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 1300 units, comprising 11 elective courses and a capstone BA project. At least eight 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.

TAPS majors are encouraged but not required to take one TAPS core course to fulfill the general education requirement for the arts core. If the art core requirement is fulfilled with another arts core, TAPS majors can count one TAPS core course toward their major if it is related to their specialized area of interest and in consultation with the Director of Undergraduate Studies.

Coursework includes:

1. TAPS 22900 Introduction to Theater & Performance Studies, designed to introduce students to foundational ideas and critical skills relevant to the study of theater and performance.
2. Four elective courses in theater, dance, and/or performance theory, considered broadly to include history, theory, aesthetics, or analysis. Theory courses may be selected from the TAPS course offerings below or from related course offerings in the College. At least two of these courses will have a TAPS course number.
3. Four elective courses in artistic practice. Artistic practice courses may be selected from the TAPS course offerings below or from related course offerings in the College, including Cinema and Media Studies, Creative Writing, Media Arts and Design, Music, or Visual Arts. At least three 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 29801 Theater and Performance Studies BA Colloquium I and TAPS 29802 Theater and Performance Studies BA Colloquium II is a two-quarter sequence to be taken in the student's fourth year which is devoted to the preparation of the BA project. TAPS majors will enroll in TAPS 29801 in Autumn Quarter receiving 0 units and in TAPS 29802 in Winter Quarter receiving 100 units. Students will receive a quality grade for each quarter.

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).

In the fourth year, students will enroll in TAPS 29801 and TAPS 29802 Theater and Performance Studies BA Colloquium I & II, a two-quarter sequence devoted to the preparation of the BA project. TAPS majors will enroll in 29801 in Autumn Quarter receiving 0 units and in 29802 in Winter Quarter receiving 100 units. The two-quarter TAPS BA Colloquium offers a weekly forum in which students develop their BA Projects 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 and submit their final complete project by Friday of fifth week for honors consideration, or by Friday of 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 29801	Theater and Performance Studies BA Colloquium I	000
TAPS 29802	Theater and Performance Studies BA Colloquium II	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 ideally no later than the end of Autumn Quarter of their third year.

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

Grading

All courses in the major or minor must be taken for a quality grade, with the exception of the Dance Technique Classes, which are taken Pass/Fail.

Minor Program in Theater and Performance Studies

Students interested in joining the minor program are encouraged to consult with the Director of Undergraduate Studies in Spring Quarter of their second year or as soon as possible thereafter. Students who have decided to join the program should file an Application to the Minor form with the Director of Undergraduate Studies ideally 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 TAPS courses including TAPS 29802 Theater and Performance Studies BA Colloquium II, plus an original artistic work (e.g., staged reading, site-specific installation, solo performance piece, choreography). 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.

TAPS minors are encouraged but not required to take one TAPS core course to fulfill the general education requirement for the arts core. If the art core requirement is fulfilled with another arts core, TAPS minors can count one TAPS core course toward their minor if it is related to their specialized area of interest and in consultation with the Director of Undergraduate Studies.

TAPS minors must register for TAPS 29802 Theater and Performance Studies BA Colloquium II in Winter Quarter of the fourth year. Students are invited to participate in TAPS 29801 Theater and Performance Studies BA Colloquium I offered in Autumn Quarter without credit. The focus of this course will be the development of the student's artistic project, as described above, to be presented in Spring Quarter of the fourth year. Each student must also submit a brief critical reflection on the project by eighth week of the graduating quarter.

Courses counted toward the minor may not also be counted toward the student's major(s), toward other minors, or toward general education requirements. Courses in the minor must be taken for a quality grade, with the exception of Dance Technique Classes, which are taken pass/fail.

Summary of Requirements for the Minor

Five TAPS courses		500
TAPS 29802	Theater and Performance Studies BA Colloquium II	100
Completion of the TAPS BA project for minors		
Total Units		600

Dance Technique Classes Credit Option

Dance Technique Classes are open to all students from all areas of the University. To earn 100 units for your engagement in dance technique classes, you must earn a grade of 'P' in each of three courses. Ordinarily, dance technique courses are taken in consecutive quarters and you must attend eight of the ten class sessions offered during any given quarter to earn the subsequent grade of 'P.' Any interruptions to enrolling in consecutive quarters (e.g., summer session and/or travel abroad) would need to be approved by the Director of Undergraduate Studies and Director of Dance in Theater and Performance Studies.

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

Non-TAPS majors AND non-TAPS minors who complete a year of Dance Technique Classes with a passing grade will receive 100 units of credit upon completion, by request with the Director of Undergraduate Studies and Director of Dance in the Theater and Performance Studies program. Students who are participating in Dance Technique Classes enroll on a pass/fail basis. A maximum of two years (200 units) is allowed.

About Dance Technique Classes (TAPS 26001)

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

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): P. Pascoe, S. Bockley, S. Murray, M. Fenley Terms Offered: Autumn Spring Summer Winter
Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for the waitlist you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

TAPS 10200. Acting Fundamentals. 100 Units.
This course introduces fundamental concepts of performance in the theater with emphasis on the development of creative faculties and techniques of observation, as well as vocal and physical interpretation. Concepts are introduced through directed reading, improvisation, and scene study.
Instructor(s): L. Buxbaum, C. Cooper, D. de Mayo, H. Coleman, P. Pascoe, K. Walsh Terms Offered: Autumn Spring Summer Winter
Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for the waitlist you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

TAPS 10300. 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): S. Sastry, J. Muse, N. Ndiaye, S. Elmegreen Terms Offered: Autumn Spring Winter
Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for

the waitlist you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

TAPS 10700. Introduction to Stage Design. 100 Units.
Approaching theatrical design as a visual art, we will achieve a basic understanding of the theory, methodology and artistic expression fundamental to each area of design for the stage: scenic, costume, lighting, sound, and projections. We will learn how each discipline approaches and executes visual (aural in the case of sound) communication involved in the design process. Students will learn the professional design process, from contracting through production. Projects for this course will be completed using a combination of mediums and materials. Creativity in the execution of visual communication will be of great importance. Students will learn to show collaborators ideas instead of talking about them.
Instructor(s): R. Davonté Johnson Terms Offered: Winter
Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for the waitlist you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

TAPS 10800. Contemporary Dance Practices. 100 Units.
This hybrid studio/seminar course offers an overview of the formal techniques, cultural contexts, and social trends that shape current dance practices. Through both scholarly and practical approaches to course content, students will gain a working knowledge of a wide range of formal and aesthetic approaches to dance. Other topics include the influence of pop culture, the role of cultural appropriation, and the privileging of Western-based perspectives within dance presentation, education, scholarship, and criticism. Selected readings and viewings will supplement movement practice. No previous experience with dance or performance is required. This course meets the general education requirement in the arts.
Instructor(s): J. Rhoads, R. Russell, M. Odim Terms Offered: Autumn Spring Winter
Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. Wait list requests for TAPS core courses are due several weeks before the quarter begins. Sign up for the wait list at https://forms.gle/G62skjnAZFmhHcL88

TAPS 10900. Moving and Thinking / Thinking and Moving. 100 Units.
Though we often imagine a divide between the physical practice of dance training and the intellectual practice of dance history and theorization, in reality they overlap: movement training is embodied research and a form of intellectual labor, while dance theorization and scholarship is deeply connected to the physicality of thought. This course offers an introduction to dance with an integrated approach to thinking and doing. Students will explore a range of embodied research methodologies that draw from improvisational forms, codified techniques, and social and cultural dance practices. No prior dance experience is required for this hybrid seminar/ studio course.
Instructor(s): T. Post, M. Odim Terms Offered: Autumn Spring Winter
Note(s): Attendance at first class meeting is mandatory. This course meets the general education requirement in the arts. For questions regarding this class please contact Vicki Walden, vwalden@uchicago.edu. Waitlists for TAPS core courses open after resolution for that quarter is complete. To be considered for the waitlist, you must sign up here: https://forms.gle/G62skjnAZFmhHcL88 (do NOT send a consent request to the instructor).

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

TAPS 20205. Black Noise: Music, Media, Literature. 100 Units.
How has race been "instrumentalized" throughout sonic modernity, and what has it been instrumentalized in service of? And how have Black diasporic writers, artists, and performers, resisted processes of instrumentalization, while simultaneously mobilizing the aesthetic devices of noise and sound to do so-using "the masters tools to dismantle the masters house," so to speak, to borrow from Audre Lorde? In this course, we begin to answer these very questions by orienting our gaze towards various genres of non-canonical Black sound and its manifestations in Black diasporic literature and performance, representations of "noise" and indeterminacy in the visual and poetic field, and philosophical precepts and questions about Blackness' instrumentality in Black Studies from theorists spanning Frank B. Wilderson, Calvin Warren, Zakkiyah Iman Jackson, Alexander Weheliye, Daphne Brooks, and Fred Moten. Bringing into focus texts and disciplinary debates around Aunt Hester's scream in Frederick Douglass' Narrative of a Life, lynching phonographies, contemporary genres and experiments in non-canonical Black music (such as Classical, electronic, and avant-garde repertoires), sound and assemblage poetry, as well as media ecologies of telecommunications infrastructure on the African continent, we will begin to conceive of provisional answers to these questions about

sonic modernity and instrumentality in Black diasporic literature and performance from the 19th century to present.
Instructor(s): Gasira Timir Terms Offered: Spring
Equivalent Course(s): RDIN 10435, ENGL 10435, MUSI 10435

TAPS 20407. Sociology of the Arts. 100 Units.
How does the society shape the arts, and how do the arts in turn shape our society? In this course, we will examine the social role of the arts by looking at a wide range of artistic disciplines, including visual art, performance art, music, dance and literature. We will discuss important themes such as how the artistic field is defined by social structures, how the arts may reinforce or challenge social norms, as well as the social dimensions of artistic creation, production, consumption and appreciation.
Instructor(s): H. Xu Terms Offered: Spring
Prerequisite(s): Priority registration for MACSS and MAPPS students at the graduate level
Equivalent Course(s): SOCI 30607, ARTV 20607, ARTH 30607, ARTV 30607, TAPS 30407, SOCI 20607, ARTH 20607

TAPS 20550. (Re)Orienting Performance Studies: East Asia as Method. 100 Units.
This course will introduce students to theories and practices of performance that center East Asian forms and experiences. We will engage with East Asian performance not as essentialized and static cultural displays, but as sites for disciplinary intervention and innovation that can motivate more capacious theories of performance. The course will feature several guest scholars and practitioners who will introduce forms such as noh, kabuki, Kun opera, pansori, butoh, and K-pop through guided discussions and workshops. No background required, all readings in English.
Instructor(s): Ariel Fox & Melissa Van Wyk Terms Offered: Spring
Note(s): Enrollment limit: 18
Equivalent Course(s): EALC 20550, CDIN 20550

TAPS 20590. Sense and Sensation in Premodern Japanese Theater & Literature. 100 Units.
Each week will focus on a particular sense or sensation (sound, touch, horror, wonder, etc.) in works of premodern Japanese theater and fiction, paying particular attention to performance (broadly defined to include noh, kabuki, and puppet theater as well as comic storytelling and spectacle shows) as a public site for the exploration of intimacy and alienation, the circulation of feelings, and the staging of somatic difference. Considering, for example, anti-theatrical bias and discourses of contagion, scenes of possession and physical transformation, and the psychologizing of emotion and the senses, the course will engage with theories of embodiment, emotions, disability, and wonder. All readings will be available in English. Previous experience in Japanese literature or history is not required. Open to both undergraduate and graduate students. Students taking the Literary Japanese sequence will be encouraged to complete complementary primary source reading and a final translation project as part of the course.
Instructor(s): M. Van Wyk Terms Offered: Autumn
Equivalent Course(s): EALC 34215, TAPS 30590, EALC 24215

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

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

TAPS 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: Spring
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 31730

TAPS 21740. Performing Human: Attention, Action, and Presence. 100 Units.
This course extends foundational acting tools into everyday social and institutional life through embodied practice. In a cultural moment shaped by AI and automated systems, the course emphasizes embodied interaction, relational attention, and live responsiveness as core human practices rather than replaceable skills. Drawing on actor-training practices associated with Konstantin Stanislavski, Sanford Meisner, Michael Chekhov, and Anne Bogart, students will treat performance as a repeatable, trainable practice for working under observation and pressure. Students deepen skills in presence, listening, imagination, and action while examining how incentives, constraints, and uncertainty shape behavior. Through physical training, improvisation, rehearsal, and structured performance scenarios, students practice navigating collaboration, negotiation, evaluation, and leadership. We will learn how the body's alignment, tension, breath, and impulse shape attention, decision-making and verbal clarity. The course develops skills valued in competitive academic and professional contexts including analytical communication, composure under scrutiny, ethical judgment, and collaborative problem-solving. No prior experience is required, though previous coursework in TAPS 101 or 102 is suggested.
Instructor(s): H. Coleman Terms Offered: Spring

TAPS 21860. Songwriting for Musical Theater. 100 Units.
This course is a practical introduction to the art and craft of songwriting for musical theater. Students will analyze and practice song form, storytelling through music, and the writing of lyrics and melody for character and tone. In addition to sharing and workshopping new song material weekly, students will learn about orchestration, arrangement, and the structure of the theatrical score by discussing standout examples of the genre. Students will develop a catalog of character- and story-driven songs to be presented at the end of the quarter. A basic knowledge of music theory is expected; experience in songwriting is not required.
Instructor(s): S. Elmegreen Terms Offered: Autumn
Equivalent Course(s): TAPS 31860, MUSI 34321, MUSI 24321

TAPS 22310. Performance Art Installations: Performing Diaspora. 100 Units.
We are living in an age of unprecedented movements and migrations of populations, some voluntary, many under extreme duress. The course will focus on the lives of those who have in one form or another lived through this great displacement. On the basis of material developed through our examinations and experimentations, we will create a performance installation piece. The "archive" for the piece will be drawn from a variety of sources: plays, essays, popular and social media, student-conducted interviews. Further material will be generated through acting exercises and our own work with video and visual arts.
Instructor(s): P. Pascoe Terms Offered: Spring
Note(s): This course is available only by Instructor Consent. Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 32310

TAPS 22320. Sound Practices: Performing with Sound. 100 Units.
This course focuses on the research and development of live performance methodologies that utilize sound. In this class, we will explore text scores, graphic scores, and improvisation techniques using both acoustic and electronic sources. The research and practice areas include but are not limited to electroacoustic and audiovisual performance, non-Western and/or non-notated music performance, and the creation of new music. We will incorporate transducers, sound exciters, audio processing, and control surfaces in our performative events. This course is for students who have previous experience in performing musical ideas with "tools" such as everyday objects, traditional acoustic instruments, and electronics. We will have critical listening sessions, discussion of the student compositions in progress, focusing particularly on the instrumental and electroacoustic components, and open strategies of notating electroacoustic work and performances.
Instructor(s): Senem Pirler
Equivalent Course(s): MUSI 26521, MUSI 36521, MADD 26521

TAPS 22360. Advanced Musical Theater Writing. 100 Units.
This course is an advanced, project-oriented writing workshop with an emphasis on dramatic structure, storytelling through music, and the exploration of character as practical matters. Each student will propose a new, full-length musical and will work towards the creation of a first draft over the course of the quarter. In addition to presenting and workshopping new scene or song material weekly, students will study, discuss, and draw inspiration from standout examples of the genre. Students will present excerpted readings from their musicals at the end of the course. Some experience in writing for musical theater is expected.
Instructor(s): S. Elmegreen Terms Offered: Spring
Equivalent Course(s): MUSI 34322, MUSI 24322, TAPS 32360

TAPS 22505. Community Engagement and Transformative Education: The Practice of Teaching Artistry. 100 Units.
This course will explore the role of the teaching artist with a focus on school and community-based arts education, arts integration, teaching practice and curriculum design. Students will research the field of teaching artistry, explore models for arts education, and develop and implement plans for teaching a specific art form

in a community setting. The course will carefully consider cultural competence, collaborative learning, and approaches to teaching practice.
Instructor(s): E. Hooper Lansana Terms Offered: Winter
Equivalent Course(s): CHST 22505, TAPS 32505

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 performances and screenings representing a cross-section of genres, interpretive styles, and institutional settings. TAPS faculty and staff will visit to share 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.
Instructor(s): L. Buxbaum Terms Offered: Autumn

TAPS 22950. Introduction to Production. 100 Units.
This course is designed to introduce students to foundational concepts and critical skills relevant to the production process in theater. Students will track a play's journey from text to stage, working to understand each phase of the production process as well as the various players who create this collaborative art form with a focus on those working behind the scenes: designers, managers, and technicians. We will ask what makes for a successful collaboration and spend time rehearsing the collaborative process. Additionally, students will be asked to participate as a crew person or technician on an end-of-quarter project. Students will engage with a variety of areas of expertise, theater spaces, and approaches to the field of theater and performance production. The course is open to all undergraduate students.
Instructor(s): B. Parry Terms Offered: Winter

TAPS 23000. Introduction to Directing. 100 Units.
This course employs a practice in the fundamental theory of play direction and the role of the director in collaboration with the development of textual analysis. By examining five diversely different texts using three different approaches to play analysis (Aristotle, Stanislavski, Ball) students begin developing a method of directing for the stage in support of the written text. In alternating weeks, students implement textual analysis in building an understanding of directorial concept, theme, imagery and staging through rehearsal and in-class presentations of three-minute excerpts from the play analysis the previous week. The culmination is a final five-minute scene combining the tools of direction with a method of analysis devised over the entire course.
Instructor(s): S. Murray Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): CHST 23000

TAPS 23130. Director as Creative Leader. 100 Units.
Directors in the contemporary theater and other creative spaces are responsible for leading teams and individuals through complex production processes. A director must inspire, give space to, manage, and guide production teams, designers, technical staff and actors to create collaboratively. This course will focus on how directors LEAD. We will explore leadership strategies in the theater and in other managerial fields such as sports, business, non-profits, and other creative disciplines. We will dig deep into the director's work as a coach for actors with a focus on creating space for emotional vulnerability, risk-taking, and empowerment in and outside the rehearsal room. Directors in the class will guide others in complex, emotional, dramatic texts to uncover strategies for handling interpersonal challenges. This class requires no previous experience but students must be willing to lead the room and receive feedback on how they do it.
Instructor(s): D. de Mayo Terms Offered: Winter
Equivalent Course(s): TAPS 33130

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 the classroom. Listening skills, the ability to work well with others as a team, and building scene work organically are highlighted. You will leave this class a better communicator, with interpersonal tools that support other facets of your life.
Instructor(s): S. Messing Terms Offered: Autumn
Note(s): Attendance at first class meeting is mandatory.

TAPS 23930. Fundamentals of Playwriting. 100 Units.
This workshop will explore the underlying mechanics that have made plays tick for the last 2,500 odd years, from 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 23990. Playwriting and Performing with Non-Fiction Sources. 100 Units.
Students will write original performances based on non-fiction sources. How does a writer approach an actual event or someone else's experience? What are methods for collecting and adapting non-fictional material for performance? How do you navigate the blurred boundaries between what's 'real' and what's 'fiction', the inherent biases of interpretation, the stakes of performing as oneself and as other people, and the ethics of turning lived experience into staged performance? This is primarily a writing workshop and studio course with accompanying readings and viewings on documentary, verbatim, and ethnographic performance approaches. Course texts might include Tectonic Theater's The Laramie Project, Anna Deavere Smith's Twilight: Los Angeles 1992, the musical London Road, essays on performance ethnography and related topics by D. Soyini Madison, E. Patrick Johnson, and others. Students will work individually and collaboratively. The final project will be a short-form non-fiction performance piece with options for a written submission, staged reading, or performance presentation.
Instructor(s): L. Buxbaum Terms Offered: Spring
Equivalent Course(s): TAPS 33990

TAPS 24080. New Musical Development. 100 Units.
This class explores and replicates the professional theatrical process of new musical development, beginning with the concept for a show and ending with its premiere performance as an invited staged reading. Students will serve as book writers, lyricists, composers (Writing Team), and/or directors, music directors, actors, singers, and dramaturgs (Artistic Team) as they work together to craft and polish a new and viable work of musical theater. This class studies the art and theory behind theatrical storytelling, songwriting, directing, and originating new roles as actors, and students will work on their feet each week to bring their unique perspectives and skills to the creation of a new musical script, score, and performance. Creators with any amount of material towards a new musical (a full-length draft, a portion of a script and score, OR an outline) are encouraged to submit their work to selmegreen@uchicago.edu and lbdanzig@uchicago.edu beginning in Spring Quarter 2024, before this course is offered in Fall 2024. Students interested primarily in writing and/or composing should enroll in TAPS 24080 New Musical Development: Writing Team, while students primarily interested in acting, directing, music directing, and dramaturgy should enroll in TAPS 24081 New Play Development: Artistic Team. Questions? Curiosities? Please contact Scott Elmegreen (selmegreen@uchicago.edu) and Leslie Buxbaum (lbdanzig@uchicago.edu). Consent required.
Instructor(s): S. Elmegreen Terms Offered: Autumn
Equivalent Course(s): TAPS 34080, MUSI 24080

TAPS 24252. Black Quietude. 100 Units.
This course considers modes of quietude as they intersect experiences of blackness. What can be conveyed or contained in moments of stillness or quiet? Is black quietude a moment of universalism that transcends the determinations of race? Or do black subjects carry or project the experience of racialization into their spaces of quiet? Do we define quiet for the black subject on the same terms as for other racial categories? (Theory)
Instructor(s): Tina Post Terms Offered: Winter
Equivalent Course(s): RDIN 24252, ENGL 24252

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

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

TAPS 24460. Playable Theater and Transmedia Games. 100 Units.
Over the 21st century, the internet has shifted from an information exchange platform to a performance medium. Especially following the pandemic, the landscape of live performance and interactive art has also changed. This course invites directors, designers, performers, and writers to explore theater experiments in digital and networked environments. The term "playable theater" highlights a new constellation of participatory, interactive, immersive, site-specific, and technologically-augmented performance events in which audiences have substantial agency and can actively influence elements or outcomes of a performance. Together, we will examine the transition from traditional stage performance to interactive online experiences, highlighting the potential of various forms such as netprov, alternate reality games (ARGs), online live-action role-playing (LARPs), live-streaming performance, interactive theater, and even video games. By integrating popular social media platforms, from Instagram to TikTok, students will push the boundaries of storytelling and audience engagement. Students will engage in a series of hands-on workshops, lectures, and design sprints as well conversations with guest artists. Work will involve short-form, interactive original works shifting between in-person and online platforms. No prior experience with coding or video production is required, making this course accessible to all creative and collaborative minds.
Instructor(s): Patrick Jagoda, Heidi Coleman Terms Offered: Winter
Prerequisite(s): PQ: Third or fourth-year standing
Equivalent Course(s): MADD 20750, ARTV 20875, BPRO 28750, ARTV 30875, TAPS 34460, ENGL 48760, ENGL 28760

TAPS 25170. Pro Show. 100 Units.
Students who are participating in the TAPS Pro Show as either performers or design/production assistants may opt in for course credit after securing approval from the Director of Performance and completing additional assignments.
Instructor(s): D. de Mayo, B. Parry Terms Offered: Autumn Spring. This course may be repeated for credit.
Equivalent Course(s): TAPS 35170

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

TAPS 25550. Writing the TV Pilot. 100 Units.
The creation of a TV Pilot is a unique, exciting, and demanding task for a writer. In addition to the responsibility of telling a compelling story, writers are also charged with setting up a "world" and establishing characters and plotlines that will sustain the show over multiple episodes and seasons. In this class, we will delve into the processes required to succeed in this challenging endeavor. This includes creation of pitch materials, plot and character development, outlining, creation of a show bible, and ultimately, writing the pilot episode of an original TV series. The classroom will function as part development workshop and part informal TV writer's room. Through weekly reading and writing assignments we will dissect successful entries into the TV space and tap into our artistic inspirations to evolve our show concepts. From there, we would collaborate as a class by actively brainstorming and workshopping our scripts and series. By the end of the quarter, each student will complete a draft of an original pilot script, as well as a short "Series Bible" detailing the broader scope of the show.
Instructor(s): K. O'Brien Terms Offered: Spring
Equivalent Course(s): CMST 20550, MADD 20550

TAPS 25805. Blackness in Latin America: Popular Culture, Performance and Visual Art, and Discourses of Mestizaje. 100 Units.
The course examines how blackness has been both constructed and reimagined across Latin America and the Caribbean through an exploration of the performance and cultural practices of Afro-Latin communities. We treat popular and performance traditions as a crucial terrain for discerning how Black people across the region navigate discourses of racial democracy, mestizaje, multiculturalism, and racial fraternity even as they faced the realities of racism in individual nations. The course examines imaginations of blackness in hip hop, reggaetón,

rumba, folklore, carnivals, and visual art in varied sites such as Cuba, Puerto Rico, Peru, Colombia, and Brazil. Grounded in Black and Diaspora Studies, the writings of Frantz Fanon, W.E.B. Dubois, Paul Gilroy and others will serve as theoretical touchstones for placing these forms and lived realities in diasporic context. We will also engage the work of noted and upcoming Black artists from the region.
Instructor(s): Danielle Roper Terms Offered: Not offered this academic year
Prerequisite(s): Undergraduates must be in their third or fourth year.
Equivalent Course(s): RDIN 24550, RDIN 34550, LACS 24550, SPAN 34550, SPAN 24550, LACS 34550, TAPS 35805

TAPS 25850. Race, Performance, Performativity. 100 Units.
What does it mean to feel raced, and how does performance work with or against such feelings? Why and how does a performance of racial identity come to be perceived as "authentic?" What is at stake in performances that that cross real or imagined racial lines? This upper-level class delves into the topic of performativity as it intersects with race in the American context. Some historical background is studied, but we will mostly explore performativity's intersection with race in contemporary America. Course assignments are a mix of the theoretical, dramatic, and performative. (In other words, some of our readings theorize performativity while others put theory into play.) (Drama, Theory)
Instructor(s): Tina Post Terms Offered: Winter
Equivalent Course(s): ENGL 24250, GNSE 24250

TAPS 26001. Dance Technique Classes. 000 Units.
This course spans three quarters of attendance and is open to all students from all areas of the University. Dance technique classes meet weekly for 90 minutes. For each quarter you may choose one of three technique tracks: classical dance (primarily ballet), modern/contemporary, or Afro-diasporic forms (hip-hop, jazz, West African). Classes are taught by some of Chicago's most recognized dance professionals and are open to all levels of experience. To earn 100 units for your engagement in dance technique classes, you must earn a grade of 'P' in each of three courses. Ordinarily, dance technique courses are taken in consecutive quarters and you must attend eight of the ten class sessions offered during any given quarter to earn the subsequent grade of 'P.' Any interruptions to enrolling in consecutive quarters (e.g., summer session and/or travel abroad) would need to be approved by the Director of Undergraduate Studies and Director of Dance in Theater and Performance Studies. There is no option to enroll for a quality grade. For more information and for consent to enroll, please contact Julia Rhoads, Director of Dance: jrhoads1@uchicago.edu.
Instructor(s): J. Rhoads Terms Offered: Autumn Spring Winter

TAPS 26105. Introduction to Dance Studies. 100 Units.
This course approaches dance and dancing bodies as active sites of meaning-making-places where history, identity, politics, and imagination are negotiated through movement. Drawing on dance studies, dance history, performance studies, and ethnographic approaches, students will develop tools for observing, analyzing, and interpreting dance both as an art form and as a social practice that circulates onstage, in everyday life, and across media. Alongside reading scholarly texts and viewing live and recorded performances, students will engage in guided movement practices that treat the body as a mode of inquiry rather than simply an object of study. Through these embodied experiments, students will explore how knowledge is produced through sensation, repetition, gesture, and kinesthetic awareness. The course examines how dance participates in broader conversations around race, gender, sexuality, class, and power, and how specific dance forms emerge from distinct cultural and historical conditions. No prior dance training is required, but students should expect to move regularly and to reflect critically on their own embodied experiences. The course culminates in a final movement-based project that integrates analytical and creative work.
Terms Offered: Winter

TAPS 26110. Choreographic Methods. 100 Units.
This studio course introduces students to a wide range of methods for creating choreography while considering the complex relationship between bodies, form, aesthetics, cultural contexts, technology platforms, and performance objectives. Grounded by interdisciplinary inquiry and ethical collaboration practices, the course will provide students with a robust toolkit for experimentation and play within dance and movement-based work, including compositional structures, improvised scoring, and choreographic prompts that are inspired by students' unique thematic interests. The course also invites students to consider how choreographic methods can be activated as problem-solving tools across disciplines. Supplementary readings and viewings will drive discussion and analysis while giving students a broad understanding of how choreography engages current social and political issues.
Instructor(s): J. Rhoads Terms Offered: Autumn
Equivalent Course(s): TAPS 36110

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

is reconsidered through the sociopolitical realities of how dancers' bodies move through society, and across the studio or stage.
Instructor(s): R. Russell Terms Offered: Winter
Equivalent Course(s): TAPS 36205

TAPS 26225. Dancing Chicago. 100 Units.
With the forthcoming publication of Dancing on the Third Coast: Chicago Dance Histories as text (University of Illinois Press, eds. Susan Manning and Lizzie Leopold), this course would take students out of the classroom to experience, historicize, and critically engage with dance across the city. Students will ask how social and theatrical dancing has shaped the city, and how the city in turn has shaped dancing bodies-in nightclubs and in settlement houses, at world's fairs and in theaters, on film and in the street. With the new historical perspective and critical view, students will produce a dance event as a final project.
Instructor(s): J. Furnans Terms Offered: Spring
Equivalent Course(s): TAPS 36225, CHST 26225

TAPS 26235. Gender and the Dancing Body. 100 Units.
This course explores the relationship between dancing bodies and gender identity in locations such as the stage, nightclubs, on social media, in film, and on the streets. Anchored in intersectional perspectives, the course examines dance as a site of personal and cultural history, resistance, and protest, while also considering its connections to nation and race. The aim of this course is to explore how ideas about gender and sexuality have shaped formal and aesthetic approaches to dance, even as dance serves as a space for contesting normative ideologies. This discussion-based seminar includes film screenings, guest artist sessions, and a final creative project. No previous dance experience required.
Instructor(s): E. Kilmurray Terms Offered: Winter
Equivalent Course(s): TAPS 36235, GNSE 12145

TAPS 26260. Katherine Dunham: Politics in Motion. 100 Units.
This course traces the creative, political, and scholarly legacies of Katherine Dunham (1909-2006), exploring the immeasurable impact of her career as a dancer, choreographer, anthropologist, activist, and creator of the Dunham Technique. Students will merge embodied practice with in-class discussions of theoretical texts, questioning the role of Black dance traditions of the 20th century in helping shape transnational and Black diaspora studies. In keeping with the geographic scope of Dunham's practice and research, we will engage Black dance and social movements of the Caribbean, Latin America, the United States, and beyond. Central concepts of performance ethnography, Caribbean studies, and Black feminisms will anchor an investigation of dance as an intellectual process and as social action. We will contemplate the methods of artist-activists and artist-scholars in traversing disciplines and foregrounding new fields of thought. This course will balance training with a certified practitioner in Dunham Technique with field studies, archival research, and short choreographic experiments while taking advantage of concurrent city-wide events celebrating Dunham's legacy. No previous dance experience is required, and students should be prepared to engage through the body as well as intellectually in each class.
Instructor(s): R. Russell Terms Offered: Spring
Equivalent Course(s): RDIN 26260, CHST 26260, TAPS 36260

TAPS 26280. Site-Based Practice: Choreographing The Smart Museum. 100 Units.
This course gives students the unique opportunity to create a collaborative, site-based work that culminates in a final performance at UChicago's Smart Museum of Art. Using embodied research methods that respond to site through moving, sensing, and listening, we'll explore the relationship between the ephemerality of movement and the materiality of bodies and place, and consider how the site-based contexts for dance shift how it is perceived, experienced, and valued. Our quarter-long creation process will begin with a tour of the Smart Museum, guided by curators and members of the Public Practice team, that will provide context to the museum's exhibitions, programming, and its relationship to geography and community. Assigned readings, viewings, and conversations with guest artists will delve into the relationship between dance and the sites where it happens, including museums-from the material relationship between bodies, objects, and architecture to the digital flows of choreography online.
Instructor(s): J. Rhoads Terms Offered: Spring
Equivalent Course(s): ARTV 20027, TAPS 36280, ARTV 30027, CHST 26280, ARCH 26280

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

TAPS 27420. Painting with Light in Space. 100 Units.
This course explores projected imagery as a medium to paint ephemeral ideas in the real world through installation and theatrical design. Utilizing visual iconography, architectural forms, objects, and cinema, this course will explore the practical and theoretical applications of video on unorthodox objects and spaces. Using software as an instrument, students will investigate the visceral extents of images both historical and generative

to create living light. The course will culminate in student presentations that illustrate and illuminate the ideas and techniques presented throughout the course.
Instructor(s): R. Davonté Johnson Terms Offered: Spring
Equivalent Course(s): ARTV 20944, MADD 20420, ARTV 30944

TAPS 27530. Costume Construction for Fashion and Performance. 100 Units.
In this course, students will develop an understanding of the basic methods and techniques involved in garment construction, including hand sewn stitches and fasteners, proper use and operation of sewing machinery, the practical use of fabrics and textiles, the manipulation of commercial patterns, and approaches to garment finishing. In addition, they will research and analyze clothing from particular historical periods in relation to theater, performance, and fashion. Students will develop a sewing technique portfolio that will allow for practicing the skills needed to produce finished garments, and as a final project, construct a completed garment using industry methodologies and construction standards.
Instructor(s): N. Rohrer Terms Offered: Autumn

TAPS 27810. Sound Design & Technology. 100 Units.
This course explores how sound shapes storytelling in theater, dance, and performance. Students investigate how sound-from the simplest cue to complex layered compositions-creates a sense of time, place, atmosphere, and emotional context. Through script analysis, critical listening, and collaborative exercises, students examine the relationships among plot, dialogue, music, sound, and theme. The course introduces design aesthetics,, dramaturgy, and professional collaboration while providing hands-on experience with sound and music technologies. Topics include acoustics, aural imaging in large spaces, digital audio production, sound system design, and production organization. Students learn to plan, create, and deliver sound for live performance, culminating in original audio design projects.
Terms Offered: Spring

TAPS 28000. Scenic Design & Technology. 100 Units.
This course introduces the creative and technical processes of designing and building scenery for theatrical performance. Students learn how to translate a script or performance concept into a visual environment through research, sketching, drafting, model-making, and paint elevations.. Students gain hands-on experience with stage mechanics, materials, and tools in the scene shop while learning how to interpret a text through design. For interested students, the scenic design and technology process can extend to other performance forms including dance, installation and site-specific work. No prior design or technical experience is required.
Instructor(s): A. Mohn Terms Offered: Spring
Equivalent Course(s): ARTV 20217

TAPS 28150. Lighting Design & Technology. 100 Units.
This course places equal emphasis on the theory and practice of modern stage lighting. Applying real world observations and research with practical applications students will learn the mechanical properties of lighting equipment; how to create, read, and execute a lighting plot; the functions of lighting in a theatrical context; color and design theory; and how to read a text as a lighting designer. Diverse perspectives in designing with light include rigorous practicum requirements in group projects and exposure to various designers and philosophies.
Instructor(s): G. Bell Terms Offered: Winter
Equivalent Course(s): MADD 22150, CHST 28150

TAPS 27440. Projection Design & Technology. 100 Units.
In contemporary performing arts, projection design is more integral than ever, enhancing immersive experiences and challenging traditional staging conventions. This course explores the projection designer's process on projects including drama, opera, dance, musical theater, and themed entertainment. Students investigate, discuss, and prepare for the design challenges found in each unique production environment. We will emphasize integrating imagery and video in a theatrical context as well as installation work. Students will become familiar with the most common varieties of projection design equipment and software-including Adobe Suite as well as playback software for theater including Qlab and Isadora, and will learn standard procedures and practices for a projection designer. Final projects will culminate with a live projection mapping presentation.
Instructor(s): R. Davonté Johnson Terms Offered: Spring
Equivalent Course(s): MADD 20440, ARTV 20744

TAPS 28010. Stage Design: Worldbuilding. 100 Units.
Stage Design: Worldbuilding explores various forms and processes of designing scenery for live performance. Emphasizing a cohesive reading of text, contextual and historical research, and visual and thematic analysis, the course also covers the documentation required to realize a production. Students will learn how to create and present key deliverables including storyboards, models, drafting, and paint elevations. The course examines diverse approaches and aesthetics in theater, dance, opera, and devised work. Conversations with guest artists will illuminate personal and cultural aesthetics and assigned readings will introduce major trends in modern stage design.
Instructor(s): R. Davonté Johnson Terms Offered: Autumn
Equivalent Course(s): MADD 21010, TAPS 38010, ARTV 20813

TAPS 28320. The Mind as Stage: Podcasting. 100 Units.
Audio storytelling insinuates itself into the day-to-day unlike other narrative forms. People listen to podcasts while they do the dishes, drive to work, or walk the dog. In this hands-on course, we will learn to produce a podcast from idea to final sound mix, and explore the unique opportunities that the podcast form affords the storyteller. Students will complete several short audio exercises, and one larger podcast project.
Instructor(s): S. Geis Terms Offered: Winter
Note(s): Attendance at first class session is mandatory.
Equivalent Course(s): TAPS 38320, MADD 23820

TAPS 28330. Oral History & Podcasting. 100 Units.
This class explores the potential of the podcast as a form of ethical artistic and social practice. Through the lens of oral history and its associated values - including prioritizing voices that are not often heard, reciprocity, complicating narratives, and the archive- we will explore ways to tell stories of people and communities in sound. Students will develop a grounding in oral history practices and ethics, as well as the skills to produce compelling oral narratives, including audio editing, recording scenes and ambient sound, and using music. During the quarter, students will have several opportunities to practice interviewing and will design their own oral history project. This class is appropriate for students with no audio experience, as well as students who have taken TAPS 28320 The Mind as Stage: Podcasting.
Instructor(s): S. Geis Terms Offered: Spring
Equivalent Course(s): MADD 23833, CHST 28330, TAPS 38330

TAPS 28431. Theater About Theater. 100 Units.
This course is a transhistorical study of changing ideas about representation, explored through the lens of early modern and twentieth-century plays that foreground theatrical form. Every play frames time and space and in the process singles out a portion of life for consideration. The plays we'll consider this term call conspicuous attention to the frame itself, to the materials and capacities of theater. What happens when plays comment on their own activity? Why might they do so? Why has theatrical self-consciousness emerged more strongly in particular historical periods? What might such plays teach us about the nature of art, and about the nature of life? To what extent can we distinguish between art and life? We'll explore these and other questions through plays by Marlowe, Kyd, Shakespeare, Pirandello, Beckett, Genet, Stoppard, Nwandu, and Young Jean Lee; and through theoretical work by Puchner, Hornby, Sofer, Fuchs, and others. (Drama)
Instructor(s): John Muse Terms Offered: Winter
Equivalent Course(s): ENGL 24412, SIGN 26020

TAPS 28470. Molière: Comedy, Power and Subversion. 100 Units.
Molière crafted a new form of satirical comedy that revolutionized European theater, though it encountered strong opposition from powerful institutions. We will read the plays in the context of the literary, dramatic, and theatrical/performance traditions which he reworked (farce, commedia dell'arte, Latin comedy, Spanish Golden Age theater, satiric poetry, the novel), while considering the relationship of laughter to social norms, with particular emphasis on sexuality, gender roles, and cultural identities.
Instructor(s): Larry Norman Terms Offered: Not offered this academic year
Prerequisite(s): FREN 20500 or FREN 20503.
Equivalent Course(s): FREN 35000, FNDL 25001, TAPS 38470, FREN 25000

TAPS 28473. US Imperialism and Cultural Practice in Latin America. 100 Units.
This course examines the ways histories of US intervention in Latin America have been engaged in cultural practice. We assess the history of US intervention by reading primary documents alongside cultural artifacts including film, performance and visual art, song, music, and poetry. The course begins with the Cuban revolution and ends with the ongoing crisis in Puerto Rico.
Instructor(s): Danielle Roper Terms Offered: Not offered this academic year
Equivalent Course(s): SPAN 25660, LACS 35660, TAPS 38373, SPAN 35660, LACS 25660

TAPS 28476. Racine. 100 Units.
Racine's tragedies are often considered the culminating achievement of French classicism. Most famous for his powerful re-imaginings of Greek myth (Phèdre, Andromaque), his tragic universe nevertheless ranged considerably wider, from ancient Jewish queens to a contemporary Ottoman harem. We will consider the roots (from Euripides to Corneille) of his theatrical practice as well as its immense influence on future writers (from Voltaire to Proust, Beckett, and Genet).
Instructor(s): Larry Norman Terms Offered: Not offered this academic year
Prerequisite(s): At least one French literature course, 21700 or higher.
Equivalent Course(s): FREN 25910, FNDL 25910, FREN 35910, TAPS 35910

TAPS 28479. Theater and Performance in Latin America. 100 Units.
What is performance? How has it been used in Latin America and the Caribbean? This course is an introduction to theatre and performance in Latin America and the Caribbean that will examine the intersection of performance and social life. While we will place particular emphasis on performance art, we will examine some theatrical works. We ask: how have embodied practice, theatre and visual art been used to negotiate ideologies of race, gender and sexuality? What is the role of performance in relation to systems of power? How has it negotiated dictatorship, military rule, and social memory? Ultimately, the aim of this course is to give students an

overview of Latin American performance including blackface performance, indigenous performance, as well as performance and activism.
Instructor(s): Danielle Roper Terms Offered: Not offered this academic year
Prerequisite(s): Undergraduates must be in their third or fourth year.
Equivalent Course(s): SPAN 39117, LACS 29117, LACS 39117, TAPS 38479, RDIN 29117, RDIN 39117, GNSE 39117, GNSE 29117, SPAN 29117

TAPS 28702. Italian Comic Theater. 100 Units.
A survey of the history of Italian theater from the Erudite Renaissance Comedy to Goldoni's reform. We will pay particular attention to the tradition of commedia dell'arte (scenarios, stock characters, and plot formation), ancient and medieval influences, evolution and emancipation of female characters, and the question of language. Readings include works by Plautus, Ariosto, Machiavelli, Angelo Beolco (Ruzante), Flaminio Scala, and Goldoni. Toward the end of the course we will consider the legacy of Italian Comedy in relation to the birth of grotesque and realist drama in Pirandello.
Instructor(s): Rocco Rubini Terms Offered: Not offered this academic year
Equivalent Course(s): ITAL 38702, TAPS 38702, ITAL 28702

TAPS 29801. Theater and Performance Studies BA Colloquium I. 000 Units.
In Fall quarter of fourth year, TAPS majors are required to enroll in TAPS 29801 BA Colloquium I (000 credits), the first part of a two-quarter sequence devoted to the preparation of the TAPS BA project. The colloquium is a weekly forum in which students develop their projects with close mentorship from course instructors and other TAPS faculty and professional staff, with feedback and participation from their peers in a close-knit cohort, and in accordance with a carefully designed set of deadlines. During Spring Quarter of the fourth year, students will publicly present BA projects in the TAPS BA 'new works festival'. TAPS minors are invited to participate in TAPS 29801 without credit.
Instructor(s): J. Rhoads, R.D. Johnson Terms Offered: Autumn

TAPS 29802. Theater and Performance Studies BA Colloquium II. 100 Units.
In Winter quarter of fourth year, TAPS majors and minors are required to enroll in TAPS 29802 BA Colloquium II (100 credits), the second part of a two-quarter sequence devoted to the preparation of the TAPS BA project. The colloquium is a weekly forum in which students develop their projects with close mentorship from course instructors and other TAPS faculty and professional staff, with feedback and participation from their peers in a close-knit cohort, and in accordance with a carefully designed set of deadlines. During Spring Quarter of the fourth year, majors and minors will publicly present BA projects in the TAPS BA 'new works festival'.
Instructor(s): J. Rhoads, R.D. Johnson Terms Offered: Winter