Theatre Arts and Performance Studies

Chair
Patricia Ybarra

The Department of Theatre Arts and Performance Studies is the intellectual and artistic center at Brown for faculty and students interested in the aesthetic, historical, literary, practical and theoretical explorations of performance in global perspective – theatre, dance, speech, performance art, and performative “roles” in everyday life. The Department’s distinguished faculty consists of leading scholars and artists who are at the forefront in researching and teaching new and innovative methodologies produced by the intersection of the study of craft and the study of history and theory.

Every season, the Department mounts both theatre and dance productions along with a multitude of special events. Students are active in every aspect of production, from the rigorous rehearsal and preparation in production as well as through class work in acting and directing, dance, playwriting, movement, history, theory, design, technical theatre, intermedial performance, and performance ethnography.

For additional information, please visit the department’s website: http://www.brown.edu/academics/theatre-arts-performance-studies/

Theatre Arts and Performance Studies Concentration Requirements

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. 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.

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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 0700</td>
<td>Introduction to Theatre, Dance and Performance</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 0220</td>
<td>Persuasive Communication</td>
<td>1</td>
</tr>
<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>
</tr>
<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>
</tr>
<tr>
<td></td>
<td>Theatre Studies electives: 4 elective courses, one of which must be theory, history, or literature in consultation with the advisor according to the area of interest (i.e., acting, direction, playwriting, design/technical theatre). Additionally, following consultation with the advisor, one of the electives may be taken outside the TAPS department.</td>
<td>4</td>
</tr>
</tbody>
</table>

Total Credits 10
TAPS 0210 Dancing the African Diaspora
TAPS 0350 Black Performance Theory
TAPS 1280N New Theories for a Baroque Stage
TAPS 1380 Mise en Scene
TAPS 1425 Queer Performance
TAPS 1630 Performativity and the Body: Staging Gender, Staging Race
TAPS 1640 Theatre and Conquest in Greater Mexico: From Cortes to NAFTA
TAPS 1690 Performance, Art, and Everyday Life
TAPS 2120 Revolution as a Work of Art

Two full-credit courses based in performance craft in either Dance, Acting, Directing, Playwriting, Speech, Design, Literary Arts, Visual Arts, Music, or Africana Studies approved by the concentration advisor.

Two additional courses in the academic study of performance and performance culture(s) from either within TAPS or throughout the University in consultation with the advisor.

Total Credits 10

Dance Track

The Dance track of the Theatre Arts and Performance Studies concentration engages students in the study of dance, movement, and other forms of kinesthetich performance. Emphasizing dance technique, choreography/composition, and theories and histories of global forms of dance practice, concentrators in this track will study how multiple global dance forms articulate culture, negotiate difference, construct identity, and transmit collective historical traditions. Concentrators will receive instruction in composition and technique, and engage with dance, theatre, and performance production within the department to understand dance within a network of performance practices.

TAPS 0700 Introduction to Theatre, Dance and Performance

Critical Topics and Global Perspectives - three courses. Students should work with their advisor to ensure their courses offer theoretical and geographic breadth. Courses could include, for example:

TAPS 0210 Dancing the African Diaspora
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 1281W Artists and Scientists as Partners
TAPS 1281Q Introduction to Dance Studies: Identity, Citizenship, Dissent
TAPS 1330 Dance History: The 20th Century
TAPS 1425 Queer Performance
TAPS 1630 Performativity and the Body: Staging Gender, Staging Race
MUSC 1971 Digital Media and Virtual Performance Techniques of the Body - two courses selected in consultation with an advisor, such as the following:

TAPS 0310 Beginning Modern Dance
TAPS 0330 Mande Dance, Music and Culture
TAPS 0930C The Actor's Instrument: Stage Movement for Actors and Directors
TAPS 1000 Intermediate Dance
TAPS 1310 Advanced Modern Dance
TAPS 1340 Dance Styles
TAPS 1341 Introduction to Ballet

Directing/Compositional Strategies - two courses selected in consultation with an advisor from courses such as the following:

TAPS 0320 Dance Composition
TAPS 0360 Viewpoints Technique: The Moving Body in Relation to Time, Space, and Ensemble
TAPS 1281E Directing Theory and Practice
TAPS 1320 Choreography
TAPS 1290 Dance Performance and Repertory & TAPS 1360 Dance Performance and Repertory
TAPS 1370 New Works/World Traditions

Design or Production - one course selected in consultation with an advisor from the following:

TAPS 0250 Introduction to Technical Theatre and Production
TAPS 0260 Stage Lighting
TAPS 1100 Stage Management
TAPS 1280F Introduction to Set Design
TAPS 1281A Director/Designer Collaborative Studio
TAPS 1281M Introduction to Costume Construction
TAPS 1300 Advanced Set Design

One additional TAPS elective

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

Each student will complete a capstone project by the second semester of the senior year. The purpose of this capstone is to synthesize the core tenets of theory and practice in our concentration learning objectives and to reflect on that synthesis. The following projects, completed in semesters 6, 7, and 8, qualify as a capstone:

- A senior slot production and a 5-page capstone reflection
- An honors thesis
- An engaged scholarship project and a 5-page capstone reflection
- Extension of an existing curricular, co-curricular, or extra-curricular project from the junior year or first semester senior year and a 5-page capstone reflection.
- Revision or expansion of an existing final paper from any prior class and a 5-page capstone reflection.
- Major participation in a non-departmental campus production, performance or academic event (i.e., student produced work at PW, etc., an event at the Granoff, etc.) and a 5-page capstone reflection.
- The 5-page reflection will contain the following:
  - a brief description of the project completed, including details about who, when, and where the project took place (i.e., which class the paper was originally written for, where the show was produced, how you revised the paper, directed the production, etc.)
  - an examination of how you used knowledge acquired in the concentration conceptualize, do, and complete the project with a frank assessment of the project's success or ways in which it could have been improved. What new skills and research methods were gained and how will they be incorporated into your artistry.
  - The DUS will assess the paper, approving it if all of the criteria above are met. While this is not a formal research paper, the reflection will be assessed for clarity, honesty and depth of self-reflection, and reflection on your experience of the TAPS curriculum.

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.

Theatre Arts and Performance Studies Graduate Program

The Department of Theatre Arts and Performance Studies offers the following graduate programs:

- **Doctor of Philosophy (Ph.D.) in Theatre Arts and Performance Studies.**
- **Master of Fine Arts (M.F.A) in Playwriting.**

For more information on admission and program requirements, please visit the following website: http://www.brown.edu/academics/gradschool/

For more information on admission and program requirements, please visit the following website: http://www.brown.edu/academics/gradschool/

**Required MFA Playwriting Courses:**

<table>
<thead>
<tr>
<th>First Year</th>
<th>FALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 2530</td>
<td>Directing: Composition and Staging 1</td>
</tr>
<tr>
<td>TAPS 2310</td>
<td>Graduate Playwriting 1</td>
</tr>
<tr>
<td>SPRING</td>
<td></td>
</tr>
<tr>
<td>TAPS 2310</td>
<td>Graduate Playwriting 1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Year</th>
<th>FALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 2310</td>
<td>Graduate Playwriting 1</td>
</tr>
<tr>
<td>TAPS 2300</td>
<td>Pedagogy: Prep and Practice 1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>SPRING</td>
<td></td>
</tr>
<tr>
<td>TAPS 2310</td>
<td>Graduate Playwriting 1</td>
</tr>
<tr>
<td>TAPS 2300</td>
<td>Pedagogy: Prep and Practice 1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Third Year</th>
<th>FALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 2310</td>
<td>Graduate Playwriting 1</td>
</tr>
<tr>
<td>TAPS 2975</td>
<td>Thesis Workshop 1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>SPRING</td>
<td></td>
</tr>
<tr>
<td>TAPS 2310</td>
<td>Graduate Playwriting 1</td>
</tr>
<tr>
<td>TAPS 2975</td>
<td>Thesis Workshop 1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
</tbody>
</table>

Total Credits 29

**Required Courses for MFA Directors:**

<table>
<thead>
<tr>
<th>First Year</th>
<th>FALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 2500</td>
<td>Acting, Brown/Trinity Rep Consortium 2</td>
</tr>
<tr>
<td>TAPS 2520</td>
<td>Movement: Form, Center and Balance 1</td>
</tr>
<tr>
<td>TAPS 2530</td>
<td>Directing: Composition and Staging 1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>SPRING</td>
<td></td>
</tr>
<tr>
<td>TAPS 2550</td>
<td>Acting: Realism and Modernism 2</td>
</tr>
<tr>
<td>TAPS 2560</td>
<td>Voice: Phonetics 1</td>
</tr>
<tr>
<td>TAPS 2570</td>
<td>Movement: Physical Life and Language 1</td>
</tr>
<tr>
<td>TAPS 2580</td>
<td>Directing: Collaboration with the Playwright 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Year</th>
<th>FALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 2600</td>
<td>Acting: Shakespeare and Moliere 2</td>
</tr>
<tr>
<td>TAPS 2610</td>
<td>Voice: Verse Text 1</td>
</tr>
<tr>
<td>TAPS 2620</td>
<td>Movement: The Alexander Technique 1</td>
</tr>
<tr>
<td>TAPS 2630</td>
<td>Directing: The Director's Vision 1</td>
</tr>
<tr>
<td>SPRING</td>
<td></td>
</tr>
<tr>
<td>TAPS 2650</td>
<td>Acting: Problems of Style 2</td>
</tr>
<tr>
<td>TAPS 2660</td>
<td>Voice: Singing with Joy 1</td>
</tr>
<tr>
<td>TAPS 2670</td>
<td>Movement: Stage Combat, Clowning, and Other Physical Form 1</td>
</tr>
<tr>
<td>TAPS 2680</td>
<td>Directing: Critical Analysis 1</td>
</tr>
</tbody>
</table>

Total Credits 20

**Required Courses for MFA Actors:**

<table>
<thead>
<tr>
<th>First Year</th>
<th>FALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 2500</td>
<td>Acting, Brown/Trinity Rep Consortium 2</td>
</tr>
<tr>
<td>TAPS 2510</td>
<td>Voice: Power and Range for the Actor 1</td>
</tr>
<tr>
<td>TAPS 2520</td>
<td>Movement: Form, Center and Balance 1</td>
</tr>
<tr>
<td>TAPS 2530</td>
<td>Directing: Composition and Staging 1</td>
</tr>
<tr>
<td>SPRING</td>
<td></td>
</tr>
<tr>
<td>TAPS 2550</td>
<td>Acting: Realism and Modernism 2</td>
</tr>
<tr>
<td>TAPS 2560</td>
<td>Voice: Phonetics 1</td>
</tr>
<tr>
<td>TAPS 2570</td>
<td>Movement: Physical Life and Language 1</td>
</tr>
<tr>
<td>TAPS 2580</td>
<td>Directing: Collaboration with the Playwright 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Year</th>
<th>FALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 2600</td>
<td>Acting: Shakespeare and Moliere 2</td>
</tr>
<tr>
<td>TAPS 2610</td>
<td>Voice: Verse Text 1</td>
</tr>
<tr>
<td>TAPS 2630</td>
<td>Directing: The Director's Vision 1</td>
</tr>
<tr>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>SPRING</td>
<td></td>
</tr>
<tr>
<td>TAPS 2650</td>
<td>Acting: Problems of Style 2</td>
</tr>
<tr>
<td>TAPS 2660</td>
<td>Movement: Stage Combat, Clowning, and Other Physical Form 1</td>
</tr>
<tr>
<td>TAPS 2680</td>
<td>Directing: Critical Analysis 1</td>
</tr>
</tbody>
</table>

Total Credits 29
### Course Descriptions

#### TAPS 0100. Playwriting I

A workshop for students who have little or no previous experience in writing plays. Students will be introduced to a variety of technical and imaginative considerations through exercises, readings and discussions.

Course is not open to those who have taken Advanced Playwriting (TAPS 1500, formerly LITR 1010C and TSDA 1500).

Enrollment is limited to 14 undergraduates per section. A limited number of spaces are reserved for incoming and transfer students.

Instructor permission required. S/NC.

<table>
<thead>
<tr>
<th>Fall</th>
<th>TAPS0100</th>
<th>S01</th>
<th>16225</th>
<th>T</th>
<th>1:00-3:50</th>
<th>To Be Arranged</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TAPS0100</td>
<td>S02</td>
<td>16243</td>
<td>TTh</td>
<td>1:00-2:20(08)</td>
<td>(E. Terry-Morgan)</td>
</tr>
<tr>
<td></td>
<td>TAPS0100</td>
<td>S01</td>
<td>25265</td>
<td>T</td>
<td>1:00-3:50</td>
<td>To Be Arranged</td>
</tr>
</tbody>
</table>

#### TAPS 0110E. Screenwriting I (LITR 0110E)

Interested students must register for LITR 0110E.

<table>
<thead>
<tr>
<th>Fall</th>
<th>TAPS0200</th>
<th>S01</th>
<th>16226</th>
<th>T</th>
<th>1:00-3:50</th>
<th>'To Be Arranged'</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TAPS0200</td>
<td>S02</td>
<td>25248</td>
<td>M</td>
<td>3:00-5:50</td>
<td>'To Be Arranged'</td>
</tr>
</tbody>
</table>

#### TAPS 0200. Playwriting II - Role Play

In this intermediate course, we will focus on bolstering our written voices while defining ongoing artistic practices. In this hybrid workshop and seminar, we will work toward writing one-act plays of our own, while investigating other writer’s worlds. We will find ways for characters to engage in some form of role play.

We end up asking: what does it mean to play? How does a play play? Through this study, we will ask what it means for characters to be active, how to write plot as an offering of contrasts and tensions, and where exactly character is composed. S/NC.

<table>
<thead>
<tr>
<th>Fall</th>
<th>TAPS0200</th>
<th>S01</th>
<th>16226</th>
<th>T</th>
<th>1:00-3:50</th>
<th>'To Be Arranged'</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TAPS0200</td>
<td>S02</td>
<td>25248</td>
<td>M</td>
<td>3:00-5:50</td>
<td>'To Be Arranged'</td>
</tr>
</tbody>
</table>

#### TAPS 0210. Dancing the African Diaspora

This seminar/studio course introduces students to theories, debates, and critical frameworks in African Diaspora Dance Studies. It asks: What role does dance play throughout the African diaspora? What makes a dance “black”? How do conceptualizations of gender and sexuality inform our reading of dancing bodies? Using African diaspora, critical dance, performance, and black feminist frameworks, we will examine the history, politics, and aesthetics of “black dance.”

#### TAPS 0220. Persuasive Communication

Provides an introduction to public speaking, and helps students develop confidence in public speaking through the presentation of persuasive speeches. Primarily for seniors. Limited to 18. Instructor’s permission required. No permission will be given during pre-registration; interested students should sign up well in advance on the TAPS 0220 waitlist (application form is at http://brown.edu/go/TAPS0220) and attend the first day of class. Attendance is mandatory. The application/waitlist process does not apply to students registering for the Summer term through the School of Professional Studies.

<table>
<thead>
<tr>
<th>Fall</th>
<th>TAPS0220</th>
<th>S01</th>
<th>15880</th>
<th>MW</th>
<th>9:00-11:50</th>
<th>(B. Tannenbaum)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TAPS0220</td>
<td>S02</td>
<td>15881</td>
<td>MW</td>
<td>1:00-3:50</td>
<td>(B. Tannenbaum)</td>
</tr>
<tr>
<td></td>
<td>TAPS0220</td>
<td>S03</td>
<td>15882</td>
<td>MW</td>
<td>9:00-11:50</td>
<td>(B. Tannenbaum)</td>
</tr>
<tr>
<td></td>
<td>TAPS0220</td>
<td>S04</td>
<td>15883</td>
<td>MW</td>
<td>1:00-3:50</td>
<td>(B. Tannenbaum)</td>
</tr>
<tr>
<td></td>
<td>TAPS0220</td>
<td>S05</td>
<td>15884</td>
<td>MW</td>
<td>9:00-11:50</td>
<td>(B. Tannenbaum)</td>
</tr>
<tr>
<td></td>
<td>TAPS0220</td>
<td>S01</td>
<td>25260</td>
<td>MW</td>
<td>9:00-11:50</td>
<td>(B. Tannenbaum)</td>
</tr>
<tr>
<td></td>
<td>TAPS0220</td>
<td>S02</td>
<td>25261</td>
<td>MW</td>
<td>1:00-3:50</td>
<td>(B. Tannenbaum)</td>
</tr>
<tr>
<td></td>
<td>TAPS0220</td>
<td>S03</td>
<td>25262</td>
<td>MW</td>
<td>9:00-11:50</td>
<td>(B. Tannenbaum)</td>
</tr>
<tr>
<td></td>
<td>TAPS0220</td>
<td>S04</td>
<td>25263</td>
<td>MW</td>
<td>1:00-3:50</td>
<td>(B. Tannenbaum)</td>
</tr>
<tr>
<td></td>
<td>TAPS0220</td>
<td>S05</td>
<td>25264</td>
<td>MW</td>
<td>9:00-11:50</td>
<td>(B. Tannenbaum)</td>
</tr>
</tbody>
</table>

#### TAPS 0230. Acting

Focus on elements of dramatic analysis and interpretation as applied to the art of acting, and, by extension, directing. Monologues, scene study, and improvisation are basis for comment on individual problems. Reading of dramatic texts and theory. Substantial scene rehearsal commitment necessary. Attendance mandatory. Not open to first-year students.

Enrollment limited to 20. Instructor permission required. No permission will be given during pre-registration. S/NC.

<table>
<thead>
<tr>
<th>Fall</th>
<th>TAPS0230</th>
<th>S01</th>
<th>15876</th>
<th>MW</th>
<th>11:00-1:50</th>
<th>(K. Moore)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>TAPS0230</td>
<td>S02</td>
<td>16238</td>
<td>TTh</td>
<td>1:00-3:50</td>
<td>(S. d’Angelo)</td>
</tr>
<tr>
<td></td>
<td>TAPS0230</td>
<td>S01</td>
<td>25250</td>
<td>MW</td>
<td>1:00-3:50</td>
<td>(S. d’Angelo)</td>
</tr>
</tbody>
</table>

#### TAPS 0250. Introduction to Technical Theatre and Production

This course is an introduction to the basic principles of stagecraft, lighting and sound technology and the different elements of theatrical design.

Instructor permission required. Enrollment limited to 15.

<table>
<thead>
<tr>
<th>Fall</th>
<th>TAPS0250</th>
<th>S01</th>
<th>15885</th>
<th>MWF</th>
<th>10:00-11:50</th>
<th>(A. Haynes)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TAPS0250</td>
<td>S02</td>
<td>25256</td>
<td>MWF</td>
<td>10:00-11:50</td>
<td>(A. Haynes)</td>
</tr>
</tbody>
</table>

#### TAPS 0260. Stage Lighting

This course is an introduction to stage lighting. Enrollment limited to 20.

<table>
<thead>
<tr>
<th>Fall</th>
<th>TAPS0260</th>
<th>S01</th>
<th>16242</th>
<th>TTh</th>
<th>10:00-12:50</th>
<th>(T. Hett)</th>
</tr>
</thead>
</table>

#### TAPS 0020. Directing: Practical Application

Directing the art of acting, and, by extension, directing. Monologues, scene study, and improvisation are basis for comment on individual problems. Reading of dramatic texts and theory. Substantial scene rehearsal commitment necessary. Attendance mandatory. Not open to first-year students.

Enrollment limited to 20. Instructor permission required. No permission will be given during pre-registration. S/NC.

<table>
<thead>
<tr>
<th>Fall</th>
<th>TAPS0030</th>
<th>S01</th>
<th>15889</th>
<th>TTh</th>
<th>9:30-11:50</th>
<th>'To Be Arranged'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>TAPS0030</td>
<td>S02</td>
<td>15889</td>
<td>TTh</td>
<td>3:00-5:20</td>
<td>'To Be Arranged'</td>
</tr>
<tr>
<td>Spr</td>
<td>TAPS0030</td>
<td>S01</td>
<td>25252</td>
<td>TTh</td>
<td>9:30-11:50</td>
<td>(C. Crawford)</td>
</tr>
<tr>
<td>Spr</td>
<td>TAPS0030</td>
<td>S02</td>
<td>25253</td>
<td>TTh</td>
<td>3:00-5:20</td>
<td>(S. d’Angelo)</td>
</tr>
</tbody>
</table>

#### TAPS 0080. Asian American Theatre and Performance in Transnational Contexts

From the founding of the East West Players in San Francisco in 1965 to Toronto’s now thriving Fu-Gen Theatre, formed in 2002, embodied performance has long played a central role in the formation of an Asian diasporic identity, movement, and politics in the Americas. This intro-level course explores the history and development of Asian American theatre and performance. Through a variety of critical, historical, and aesthetic texts (theatre, literature, contemporary art) we will consider encounters and exchanges in Asian American and Asian Canadian theatre and performance histories as one way to critically engage the “transnational” within Asian American Studies.

#### TAPS 0080A. Feminist Aesthetics and Performance Philosophy

A theoretical and practical investigation of art and performance from feminist and performance philosophical perspectives, focusing on the topics of perception, experience, thinking, embodiment, and the practice of everyday life. The course will introduce students to theories and methods from feminist aesthetics and the emerging field of performance philosophy. We will study feminist critiques of aesthetic categories (Battersby, Cixous, Grosz, Korsmeyer, Piper, Scheman, Ziarek) and feminist practices of art and performance. We will combine our theoretical work with practical explorations in the studio. No prior experience with art or performance-making required.

#### TAPS 0085. Uncomfortable Media (MCM 0901H)

Interested students must register for MCM 0901H.

<table>
<thead>
<tr>
<th>Fall</th>
<th>TAPS0085</th>
<th>S01</th>
<th>16225</th>
<th>F</th>
<th>1:00-3:50</th>
<th>'To Be Arranged'</th>
</tr>
</thead>
</table>

#### TAPS 0100. Playwriting I

A workshop for students who have little or no previous experience in writing plays. Students will be introduced to a variety of technical and imaginative considerations through exercises, readings and discussions.

Course is not open to those who have taken Advanced Playwriting (TAPS 1500, formerly LITR 1010C and TSDA 1500).

Enrollment is limited to 14 undergraduates per section. A limited number of spaces are reserved for incoming and transfer students. Instructor permission required. S/NC.

<table>
<thead>
<tr>
<th>Fall</th>
<th>TAPS0100</th>
<th>S01</th>
<th>16225</th>
<th>F</th>
<th>1:00-3:50</th>
<th>'To Be Arranged'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>TAPS0100</td>
<td>S02</td>
<td>16243</td>
<td>TTh</td>
<td>1:00-2:20(08)</td>
<td>(E. Terry-Morgan)</td>
</tr>
<tr>
<td>Spr</td>
<td>TAPS0100</td>
<td>S01</td>
<td>25265</td>
<td>T</td>
<td>1:00-3:50</td>
<td>'To Be Arranged'</td>
</tr>
</tbody>
</table>
TAPS 0310. Beginning Modern Dance. 
Introduction to the art of movement. Focuses on building a common vocabulary based on ballet, vernacular forms, improvisation, Laban movement analysis, American modern dance, and the body therapies. Individual work is explored. One and one-half hours of class, four days a week. Enrollment limited to 40. S/NC.

TAPS 0310E. Shakespeare: The Screenplays (ENGL 0310E). 
Interested students must register for ENGL 0310E.

TAPS 0320. Dance Composition. 
Focuses on building the individual’s creative voice. A movement vocabulary is developed from Western techniques (ballet, American modern dance, Laban/Bartenieff movement analysis, vernacular forms, space-harmony/movement physics, and the body therapies) along with group improvisations and collaboration with artists in other disciplines. Enrollment limited to 40. S/NC.

TAPS 0330. Mande Dance, Music and Culture. 
Mande, Dance, Music and Culture explores three distinct life-cycles and celebratory dances from the Bambara, Malinke, Wasalu, and Khassonke peoples of Mali, West Africa. Each dance is taught in relationship to relevant oral histories, folklore and contemporary expressions. Emphasis is placed upon building a mindful community of committed thinkers and doers. Attendance at the first class is required. There is an application process for enrollment. Enrollment limited to 100. S/NC.

This interdisciplinary, reading/writing-intensive course examines the notion of blackness through theorizations of performance. It pursues the following questions: What is black authenticity? What are the rubrics with which ‘authentic’ blackness is measured? How is black performance political? Discussions and written work will interrogate the slipperiness of, desire for, and policing of blackness in order to trouble conceptions of race as a biological essence. 

TAPS 0360. Viewpoints Technique: The Moving Body in Relation to Time, Space, and Ensemble. 
This course delves deeply into the Viewpoints as directors Anne Bogart and Tina Landau have adapted and defined them for training performers and generating composition. Viewpoints Technique systematically breaks down elements of time and space, providing a precise language for makers to communicate about dynamic staging and offering performing artists the tools to direct themselves more successfully from within composition. An indispensable practice for ensemble awareness, Viewpoints Technique invites us to break down the binary of the dance artist and theatre artist. All performers can benefit from this rigorous investigation of time and space and the pursuit of cohesive ensemble.

Musical theatre has a “moment” in contemporary culture: how did the “American musical” as we know it come to be? How can we use the critical tools provided by theatre and performance studies to unpack the complicated history of this most American of theatrical forms? How has musical theatre explored the complexities of social difference across race, gender, class, sexuality, disability? In this course, specifically designed for First- and Second-Year students who may be considering the TAPS concentration, students will read, watch, listen, and even perform their way toward some ways of answering these questions.

TAPS 0510. Introduction to Shakespeare (ENGL 0310A). 
Interested students must register for ENGL 0310A.

TAPS 0700. Introduction to Theatre, Dance and Performance. 
An introduction to the breadth of topics covered in the TAPS Department, this class is a gateway to the concentration open to all students interested in live arts. We will explore how, where, and why theatre, dance and performance are made and investigate their relationship to broader culture and society. Students will learn basics: how to read a play, how to appreciate dance, and how to approach the variety of venues, histories, and methods involved in production. Overlaps with other media will be explored. Visits from TAPS faculty will dovetail with the season of offerings on the TAPS main stage.

TAPS 0800D. Asian/American Performance and Aesthetics. 
This course examines performances in and of the Asians, paying special attention to gendered and racialized constructions of Asians and Asian in the popular imagination. Working at the intersections of Asian/American Studies and Performance Studies, this course considers the ways in which Asianess emerges from performance along the multiple axes of race, gender, sexuality and class. In analyzing a broad spectrum of aesthetic practices, including theatre, film, music and performance art, we will explore what Asianess means within the gendered and racialized circuitry of global exchanges of commodities, labors, bodies, affects, and discourses.

TAPS 0800E. Performance and Law: Staging Sovereignty in the Courtroom and the Theater. 
In this course we explore the relationship between law and performance, and investigate the political stakes of doing so across various historical moments. From scripted proclamations of sovereignty during scenes of conquest to witness testimony in the infamous witch trials, legal processes often seem to rely on spectacle, drama, choreography, scripting—i.e., features associated with theatrical performances. Through case studies we learn to interpret legal events as performances and vice versa (staged performances as legal events). Can a work of theater or dance legislate? Adjudicate? Restore justice? Reading intensive and interdisciplinary course. Students across arts and social science backgrounds welcome.

TAPS 0800F. Performance and the Crisis of Scientific Reality. 
Trust is a constant public problem. We are bombarded by competing versions of reality. A century ago, a ‘crisis of reality’ emerged after the breakdown of positivist science. Enduring truths gave way to contingent particulars in modern life. This course investigates how the experiments of artists and scientists contributed to the philosophical re-shaping of ‘reality’ as something not only historically made, but also performed. By mingling key texts from the philosophy of science with complementary texts and media from aesthetics and performance, this course focuses on the way that reality has been re-staged across overlapping domains of art and science.

How does performance comment on, interact with, and influence society? And to what extent is this question culturally specific? Performing Italy focuses on Nobel-prize-winner Dario Fo, Franca Rame, Commedia dell’Arte, and Teatro di Narnazzone. Engaging with theatrical materials, we will conduct comparative work driven by the students’ own experiences and explore how Italian theater intervened in historical and political discourses within Italian society between the 1960s and the 2000s. Topics will include: the years of lead (1970s terrorism); the influence of the Catholic church on Italian society; the Italian State and organized crime; gender and sexuality in modern Italian society.

TAPS 0901N. Body/Gesture/Cinema (MCM 0901N). 
Interested students must register for MCM 0901N.

TAPS 0901Q. Governing Sex: Citizenship, Violence, Media (MCM 0901Q). 
Interested students must register for MCM 0901Q.

TAPS 0901S. Mediating Reproduction: Feminism, Art, Activism (MCM 0901S). 
Interested students must register for MCM 0901S.
TAPS 0930A. The Actor’s Instrument: Voice and Speech. 
A complete and well-seasoned actor has the ability to perform with 
specificity and ease, both vocally and physically. Specificity comes from 
an integration of speech and movement technique. Ease is only possible 
when a mastery of technical skills reaches the point where the actor can 
integrate them without loss of spontaneity. The goal of this class is to give 
the student the fundamental techniques of voice and speech in relation 
to the body. Prerequisite: TAPS 0230. Enrollment limited to 16. Instructor 
permission required. S/NC. 
Prerequisite does not apply to students registering for the Summer term 
through the Office of Continuing Education.

Spr TAPSS0930A S01 25251 MWF 4:00-5:50 (T. Jones)

This course is designed to help students explore the development of 
relationships in theatrical space without the benefit (or confinement) of a 
script. By cultivating and developing basic performance skills including 
spontaneity, self-awareness, creative use of the body and mind, access 
to the imagination, and collaborativity, this course has applications for 
actors and other performers interested in all types of performance as well 
as those interested in improvised performance specifically.

One of the intentions of this course is to generate truthful, creative, and 
collaborative play, which can lead naturally to material that is funny or 
humorous as an organic outcome of the moment. However, "comedy" or 
"improv comedy," which has a different set of intentions altogether, will be 
dragounstragd in this course. "Getting laughs," as a goal in and of 
its own, manufactures unproductive pressure to "be clever" or to "succeed" in 
ways that are inconsistent with truly creative engagement.

TAPS 0930C. The Actor’s Instrument: Stage Movement for Actors and 
Directors. 
Students engage in a process of exploration that centers on the physical 
relationship of the actor to the physical reality of live performance on 
stage. The class is structured as a survey introduction to a variety of 
methods and targets beginning movers with a range of interests and 
performance applications. Students investigate a broad spectrum of 
contemporary, classic and non-western movement theories/approaches 
to better enhance the ability to be 3-dimensionally present in time and 
space and to develop skills in the art of non-textually based storytelling 
and performance.

Spr TAPSS0930C S01 25245 TTh 1:00-3:50 (S. dAngelo)

Derived from the teachings of Jacques Lecoq and Philippe Gaulier, this 
course is physically-based, improvisational, loud and messy. Emphasis is 
on organic and intuitive response, timing and rhythms inherent in comedy, 
non-verbal expression, the relationship of the Actor to the Audience, and 
Play! Enrollment limited to 20. S/NC.

TAPS 0930F. Explorations in Clown and Physical Play. 
Participating in this course, you will learn how to value and share your 
own unique ridiculousness by transforming mistakes into opportunities 
and limitations into creative expression. Based in physical exploration and 
improvisation, this work will implore you to recognize your relationship 
to fear, expand your sense of humor, connect to an audience, and play 
with abandon. Inspired by various kinds of clowns throughout history, 
you will begin to create your own vocabulary of play that will organically 
accumulate into solo and group performance pieces.

TAPS 0971. Digital Art (MCM0750). 
Interested students must register for MCM 0750.

TAPS 0980. Black Lavender: Black Gay/Lesbian Plays/Dramatic 
Constructions in the American Theatre (AFRI 0990). 
Interested students must register for AFRI 0990.

TAPS 1000. Intermediate Dance. 
This is an intermediate-level modern dance class that extends and 
expands movement coursework for students who have taken TAPS 0310 
or equivalent dance study. It is intended to challenge students’ memory, 
capacity for rhythmic complexity, and improvisational competence, as well 
as foster a professional work ethic that can withstand abundant physical, 
emotional and organizational challenges.

Spr TAPSS1000 S01 25365 MWF 10:30-11:50 (S. Skybetter)

TAPS 1010. Performing Brazil: Language, Theater, Culture (POBS 
1080). 
Interested students must register for POBS 1080.

TAPS 1080. Performing Brazil: Language, Theater, Culture (POBS 
1080). 
Interested students must register for POBS 1080.

TAPS 1100. Stage Management. 
To introduce students to the principles and techniques of modern stage 
management from script selection to closing. Through the study of various 
models of stage management (both professional and academic), students 
will develop an appreciation of the role of the stage manager as the 
facilitator, mediator and organizer of the production process. Students 
will apply theory learned in the classroom by stage-managing or assistant 
stage-managing a TAPS production and/or observing other TAPS and 
Trinity Rep stage managers during the production process. Enrollment 
limited to 12.

Fall TAPS1100 S01 16254 F 10:00-12:50 (B. Reo)

TAPS 1160. Style and Performance. 
For qualified sophomores, juniors, and seniors who offer TAPS 0230 as a 
prerequisite. Period scene study and monologues are basis for comment 
on individual progress in acting/directing. Extensive reading of dramatic 
texts and historic research materials. Work in voice, movement, and 
poetic text. Substantial commitment necessary for preparation of class 
scenes. Attendance mandatory. Prerequisite: TAPS 0230. Limited to 20. 
Instructor’s permission required. No permissions will be given during pre-
registration.

This course explores and hones the actor’s craft of performing dramatic 
texts from various periods across theatre history.

Fall TAPS1170 S01 17418 F 2:00-4:30 (S. dAngelo)

TAPS 1210. Solo Performance. 
An exploration of the challenges and rewards of performing solo. Students 
research, write, and perform a one-person show. Other projects may 
include performance art, stand-up comedy, and monologuing. Substantial 
time commitment. Attendance mandatory. For advanced students with 
appropriate background and experience. Submit proposal and resume 
in the fall, For guidelines and information contact taps@brown.edu. 
Permission required in advance. Enrollment limited to 20.

TAPS 1230. Global Theatre and Performance: Paleolithic to the 
Threshold of Modernity. 
This course explores performance practices that predate the European 
Renaissance across disparate parts of the globe. Considered will be 
Paleolithic rock art and other evidence of ritual practices in Europe, Africa, 
and the Americas; ritual dramas of Egypt, Greece, and the Roman Empire; 
Sub-Saharan African traditions and theatre/dance forms in ancient India, 
medieval Japan and the indigenous Americas. In short, we will explore a 
wealth of differing ancestral theatrical modes and methods that continue to 
leave their mark in contemporary diasporic expressions.

Fall TAPS1230 S01 16240 TTh 1:00-2:20 (R. Schneider)

TAPS 1240. Performance Historiography and Theatre History. 
This course will provide an introduction to performance history and 
historiography by concentrating on analysis of dramatic texts, theatrical 
events, festival performances and “performative” state and religious 
ceremonies from 1500-1850. We will explore incidents in Asia, the 
Americas and Europe as related to state consolidation, colonization, 
icipient nationalism(s), urbanization, cultural negotiation, and the 
representational practices the enacted. Enrollment limited to 35.

Spr TAPS1240 S01 25266 TTh 10:30-11:50 (L. Hilton)

TAPS 1250. Twentieth-Century Western Theatre and Performance. 
The study of key figures and movements in 20th-century Western 
theatre and performance, from approximately 1870 to 2000. We explore 
naturalism and alternative strategies to realism such as symbolism, 
futurism, surrealism and constructivism, along with myriad figures in the 
modern and postmodern “avant-garde.”

Spr TAPS1250 S01 25267 TTh 1:00-2:20 (R. Schneider)
TAPS 1280. Food as/in Performance.
A theater maker has a rare relationship with an audience. It is a relationship that holds the opportunity to engage the five senses (six, if you count the heart). With this thought, let us consider the theatricality of food. How are theater makers creating conversation and experience using language, memory, touch, taste, and smell to shape dramatic action or tell story? Students will prepare “theatrical food experiences” that provide opportunities to write and perform texts.

An inquiry into specific traditions of performance - ritual, traditional theatre, contemporary theatre, and performed behavior in more or less day-to-day life - that exist or have existed in various (mostly) Asian settings and have been studied and documented by scholars, film-makers, and theatre artists. The emphasis will be on traditions that use masks as means of transforming the identity of the performer and of the world presented in performance. No prior experience in theatrical performance or in the study of Asia or anthropology is assumed.

TAPS 1280B. The Creative Ensemble.
Develops skills in acting, improvisation, directing, teaching, and writing. Through research, performance and collaboration, participants explore individual/group talents and creative passions. Ensemble-created final performance project. Prerequisite: TAPS 0230 or equivalent.

TAPS 1280C. Stage Lighting II.
This class is a continuation of Stage Lighting. The major portion of this class is to give the student opportunity to create an actual design on stage for the Theatre Arts & Performance Studies (TAPS). Each individual student's main project will be to create a light design and be part of the production team of a Sock and Buskin produced show. The class will be an open forum for students to share ideas about their perspective designs. The class is also set up for the continuation of expanding their Vectorworks Spotlight and Lightwright skills, as well as light console programming.

TAPS 1280D. Perception/The Performativity of Neurology.
Time-based art and “theater” more specifically is a perfect manipulator of experience. Many creators of time-based art look for the “universal.” In this course we will explore the science behind what we all have in common beyond shared-experience: brains. What happens in the minds of all truly happens. How can we use art to make our brains experience the same things? And what experiences can we curate for our brains based on science? Show don’t tell. How can art take place in the room in front of us? How do we experience a performance rather than just “watch” it?

TAPS 1280E. Neurodiversity and Performance.
This course will use the framework of performance studies to investigate the emerging concepts of neurodiversity and neurodivergence—terms originally developed by autistic activists and self-advocates seeking to depathologize autism and other forms of neurological, mental, and cognitive difference. Course materials will incorporate perspectives from theatre, performance, and other aesthetic modes in addition to theoretical and scholarly work from disability studies, the history of science, and cultural studies. We will also ask how social movements such as neurodiversity and mad pride have used performative strategies to contest and reformulate how we understand disability and neurological difference.

TAPS 1280F. Introduction to Set Design.
Students will explore set/scenic design for live performance in a studio format. The main objective is to introduce the language, tools, and technical skills involved in the discipline of scenic design and to lay the foundation for further study while empowering students to actively engage as set designers in productions on campus after taking the course. A special feature of the course are guest visits which will give students the opportunity to engage in dialogue with a professional director and playwright in order to situate set design as a conceptual artistic discipline which utilizes technical tools. Enrollment limited to 10.

TAPS 1280L. Modern American Drama.
Modern American Drama is a broad overview of the field, from O'Neill through Kushner and Parks. Particular attention will be paid to the theatrical, social and performance context of the plays under study, although the plays themselves will be the only assigned texts.

TAPS 1280N. New Theories for a Baroque Stage.
This course re-conceptualizes and re-models seventeenth-century “baroque” theatricality through the lenses of Russian formalist theory, phenomenology, (post-)surrealist literature and objects, Queerian literature of constraints, Deleuzian theory, ontological-hysterical theatre, film, etc.

TAPS 1280Q. Hybrid Art (VISA 1800L).
Interested students must register for VISA 1800L.

TAPS 1280S. Libretto Workshop for Musical Theatre.
This class is not only for the aspiring librettist but for any student desiring insight into the craft of book writing for musical theater. The course will cover the basics of storytelling (plot, character development, conflict, etc.) but specifically in terms of the musical. It will also detail the fundamentals of lyric writing, musical narrative and basic composition. We will examine three libretti (SWEENEY TODD: the classic horror, LITTLE SHOP OF HORRORS, the modern sci-fi and RENT, the contemporary adaptation). There will be lectures, group discussions, talks with guest professionals, and analysis of student assignments. Enrollment limited to 15 sophomores, juniors, and seniors.

TAPS 1280V. Theatre and Conquest in the Americas, from Cortes to NAFTA.
Explores the intimate relationship between theatre and conquest in the Americas as contained in missionary accounts, plays, performances and visual art from Cortés arrival to the present. Students will analyze plays and performances that stage the Spanish Conquest, consider the theatrical procedures of the conquest and examine theatrical representation as a methodology of conquest in the Americas.

TAPS 1280Y. Issues in Performance Studies.
Explores myriad ways of thinking, doing and talking about performance in the broad spectrum – from social media to theatre, dance, film, and everyday life including identifications and disidentifications of gender, race, sex, and class. We may study museum installations, surgery, tourism, carnival, history reenactments, performance-based art, sports, and even dinner parties among other actions and sites. The objective is not to pin down a genre or category of performance but to understand performance variously as an analytic and practice, a form of lived history and way of being, including but not limited to traditional theater and dance practices.

TAPS 1281A. Director/Designer Collaborative Studio.
Students will explore the relationship between director and designer within the production process. The main objective is to improve collaboration and production output by learning the language, tools, and skills involved in each area of discipline so as to enhance creative output. Enrollment limited to 17 students.

TAPS 1281C. Memory Plays: Theatricality and Time.
This course will read philosophy and critical theory about memory and time beside dramatic works and performance art that take up the topic of history, repetition, and temporality in live art. Readings will be selected from Sophocles, Aristotle, Shakespeare, Noh, Freud, Benjamin, Bergson, Brecht, Muller, Stein, Duras, Homi Bhabha, Paula Vogel, Suzan-Lori Parks, W. G. Sebald, Gilles Deleuze, Thomas King, Philip Deloria, Coco Fusco, Diana Taylor, Charles Ludlam, Teching Hsieh, Wooster Group, Spiderwoman Theatre, Ubu and the Truth Commission, Errol Morris, Robin Soans, and Erik Ehn to ask about time, memory, history, act, Mneme, anamnesis, recognition, and “reconciliation.”
TAPS 1281D. Place-Based Dance and Performance.
How can movement practices excavate buried histories and ignored rhythms to invite new understandings of place? In this hybrid studio-seminar course, we will develop critical and creative tools for making public performances that engage local sites through the body. Students will encounter site-specific techniques drawn from dance, performance art, and sculpture, as well as interdisciplinary decolonizing methods for doing place-based research. The class culminates in collaborative performance projects based on extensive research with a local site. This course is open to all who are interested in developing embodied methods of engaging with place and the public.

TAPS 1281E. Directing Theory and Practice.
Directing Theory and Practice is a hybrid academic and studio class designed to introduce students to the history, theory, and practice of the director's craft. Readings on the theoretical/practical methods of direction are examined closely in class discussions and directing projects. All students must serve as actors and directors throughout.

TAPS 1281F. Choreography ONE: Dancemaking Pre-Classic to Post-Modern.
“Choreography ONE” is a studio dance class emphasizing historical compositional methods and asking students to create dances in a similar style. All methods, dances and vocabularies for making and critiquing dances will be examined in historical, cultural and performative context. Students work towards mastery of key compositional techniques while becoming practiced in writing and speaking about dances. Students receive dedicated lab and class time to respond to solo and group choreographic assignments, and collaboratively practice critical response, facilitation skills and dramaturgy. At semester conclusion, students will have choreographed and extensively workshopped a short solo performed in an informal class showing.

TAPS 1281M. Introduction to Costume Construction.
An introduction to the study and practice of core costume construction skills. Topics include basic machine, hand sewing and patterning techniques. Instructor overrides will not be provided until the start of class.

TAPS 1281O. Acting Outside the Box: Race, Class, Gender and Sexuality in Performance.
Examines the relationship between social and cultural identities and their representations in dramatic literature and performance. Students will be expected to read critical essays and plays, conduct research, and prepare to act in scenes that challenge the actor to confront the specificity of character and situation beyond the Eurocentric ideal. The goal is to strengthen the actor's ability to construct truly meaningful characters by removing any reliance of "type" and/or immediate "identification" with the characters they will portray. Open to Any Brown/RISD graduate/undergraduate student that has taken TAPS 0230/Acting or the equivalent. Students should be aware that this is a hybrid Research and Performance class which may be counted as either a Performance Studies/Theatre Arts course for credit. Instructor Permission is Required. Interested students should attend the first class meeting in order to apply.

TAPS 1281Q. Introduction to Dance Studies: Identity, Citizenship, Dissent.
This course introduces students to the field of critical dance studies by examining movement as a social, cultural, and political identity-making practice. Beginning from our current location, we will investigate how citizen identities are constructed, negotiated, and contested through concert dance, social dance, ritual practice, and choreographies of protest. How do dance practices express belonging and exclusion, participating in the making of modern nation states and their subjects? How does choreography by Black and Indigenous activists build community and demonstrate political dissent? Our goal is to develop critical methods for analyzing embodied politics of movement.

TAPS 1281S. The Precarious University (HMAN 1970E).
Interested students must register for HMAN 1970E.

TAPS 1281T. Native Americans in the Media: Representation and Self- Representation on Film (ETHN 1890G).
Interested students must register for ETHN 1890G.

TAPS 1281W. Artists and Scientists as Partners.
This course focuses on current research on and practices in arts and healing, with an emphasis on dance and music for persons with Parkinson’s Disease (PD) and Autism (ASD). Includes guest lecturers, readings, field trips, and site placements. Admission to class will be through application in order to balance the course between self-identified artists and scientists and those primarily interested in PD and those primarily interested in ASD. Enrollment limited to 30.

TAPS 1281Z. Artists and Scientists as Partners: Theory to Practice.
This course focuses on the application of current research in neuroscience, education, narrative medicine, and best practices in the arts for persons with neurological disorders. Through site placements, students provide arts experiences (primarily dance and music) for persons with Parkinson’s Disease (PD) and Autism Spectrum Disorders (ASD). The course also includes guest lecturers, readings, curriculum development, analyzing and developing research methodology, ethnographic research, and planning of and participation in a convening of artists, scientists and educators in an intergenerational exploration. Completion of TAPS 1281W highly recommended, but course may be taken with no prior experience in science, dance or music.

TAPS 1285. Film Acting.
This intermediate acting class is designed to introduce and develop the tools necessary for acting on camera: to examine the application of the screenplay as a blueprint for the finished film; and to pursue the process and demands of working under limited and quickly changing conditions. Utilizing an extensive library of screenplays, the class will study film scene analysis and preparation, pro-active choice, and heightened connection. They will develop and hone the skill to remain present and vital through multiple takes of the scene, keeping emphasis on process rather than presentation.

TAPS 1290. Advanced Costume Design.
Costume design and rendering approaches to various genres of performing arts, including opera, musicals, and dance. Designed for the serious student of theatrical design. Advanced work on rendering emphasizing character, practicality, line, form, and color. Lab required.

TAPS 1300. Advanced Set Design.
The examination of the working relationship between designer and director. An emphasis on the design abilities needed to communicate varied visual approaches. Developing the creative, theatrical vocabulary needed to turn a director’s vision into a fully articulated set design. A substantial amount of plays will be read and researched. Drafting and model rendering techniques will be applied. Prerequisite: TAPS 1280F. Instructor approval required prior to registration. Enrollment limited to 10.

TAPS 1310. Advanced Modern Dance.
This course is designed for students with several years of dance experience in any genre. The purpose of this class is to endow students with technical mastery of current contemporary movement vocabularies, with emphasis on Release Technique and Bartenieff Fundamentals. Enrollment limited to 40. S/NOC

TAPS 1311. Native Americans in the Media: Representation and Self- Representation on Film (ETHN 1890G).
Interested students must register for ETHN 1890G.

TAPS 1281W. Artists and Scientists as Partners.
This course focuses on current research on and practices in arts and healing, with an emphasis on dance and music for persons with Parkinson’s Disease (PD) and Autism (ASD). Includes guest lecturers, readings, field trips, and site placements. Admission to class will be through application in order to balance the course between self-identified artists and scientists and those primarily interested in PD and those primarily interested in ASD. Enrollment limited to 30.

TAPS 1281Z. Artists and Scientists as Partners: Theory to Practice.
This course focuses on the application of current research in neuroscience, education, narrative medicine, and best practices in the arts for persons with neurological disorders. Through site placements, students provide arts experiences (primarily dance and music) for persons with Parkinson’s Disease (PD) and Autism Spectrum Disorders (ASD). The course also includes guest lecturers, readings, curriculum development, analyzing and developing research methodology, ethnographic research, and planning of and participation in a convening of artists, scientists and educators in an intergenerational exploration. Completion of TAPS 1281W highly recommended, but course may be taken with no prior experience in science, dance or music.

TAPS 1285. Film Acting.
This intermediate acting class is designed to introduce and develop the tools necessary for acting on camera: to examine the application of the screenplay as a blueprint for the finished film; and to pursue the process and demands of working under limited and quickly changing conditions. Utilizing an extensive library of screenplays, the class will study film scene analysis and preparation, pro-active choice, and heightened connection. They will develop and hone the skill to remain present and vital through multiple takes of the scene, keeping emphasis on process rather than presentation.

TAPS 1290. Advanced Costume Design.
Costume design and rendering approaches to various genres of performing arts, including opera, musicals, and dance. Designed for the serious student of theatrical design. Advanced work on rendering emphasizing character, practicality, line, form, and color. Lab required.

TAPS 1300. Advanced Set Design.
The examination of the working relationship between designer and director. An emphasis on the design abilities needed to communicate varied visual approaches. Developing the creative, theatrical vocabulary needed to turn a director’s vision into a fully articulated set design. A substantial amount of plays will be read and researched. Drafting and model rendering techniques will be applied. Prerequisite: TAPS 1280F. Instructor approval required prior to registration. Enrollment limited to 10.

TAPS 1310. Advanced Modern Dance.
This course is designed for students with several years of dance experience in any genre. The purpose of this class is to endow students with technical mastery of current contemporary movement vocabularies, with emphasis on Release Technique and Bartenieff Fundamentals. Enrollment limited to 40. S/NOC
TAPS 1315. Digital Design for the Theatre.
A comprehensive introduction to the use of two-dimensional computer aided tools to realize scenic design elements and diversify the designers' visual vocabulary. A thorough understanding of digital work-flow from concept development, input, to computer aided design and output will be achieved. The course will cover: Introduction to Drafting with Auto-cad and plotting, Introduction to the use of the Adobe Creative Suite including Photoshop, Illustrator and InDesign as they relate to set design and implementing designs in full-scale. We will also review Typography and basic Graphic Design elements and how they relate to scenic elements, scaling and technical applications.

TAPS 1320. Choreography.
Designed for those who have had some experience in composition and would like to work, under supervision, on making dances. Emphasizes making full-length dances for small and large groups and demands a sophisticated use of space, dynamics, and music. Further emphasis on viewing and interpreting classic and contemporary works from a choreographic viewpoint. S/NC.

TAPS 1325. Experiments in Dance, Movement, and Performance.
This course introduces students to the histories and methodologies; meanings and functions of experimental choreography in specific artistic, social, and political contexts. We examine the ways in which choreographers and dancers have experimented with the traditions and forms of dance, by mapping a series of interdisciplinary gestures in relation to creative and critical fields. The course builds on a series of composition exercises and creative assignments to culminate with the making and showing of a dance performance. No experience of dance is required, but an interest in thinking and experimenting with the roles of dance across art, society, and academia.

TAPS 1330. Dance History: The 20th Century.
An exploration of the major figures and trends in modern dance. While the main focus of the course is on American Dance, attention is given to earlier European and other dance traditions that have contributed to the American dance heritage. May be of particular interest Americanists, art historians, dancers, and theatre majors.

TAPS 1335. Movement Theory: Choreography, Modernity, Subjectivity.
This seminar examines theatrical choreography as a defining art of western modernity. Drawing from the publication of Choreographie in 1700—from the Greek koreia (dancing) and graphein (writing)—as a system of dance notation, the course will follow the transformation of the relation between the score and the event; writing and moving; philosophy and dance from the Baroque period to contemporary experimental choreographies. This course seeks to enable students to apply a diverse set of languages and concepts to the study of dance; to equip them with the critical tools through which to experience, analyze, and write on dance as a culturally meaningful practice.

TAPS 1340. Dance Styles.
This studio course focuses on Repertory Etudes created by diverse choreographers of 20th-century American dance. Ideal for students who have reached a beginner/intermediate-advanced technical level, the course builds on technical and improvisational concepts covered in TAPS 0310. Repertory includes: Jazz Swing Duet by Danny Buraczeski; Rainbow Etude by Donald McKayle; Parsons Etude by David Parsons, and Limon Etude by Caria Maxwell based on works by Jose Limon. Upon completion this course students will be prepared to perform at least one of these dances within an educational setting. With further coaching, they might be prepared to perform in more formal performances.

TAPS 1341. Introduction to Ballet.
An introduction to the classical ballet vocabulary and basic movement patterns. We will focus on maintaining correct body alignment while increasing fitness and coordination, and develop a deeper appreciation for ballet in the context of the liberal arts. No prior ballet experience is necessary for this course, but advanced dancers who would like to brush up on basics are also welcome.

TAPS 1342. Advanced Beginning Ballet.
This course is designed for students who have some dance background, or who have successfully completed Introduction to Ballet (TAPS 1341). Apart from working on core strength, alignment, and flexibility, we will focus on faster paced movement sequences, and prepare for turns and jumps appropriate for an advanced beginner level.

TAPS 1343. Intermediate Ballet.
This course is designed for students who have successfully completed Advanced Beginning Ballet (TAPS 1342) and kept up with their dance conditioning, or for students with previous ballet experience at an advanced beginner/intermediate level. The main focus of this class is on center exercises, especially on pirouettes and petit, medium and grand allegro appropriate for an intermediate level. Instructor override required.

This course examines the mutual influences between the fields of dance and the visual arts since 1960. It surveys a series of artworks spanning early minimal art, happenings, and Judson Dance Theatre to contemporary global experiments in choreographing museal spaces. How can we map the “close correspondence” between choreographic and visual art practices across the performance of pedestrian bodies, dancing sculptures, and relational encounters? Students are invited to experiment collectively with dance archiving methodologies, to write about a performance event in the museum context, as well as to research the critical intersections between dance and art history, performance and curatorial studies.

TAPS 1346. Affective Machinery: Hybrid Seminar On Technologies Of Choreographic Practice.
This course examines the relationship of technological innovation and Western choreographic practice from the 17th century to present. By tracing the creative application of specific technologies (beginning with the prosenium stage, gas light, photograph, television, and film, and concluding with emergent media phenomena such as motion capture, virtual reality, kinesesthetic algorithms and gestural interfaces) by such artists as Loie Fuller, George Balanchine, Anne Teresa de Keersmaeker, and Beyoncé, and we will explore the contrapuntal interplay between artistic practice, performative technology and contemporary culture.

TAPS 1347. Dance Performance and Repertory.
Half course credit each semester. A study of dance repertory through commissioned new works, reconstruction, coaching, rehearsal, and performance. Guest artists and consultants from the American Dance Legacy Institute. Enrollment is by audition. Limited to skilled dancers. Instructor permission required. S/NC.

Natyapravanga is a theory-practice course of movement and contemplation based on Indian Classical Performing Arts and the principles of yoga. This course will explore the study of Natyasastra as a text for application, as well as, the intersection between theory and practice, with special reference to the contemplative aspects of performance. Students will review and analyze the text with explicit and implicit inferences. Thus, drawing parallels between the basic principles of performance in the Indian traditions and yoga. Analysis of the basic tenets of Natyasastra exploring the physical training routines, for stylized representation of movement and mimesis.

TAPS 1360. Dance Performance and Repertory.
A study of dance repertory offered through commissioned new works, reconstruction, coaching, rehearsal, and performance. The course will explore the phenomenology of dance, audience-performer connection, theatre production and dance criticism, among other topics. Enrollment is by audition. Limited to skilled dancers. S/NC.

TAP 1315 25244 Th 8:00PM-10:00PM (J. Strandberg)
TAP 1315 25244 MW 6:30-9:30PM (J. Strandberg)
TAPS 1370. New Works/World Traditions.
As an Engaged Scholarship course, New Works develops new dance theater pieces that are rooted in research in Mindfulness, Somatic Studies, Mande Dance, Contact Improvisation, Butoh and Contemporary Vernacular dance forms. Guest artists from Japan, China, West Africa, the USA, and local community partners co-create new theatrical pieces for the concert stage. May be repeated for credit. S/NC.

Spr TAPS1370 S01 25246 Su 3:00-7:00 (M. Bach-Coulibaly)
Spr TAPS1370 S01 25246 Th 6:00-9:00PM (M. Bach-Coulibaly)
Spr TAPS1370 S01 25246 T 6:00-10:00PM (M. Bach-Coulibaly)

TAPS 1380. Mise en Scene.
A reconstruction of the idea of a stage and a frame on the evidence of theory, novels, plays, and especially films-the seen and the unseen-using the organizing strategies of mystery. Art’s “impossible” brokering of the real and the representational in a dialectic of space is considered from a multiplicity of perspectives in diverse works. Enrollment limited to 20. Instructor permission required.

Fall TAPS1380 S01 15886 M 3:00-5:30(05) (S. Golub)

TAPS 1390. Contemporary Mande Performance.
This course examines the celebratory, life-cycle, club, and street party performance forms from the Bambara, Malinke, Bobo, Khassonke and Wasalu peoples of Mali, West, Africa. These embodied performance traditions are studied alongside their specific musical and social traditions and oral histories. Meditation, films, readings, guest artists and collaborative research projects will be introduced to help facilitate a deeper investigation of contemporary Mande society and its artistic production. Students MUST register for one of the Movement Labs, and all primary meeting times. Students must attend the first class and fill out an application.

TAPS 1400. Advanced Performance.
An investigation into abstract and nonlinear modes of performance, working from fragmentary and recombined narrative, dramatic, and found sources. Seeks to evolve a conceptual approach to performance of the individual actor-director-writer through supervised and independent exercises and projects. Prerequisite: TAPS 0230. For juniors and especially seniors. Enrollment limited to 20.

TAPS 1410M. Shakespeare and Philosophy (COLT 1410M).
Interested students must register for COLT 1410M.

TAPS 1415. 13 Positions.
A lab exploring the physical, aesthetic and performative relationship of the body to a student’s cultural cosmology. We will also look at certain (so-called) traditional aspects to successful forms (a performance, a dance, a film-video, a piece of writing, a painting, sculpture...) and then attempt to break it down and reframe this tradition with a discipline (rigor) that evokes accidents and the inexplicable. A lab that examines how the creative process is thought about, considered and looked upon, watched, inside and out. A fresh outlook, (shared) labor and or proposition on how to construct/deconstruct the right/wrong/right art work.

TAPS 1425. Queer Performance.
This seminar will examine the many meanings of queer performance. We will consider queerness as it is performed in a range of aesthetic genres—theater, music, dance, performance art, digital media—as well as in everyday vernacular contexts. We will explore how the interdisciplinary academic field of queer studies has turned to performance and performativity as key modes through which gender and sexuality are expressed. The class will place a particular emphasis on queer of color, trans*, and crip/queer approaches and cultural practices, addressing how queerness intersects with other axes of social difference, including race, class, and ability.

TAPS 1430. Russian Theatre and Drama.
An overview of Russian theatre and drama from the 18th century to the late 20th century. Emphasis on plays as texts and historical documents, and on theatrical conditions, productions, and innovations. All readings are in English. Russian area studies concentrators are encouraged to enroll. Instructor permission required.

Interested students must register for MES 1450.

TAPS 1480. Sweating Infrastructure: Cultures of Support in Dance and Live Performance.
As the income gap in the US has grown, the possibility of a career in the performing arts has become increasingly less viable for a significant percentage of the population. Issues of arts funding, labor, and professionalism have been debated across academic disciplines and by arts organizers who experience these instabilities firsthand. Researching infrastructure through a dance studies lens, this course reframes the role of embodied action, interaction and assembly in sustaining enabling environments for the arts. By reviewing literature and interviewing arts professionals, this project evidences how people “sweat” the problem of sustaining art work differently on sociocultural grounds.

TAPS 1485. The Activist Body.
The current explosion of activist activity on and beyond college campuses has been called a “movement moment” (McCarthy, 2017), signaling an urgent need to address what it means to be a politically responsive body in the world today. This course examines activism as a topic and performance practice rooted in the body’s capacity to disrupt the political status quo. Building from the growing literature on protest and social movement in dance and performance studies, students will theorize activism and agentic embodiment, analyze cultural events that claim activist intentions, and body forth activist strategies and manifestos in weekly movement sessions.

TAPS 1500A. Advanced Playwriting: Invitation to the Devout Life.
a practice-based class designed to promote prompt, connected and original writing for the live environment. We move through the regular practice of assorted exercises to the development of a completed script by the end of the term. Inquiry is guided by selected readings in esthetic theory, philosophy and theology (Anne Carson, St. Vincent de Paul, Simone Weil, others). Previous playwriting experience preferred. Instructor permission required.

TAPS 1500H. Advanced Playwriting.
This unique course combines Brown undergraduate/graduate students with Brown/Trinity M.F.A. Acting and Directing students to explore bodies on stage, in specific time and space. Students create original short theatrical works as they examine and experiment with multiple narrative techniques. Classes include craft exercises and close readings of a diverse range of texts—all to look deeper at how works are built. Through energetic workshop-style classes, this rare and significant collaboration allows students of different backgrounds to experience the full process of crafting, hearing the words aloud, and revising original works. Open to graduate/undergraduate students. Prerequisite: TAPS 0100 and 0200. Enrollment limited.

Spr TAPS1500H S01 25237 F 1:00-3:50 (D. Smith)

TAPS 1500L. Screenwriting.
Screenwriting is a course designed to familiarize the neophyte screenwriter with the basic principles of writing for the silver-screen. By closely examining produced films, in-depth readings of both good and bad scripts, and through the writing of our own, we will gain an understanding of how screenplays are written, and written well. The course will provide a foundation in the basics of the three-act act structure, dramatic action, character arc, the revision process, and an introduction to the business of screenwriting. By the end of the semester we will have produced and polished a 10 page/minute manuscript. Enrollment limited to 17.

TAPS 1500J. Script Adaptation.
This class aims to develop skills and techniques for the creation of new dramatic works based upon previously published or performed material. The unit explores the process of creating a script from previously published source material. To achieve this goal, we will explore the problems inherent in creating dramatic material from source material of various forms. The module will enhance core skills in scriptwriting, dramaturgy and script analysis. Weekly classes will include lecture and discussion, readings, film screenings and writing exercises. Enrollment limited to 17.
TAPS 1500L. Acting Together on the World Stage: Writing and Political Performance. 
Practical research in art for social change, with an emphasis on writing and composition, resulting in a series of solo and group devised performances (or well articulated proposals). Each week, in-session writing and devising exercises, coupled with a discussion of critical readings and case histories, build to projects that may be constructed solo or in small groups. Final projects may take the form of carefully constructed, achievable plans for long-range implementation. Students will be required to attend special workshops, field trips, and performances as scheduled throughout this semester; this schedule will be available at the first class. Enrollment limited to 12.

TAPS 1500M. Advanced Playwriting: Guhahamuka. 
Guhahamuka is a Kinyarwanda word meaning “breathlessness,” sometimes applied to the wordlessness that befalls the survivors of trauma. We will progress through a series of graduated exercises design to work-out the fundamentals of writing for the live encounter, with an emphasis on the uses of testimony, and language that pushes into spaces where language doesn’t fit, doesn’t belong, fails, converts itself to different energies. How a writer’s technique images spiritual practice, and avails of the useful impossibilities of incarnation and transcendence. Taking on a practical language from contemplative traditions as means of ordering the writer’s craft.

TAPS 1510. Inventing Directing. 
"Inventing Directing" is a course that deals with how a director gets thought into stage space via: different emphases communicated to actors; attention to the life of objects; exploration of the languages of stage space; accessing personal experience to deepen point of view; drawing upon film, the practical application of theory, and literature; vertical thinking; and spatializing time. The course will involve practical exercises and work on both scenes from plays and on material drawn from other sources. Fall TAPS1510 S01 15887 MW 1:00-2:50 (S. Golub)

TAPS 1520. Seminar in Theatre Arts. 
Seminar designed for senior theatre arts concentrators, required during Semester VII. Topics focus on career planning and theatre arts subjects not dealt with in other courses. Enrollment limited to seniors.

TAPS 1610. Political Theatre of the Americas.
This course explores political theatre and performance in Latin America, the US and Canada. The primary concern will be the use of performance in indigenous rights, queer rights, and gender equality campaigns as well as general critiques of socioeconomic inequity. The course examines the strategies used by actors in theatrical performances, performance art, and political protests that use the tools of performance. Exploration is of the rich relationship between politics and performance. There are no prerequisites, but one course in either Latin American Studies or Theatre and Performance Studies is recommended. Spr TAPS1610 S01 25247 MWF 10:00-10:50(03) (P. Ybarra)

TAPS 1630. Performativity and the Body: Staging Gender, Staging Race. 
This course examines how we develop and interrogate different meanings around our bodies through performance practices in everyday life and on stage. Specifically, we analyze how race and gender are regulated, reinforced, reworked, and subverted through embodied modes of performance. We explore how raced and gendered bodies are constructed, reconstructed, and deconstructed through everyday performances of self from fashion to food to surgery. We will also examine works by playwrights, visual artists, and theatre artists who deploy performance practices to make, unmake, and remake historical, social, and political understandings of our bodies as raced and gendered.

TAPS 1640. Theatre and conquest in Greater Mexico: From Cortes to NAFTA. 
Explores the intimate relationship between theatre and conquest in the Americas as contained in missionary accounts, plays, performances and visual art from Cortés arrival to the present. Students will analyze plays and performances that stage the Spanish Conquest, consider the theatrical procedures of the conquest and examine theatrical representation as a methodology of conquest in the Americas.

TAPS 1650. 21st Century American Drama. 
Course is designed to familiarize students with contemporary American playwriting from 2000-2005. We will explore how these plays reflect our current moment with attention to conceptions of gender, sexuality, national identity, trauma and memory. Playwrights may include Jorge Cortinas, Sarah Ruhl, Tony Kushner, Juliana Francis, Sabina Berman, and Carl Hancock Rux.

TAPS 1670. Latino/a Theatre and Performance. 
This course will be an introduction to Latino/a theatre concentrating on the following themes: borders, diaspora and exile, political and personal identities, sexuality, gender and violence, and latino re-imagination of U.S. and Latin history. We will read Chicano/a, Cuban American and Nuyorican drama and performance art. No prerequisites.

TAPS 1680. Performance, Politics, and Engagement. 
A survey course in engaged and political performance; this seminar investigates social practice, political theatre, and dance as points of entry into contemporary questions in ecology, ethics, gender, racialization, sexuality, perception, labor, and value. Course materials include artists’ and scholars’ writings as well as scores, scripts, theoretical writings, photographs, films, reenactments, and performance procedures. Assignments include research projects on art and social movements, performance tasks, and scholarly writing projects. An existing performance or arts practice is not required. The course may be especially relevant to TAPS students, the Engaged Scholars Program, and Visual Art. There are no prerequisites.

TAPS 1690. Performance, Art, and Everyday Life. 
Provides an introduction to performance-based art. Some knowledge of the historical avant-garde is required. The class will explore site-specific work, time-based work, life art, body art, instruction art and a variety of intermedial artwork. Theories of “theatricality” and “performativity” will be explored as will expressive properties of repetition, excess, mise, banality, mobility, framing, failure and shock. Enrollment limited to 16. Spr TAPS1690 S01 25271 W 3:00-5:30(10) (R. Schneider)

TAPS 1700A. Voices Beneath the Veil (AFRI 1110). 
Interested students must register for AFRI 1110.

TAPS 1700B. African American Folk Traditions and Cultural Expression (AFRI 1120). 
Interested students must register for AFRI 1120.

TAPS 1700C. Advanced RPM Playwriting (AFRI 1050A). 
Interested students must register for AFRI 1050A.

TAPS 1700D. Intermediate RPM Playwriting (AFRI 1050D). 
Interested students must register for AFRI 1050D.

TAPS 1700E. Introduction to Post-Colonial African and African Diasporic Theatre (AFRI 1050H). 
Interested students must register for AFRI 1050H.

TAPS 1700G. Roots of African American Fiction: Oral Narrative through Richard Wright (AFRI 1050M). 
Interested students must register for AFRI 1050M.

TAPS 1700H. Art and Civic Engagement: Creativity/Reality (AFRI 1050P). 
Interested students must register for AFRI 1050P.

TAPS 1700J. RPM Playwriting (AFRI 1050E). 
Interested students must register for AFRI 1050E.

TAPS 1700L. African American Musical Theatre (MUSC 1905D). 
Interested students must register for MUSC 1905D.

TAPS 1700V. Voices Beneath the Veil (AFRI 1110). 
Interested students must register for AFRI 1110.

TAPS 1710A. Open Source Culture (MCM 1700N). 
Interested students must register for MCM 1700N.
TAPS 1710B. Radical Media (MCM 1700P). Interested students must register for MCM 1700P.
TAPS 1720. Queer Relations: Aesthetics and Sexuality (ENGL 1900R). Interested students must register for ENGL 1900R.
TAPS 1740. Artful Teaching: Intersecting the Arts with Foreign and Second Language Acquisition (POBS 1740). Interested students must register for POBS 1740.
TAPS 1900K. Reading Sex (ENGL 1900K). Interested students must register for ENGL 1900K.
Fall TAPS1900K S01 17162 'To Be Arranged' 17163 'To Be Arranged'
TAPS 1900R. Queer Relations: Aesthetics and Sexuality (ENGL 1900R). Interested students must register for ENGL 1900R.
TAPS 1970. Independent Reading and Research. Intensive reading and research on selected topics arranged in terms of special needs and interests of the student. A written proposal must be submitted to the instructor and the chair of the theatre arts department before the project can be approved. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.
TAPS 1990. Senior Honors Thesis Preparation. To be taken by all students accepted into the theatre arts honors program. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.
TAPS 2010M. Digital Performance (MUSC 2210). Interested students must register for MUSC 2210.
TAPS 2050. Dramaturgy. This course will be an introduction to dramaturgy for MFA Actors, Directors and Playwrights and advanced undergraduates. The course will introduce a wide variety of play and critical approaches to dramatic texts and performances with emphasis on culturally divergent dramaturgies, embodied dramaturgy, adaptation and textual analysis for performance.
TAPS 2120. Revolution as a Work of Art. A study of Russian revolutionary culture and new personhood, ca. 1905-1930, with readings from Russian fiction, philosophy, art criticism, dramatic and political theory, and cultural and theatre history. Topics include the revolution of the spirit, the culture of the future, iconography and spectacle, charismatic authority, and revolutionary terror. For graduate students and qualified juniors and seniors. All readings are in English. Those who can may read some materials in Russian. Enrollment limited to 20.
TAPS 2200A. Abstraction and Resistance. A study of the uses of abstraction in modernist and postmodern theatre and drama, film, painting, and narrative fiction and of the engagement of resistance as a performative strategy for conceptualizing such nominally unframed and alogical texts. The works of selected theatre directors and playwrights, philosophers and theorists, novelists, filmmakers, and artists are examined and discussed.
TAPS 2200E. Historiography. This graduate seminar is dedicated to a thorough examination of theater and performance historiography. The course will consider methodologies of writing about the past, concentrating on analyzing the writing of history and examining how historical information is obtained, imagined and disseminated in our field, where embodied practice is crucial to thinking. This course will necessarily consider how historiography is understood with the discipline of history as well as performance and theatre studies.
TAPS 2200G. Performance, Photography, and the Live Border. What are the limits of approaching live performance as essentially ephemeral? What is at stake in the lines drawn between media histories and theatre histories that account for the "still"? Questions such as these will be posed across media as we explore histories of photography and tableaux vivant, as well as critical theories in performance studies, visual studies, art history, media studies, and theatre studies. We will look at images documenting violence, images re-presenting documented violence, and violence to documentary images in the course of a broader conversation about the "life" or "liveness" of the still. Enrollment limited to 20.
TAPS 2200I. Wittgenstein, Writing and Performance. Performance is the ideal forum in which to discuss Wittgenstein's philosophy, especially as the latter involves rigorous close reading of the physical and metaphysical identities of words, thought and action in the construction of discernible and livable roles and courses of action and understanding within the given circumstances of the mysterious world into which we are born. Wittgenstein's aphoristic writing, which creates a poetic structure, along with the necessary incompleteness of Wittgenstein's thought expression and the wide range of philosophical interpretations of his work by numerous artists and theorists underscore the liveliness of Wittgenstein's writing as creative texts in themselves. Enrollment limited to 17 juniors, seniors, and graduate students. Instructor permission required.
TAPS 2200K. Digital Performance (MUSC 2210). Interested students must register for MUSC 2210.
TAPS 2200N. Performance, Photography, and the Live Border. What are the limits of approaching live performance as essentially ephemeral? What is at stake in the lines drawn between media histories and theatre histories that account for the "still"? Questions such as these will be posed across media as we explore histories of photography and tableaux vivant, as well as critical theories in performance studies, visual studies, art history, media studies, and theatre studies. We will look at images documenting violence, images re-presenting documented violence, and violence to documentary images in the course of a broader conversation about the "life" or "liveness" of the still. Enrollment limited to 20.
TAPS 2200R. Queer Relations: Aesthetics and Sexuality (ENGL 1900R). Interested students must register for ENGL 1900R.
TAPS 2200T. Digital Performance (MUSC 2210). Interested students must register for MUSC 2210.
TAPS 2200V. Liveness: Performance and Neoanimism in Late Capitalism. Has the "affect economy’s" 24/7 live shifted medial maps distinguishing live from object arts? As animacy and inanimacy warp, do orientations to duration, participation, and relation shift? Can liveness extend to the Paleolithic in today’s “new materialist” imaginary? If “Cinema is Dead,” does it join theatre as a zombie form? Modernist “animism,” “totemism,” and “primitivism” provide a backdrop to recent returns to animism in Chen, Bennet, Latour and others. Does theatre’s separation from ritual and possession demand rethinking via “relationscapes” and the critical turn to affect theory? Art/performance, theatre, cinema will be under discussion, from Euripides Bacchae to Gucci Bacchae.
TAPS 2270B. Performance in a Virtual World (MUSC 2270B). Interested students must register for MUSC 2270B.
TAPS 2300. Pedagogy: Prep and Practice. In the second year of the three-year MFA Playwriting Program, students are required to teach undergraduates Introductory and Intermediate Playwriting. This course readies MFAs for their teaching in advance of their time at the head of the classroom, provides them with mentorship during the conduct of their teaching, and assesses their experience at the end of their assignments. It is an intensive seminar, where the head of the Playwriting Program meets with students individually and as a team, sharing in the evolutions of curricular design and practice, offering close comment and tailored assignments (suggested readings; writing tasks).
TAPS 2300H. Graduate Seminar in Theatre and Performance Studies: Body Politics.
This graduate-level seminar for students working in performance studies and related areas will consider new directions in the field’s longstanding investment in theorizing the politics of embodiment. Reading one academic book per week, we will explore a range of theoretical frameworks and methodological approaches in order to ask what the body “is”, what the body “does” – with particular interest in how performance studies interfaces with emerging fields such as queer of color critique, trans studies, disability studies, and science and technology studies. Students will write a culminating seminar paper connected to the course theme that expands upon their own research interests.

Fall TAPS2300HS 01 16209 W 3:00-5:30(17) (L. Hilton)

TAPS 2310. Graduate Playwriting.
With Word as the bodifying forth into social reality of original experience, the structures, purposes and ethical risks of writing for performance are examined; experienced through the reading of each other’s works-in-progress, through the reading of essays and in session exercises. Must be taken by playwriting grad students every semester in residence. May be taken multiple times for credit. Undergraduates will be admitted with permission of the instructor. S/NC
Fall TAPS2310 S01 16253 Th 11:00-4:00 ‘To Be Arranged’
Spr TAPS2310 S01 25249 Th 11:00-4:00 ‘To Be Arranged’

TAPS 2400A. Concepts of Space and Time in Media Discourses (HMAN 2970C).
Interested students must register for HMAN 2970C.

TAPS 2450. Exchange Scholar Program.
Fall TAPS2450 S01 15350 Arranged ‘To Be Arranged’

This course is open only to students of the Consortium. It will include fundamental exercises, textual analysis, rehearsal techniques, character and scene work designed to provide the student actor with a working method based upon the general principles of the Stanislavski system. A major part of this course will include rehearsal and performance responsibilities.

Fall TAPS2500 S01 11270 Arranged (B. McEleney)

This course will cover three modalities. Acting/Scene Study: Realism will provide a fundamental understanding of Stanislavski-based acting within the realistic style, developing: a working understanding of a five-week rehearsal process; a system of text analysis based upon events and cause-and-effect; beginning the work of integrating vocal and physical technique into each individual student’s acting method. Voice and Speech will provide the basis of the actor’s three years of vocal training, gaining an understanding of the actor’s personal vocal blocks as they relate to how the breath resides in the body. Contact Improvisation will investigate improvisation movement through physical contact.

Fall TAPS2510 S01 11271 Arranged (T. Jones)

All Voice and Speech work has two underlying goals: for the actor to be heard; for the actor to be understood. A daily warmup, rigorous drilling, the learning of IPA, and its application in Standard American dialect will build muscle to strengthen our instrument for clarity of speech and train your ear to the nuances of speech sounds, invaluable for dialect and character work. The Alexander Technique uses gentle guidance to enable movement to take place unencumbered by habitual effort. Voice, Speech and Alexander work together to enable the actor to produce clear, tension-free sound.

Fall TAPS2515 S01 11272 Arranged (T. Jones)
Spr TAPS2515 S01 25227 Arranged ‘To Be Arranged’

TAPS 2520. Movement: Form, Center and Balance.
This course is open only to students of the Brown University/Trinity Rep MFA Consortium program. It will develop a physical vocabulary through floor work, choreographed combinations and movement improvisation, helping the actor develop an understanding of space, strength of movement, and physical life onstage.

Fall TAPS2520 S01 11273 Arranged (S. Baryshnikov)

TAPS 2530. Directing: Composition and Staging.
This course is open only to the MFA Consortium program. It will include information and exercises addressing how to stage a play, balance the space, and transition from scene to scene. It will also focus on the director’s responsibility to the actors, and ways in which to help them create their roles.

Fall TAPS2530 S01 11274 Arranged (B. Mertes)

This course is designed to activate the mind of the director. It is a detailed investigation of the creative process and the beginning of the foundation for communication with actors, designers and audiences in the making of live performance with text. MFA students will participate in Directing Lab, rehearsing as assigned.

TAPS 2550. Acting: Realism and Modernism.
This is a two-credit course and is open only to students of the MFA Consortium program. This is a scene study class with an emphasis on 20th century playwrights. In addition to the works of Anton Chekhov, students may perform scenes from plays by Tennessee Williams, Arthur Miller, Clifford Odets, Wendy Wasserstein, Peter Parnell, Paula Vogel, Edward Albee and Harold Pinter.

Spr TAPS2550 S01 20162 Arranged (B. McEleney)

TAPS 2560. Voice: Phonetics.
This course is open only to students of the Brown University/Trinity Rep MFA Consortium program. The course will teach articulation, self expression, and link to text and acting. Additional work is devoted to speech and diction, with an introduction to the International Phonetic Alphabet (IPA) and a progression through Standard American Speech to rudimentary dialect work.

Spr TAPS2560 S01 20163 Arranged (T. Jones)

TAPS 2570. Movement: Physical Life and Language.
This course is open only to students of the Brown University/Trinity Rep MFA Consortium program. It will help the student incorporate text and physicality in order to create the inner and outer life of a character. Special attention will be given to the student’s repetitive physical patterns, and new ways will be explored in examining the internal and external life of a character.

Spr TAPS2570 S01 20164 Arranged ‘To Be Arranged’

TAPS 2580. Directing: Collaboration with the Playwright.
This course is open only to students of the MFA Consortium program. It will focus on issues of collaboration between the playwright and the director. Each director will be assigned to work on a new script in cooperation with a playwright. A workshop production will be staged and open to the public.

Spr TAPS2580 S01 20165 Arranged (B. Mertes)
TAPS 2600. Acting: Shakespeare and Moliere.
This is a two-credit course and is open only to students of the MFA Consortium program. This is a scene study class with an emphasis on the problems of style and language in the plays of Moliere and Shakespeare.

An introduction to the conventions of classical English verse performance, including elements of meter, heightened language, metaphor and rhetoric, with the goal of expanding the actor's understanding of the principles of realistic acting to the rigorous demands of Shakespearean and other classical texts. This course includes separate classes in Scene Study, Voice and Movement, all designed to support and promote heightened poetic expressivity in performance. S/NC

TAPS 2610. Voice: Verse Text.
This course is open only to students of the MFA Consortium program. It will include advanced vocal work and an introduction to singing in performance. Rhythm and rhyme will be explored in relation to lyrics and verse.

Fall TAPS2610 S01 11276 Arranged (T. Jones)

TAPS 2615. Acting Technique III: Poetic Expression.
Vocal and physical work designed to support the exploration of classical verse acting, with an emphasis on expanding a range of performance beyond realism. Rhythm, fluidity, presence, power, clarity of thought and the expression of emotional depth through language and movement is the focus of studio practice. Also included is introduction to singing technique. This course includes separate classes in Movement Technique, Alexander Technique and Singing.

Fall TAPS2615 S01 16117 Arranged (S. Baryshnikov)

This course is open only to students of the MFA Consortium program. This class will provide a step-by-step understanding and application of The Alexander Technique, which helps to develop body alignment, range of motion, and inner stillness.

Fall TAPS2620 S01 11277 Arranged (S. Baryshnikov)

TAPS 2625. Playwriting Dramaturgy Practicum.
This course is advanced playwriting and script analysis for second year students. We will look deeper at the tools and craft of playwriting. We will begin by exploring adaptation—what are the bones and tissues of a given story? How can that body be transformed into a theatrical story? What is required? What changes? What is the relationship between form and content? We will transition from adaptation to writing original full-length works.

Fall TAPS2625 S01 17429 Arranged (D. Smith)

TAPS 2630. Directing: The Director's Vision.
This course is open only to students of the MFA Consortium program. Under close supervision, students will direct projects at the Consortium. Each student will be responsible for the creation of either a new or an established script. Students will meet regularly with the faculty to discuss process and progress.

Fall TAPS2630 S01 11278 Arranged (B. Mertes)

TAPS 2635. Directing III: The Director's Vision.
This course is for Brown/Trinity MFA Actors and Directors and focuses on the vision of the director. Deep investigation in complicated language, verse, period. Continued development in collaboration with actors as well as personal mission, and vision. Seminar discussion of current work in process and production, exploration of contemporary dramatic forms and practitioners, issues in the art and craft of directing, diagnostic and exchange around the breaking of boundaries and best practices. Seminar runs concurrently with Directors Lab, Director projects, including thesis, and verse.

Fall TAPS2635 S01 16115 Arranged (B. Mertes)

TAPS 2645. Fall Directing Practicum.
This credit is designed to build the director's skills in preparation, script analysis, and rehearsal processes in the making of a Shakespeare production which tours into the Providence School System, a kind of "mobile unit" production. This project has very clear parameters and minimal design to center the work on the embodiment of the text by the actors. It is intended to center the actor in the making of work, requires a deep understanding of the text through analysis, and an edit to get it to a length that will support the tour.

Fall TAPS2645 S01 16116 Arranged (B. Mertes)

TAPS 2650. Acting: Problems of Style.
This is a two-credit course and is open only to students of the MFA Consortium program. This is a scene study class with an emphasis on the problems of style and language in non-realistic plays. In addition to advanced work on Shakespeare's texts, the course will explore other playwrights, possibly including Ibsen, Strindberg, Shaw and Beckett.

This course is open only to students of the MFA Consortium program. Students will work on music, both as soloists and in small groups. The course will address issues of sight reading, breath support, phrasing, and how to stage a song for performance.

Spr TAPS2660 S01 20167 Arranged (T. Jones)

TAPS 2665. Acting Technique IV: Creativity and Virtuosity.
A culmination of the technical practice of the previous three semesters, with the goal of achieving a professional level of technical expertise. Through mastery of the vocal and physical instrument, the actor is prepared to fulfill creative, imaginative and athletic choices in physical and vocal performance. This course includes separate classes in Alexander Technique, Singing and Movement/Devising.

Spr TAPS2665 S01 25240 Arranged (S. Baryshnikov)

TAPS 2670. Movement: Stage Combat, Clowning, and Other Physical Form.
This course is open only to students of the MFA Consortium program. It will offer basic instruction in many physical areas including, but not limited to stage combat, juggling, mime, tumbling and clowning.

Spr TAPS2670 S01 20168 Arranged (S. Baryshnikov)

TAPS 2675. Advanced Playwriting.
We will do craft exercises and close readings of texts to look deeper at how works are built. We will explore, discover, and map the mechanics of a diverse range of texts. You will have the opportunity to experiment with those same mechanics to create your own pieces. Through energetic workshop-style classes, you will experience the full process of drafting, hearing aloud, and then revising original works. In charting and defining others' voices, you will discover your own particular voice and what makes it valuable and necessary.

This course is open only to students of the MFA Consortium program. It will include issues of directing, as well as the concerns of an Artistic Director and Associate Artistic Director. Each student will be expected to assist assistant direct a professional production at Trinity Rep Company.

Spr TAPS2680 S01 20169 Arranged (B. Mertes)

TAPS 2685. Directing IV: Special Topics.
This course is focused on the development of advanced and augmented research and the deepening of communication with designers and production team. Directors will explore a variety of methodologies and approaches to theater-making.

Spr TAPS2685 S01 25239 Arranged (B. Mertes)

TAPS 2695. Spring Directing Practicum.
Spring Directing Practicum is the spring repertory production in the end of the fourth semester directed by each MFA Directing Student. This production is fully designed with a professional design team and presented to the public at the Pell Chafee Performance Center in cooperation with Trinity Rep.

Spr TAPS2695 S01 25241 Arranged (B. Mertes)
TAPS 2700. Acting: Monologue Performance.
This is a two-credit course and is open only to students of the Brown University/Trinity Rep MFA Consortium program. Acting assignments will include solo work presented in a variety of ways. These might include a selection of monologues and songs presented by the students to show the full range of his or her abilities. A performance might also include a solo piece written by the student and presented as a single-actor production.

TAPS 2705. Third Year Practicum: The Actor as Creator.
Based upon a foundation of mastery in realistic and classical acting styles, actors engage in an exploration of historical, modern and contemporary dramatic literature and theatre practice with a goal of developing a personal aesthetic voice that pushes the boundaries of convention and tradition in their mature theatre practice. This course includes separate classes in Scene Study, Voice, Movement and Alexander Technique, as well as participation in Director’s Lab. S/NC
Spr TAPS2705 S01 25232 Arranged (B. McElney)

This course is open only to students of the Brown University/Trinity Rep MFA Consortium program. This course will teach actors various American regional dialects and international accents including British, Irish, Italian and Russian. Students will examine the language with the use of the International Phonetic Alphabet, and will be expected to perform using the regionalisms and dialect and then teach it to the rest of the class.
Fall TAPS2710 S01 11280 Arranged (T. Jones)

TAPS 2720. Physical Theatre.
This course is open only to students of the Brown University/Trinity Rep MFA Consortium program. This course will explore various kinds of physical theatre, and ways in which the actor can be free, spontaneous and open in rehearsal and performance. Areas of exploration will include Commedia, mask and yoga.
Fall TAPS2720 S01 11281 Arranged (S. Baryshnikov)

This is a two-credit course and is open only to students of the Brown/Trinity Rep MFA Consortium program. Directing students will study theatrical design including stage settings, costumes, lights and sound. Particular focus will be given to ways in which a director works with a designer to establish his or her vision of the play. Areas of study will include blueprints, floor plans, renderings and focus.
Fall TAPS2730 S01 11292 Arranged (B. McElney)

TAPS 2750. Acting and Directing: Practical Application.
This is a two-credit course and is open only to students of the Brown University/Trinity Rep MFA Consortium program. The course will prepare acting students for a graduate showcase which will be performed in New York City and Los Angeles for agents, casting directors, and other professionals in the industry. Directing students will stage a New York showcase of their work for agents, artistic directors, and other theatre professionals. The course will also cover audition and interview techniques. Video work will be explored in detail, examining the difference between stage and on-camera direction and performance.

TAPS 2755. Third Year Practicum: The Actor as Total Theatre Artist.
Actor’s produce, direct, write and perform an original solo piece as a culmination of their ongoing study of acting, directing and playwriting, with the goal of developing confident expression of their singular voice, point of view and artistic aesthetic as they enter the professional world. Writing, devising, presentation and critique of ongoing work all take place throughout the semester, culminating in a final public performance that serves as an acting thesis and manifesto of the actor’s identity as an individual artist. This course includes private work with members of the Acting, Directing, Voice, Movement, and Playwriting faculty.
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.