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</th>
<th>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>
</tr>
<tr>
<td>TAPS 1230</td>
<td>Global Theatre and Performance: Paleolithic to the Threshold of Modernity</td>
<td>1</td>
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<tr>
<td>TAPS 1240</td>
<td>Performance Historiography and Theatre History</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1250</td>
<td>Twentieth-Century Western Theatre and Performance</td>
<td>1</td>
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Select one of the following:

<table>
<thead>
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<tbody>
<tr>
<td>TAPS 0220</td>
<td>Persuasive Communication</td>
<td>1</td>
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<tr>
<td>Any dance history or practice course.</td>
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<tr>
<td>Any design or theatre production course.</td>
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<td>Any playwriting course.</td>
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<tr>
<td>One elective to be selected from applied design, performance, or writing areas. This class must be approved by the concentration advisor.</td>
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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:

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<td>1</td>
</tr>
<tr>
<td>TAPS 1270</td>
<td>Masking, Tracing, Performing, and Spectating in Non-Western and Circumpacific Performance</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1281O</td>
<td>Acting Outside the Box: Race, Class, Gender and Sexuality in Performance</td>
<td>1</td>
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<tr>
<td>TAPS 1280N</td>
<td>New Theories for a Baroque Stage</td>
<td>1</td>
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<tr>
<td>TAPS 1281O</td>
<td>Acting Outside the Box: Race, Class, Gender and Sexuality in Performance</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1380</td>
<td>Mise en Scene</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1390</td>
<td>Contemporary Mande Performance</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1430</td>
<td>Russian Theatre and Drama</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1610</td>
<td>Political Theatre of the Americas</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1630</td>
<td>Performativity and the Body: Staging Gender, Staging Race</td>
<td>1</td>
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<tr>
<td>TAPS 1650</td>
<td>21st Century American Drama</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1670</td>
<td>Latino/a Theatre and Performance</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1690</td>
<td>Performance, Art, and Everyday Life</td>
<td>1</td>
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<tr>
<td>TAPS 2120</td>
<td>Revolution as a Work of Art</td>
<td>1</td>
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<tr>
<td>AFRI 0990</td>
<td>Black Lavender: Black Gay/Lesbian Plays/ Dramatic Constructions in the American Theatre</td>
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TAPS 1520 Seminar in Theatre Arts 1

Total Credits 10

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 over another (such as theatre or dance), a concentrator will gain exposure to a broad spectrum of performance modes. Studying ritual, play, game, festival, spectacle and a broad spectrum of “performance behaviors” under the umbrella of Performance Studies, a concentrator will graduate having investigated 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 Global Theatre and Performance: Paleolithic to the Threshold of Modernity
- 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 Global Theatre and Performance: Paleolithic to the Threshold of Modernity
- 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 Circumpacific Performance
- TAPS 1280N New Theories for a Baroque Stage
- TAPS 12810 Acting Outside the Box: Race, Clas, Gender and Sexuality in Performance
- TAPS 1330 Dance History: The 20th Century
- TAPS 1380 Mise en Scene
- TAPS 1390 Contemporary Mande 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 Theater 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)

Select one of the following: 1

- 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 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
- LITR 0110A Fiction I
- LITR 0110B Poetry I
- LITR 0210A Fiction Writing II
- LITR 0210B Poetry Writing II
- 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

Two of the following three courses: 2

- TAPS 1230 Global Theatre and Performance: Paleolithic to the Threshold of Modernity
- 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 Global Theatre and Performance: Paleolithic to the Threshold of Modernity
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.
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.