

Theater and Performance Studies

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Program of Study

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

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

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

Program Requirements

Students in the TAPS program must meet the following requirements:

(1) Six courses in *theory and analysis*, encompassing the history, theory, aesthetics, and analysis of theatrical and/or performance practice. These courses in the theory and analysis rubric may be selected from the TAPS course offerings listed below or from related course offerings in the College. Ideally, at least four of these courses will be taken from members of the faculty or resource faculty in TAPS. Course selection is subject to the approval of the Director of Undergraduate Studies.

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

(3) One course (TAPS 29800) devoted to the preparation of the BA project to be taken in the student's fourth year.

Critical Paper. As the first step in completing the program's BA requirements, students must complete a critical paper that will presumably become the foundation for the fourth-year performance project. Students must complete this paper by Winter Quarter of their fourth year.

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

BA project proposals are selected by the student in consultation with the Director of Undergraduate Studies, subject to the approval of the Chair of Theater and Performance Studies, and supervised by a faculty member. Selecting a BA project adviser from the core and resource faculty in TAPS is encouraged but not required.

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

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

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

Summary of Requirements

6	theory and analysis courses
6	artistic practice courses
1	Theater and Performance Studies Colloquium (TAPS 29800)
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Application. Students wishing to enter the program should consult with the Director of Undergraduate Studies in Spring Quarter of their first year or as soon as possible thereafter. Students must apply to the program by the beginning of Spring Quarter of their second year or, in extraordinary circumstances, no later than the end of Autumn Quarter of their third year. Participation in the program must be declared to the Director of Undergraduate Studies before registration.

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

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

Minor Program in Theater and Performance Studies

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

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

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

paper equal to it as is required for the major. The participation demanded for the minor will not be as extensive as for the major, and will be calibrated accordingly over the two-quarter period.

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

The minor program requires the following:

2	20000-level or higher TAPS courses
1	critical theory course with specific relevance to the TAPS BA project (e.g., History and Theory of Drama, Visual Theory, Film Theory)
2	arts electives (e.g., ARTV, CMST, MUSI, TAPS)
1	Theater and Performance Studies Colloquium (TAPS 29800)
–	a public performance of the creative component by fifth week of Spring Quarter
–	statement of critical methods (a critical analysis accompaniment to the public performance)
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Faculty

D. Bevington (Emeritus, Chair), D. Buch, T. Christensen, H. Coleman, J. Comaroff, T. Gunning, L. Kruger, D. J. Levin, L. Norman, D. N. Rudall (Emeritus), D. Rutherford, H. Sinaiko

Resource Faculty

P. Bohlman, T. Bruguera, D. English, Y. He, L. Letinsky, M. Jackson, A. Lugo-Ortiz, W. Mazzarella, C. Sullivan, J. Zeitlin

Lecturers

T. Burch, P. Pascoe, T. Trent

Courses: Theatre and Performance Studies (TAPS)

View taps.uchicago.edu/ and timeschedules.uchicago.edu for updated information and additional course listings in such areas as acting, physical movement, Neo-Futurism, fine and applied arts, and puppetry.

10100. Drama: Embodiment and Transformation. *Attendance at first class meeting is mandatory. At least three sections are offered per quarter, with class limited to twenty students. This course meets the general education requirement in*

the dramatic, musical, and visual arts. Students examine the performance and the aesthetics of two dramatic works in contrasting styles but with unifying themes. The goal of this course is to develop an appreciation and understanding of a variety of techniques and of the processes by which they are theatrically realized. Rather than focus on the dramatic text itself, we concentrate on the piece in performance, including the impact of cultural context on interpretation. To achieve this, students are required to act, direct, and design during the course. *P. Pascoe, T. Trent, Staff. Autumn, Winter, Spring.*

10200. Acting Fundamentals. *Attendance at first class meeting required; prior theater or acting training not required. This course meets the general education requirement in the dramatic, musical, and visual arts.* 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. *P. Pascoe, T. Trent. Autumn, Spring.*

10300 through 10699. Text and Performance. *Experience in dramatic analysis or performance not required. Attendance at first class meeting is mandatory. Each of these courses meets the general education requirement in the dramatic, musical, and visual arts.* Workshops in dramatic technique and attendance at performances at Chicago theaters, in addition to class time, are required.

10300. Words and Bodies in Time and Space. *Class limited to fifteen students.* Theater combines words and bodies in time and space in ways that audiences find convincing or realistic. What counts as realistic representation and why? How can the illusionistic stage and empathetic performances of Henrik Ibsen's *Dollhouse* and the experimental disillusion of Bertolt Brecht's *Mother Courage* both be called "realist theatre?" How do we make sense of Shakespeare's empty stage and abundant verse in *Hamlet*? To answer these questions, we study the words of these and other playwrights alongside critical theory and performances both recorded and live. Assignments include the observation and analysis of theater on stage in Chicago, as well as short physical and verbal exercises in embodiment. *S. Graney. Spring.*

10400. Staging Family. This course uses the terrain of the family to explore possibilities of staging pairing classical and contemporary texts in conversations with each other using both dramaturgical and theoretical texts to facilitate this dialogue. From Medea to Martha, Lear to Lohman, Oedipus to Ed TV, familial constellations have provided casts and characters and fuelled plots, yet "family" as we have come to recognize it is a twentieth-century construct. The father of Shakespeare occupies an entirely different position than the father of Miller. How do historical contexts impact our readings of relationships? How can critical analysis through staging undermine this nostalgia? How can analysis itself be a performative practice and performance serve as a critical endeavor? Through critical discussion, analytic writings, and stagings, we begin mapping this territory. *H. Coleman. Autumn.*

10500. Staging Terror. This course explores the interplay between horror, terror, and pleasure through in-class discussions of theoretical works and the possibilities of practical creative application. The paradox of the attraction to repulsion is considered, as well as the values of shock, suspense, and subtlety. Texts include Grand Guignol, Shakespeare, Gothic novels, and horror films. *H. Coleman. Autumn.*

10700. Introduction to Stage Design. (=ARTV 26000/36300) This course explores the application of the visual and aural arts to the varied forms of design for the stage (i.e., scenic, lighting, costume, sound). We pay particular attention to the development of a cogent and well-reasoned analysis of text and an articulate use of the elements of design through a set of guided practical projects. *Lab fee required. T. Burch. Autumn.*

20500. Twenty-First Century Dramatic Text. How do we talk about plays? And what is a play? We read new play texts from the contemporary American theater and develop vocabulary for discussing new forms, structures, languages, plasticities, and poeticisms. We also explore the question of what makes a text “theatrical.” In addition to discussing these plays, students begin to stage these plays to develop a performative process of discovery. *B. Metzgar. Spring.*

22100. Solo Performance. *Prior solo work not required.* This goal of this course is to develop solo work and investigate the unique performer-to-audience dynamic of solo performance and its particular challenges and power. This experience offers insight into the collaborative process and develops the ability to evaluate work from an interior and an exterior perspective, through independent as well as group work. Inspired by Oulipian constraint-based exercises, students generate new works through in-class and take-home assignments. Sources include journals, personal research, improvisation, the use of multi-media, and viewpoints. The course culminates in a performance of solo works for UT Day. *A. Boyd. Winter.*

23000. Introduction to Directing. *Acting and directing experience helpful but not required.* This course introduces students to fundamental skills of directing for the stage, from first contact with the script to final performance. After a preliminary examination of directing theory, the class offers practical experience in script analysis, composition work, blocking, and the rehearsal process. Students are expected to prepare a minimum of three assigned scenes ranging in style (e.g., Williams, Brecht, Shakespeare) with actors outside of class for critique, with final scenes performed publicly during tenth week. *S. Graney. Autumn.*

23100. Advanced Directing. *PQ: TAPS 23000.* This course expands upon concepts introduced in TAPS 23000. We study various directing theories and styles. We learn how to incorporate design into the directorial vision. Class exercises and lectures are applied into ten- to twenty-minute scenes throughout the quarter. *S. Graney. Winter.*

24000. Director/Designer Collaboration. The concept phase of the shared creative process in theater requires clarity of vision and impulse to dream while

negotiating the realities of budget and space. With students in the roles of director and designer, this class tackles the preproduction period from initial concept meetings to design presentations for rehearsal. Students develop vocabulary that fully expresses the director's vision and simultaneously provides creative room for the designer. *T. Burch, H. Coleman. Spring.*

25000. Advanced Playwriting and the Theory of Time. *PQ: Students must attend first class to confirm enrollment, which is based on consent of instructor.* This course is an advanced writing workshop devoted to the art of playwriting. Students produce at least one draft of a full-length play during the quarter and engage in active discussion of the plays presented by their colleagues during each workshop session. Writers are also required to complete writing exercises and post responses to the reading list on our class website. The workshop investigates strategies for writing dramatic text, with a special focus on time theory and the theatricalization of time on the stage. The Advanced playwriting workshop is open to students admitted by permission on the first day of class. *B. Metzgar. Autumn.*

25100. Adaptation. *Prior knowledge of adaptation not required.* Working with source material (e.g., poetry, journalism, journals, short stories), this course provides students the opportunity to engage in a variety of adaptation processes through in-class assignments and projects developed independently outside of the class. We generate material that supports traditional narrative theater making, as well as material that pushes the adaptation process into a more physical and metaphoric realm. Questions to be addressed include: What makes a story performative? How we can translate story to the stage without using text? What tools are needed to transform narrative material into scene? Students are asked to bring a short story, epic poem, or other comparable source they are interested in adapting to the first day of class. *A. Boyd. Spring.*

25400. Beginning Screenwriting. (=CRWR 27101/47101) This course introduces the basic elements of a literate screenplay (e.g., format, exposition, characterization, dialog, voice-over, adaptation, 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. *J. Petrakis. Autumn, Winter.*

25500. Advanced Screenwriting. (=CRWR 27103/47103) *PQ: TAPS 27311, and consent of instructor based on eight-page writing sample in screenplay format. Class limited to eight students.* This course requires students to complete the first draft of a feature-length screenplay (at least ninety pages in length), based on an original idea brought to the first or second class. No adaptations or partially completed scripts are allowed. Weekly class sessions include reading of script pages and critique by classmates and instructor. *J. Petrakis. Winter, Spring.*

26000. Modern Dance. The revolutionary ideas behind modern dance created perceptual shifts in how dance performance and the body itself were viewed.

In this course, students learn physical skills specific to modern dance technique through the perspective of the artists who originated these ideas. Students physically embody the history of modern dance, perceiving how technique and the body became an agent of both aesthetic and cultural transformation. Major artists include Isadora Duncan, Martha Graham, Doris Humphrey, Merce Cunningham, Alvin Ailey, and the Judson Church artists, as well as such contemporary artists as Twyla Tharp and Mark Morris. *C. Jarrett. Winter.*

26100. Dance Composition. When does movement become text? How do bodies combine with time, space, and energy to communicate ideas? In this workshop-formatted course, we explore these questions as we study and create dance. Students develop improvisational skills by exploring the dance principles of space, time, dynamics, and the process of abstraction. Through physical exercises, discussions, and readings, students learn how to initiate and develop movement ideas. Major dance works from many styles (e.g., ballet, modern, avant-garde) are viewed and analyzed, as students develop an understanding of choreographic forms. Students also develop a proficiency in the areas of observation and constructive criticism. The course culminates with a choreographic project. *C. Jarrett. Spring.*

27500. Costume Design for the Stage. This course is a discovery of the history and theories of costume design, as well as an interpretation of character and theme through rendering a fabrication of costumes for the stage. Students develop a visual vocabulary through use of texture, color, and period. After focusing on basic design rules and costume history, we do a series of design projects. *C. Warren. Winter.*

28000. Scenic Design. *PQ: TAPS 10700 or consent of instructor required; previous experience in stage design or visual art recommended.* 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. *Lab fee required. T. Burch. Spring.*

28400. History and Theory of Drama I. (=CLAS 31200, CLCV 21200, CMLT 20500/30500, ENGL 13800/31000) *May be taken in sequence with ENGL 13900/31100 or individually.* This course is a survey of major trends and theatrical accomplishments in Western drama from the ancient Greeks through the Renaissance: Aeschylus, Sophocles, Euripides, Aristophanes, medieval religious drama, Marlowe, Shakespeare, and Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, and Dryden. The goal is not to develop acting skill but, rather, to discover what is at work in the scene and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with other members of the class. End-of-week workshops, in which individual scenes are read aloud

dramatically and discussed, are optional but highly recommended. *D. Bevington, H. Coleman. Autumn.*

28401. History and Theory of Drama II. (=CMLT 20600/30600, ENGL 13900/31100) *May be taken in sequence with CMLT 20500/30500 or individually.* This course is a survey of major trends and theatrical accomplishments in Western drama from the late seventeenth century into the twentieth (i.e., Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, Stoppard). Attention is also paid to theorists of the drama (e.g., Stanislavsky, Artaud, Grotowski). The goal is not to develop acting skill but, rather, to discover what is at work in the scene and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with other students. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended. D. Bevington, H. Coleman. Winter.*

28405. Shakespeare I: Histories and Comedies. (=ENGL 16500, FNDL 21403) This course is an exploration of Shakespeare's major plays in the genres of history plays and romantic comedy, from the first half (roughly speaking) of his professional career: *Richard III, Henry IV* (Parts 1 and 2), *Henry V, A Midsummer Night's Dream, Much Ado about Nothing, Twelfth Night, and Troilus and Cressida.* *D. Bevington. Winter.*

28406. Shakespeare II. Tragedies and Romances. (=ENGL 16600, FNDL 21404) *ENGL 16500 recommended but not required.* This course studies the second half of Shakespeare's career, from 1600 to 1611, when the major genres that he worked in were tragedy and "romance" or tragicomedy. Plays read include *Hamlet, Measure for Measure, Othello, King Lear* (quarto and folio versions), *Macbeth, Coriolanus, Antony and Cleopatra, Pericles, The Winter's Tale, and The Tempest.* *R. Strier. Spring.*

28410. Performance Installation. (=ARTV 24115/34115) *This course may be repeated.* This course is designed for students with a background or special interest in any art form to develop "performance installations" by exploring the intersections and boundaries between art forms (i.e., theater, visual art, music, dance, creative writing) and practices that are themselves at the margins of what we think of as art (e.g., martial arts, circus, comic books, new media, graffiti). The work will be collectively created. *Lab fee \$50. P. Pascoe. Autumn, Spring.*

28420. Media, Culture, and Society. (=ANTH 21015) This course is a theoretical and ethnographic overview of past, current, and future directions of anthropological research on the mass media. We study issues as diverse as projects of media representation and cultural conservation among indigenous peoples, the relationship of mass media to nationalism across the world, the social life of journalism and news making in an era of new technologies and ownership consolidation, and current debates over the role of mass media. *D. Boyer. Summer.*

28421. Performance and Politics in India. (=ANTH 22910/42900, SALC 22900) This seminar considers and pushes beyond such recent instances as the alleged complicity between the televised “Ramayana” and the rise of a violently intolerant Hindu nationalism. We consider the potentials and entailments of various forms of mediation and performance for political action on the subcontinent, from “classical” textual sources, through “folk” traditions and “progressive” dramatic practice, to contemporary skirmishes over “obscenity” in commercial films. *W. T. S. Mazzarella. Not offered 2009–10; will be offered 2010–11.*

28425. Roman Comedy. (=LATN 21900/31900) This course is a reading of a comic play by Plautus or Terence with discussion of original performance context and issues of genre, Roman comedy’s relation to Hellenistic New Comedy, and related questions. *Spring.*

28427. Introduction to Video. (=ARTV 23800, CMST 28900-28901/38900-38901) *PQ: ARTV 10100 or 10200, or consent of instructor.* This course is an introduction to video making with digital cameras and nonlinear (digital) editing. Students produce a group of short works, which is contextualized by viewing and discussion of historical and contemporary video works. Video versus film, editing strategies, and appropriation are some of the subjects that are part of an ongoing conversation. *Lab fee \$70. C. Sullivan, S. Wolniak. Winter, Spring.*

28428. Video. (=ARTV 23801, CMST 28903/38903) *PQ: ARTV 23800 or consent of instructor.* This is a production course geared towards short experimental works and video within a studio art context. *Lab fee \$70. Spring.*

28435. Adaptation: Theater, Opera, and Film. (=CMST 28302/38302, GRMN 27600/37600, ISHU 27602, MUSI 22100/30707) *PQ: Advanced standing required; reading knowledge of German recommended.* This course is an intensive, comparative examination of theories and practices of adaptation. We consider a disparate set of case studies spanning a host of epochs and genres (e.g., Schiller/Brecht/Dreyer’s *St. Joan*; Heine/Wagner’s *Flying Dutchman*; Fontane/Fassbinder’s *Effi Briest*; Buechner/Berg/Herzog’s *Woyzeck*). Texts in English and the original. *D. Levin. Winter.*

28436. Radical Truth of Henrik Ibsen. (=GRMN 28100, NORW 28100) This course focuses on what one modern Ibsen scholar has called the “radical truth” at the center of Ibsen’s dramas. Well over a century has passed since Ibsen caused his first sensation with the 1879 appearance of *A Dollhouse*. After World War II, scholars embarked on a re-examination of Ibsen’s works, resulting in a critical rehabilitation of his plays. The aim of this course is to examine nine of Ibsen’s prose plays in our own modern context. Do Ibsen’s works continue to resonate with new generations of readers and viewers? Do we still see the “radical truth” of his plays? *K. Kenny. Spring.*

28440. Le règne des passions au XVIIe siècle. (=FREN 24301/34301) This course is a study of the French neo-classicist vision of human passions, as reflected

in literature. We read plays by Corneille and Racine; narratives by d'Urfé, Saint-Réal, and Mme de La Fayette; and maxims by La Rochefoucauld and Pascal. All work in French. *T. Pavel. Winter.*

28441. Survey II: *Letteratura italiana dal Quattrocento al Seicento.* PQ: ITAL 20300 or consent of instructor. (=ITAL 20800/30800) This course introduces literature of the Renaissance and Baroque periods, with close readings of works by major authors (e.g., Alberti, Michelangelo, Stampa, Castiglione, Ariosto, Tasso). We study various literary genres (e.g., drama, dialogues, treatises, lyric and narrative poetry) and important cultural debates of the period (e.g., *querelle des femmes* and the nascent women's literary tradition). *A. Maggi. Spring.*

28442. Survey III: *Letteratura italiana dal Settecento ad oggi.* (=ITAL 20900/30900) PQ: ITAL 20300 or consent of instructor. This course introduces major works of Italian literature from the eighteenth century to the present. The genres studied are primarily lyric poetry, narrative prose, and drama. We also consider the birth and development of Italian cinema and creative and critical trends in today's increasingly multicultural Italy. *Autumn.*

28444. Visual Language I. (=ARTV 10100) ARTV 10100 and 10200 may be taken in sequence or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. Through studio production and analysis of primarily 2D visual images and objects, this course engages the communicative, analytical, and expressive possibilities of the range of images animating contemporary visual culture. The studio is used to explore the principles, conventions, and inventions of image making. Emphasis is placed on the speculative process of making as a means to understand the relationships between the intent of the maker and the content, appearance, and meanings generated by images. Among the issues explored are originality and reproduction, color, surface organization, spatial illusion, the communicative properties of materials, and the recognition of accident and chance as artistic resources. Previous experience in media-based studio courses typically will not be accepted as a replacement for this course. Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events. *Lab fee \$65. Autumn, Winter, Spring.*

28445. Visual Language II. (=ARTV 10200) ARTV 10100 and 10200 may be taken individually and in any order. This course meets the general education requirement in the dramatic, musical, and visual arts. Through the examination of 3D forms and a series of studio problems, this course develops the formal and conceptual skills necessary to think visually—to “see” and to experience the vast array of objects, spaces, and ideas embedded in the contemporary cultural landscape. Emphasis is placed on the speculative process of making (which may include the construction and analysis of objects, alteration of spaces, or the placement/arrangement/collection of objects) as a vehicle for students to learn how ideas, thoughts, and emotions take physical form and generate meaning. Previous experience in media-based studio courses typically will not be accepted as a replacement for this course. Visits to museums, galleries, and other cultural

and commercial sites required, as is attendance at designated events. *Lab fee \$65. Autumn, Winter, Spring.*

28447. Introduction to Painting I, II. (=ARTV 22000-22002) *PQ: ARTV 10100 or 10200, or consent of instructor. Courses taught concurrently.* This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. The class emphasizes group critiques and discussion. *Lab fee \$70. Autumn, Winter.*

28448. Introduction to Sculpture. (=ARTV 22200) *PQ: ARTV 10100 or 10200, or consent of instructor.* This course introduces the fundamentals of sculptural practice. Building on the historical, aesthetic, and technical strategies of making and thinking about sculpture, students are directed toward the realization of 3D objects. Assignments are designed to explore materials and process so as to facilitate students' development of an idea to a completed object. Discussions and gallery visits help engender an understanding of sculpture within a societal and historical context. Visits to galleries required. *Lab fee \$70. Autumn, Winter.*

28449. Sculpture. (=ARTV 22300/32300) *PQ: ARTV 10100 or 10200, or consent of instructor.* This course is a continuation of ARTV 22200 that deepens the student's understanding of the relationship between material and meaning. Because the nature of contemporary sculpture is often the opposite of what is expected, (i.e., fragmented, ephemeral, and soft, as opposed to solid, permanent, and heavy) material selection and manipulation play a vital role in creating sculptural objects. Context and spatial manipulation as strategies for art making are also emphasized, resulting in a project that involves site-specific installation. Slide presentations, gallery visits, and critical discussion supplement studio work time. Field trips required. *Lab fee \$70. G. Oppenheimer. Winter.*

28451. Introduction to Film Production. (=ARTV 23850/33850, CMST 28920/38920) This intensive lab introduces 16mm film production, experimenting with various film stocks and basic lighting designs. The class is organized around a series of production situations with students working in crews. Each crew learns to operate and maintain the 16mm Bolex film camera and tripod, as well as Arri lights, gels, diffusion, and grip equipment. The final project is an in-camera edit. *Lab fee \$100. J. Hoffman. Autumn.*

28452. Drawing. (=ARTV 23900/33900) *PQ: ARTV 10100 or 10200, or consent of instructor.* Each student in this course is encouraged to make independent work that chases drawing at the most personal and ambitious level, including the expectation that students' work in other media is also nurtured in the process. Each week students make drawings that embody an individual visual response to a particular specification (e.g., single vs. plural media, three distinct layers, weakest ability, observed vs. invented, extreme vs. removed, nonvisual source, collaboration, transformation, most radical drawings). All class meetings are group critiques of student work. *Lab fee \$70. S. Wolniak. Autumn, Spring.*

28453. Documentary Video. (=ARTV 23901/33901, CMST 28000/38000)

This course focuses on the making of independent documentary video. Examples of direct cinema, *cinéma vérité*, the essay, ethnographic film, the diary and self-reflexive cinema, historical and biographical film, agitprop/activist forms, and guerilla television are screened and discussed. Topics include the ethics and politics of representation and the shifting lines between fact and fiction. Labs explore video preproduction, camera, sound, and editing. Students develop an idea for a documentary video; form crews; and produce, edit, and screen a five-minute documentary. Two-hour lab required in addition to class time. *Lab fee \$70. J. Hoffman. Winter.*

28455. Negotiable Skin. (=ARTV 24105/34105) *PQ: ARTV 10100 or 10200,*

or consent of instructor. This course addresses the exchange and influence between contemporary visual arts production, the media, popular culture, and the transformation of traditional social norms that program the conventions on identity. At the time of the final presentation, the transformation and the built outfit is accompanied with a set of gestures, body language, and behaviors, as well as location and situation that informs the created persona. Although sculpture oriented, the course engages in other artistic practices and includes group critiques and discussion. We read texts by authors including Jones, Goffman, Muñoz, and Schechner; and we see work by artists including Yonibare, Kusama, Clark, Duchamp, Picabia, Bausch, and Amorales. Visits to galleries, museums, and other cultural sites required. *Lab fee \$60. T. Bruguera. Spring.*

28456. Tracing the Dialogue. *PQ: ARTV 10100 or 10200, or consent of instructor.*

This course surveys performance art by combining historical readings with re-enactments of historical performances. We highlight movements including Futurism and Accionism, as well as individuals including Vito Acconci, Joseph Beuys, and Marina Abramovic. Students study the interdisciplinary quality of performance art and its relationship to theater, visual arts, and social context, particularly the politics of the body and social intervention. We read texts by Goldberg, Phelan, Carr, Goffman, Bourriaud, Kapprow, Danto, and Schechner. Classroom time is divided between group critiques and discussion. Visits to galleries, museums, and other cultural sites required. *T. Bruguera. Spring.*

28457. Theories of Media. (=ARTH 25900/35900, ARTV 25400, CMST

27800/37800, ENGL 12800/32800, MAPH 34300) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* This course explores the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media but also at the very idea of a medium as a means of communication, a set of institutional practices, and a “habitat” in which images proliferate and take on a “life of their own.” Readings include classic texts (e.g., Plato’s *Allegory of the Cave* and *Cratylus*, Aristotle’s *Poetics*) and modern texts (e.g., Marshall McLuhan’s *Understanding Media*, Régis Debray’s *Mediology*, Friedrich Kittler’s *Gramophone, Film, Typewriter*). We also look at recent films (e.g., *The Matrix*, *eXistenZ*) that project fantasies of a world of total mediation and hyperreality. Course requirements include one “show and tell” presentation that introduces a specific medium. *W. J. T. Mitchell. Winter.*

28458. Intervention and Public Practice. (=ARTH 26206/36206, ARTV 26200/36200) Public art has experienced tremendous change in the past twenty years, no longer stopping at the monumental forms of the early twentieth century. They have come to include temporary, socially charged, and environmentally responsive projects. What is this new public art, and how does it engage and inform public discourse? This course seeks to tease out answers by surveying contemporary projects, both nationally and internationally. We also look at the processes by which artists and their works are selected and the implications of their work within the communities of their development. Field trips required. *Lab fee \$50. T. Gates. Spring.*

28500-29699. Advanced Topics in Theater. *PQ: Advanced experience in theater and consent of instructor.* These courses are designed for students wishing to pursue advanced study in a specific field of theater/performance. Intensive study and reading is expected. Attendance at performances and labs required. Interested students should contact the TAPS office.

28500. Advanced Study: Acting. *Autumn, Winter, Spring.*

28600. Advanced Study: Directing. *Autumn, Winter, Spring.*

28700. Advanced Study: Playwriting. *Autumn, Winter, Spring.*

28800. Advanced Study: Scenic Design. *Autumn, Winter, Spring.*

28900. Advanced Study: Costume Design. *Autumn, Winter, Spring.*

29000. Advanced Study: Lighting Design. *Autumn, Winter, Spring.*

29100. Advanced Study: Choreography. *Autumn, Winter, Spring.*

29200. Advanced Study: Dance. *Autumn, Winter, Spring.*

29600. Advanced Study: General. *Autumn, Winter, Spring.*

29102. Mozart's Mature Comic Operas. (=MUSI 24509, SCTH 29102) *PQ: Working knowledge of musical scores, Italian, and German.* Mozart's five mature comic operas (*Die Entführung aus dem Serail, Le nozze di Figaro, Don Giovanni, Così fan tutte, Die Zauberflöte*) are analyzed and explored through scores, librettos, primary sources, and the secondary literature. *D. Buch. Spring.*

29800. Theater and Performance Studies BA Colloquium. (=CRWR 27105/47105) *PQ: Consent of Director of Undergraduate Studies and Chair of TAPS. Required of fourth-year students who are majoring or minoring in TAPS. Creative Writing or MAPH students who are preparing theses for performance may participate with consent from their home department and the Director of Undergraduate Studies. Students participate in both Autumn and Winter Quarters but register once. Autumn, Winter.*

Approved Courses from Outside TAPS

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