Theatre Arts and Performance Studies

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 – theatre, dance, speech, time-based art, and even performative “roles” in everyday life. The TAPS concentration offers three tracks with many points of overlap among them: Performance Studies, Theatre Arts, and Writing for Performance. Concentrators gain exposure 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 (https://www.brown.edu/academics/theatre-arts-performance-studies/undergraduate-program/engaged-scholars-program). Everyone graduates having studied craft, gained familiarity with history, and investigated the role of performance arts in culture.

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 performance procedures (acting, dancing, directing, choreography, design, playwriting, dramaturgy, etc.) in order to experience the inter-relationships among social contexts, dramatic texts and theatrical enactments. Along with practical study in craft, concentrators will graduate having studied theatre history and performance theory in global perspective, including at least one course that exhibits geographic or topical breadth beyond what might loosely be called “mainstream” Euro-American tradition 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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>TAPS 0230</td>
<td>Acting</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 0250</td>
<td>Introduction to Technical Theatre and Production</td>
<td>1</td>
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<tr>
<td>TAPS 1230</td>
<td>Performance Theory and World Theatre History: Paleolithic to Medieval</td>
<td>1</td>
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<tr>
<td>TAPS 1240</td>
<td>Performance Historiography and Theatre History</td>
<td>1</td>
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<tr>
<td>TAPS 1250</td>
<td>Twentieth-Century Western Theatre and Performance</td>
<td>1</td>
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<tr>
<td>TAPS 0220</td>
<td>Persuasive Communication</td>
<td>1</td>
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</tbody>
</table>

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:
Writing for Performance Track

Concentrators explore the craft and sensibility of writing for live performance in the broad context of art in 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 1000**  Playwriting I (or other equivalent Introductory level  Playwriting course, to be approved by the advisor)  
  
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)

- **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
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 theses 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.
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Helvetica was used instead of Arial.
The editor may contact Leepfrog for a draft with the correct fonts in place.