The Department of Theatre Arts and Performance Studies (TAPS) is the intellectual and artistic center for the aesthetic, historical, literary, practical, and theoretical explorations of performance in global perspective—drama, dance, oratory, semiotics, and performance as an intermedial art. All concentrators in Theatre Arts and Performance Studies will gain practical experience through the study of acting and directing as well as in the technical production of plays, preparing students for a career or further study. Concentrators gain access to a broad spectrum of performance modes and methods—acting, directing, dance, and writing, and chose an avenue of focus among them. In addition, TAPS concentrators with an interest in socially engaged performance that tackles complex social issues may pursue the Engaged Scholars Program. Everyone graduates having studied craft, gained familiarity with history, and investigated the role of performance arts in culture.

The Theatre Arts Track

This concentration combines the study of dramatic literature, theatre history, performance theory, and studio work in the various theatre arts. All concentrators in Theatre Arts will gain practical experience through the study of acting and directing as well as in the technical production of plays, preparing students in the practical study of a cross-section of the vital aspects of theatre craft, including one class in either dance or speech. An essential aim of the concentration track is the engagement of students in scholarly research. The study of theatre history provides a Theatre Arts concentrator with the necessary background to understand a variety of dramatic and theatrical forms. The study of performance theory enhances a student's ability to ask fundamental questions about the role of theatre in social, political, cultural, and cross-cultural arenas.

Students wishing to enroll as concentrators in Theatre Arts and Performance Studies and take the Theatre Arts track should see the undergraduate Theatre Arts track advisor, in order to discuss options that will best serve their interests.

Required Courses

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<tr>
<th>Course</th>
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<th>Credits</th>
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<tr>
<td>TAPS 0230</td>
<td>Acting</td>
<td>1</td>
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<tr>
<td>TAPS 0250</td>
<td>Introduction to Technical Theatre and Production</td>
<td>1</td>
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Select one of the following:

- TAPS 0220 Persuasive Communication
- Any dance history or practice course.
- Any design or theatre production course.
- Any playwriting course.

One elective to be selected from applied design, performance, or writing areas. This class must be approved by the concentration advisor.

Two electives to be selected from relevant theoretical and text-based studies in or cross-listed with the Department of Theatre Arts and Performance Studies, at least one of which must show geographical breadth. For example:

- TAPS 1230 Performance Theory and World Theatre History: Paleolithic to Medieval
- TAPS 1240 Performance Historiography and Theatre History

Performance Studies Track

The Performance Studies track in the Theatre Arts and Performance Studies concentration offers a base for students interested in a variety of performance forms, performance media, or in intermedial art. A concentrator in this track will study the multiple modes in which live performance articulates culture, negotiates difference, constructs identity, and transmits collective historical traditions and memories. Because Performance Studies is not primarily invested in one performance mode or another (such as theatre or dance), a concentrator will gain exposure to a broad spectrum of performance forms. Studying ritual, play, game, festival, spectacle and a broad spectrum of "performance behaviors" under the umbrella of Performance Studies, a concentrator will gradually develop an understanding of the role of performance in culture, including performative acts in everyday life, political enactment, ritual behavior, aesthetic or representational practices, and social role or the performance of subjectivity. The history of aesthetic performance practices (such as the histories of theatre and/or dance) will be an important part of this track, serving to ground inquiry into the broader spectrum of performance study. Students will craft their electives on this track from a wide selection of courses both within the Department of Theatre Arts and Performance Studies and across the university. The study of performance behavior across mediums such as dance, theatre, ritual, and orature allows for geographic and historical flexibility as not all cultures parse theatre from dance, nor, historically, genres of religious or political ritual from genres of entertainment, play, or game. At least one of the ten required classes must show geographic or cultural breadth, and be approved as such by the undergraduate concentration advisor. Participation in practical classes in modes of performance is also required.

Students wishing to enroll as concentrators in Theatre Arts and Performance Studies and take the Performance Studies track should see the undergraduate Performance Studies track advisor, in order to discuss options that will best serve their interests.

Required Courses

Two of the following three courses:

- TAPS 1230 Performance Theory and World Theatre History: Paleolithic to Medieval
- TAPS 1240 Performance Historiography and Theatre History
TAPS 1250  Twentieth-Century Western Theatre and Performance

Select three of the following (one of which must show geographical breadth) in consultation with the advisor:

TAPS 1230  Performance Theory and World Theatre History: Paleolithic to Medieval
TAPS 1240  Performance Historiography and Theatre History
TAPS 1250  Twentieth-Century Western Theatre and Performance
TAPS 1270  Masking, Trancing, Performing, and Spectating in Non-Western and Circum-Pacific Performance
TAPS 1280N New Theories for a Baroque Stage
TAPS 1281O Acting Outside the Box: Race, Class, Gender and Sexuality in Performance
TAPS 1330  Dance History: The 20th Century
TAPS 1380  Mise en Scene
TAPS 1390  Contemporary Mandè Performance
TAPS 1430  Russian Theatre and Drama
TAPS 1610  Political Theatre of the Americas
TAPS 1630  Performativity and the Body: Staging Gender, Staging Race
TAPS 1650  21st Century American Drama
TAPS 1670  Latino/a Theatre and Performance
TAPS 1690  Performance, Art, and Everyday Life
TAPS 2120  Revolution as a Work of Art
AFRI 0990  Black Lavender: Black Gay/Lesbian Plays/Dramatic Constructions in the American Theatre
AFRI 1110  Voices Beneath the Veil

Two full credit courses based in performance craft in either Acting, Directing, Speech, Dance, Design, Literary Arts (with a performance emphasis), Visual Arts, or Music. These classes must be approved by the concentration advisor.

Two additional courses in the academic study of performance and performance culture(s) to be culled from those listed above as well as other courses in the Department of Theatre Arts and Performance Studies or throughout the university in consultation with advisor. For example:

AFRI 1070  RPM: Traditional and Contemporary Elements of Intertribal Indigenous Theatre in America
AFRI 1120  African American Folk Traditions and Cultural Expression
ANTH 1212  The Anthropology of Play
CLAS 1930C Parasites and Hypocrites
MCM 1502J Race as Archive
MCM 1503W Getting Emotional: Passionate Theories (ENGL 1560W)
MUSC 0040  World Music Cultures (Africa, America, Europe, Oceania)
RELS 0910  Music, Drama and Religion in India
RELS 1610  Sacrifice and Society
TAPS 1520  Seminar in Theatre Arts

Total Credits 10

Writing for Performance Track

Concentrators explore the craft and sensibility of writing for live performance in the broad context of art in a changing society. Moving through a graduated series of skill-based writing classes, students additionally encounter theatre history in core courses and focused seminars, engage with the practical aspects of production, and relate theatre to other disciplines. Writing is viewed neither as an alienated cause nor a terminal outpost, but as a co-equal aspect of a creative ecology, sharing space with orature, scenography, ethics, and all fields that focus attention, invoke fascination, and alert the will to the possibilities of transformation.

Students wishing to enroll as concentrators in Theatre Arts and Performance Studies on the Writing for Performance track should see the undergraduate Writing for Performance track advisor in order to discuss options that will best serve their interests.

Required Courses

TAPS 0100  Playwriting I (or other equivalent Introductory level Playwriting course, to be approved by the advisor) 1

Select one of the following:

AFRI 1050A  Advanced RPM Playwriting
AFRI 1050D  Intermediate RPM Playwriting
AFRI 1050E  RPM Playwriting
LITR 0610A  Unpublishable Writing
LITR 1150Q  Reading, Writing and Thinking for the Stage
LITR 1010C  Advanced Playwriting
LITR 1150S  What Moves at the Margins
TAPS 0200  Playwriting II

A course from the TAPS 1500 series (A-Z)

A writing or composition class in a discipline outside of playwriting (e.g., literature, screenwriting, digital media), to be approved by advisor. For example:

TAPS 1210  Solo Performance
TAPS 1280S  Libretto Workshop for Musical Theatre
TAPS 1500I  Screenwriting
TAPS 1500J  Script Adaptation
ENVS 0520  Wild Literature in the Urban Landscape
ETHN 0300  Ethnic Writing
LITR 0110A  Fiction I
LITR 0110B  Poetry I
LITR 0210A  Fiction Writing II
LITR 0210B  Poetry Writing II
LITR 0210D  Digital Language Art II
LITR 1010G  Writing3D
LITR 1150E  Strange Attractors: Adaptations/Translations
LITR 1150M  Short Fiction Experiments
TAPS 1500L  Acting Together on the World Stage: Writing and Political Performance

TAPS 0250  Introduction to Technical Theatre and Production 1

Two of the following three courses:

TAPS 1230  Performance Theory and World Theatre History: Paleolithic to Medieval
TAPS 1240  Performance Historiography and Theatre History
TAPS 1250  Twentieth-Century Western Theatre and Performance

One performance-based class. Options include Acting, Directing, Speech, Dance, Visual Arts, Music, or Sign Language. Select two additional Theatre/Performance History/Theory classes in or cross-listed with the Department of Theatre Arts and Performance Studies. For example:

TAPS 1230  Performance Theory and World Theatre History: Paleolithic to Medieval
TAPS 1240  Performance Historiography and Theatre History
TAPS 1250  Twentieth-Century Western Theatre and Performance
TAPS 1270  Masking, Trancing, Performing, and Spectating in Non-Western and Circum-Pacific Performance
TAPS 1280N New Theories for a Baroque Stage
TAPS 1281O Acting Outside the Box: Race, Class, Gender and Sexuality in Performance
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**Total Credits**: 10

For all concentrators, regardless of track:
In cases where dual concentrations are declared, the Department allows two courses to be counted toward both concentrations.

**Capstone**
The Capstone is a culminating project/experience designed by the student that fulfills the concentration track. TAPS capstones can take a variety of forms, such as a solo performance or dance piece, the writing of a play, an honor’s thesis or a design project, or directing a production. Students begin working on their capstone in the required senior seminar course, which is offered in the fall term. Capstone projects may be completed in either the fall with the termination of the Seminar, or in the subsequent spring term.

**Honors**
The standard pattern above, plus an honors thesis course taken in Semester VII (TAPS 1990), the topic of which would be determined before Semester VII. Candidates for the honors program should have an outstanding academic record and must apply to the Department by April 1 of Semester VI. Proposals can be submitted electronically. Honors are awarded for theses in all concentration tracks. All theses are substantive pieces of writing. Some these are strictly academic. Other honors theses may include a creative component (such as the directing of a play, a solo performance piece, the study and performance of a major role, or the design of a production) but the thesis itself will be a critical, written work based in research relative to that artwork. For plays submitted for honors, the essay should accompany the play, reporting on the research and the process of writing, though the play itself counts as the substantive written work. See the Honors Advisor for more information about proposal and thesis guidelines.