work that is then considered critically. As a theme for the quarter, we will explore the interplay between horror, terror, and pleasure through in-class discussions of theoretical works and the possibilities of practical creative application. The paradox of the attraction to repulsion will be considered as well as the values of shock, suspense, and subtlety. Texts will include classic and contemporary drama, cult fiction, ghost stories, games, films, and theoretic source material. As a part of this foundation, we will question the intricacies of staging through in-class discussions of theoretical works (Aristotle, Brecht, Artaud, Stanislavski, and Bogart) and the possibilities of practical creative application. Working 4-dimensionally in outdoor on-campus locations, we will examine how theorized stagings can evoke suspense. This course will constantly question how analysis itself can be a performative practice and how performance can serve as a critical endeavor.

Instructor(s): H. Coleman Terms Offered: Autumn

Note(s): Attendance at the first class is mandatory. This course is offered in alternate years. This course meets the general education requirement in the arts.

TAPS 10600. Staging Desire. 100 Units.

This course explores the interplays between romance, attractions, and distractions through in-class discussions of theoretical works and the possibilities of practical creative application. The paradox of instant gratification and prolonged desire will be considered as well as the values of shock, suspense, and subtlety. Texts will include classic and contemporary drama, vampire cult fiction, fairy tales, films, and theoretic source material. Working 4-dimensionally, we will examine how theorized stagings can evoke and undermine sentimentality. This course will constantly question how analysis itself can be a performative practice and how performance can serve as a critical endeavor. The course will culminate in a series of original scenes to be shown at the end of the quarter. Experience in dramatic analysis or performance not required.

Instructor(s): H. Coleman Terms Offered: Spring

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

TAPS 10700. Introduction to Stage Design. 100 Units.

Approaching theatrical design as a visual art, we will achieve a basic understanding of the theory, methodology and artistic expression fundamental to each area of design for the stage—scenic, costume, lighting and sound.

We will learn how each discipline approaches and executes visual (aural in the case of sound) communication involved in the design process. Students will learn the professional design process, from contracting through production. Projects for this course will be completed using a combination of mediums and materials. If students are away from campus, there will be discussions of what materials may suit each student best based on available

resources. Creativity in execution of visual communication will be of great importance. Students will learn to show collaborators ideas instead of talking about them. .

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

Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts.

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 15500. Beginning Screenwriting. 100 Units.

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

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

Equivalent Course(s): MAAD 25500

TAPS 16003. Ventriloquism in Literature and Culture. 100 Units.

In this class we will collectively identify the conventions that have come to define theatrical tradition known as ventriloquism. While this course will be rooted in the study of performance, we will also look at instances when ventriloquism appears in literature and film as a metaphor and as a trope. By looking at ventriloquism both in its technique and its thematics we will investigate the extent to which the ventriloquist and the dummy are sexed and racialized categories. Our texts will span from the recorded performances of famous ventriloquists such as Edgar Bergen and Charlie McCarthy, episodes of *The Twilight Zone*, horror films like *Dead of Night* and popular fiction. We will also consult several theoretical texts such as Freud on the uncanny and Winnicott on transitional objects. (Fiction, Drama, Theory)

Instructor(s): Marissa Fenley Terms Offered: Spring

Equivalent Course(s): ENGL 16003

TAPS 16606. Genre Fundamentals: Drama. 100 Units.

This course explores the unique challenges of experiencing performance through the page. Students will read plays and performances closely, taking into account not only form, character, plot, and genre, but also theatrical considerations like staging, acting, spectatorship, and historical conventions. We will also consider how various agents-playwrights, readers, directors, actors, and audiences-generate plays and give them meaning. While the course is not intended as a survey of dramatic literature or theater history, students will be introduced to a variety of plays from across the dramatic tradition. (Genre Fundamentals, Drama)

Instructor(s): Tina Post Terms Offered: Winter

Equivalent Course(s): ENGL 10606

TAPS 18500. Theater Production. 100 Units.

This class is a practical immersion into the major elements involved with mounting a theatrical production. Students will learn the process of theater-making from the TAPS professional production staff. Topics include production personnel roles and responsibilities, production organization, management and procedures. Practical experience will include hands-on training with the tools and technology associated with each specialized field of production. Class sessions will be held in various spaces in the Logan Center including the Costume, Scene and Prop shops and in Theaters East and West. Students will be assigned a role on a production outside of class hours. The course will serve both students experienced in and new to theater production.

Instructor(s): staff Terms Offered: Autumn

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

TAPS 20040. Black Shakespeare. 100 Units.

This course explores the role played by the Shakespearean canon in the shaping of Western ideas about blackness, in processes of racial formation, and racial struggle from the early modern period to the present. Students will read Shakespearean plays portraying black characters (*Othello*, *Titus Andronicus*, *The Tempest*, *Antony and Cleopatra*) in conversation with African-American and post-colonial rewritings of those plays (by Toni Morrison, Amiri Baraka, Keith Hamilton Cobb, and Aimé Césaire, among others). (Drama, Pre-1650 ; Med/Ren)

Instructor(s): Noémie Ndiaye Terms Offered: Spring

Equivalent Course(s): ENGL 18860, CRES 18860, ENGL 38860, TAPS 30040

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

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

Instructor(s): John Muse Terms Offered: Autumn

Equivalent Course(s): SIGN 26049, ENGL 18660

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): H. Coleman Terms Offered: Autumn

Note(s): Attendance at the first class session is mandatory. Questions: contact vwalden@uchicago.edu.

Equivalent Course(s): ENGL 27583

TAPS 20220. The Promise of Nightlife: Queer Desires & the Marketing of the Erotic. 100 Units.

In brief, this course will survey various forms of nightlife performance across the 20th and 21st century (drag, stripping, burlesque, variety shows & showgirl performance) alongside popular portrayals of nightlife industries. The course asks what it means (for performers and for pop culture more broadly) that nightlife is thought of as an escape from ordinary life and ordinary or conventional forms of work. The focus of this course will track nightlife performance and industries from the material perspective of the performers, organizers, and collectives that form to address economic, racial, and sexual constraints, in addition to thinking about the figure and function of nightlife in U.S. pop culture's imagination (through, for example, films like *Hustlers*, *Showgirls*, etc.). From both questions, we will think through different conceptions and geographies of spectacle, performance, and the erotic that undergird the world of nightlife entertainment. We will also hear from local nightlife performers/artists in Chicago with the option to attend a local nightlife outing as well. We will examine how nightlife has been approached through various disciplines from ethnomusicology, anthropology, performance studies, literary and cultural studies and read works by selected scholars and performers including Esther Newton, Tim Lawrence, Luis-Manuel Garcia, Kia LaBeija, and madison moore.

Instructor(s): E. Pensis Terms Offered: Winter

Equivalent Course(s): CHST 20220, MUSI 20220, GNSE 22220

TAPS 20360. Shrews! Unladylike Conduct on Stage and Page in Early Modern England. 100 Units.

This course will move between three sites of inquiry to investigate the social and material history of an evergreen trope: the domestication of a refractory servant or wife. From rare book libraries and museum collections, we will track the common features of popular entertainments that traffic in this scenario. We will then bring our findings to bear in a theatre lab environment, where we will assay scenes from *The Taming of the Shrew*, *The Tamer Tamed*, and *the City Madam*. (Drama, Pre-1650)

Instructor(s): Ellen MacKay Terms Offered: Spring

Equivalent Course(s): ENGL 20360

TAPS 20507. Mindfulness: Experience and Media. 100 Units.

How do we experience media (of all kinds) with (or without) awareness? Methods of mindfulness offer principles and practices of awareness focusing on mind, body, and embodied mind. Mindfulness (a flexible, moment-to-moment, non-judging awareness) is an individual experience and at the same time, practices of mindfulness can be a mode of public health intervention. Mindfulness involves social epistemologies of how we know (or don't know) collectively, as we interact with immediate sensory experience as well as with mediated communication technologies generating various sorts of virtual realities (from books to VR). In addition to readings and discussions, this course teaches embodied practices of attention and awareness through the curriculum of Mindfulness-Based Stress Reduction.

Instructor(s): M. Browning Terms Offered: Winter

Equivalent Course(s): HUMA 25207, HIPS 25207, MAAD 14207, HLTH 25207

TAPS 20600. Adapting the Unadaptable. 100 Units.

Fiction has always provided rich source material for drama. But much 20th and 21st century fiction can seem unadaptable—it is often sprawling, poetic, interior, fragmentary, or cerebral (or all of the above!). This hands-on course will challenge students to approach modern and contemporary literature with unconventional tools of staging, editing, and design. Students will also be introduced to the work of contemporary theater companies and productions that have taken on seemingly impossible adaptation projects, and closely study adaptations of Jorge Luis Borges, Franz Kafka, Virginia Woolf and others.

Instructor(s): S. Bockley Terms Offered: Winter

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

Equivalent Course(s): ENGL 20603

TAPS 20700. Dramaturgy and Dramatic Criticism. 100 Units.

This course is an orientation and practicum in contemporary dramaturgy. After surveying Enlightenment treatises that occasioned Western dramaturgical practices, students will critically engage present-day writings that consider the objectives and ultimate *raison d'être* for the production dramaturg. Students then undertake dramaturgical research, exploring different methodologies and creative mind-sets for four representative performance genres: period plays; new plays; operas or musicals; and installations or performance art. Special attention will be given to cultivating skills for providing constructive feedback and practicing dramaturgy as an artistic collaborator and fellow creator. The class culminates in the design and compilation of a sourcebook for actors, directors, and designers, followed by a dramaturgical presentation intended for a professional rehearsal room.

Instructor(s): D. Matson Terms Offered: Winter

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

Equivalent Course(s): TAPS 30710, ENGL 20710

TAPS 21600. Acting Workshop. 100 Units.

This course will develop acting skills required for the professional world. The classes are based in text analysis, physical practices, action work, and scene study with one or many partners. This class will prepare you for various audition scenarios as well as adding to rehearsal room tools and techniques. Previous experience is encouraged.

Instructor(s): M. Lyons Terms Offered: Autumn

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

Equivalent Course(s): TAPS 31600

TAPS 21667. Poetics of Space in Travel: Performance and Place in Japan and Beyond. 100 Units.

How is space imagined and evoked across different media? How might attention to this question lead us to rethink the way that space mediates our experiences of our surroundings? In examining how spatial imaginings travel across time and medium, we will explore questions of space as they are bound up with problems of gender, exile, aesthetics, and performativity. While Japan will be our primary geographic topos, we will interrogate an understanding of these spatialities as 'Japanese' by surveying the role they come to play in discourses of both 'Japanese-ness' and Western modernism. We will pay special attention to performance (namely, *noh* drama); however, we will also take up short stories, novels, film and more. Centering our investigations on modern and contemporary cultural production, we will also deal with premodern texts to trace the multiple axes along which our diverse array of objects circulate. Figures considered include: Murata Sayaka, Hori Tatsuo, Miyazawa Kenji, Mishima Yukio, Ôe Kenzaburô, Virginia Woolf, and Zeami. No prior background required.

Instructor(s): Anthony Stott Terms Offered: Spring

Equivalent Course(s): CMLT 21667, EALC 21667

TAPS 21700. An Actor Observes. 100 Units.

This course addresses techniques and modes of observation and their application to scene study. Observation study is used to strengthen acting choices, build the physical world of the play, and create original, vital characterizations. It also serves to deepen awareness of group dynamics, integrate symbolic, psychological and physical meaning in a character's behavior, and guide the process of breaking down a scene. Students will perform observation exercises and apply their discoveries to scene work.

Instructor(s): P. Pascoe Terms Offered: Spring

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

TAPS 21730. Movement for Actors. 100 Units.

This course will explore how an actor uses movement as a tool to communicate character, psychological perspective and style. The foundation of our movement work will center on the skills of balance, coordination, strength, flexibility, breath control and focus. Building on the skills of the actor both in terms of naturalistic character work and stylized theatrical text. Students will put the work into practice utilizing scene work and abstract gesture sequences through studying the techniques of Michael Chekov, Vsevolod Meyerhold, Anne Bogart, Complicite and Frantic Assembly.

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

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

Equivalent Course(s): TAPS 31730

TAPS 21850. Storytelling in Musical Theater: The Art of the Libretto. 100 Units.

This course introduces students to the art of book writing for musical theater both on stage and in the current, digital landscape of live performance. Students will examine dramatic structure across a variety of genres and musicals, and will apply its lessons to their own original outlines and scenes to be workshoped and performed online. They will learn about adaptation by finding the story, character, and song moments in source materials ranging from poems and movies to historical and current events, and they will study character development by examining iconic musical theater roles and generating character descriptions and arcs of their own. Students will also practice working with existing music by writing from found albums or bodies of songs, and each will use the online spaces and tools of the professional theater world to present the rough draft of an original ten-minute libretto as well as a treatment and excerpt of a new, full-length work of musical theater.

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

Note(s): Attendance at first class 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 presenting 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. As individuals or in teams of two, students will develop a catalog of character- and story-driven songs to be performed in cabaret at the end of the quarter. A basic ability to read music is expected; experience in songwriting is not required.

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

TAPS 22300. Performance Art Installation: The Dreamer and the Dream. 100 Units.

In this course we will explore the relations between dreaming and waking life using a broad interdisciplinary approach. Our point of departure will be psychological, cultural, and religious understandings of dreams. On the basis of the readings and the skills and backgrounds of participants, the class will develop a "performance installation" around the liminal spaces of dream and wakefulness. Readings will include literary texts by Apuleius, Calderon, Shakespeare, Schnitzler, and Neil Gaiman, and theoretical texts by Freud, Jung, Klein, and Winnicott.

Instructor(s): P. Pascoe Terms Offered: Spring

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

Equivalent Course(s): TAPS 32300

TAPS 22700. Devising Fundamentals. 100 Units.

Devised theater is created from a multitude of sources but, importantly, not a preexisting script. Rather the 'script' (whether or not it eventually takes written form) is developed in rehearsal. This studio course engages students in methods of generating and crafting devised material, including but not limited to physical action, moment work, and verbatim text. Additionally we will focus on the generative power of 'problems' as a motor of creation, which draws from core principles of clowning. Through solo and collaborative projects, students will explore how devised theater wrestles with conventionally discrete roles in theater-making (writer, director, performer, dramaturg, and designer). Other considerations will include strategies for making disparate material cohere and more broadly, what constitutes a story. Select readings and case studies of artists working in devised theater will supplement the practice-based focus of the course.

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

Equivalent Course(s): TAPS 32700, MAAD 22700

TAPS 22900. Introduction to Theater & Performance Studies. 100 Units.

This course is designed to introduce students to foundational concepts and critical skills relevant to the study of theater and performance. In addition to wide-ranging readings and discussions, students will attend a variety of performances and screenings representing a cross-section of genres, interpretive styles, and institutional settings. Although the course will be directed by Prof. Trent, it will be divided into discrete units, each led by a different instructor from the TAPS teaching staff. Thus, students will gain exposure to a variety of teaching styles, areas of expertise, and approaches to the field. The course is open to all undergraduate students as an elective; it also serves as a required course for all TAPS majors and minors.

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

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

TAPS 23000. Introduction to Directing. 100 Units.

This course employs a practice in the fundamental theory of play direction and the role of the director in collaboration with the development of textual analysis. By examining five diversely different texts using three different approaches to play analysis (Aristotle, Stanislavski, Ball) students begin developing a method of directing for the stage in support of the written text. In alternating weeks, students implement textual analysis in building an understanding of directorial concept, theme, imagery and staging through rehearsal and in-class presentations of three-minute excerpts from the play analysis the previous week. The culmination is a final five-minute scene combining the tools of direction with a method of analysis devised over the entire course.

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

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

TAPS 23105. Directing: Rehearsal Fundamentals. 100 Units.

This course introduces key concepts, strategies and tools for effective rehearsal preparation at every stage of rehearsing a production. Topics include but are not limited to text analysis in preparation for work with actors, approaches to initial rehearsals that create shared vocabulary (table-work and movement-based alternatives), preparation for staging on a variety of ground plans, how to run rehearsals, and effective methods of collaboration with actors, designers and the management team. Recommended for the beginning through advanced director.

Instructor(s): K. Walsh Terms Offered: Winter

TAPS 23150. Theater-Making Lab. 100 Units.

This course replaces Directing Study with an expanded quarterly lab for students working on theater and performance projects. Each quarter, the lab will be customized to serve directors, designers and dramaturgs who

are working on current productions, preparing proposals for future productions, and/or in some way engaged in project development. The cohort will meet weekly to develop project ideas, build skills, experiment with methods of collaboration, receive and give feedback to each other, and receive individual mentorship from the course instructor. Instructor consent required. Interested students should complete the online application for the course (<https://forms.gle/FWzL6FRjUNFmc6j77>) and are encouraged to reach out the instructor with questions and ideas. Priority will be given to TAPS majors and minors.

Instructor(s): L. Danzig, T. Trent, D. de Mayo Terms Offered: Autumn Spring Winter

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

TAPS 23410. Camp and Theatre of the Ridiculous. 100 Units.

Looking at the writings of Charles Ludlum and his Ridiculous Manifesto, we will explore the role of camp, homage, collage and The Ridiculous. Students will stage existing works and be asked to create their own original scenes that use camp, collage and the ridiculous to explore current politics and ideas.

Instructor(s): S. Murray Terms Offered: Spring

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

TAPS 23600. Improv and Sketch. 100 Units.

This course adapts curriculum originally designed for the various schools of modern improvisation (including the iO, the Annoyance and The Second City) and brings it into today's Zoom world. Listening skills, the ability to work well with others as a team, and building scene work organically are highlighted. You will leave this class a better communicator, with interpersonal tools that support other facets of your life.

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

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

TAPS 23800. Playwriting: Writing Utilizing Improvisation. 100 Units.

This course incorporates the spontaneity and freedom allowed by improvisation into the writing process. In addition to focusing on the natural rhythms and nuances of modern communication, the class will also learn to write for individual performers and ensembles. Through these improvisations, the students 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 explores the voices of their characters. In addition to the weekly assignments, students write three complete scenes that will receive readings by their classmates.

Instructor(s): E. Linder Terms Offered: Spring

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

TAPS 23905. New Play Development Workshop. 100 Units.

The New Play Development Workshop is designed to be a brave space for writers with varying experience and perspectives. By the end of this course, each student will have created a new, full-length play through the workshop process. In addition to generating new material on a weekly basis, students will be expected to attend one Chicago-based production and write one 500-word critical response.

Instructor(s): E. Edele (Calamity West) Terms Offered: Winter

TAPS 23930. Fundamentals of Playwriting. 100 Units.

This workshop will explore the underlying mechanics that have made plays tick for the last 2,500 odd years, from Euripedes to Shakespeare to Büchner to Caryl Churchill, Susan Lori-Parks, and Annie Baker, etc. Students will be asked to shamelessly steal those playwrights' tricks and techniques (if they're found useful), and employ them in the creation of their own piece. Designed for playwrights at any level (beginning or advanced), the workshop's primary goals will be to develop a personal sense of what "works" on stage within the context of what's worked in the past, and to generate a one act play, start to finish.

Instructor(s): M. Maher Terms Offered: Autumn

Note(s): ATTENDANCE AT FIRST CLASS IS MANDATORY.

Equivalent Course(s): TAPS 33930

TAPS 23980. Writing the Short, Short Play: Investigations in Micro-Drama. 100 Units.

Never in the history of western theater has brevity gotten so much attention. Festivals around the world are devoted to plays five minutes in length or less; perhaps the most revered playwright of the 20th century, Samuel Beckett, guided his career towards the writing of smaller and smaller works; Chicago's Neofuturists have profitably run their show of "thirty plays in sixty minutes" for over thirty years; Twitter accounts disseminate multiple two to three line scripts daily; and sketch comedy continues to evolve and thrive. This course will give an overview of the development of the very short play over the last one hundred and twenty years, but will primarily focus on the writing and development of same, asking students to complete - through workshop prompts - 20 to 30 scripts by end of quarter. A particular effort will be made to bring "traditional" elements of standard-length plays - character, arc, anagnorisis, pathos, backstory, etc - to these miniatures, to test and expand their assumed limitations.

Instructor(s): M. Maher Terms Offered: Spring

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

Equivalent Course(s): TAPS 33980

TAPS 24410. Transmedia Puzzle Design & Performance. 100 Units.

This course will introduce students to the burgeoning field of immersive puzzle design. Students will develop, implement and playtest puzzles that are suited for a range of experiences: from the tabletop to the immersive, from online puzzle hunts to broad-scoped alternate reality games (ARG). Students in this course will work directly with master puzzler, Sandor Wiesz, the commissioner of The Mystery League.

Terms Offered: Autumn

Equivalent Course(s): MAAD 24410, TAPS 34410

TAPS 24420. Games and Performance: Live Action Role Playing Games. 100 Units.

This experimental course builds on the emerging genres of "immersive performance," "alternate reality," and "Live Action Role Playing (LARP)" to investigate the dynamics of role-playing games through case studies, gameplay, and original student design. Our focus will include the 1913 Gettysburg reunion, parlor games including Parker Brother's 1937 Jury Box, Society for Creative Anachronism in 1966, Dungeons and Dragons (both its inception in 1974 and current resurgence), Brian Wiese's Hobbit War in 1977, Mind's Eye Theater's development of World of Darkness, and Ground Zero, which began the Nordic Larp movement in 1998. We will explore role of the game master, emergent narratives, improvised community formation as well as "bleed."

Previous course work in Games and Performance encouraged but not required.

Instructor(s): H. Coleman Terms Offered: Spring

Equivalent Course(s): MAAD 24420, TAPS 34420

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

This course examines the current state of Chicago theater, focusing on the relationships between facilities, budgets, and missions. Field trips required to venues including Side Project, Timeline, Raven, Steppenwolf, Theater Building, and Greenhouse. Attendance at first class meeting is mandatory.

Instructor(s): H. Coleman Terms Offered: TBD

Note(s): Attendance at first class meeting is mandatory. This course is offered in alternate years.

TAPS 24550. Evolution of Improvisation in Chicago. 100 Units.

This course traces the history of improvisation for performance, beginning with the "High Priestess" Viola Spolin's work exploring the educational and social benefits of play at Hull House through Paul Sill's development of The Compass Players in Hyde Park to include current companies including Second City, The Neo Futurists, The Annoyance, and IO. The course will include attendance at performances, student presentations, and practice-based workshops.

Instructor(s): H. Coleman Terms Offered: Spring

Equivalent Course(s): MAAD 24550, TAPS 34550

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: Spring

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

TAPS 25505. Adaptation for the Screen. 100 Units.

This course introduces students to the rewards and difficulties of adapting literary material to the big screen. In addition to reading short stories and viewing the films that were made from these stories, all students will be given the same short story to adapt into a 50-60 minute film. Progress on these scripts will be addressed through in-class readings, leading to final meetings with the instructor about your completed first drafts. Screenwriting experience is helpful, but not essential. Class size is limited to 10 students.

Instructor(s): J. Petrakis Terms Offered: Spring

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

TAPS 25910. Short Form Digital Storytelling: Creating a Web Series. 100 Units.

This course examines the short form storytelling of the digital web series. Through lectures, viewings and discussions in weekly meetings students will determine what makes a strong web series and apply the findings to writing and polishing the pilot episode of their own web series. Students will write weekly 4-5 page assignments building toward the creation of a 5-6 episode series.

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

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

Equivalent Course(s): MAAD 24910

TAPS 26100. Dance Composition. 100 Units.

How do bodies interface with space, time, form, energy, dynamics, and cultural traditions to communicate ideas? What even defines a dance? Is it something that only exists on stage in a repeatable form or is it a set of embodied tools, rituals and/or cultural practices that are shared in all kinds of spaces? In this laboratory-based course, these questions are approached through movement exercises, improvisation, weekly dance-making studies, and a final

choreography project. Readings, journaling, group discussion, and videos from a range of dance practices will supplement choreography assignments to help students develop proficiency in the areas of analyzing dance and and constructive criticism. Attendance at the first class session is mandatory.

Instructor(s): J. Rhoads Terms Offered: Winter

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

Equivalent Course(s): TAPS 36100

TAPS 26150. Dance Lab. 100 Units.

Dance Lab provides students with the dedicated space, time, and support structures to make dance and movement-based theater. The development of each student's work is complemented by discussions with student peers and guest artists, and regular meetings with a faculty advisor. The course culminates in an informal public performance.

Instructor(s): J. Rhoads Terms Offered: Winter

Equivalent Course(s): TAPS 36150

TAPS 27080. Spectacle in Miniature. 100 Units.

This course explores how the grand theatrical event can be 'miniaturized'. Students will investigate forms of spectacle and contemporary puppetry, toy theater, performance installation, and designed environments, along with artists who work in intimate and miniature scale. Students will create works experimenting with how large dramatic stories can be told with detailed and intimate sets, puppets, transforming objects, mechanical contraptions, and text. Sources for narrative will include but not be limited to dream and myth.

Instructor(s): F. Maugeri Terms Offered: Winter

Equivalent Course(s): ARTV 20216, MAAD 25080

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): K. Boetcher Terms Offered: Winter

Note(s): Attendance for first class meeting is mandatory. This course is offered in alternate years. Please note a \$30 fee for supplies and materials applies to this course.

TAPS 27550. Costume Design and Technology for the Stage. 100 Units.

In this course, students will learn the basics of designing costumes for theatrical productions, encompassing the skills of theatrical rendering and sketching, as well as the implementation of the design and basic sewing techniques. 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): N. Rohrer Terms Offered: Spring Winter

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

Equivalent Course(s): ARTV 24554

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): K. Boetcher Terms Offered: Autumn

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 28320. The Mind as Stage: Podcasting. 100 Units.

Audio storytelling insinuates itself into the day-to-day unlike other narrative forms. People listen to podcasts while they do the dishes, drive to work, or walk the dog. In this hands-on course, we will learn to produce a podcast from idea to final sound mix, and explore the unique opportunities that the podcast form affords the storyteller. Students will complete several short audio exercises, and one larger podcast project. The class will be held remotely, with an emphasis on remote recording techniques and what it means to document this moment using tools of non-fiction, fiction, and oral history.

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

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

Equivalent Course(s): MAAD 23820, TAPS 38320

TAPS 28330. Oral History & Podcasting. 100 Units.

This class explores the potential of the podcast as a form of ethical artistic and social practice. Through the lens of oral history and its associated values - including prioritizing voices that are not often heard, reciprocity, complicating narratives, and the archive- we will explore ways to tell stories of people and communities in sound. Students will develop a grounding in oral history practices and ethics, as well as the skills to produce compelling oral narratives, including audio editing, recording scenes and ambient sound, and using music. During the quarter, students will have several opportunities to practice interviewing and will design their own oral history project. This class is appropriate for students with no audio experience, as well as students who have taken TAPS 28320 The Mind as Stage: Podcasting.

Instructor(s): S. Geis Terms Offered: Winter

Equivalent Course(s): TAPS 38330, MAAD 23833

TAPS 28350. Dance & Theater in Real-Time: Performing Presence and Liveness. 100 Units.

Presence is a fundamental yet highly debated subject within numerous fields of study, complicated by questions about authenticity, identity, authority, and self-awareness. In the context of live performance, presence implies relationship to others, location, space, and time, among others. In this course, students will engage in both seminar and studio-based work to consider the phenomenology of presence within the fields of dance, theater, and performance. Coursework considers the relationship between presence and liveness, how presence is impacted by theatrical containers such as choreography, script, or structured improvisation, and the relationship of "co-presence" between audience and performer, among other topics. Attendance at first class is mandatory.

Instructor(s): J. Rhoads Terms Offered: TBD

Equivalent Course(s): TAPS 38350

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: TBD

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

Equivalent Course(s): CMST 28360, MAAD 23860, TAPS 38360

TAPS 28421. Theater for Social Change. 100 Units.

Augusto Boal argues that theatre is "rehearsal for the revolution." Boal's Theatre of the Oppressed provides key strategies for collaboratively crafting dramatic narrative. These strategies challenge the conventional Aristotelian structure that privileges a single protagonist and subordinates other stories. Instead, Boal structures a poetics in which the "spect-actor" contributes their voice. Students will engage in devising and embodiment exercises in Image Theatre, Newspaper Theatre, Forum Theatre, and more, by interpreting texts, (e.g., religious texts, constitutional documents, or political manifestos), interrogating current events, exploring public narratives, and valuing diverse learning styles. Students will contextualize destinations for the course material according to the aesthetic and academic questions that they bring into the classroom. To consider ethical concerns surrounding participatory theatre, we will examine arts groups past and present that employ the techniques of the Theatre of the Oppressed. Readings include Boal, Freire, Jan Cohen-Cruz, Michael Rohd, bell hooks, and Knight and Schwarzman.

Instructor(s): T. Trent Terms Offered: Spring

Note(s): Attendance at first class is mandatory

Equivalent Course(s): TAPS 38421, CRES 28421

TAPS 29800. Theater and Performance Studies BA Colloquium. 100 Units.

This two-quarter sequence is open only to fourth-year students who are majoring and/or minoring in theater and performance studies.

Terms Offered: Autumn Winter

Prerequisite(s): Consent of Director of Undergraduate Studies.

Note(s): 100 units credit is granted only after successful completion of the Winter term.

TAPS 29900. Reading and Research. 100 Units.

This is a reading and research course for independent study.

Equivalent Course(s): TAPS 49900

