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 – creating the production, acting, dancing, designing, writing, and directing. They also have opportunities to participate in the ins and outs of the business of theatre, including the rigors of craft through participation 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 engagements. Along with practical study in craft, concentrators will graduate having studied theatre history and performance theory in global perspective, including at least one course that exhibits geographic or topical breadth beyond what might loosely be called “mainstream” Euro-American tradition. The study of theatre history provides a Theatre Arts concentrator with the necessary background to understand a variety of dramatic and theatrical forms. The study of performance theory enhances a student’s ability to ask fundamental questions about the role of theatre in social, political, cultural and cross-cultural arenas.

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

Required Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 0230</td>
<td>Acting</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 0250</td>
<td>Introduction to Technical Theatre and Production</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1230</td>
<td>Global Theatre and Performance: Paleolithic to the Threshold of Modernity</td>
<td>1</td>
</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>
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Select one of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>TAPS 0220</td>
<td>Persuasive Communication</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1270</td>
<td>Masking, Trancing, Performing, and Spectating in Non-Western and Circumpacific Performance</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1280N</td>
<td>New Theories for a Baroque Stage</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1281O</td>
<td>Acting Outside the Box: Race, Class, Gender and Sexuality in Performance</td>
<td>2</td>
</tr>
<tr>
<td>TAPS 1380</td>
<td>Mise en Scene</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1390</td>
<td>Contemporary Mande Performance</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1430</td>
<td>Russian Theatre and Drama</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1610</td>
<td>Political Theatre of the Americas</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1630</td>
<td>Performativity and the Body: Staging Gender, Staging Race</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1650</td>
<td>21st Century American Drama</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1670</td>
<td>Latino/a Theatre and Performance</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1690</td>
<td>Performance, Art, and Everyday Life</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 2120</td>
<td>Revolution as a Work of Art</td>
<td>1</td>
</tr>
<tr>
<td>AFRI 099O</td>
<td>Black Lavender; Black Gay/Lesbian Plays/ Dramatic Constructions in the American Theatre</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1520</td>
<td>Seminar in Theatre Arts</td>
<td>1</td>
</tr>
</tbody>
</table>

Total Credits: 10

Performance Studies Track

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

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

### Required Courses

Two of the following three courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 1230</td>
<td>Global Theatre and Performance: Paleolithic to the Threshold of Modernity</td>
</tr>
<tr>
<td>TAPS 1240</td>
<td>Performance Historiography and Theatre History</td>
</tr>
<tr>
<td>TAPS 1250</td>
<td>Twentieth-Century Western Theatre and Performance</td>
</tr>
</tbody>
</table>

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

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

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

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

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

### Total Credits: 10

#### Writing for Performance Track

Concentrators explore the craft and sensibility of writing for live performance in the broad context of art in a changing society. Moving through a graduated series of skill-based writing classes, students additionally encounter theatre history in core courses and focused seminars, engage with the practical aspects of production, and relate theatre to other disciplines. Writing is viewed neither as an alienated cause nor a terminal outpost, but as a co-equal aspect of a creative process. Students exploring the role of performance in the broad context of art in a changing society. Moving through a graduated series of skill-based writing classes, 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 Writing for Performance Studies track should see the undergraduate Writing for Performance Studies track advisor, in order to discuss options that will best serve their interests.

### Required Courses

Two of the following three courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAPS 1010</td>
<td>Playwriting I (or other equivalent Introductory level Playwriting course, to be approved by the advisor)</td>
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</table>

Select one of the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AFRI 1050A</td>
<td>Advanced RPM Playwriting</td>
</tr>
<tr>
<td>AFRI 1050D</td>
<td>Intermediate RPM Playwriting</td>
</tr>
<tr>
<td>AFRI 1050E</td>
<td>RPM Playwriting</td>
</tr>
<tr>
<td>LITR 0610A</td>
<td>Unpublishable Writing</td>
</tr>
<tr>
<td>LITR 1150Q</td>
<td>Reading, Writing and Thinking for the Stage</td>
</tr>
<tr>
<td>LITR 1150C</td>
<td>Advanced Playwriting</td>
</tr>
<tr>
<td>LITR 1150S</td>
<td>What Moves at the Margins</td>
</tr>
<tr>
<td>TAPS 0200</td>
<td>Playwriting II</td>
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</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Course Code</th>
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</tr>
</thead>
<tbody>
<tr>
<td>TAPS 1210</td>
<td>Solo Performance</td>
</tr>
<tr>
<td>TAPS 1280S</td>
<td>Libretto Workshop for Musical Theatre</td>
</tr>
<tr>
<td>TAPS 1500i</td>
<td>Screenwriting</td>
</tr>
<tr>
<td>TAPS 1500J</td>
<td>Script Adaptation</td>
</tr>
<tr>
<td>ENVS 0520</td>
<td>Wild Literature in the Urban Landscape</td>
</tr>
<tr>
<td>LITR 0110A</td>
<td>Fiction I</td>
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<tr>
<td>LITR 0110B</td>
<td>Poetry I</td>
</tr>
<tr>
<td>LITR 0210A</td>
<td>Fiction Writing II</td>
</tr>
</tbody>
</table>
LITR 0210B  Poetry Writing II
LITR 1150E  Strange Attractors: Adaptations/Translations
LITR 1150M  Short Fiction Experiments
TAPS 1500L  Acting Together on the World Stage: Writing and Political Performance
TAPS 0250  Introduction to Technical Theatre and Production

Two of the following three courses:

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>TAPS 1230</td>
<td>Global Theatre and Performance: Paleolithic to the Threshold of Modernity</td>
<td>1</td>
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<td>Performance Historiography and Theatre History</td>
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One performance-based class. Options include Acting, Directing, Speech, Dance, Visual Arts, Music, or Sign Language.

Select two additional Theatre/Performance History/Theory classes in or cross-listed with the Department of Theatre Arts and Performance Studies. For example:

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<td>Twentieth-Century Western Theatre and Performance</td>
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<td>1</td>
</tr>
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<td>TAPS 1380</td>
<td>Mise en Scene</td>
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<td>Russian Theatre and Drama</td>
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<td>TAPS 1690</td>
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<td>AFRI 1110</td>
<td>Voices Beneath the Veil</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 2120</td>
<td>Revolution as a Work of Art</td>
<td>1</td>
</tr>
<tr>
<td>TAPS 1520</td>
<td>Seminar in Theatre Arts</td>
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</tbody>
</table>

Total Credits: 10

For all concentrators, regardless of track:

In cases where dual concentrations are declared, the Department allows two courses to be counted toward both concentrations.

Capstone

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

Honors

The standard pattern above, plus an honors thesis course taken in Semester VII (TAPS 990), 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.

For more information on admission and program requirements, please visit the following website: http://www.brown.edu/academics/gradschool/programs/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/programs/theatre-arts-and-performance-studies-0

Required MFA Playwriting Courses:

For all concentrators, regardless of track:

In cases where dual concentrations are declared, the Department allows two courses to be counted toward both concentrations.

Capstone

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

### First Year

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FALL</td>
<td>TAPS 2500</td>
<td>Acting, Brown/Trinity Rep Consortium</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>TAPS 2510</td>
<td>Voice: Power and Range for the Actor</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>TAPS 2520</td>
<td>Movement: The Alexander Technique</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>TAPS 2530</td>
<td>Directing: Composition and Staging</td>
<td>1</td>
</tr>
<tr>
<td>SPRING</td>
<td>TAPS 2550</td>
<td>Acting: Realism and Modernism</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>TAPS 2560</td>
<td>Voice: Phonetics</td>
<td>1</td>
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<tr>
<td></td>
<td>TAPS 2570</td>
<td>Movement: Physical Life and Language</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>TAPS 2580</td>
<td>Directing: Collaboration with the Playwright</td>
<td>1</td>
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### Second Year

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

<table>
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<tr>
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<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FALL</td>
<td>TAPS 2700</td>
<td>Acting: Monologue Performance</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>TAPS 2710</td>
<td>Voice: Dialects and Accents</td>
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<td>TAPS 2720</td>
<td>Physical Theatre</td>
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<td>SPRING</td>
<td>TAPS 2750</td>
<td>Acting and Directing: Practical Application</td>
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<td>TAPS 2760</td>
<td>Professional Performance</td>
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**Total Credits:** 30

**Required Courses for MFA Directors:**

### First Year

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<tr>
<th>Semester</th>
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<th>Course Title</th>
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<tr>
<td>FALL</td>
<td>TAPS 2500</td>
<td>Acting, Brown/Trinity Rep Consortium</td>
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<td>TAPS 2520</td>
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<td>Directing: Composition and Staging</td>
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<tr>
<td>SPRING</td>
<td>TAPS 2550</td>
<td>Acting: Realism and Modernism</td>
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<td>TAPS 2570</td>
<td>Movement: Physical Life and Language</td>
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<td>TAPS 2580</td>
<td>Directing: Collaboration with the Playwright</td>
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### Second Year

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<td>Voice: Verse Text</td>
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<td>TAPS 2630</td>
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<td>SPRING</td>
<td>TAPS 2650</td>
<td>Acting: Problems of Style</td>
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<td>TAPS 2670</td>
<td>Movement: Stage Combat, Clowning, and Other Physical Form</td>
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<td>TAPS 2680</td>
<td>Directing: Critical Analysis</td>
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**Total Credits:** 20

**Courses**

**Theatre Arts and Performance Studies**

TAPS 0030. Introduction to Acting and Directing

Explores basic acting/directing concepts from a variety of perspectives including the use of the actor's imagination/impulsivity in the creation of truthful, dramatic performance; the body, as a way of knowing and communicating knowledge; and the voice, as a means of discovering and revealing emotion/thought. There is a mandatory tech requirement and some evening hours are required. Please go to the TAPS website for specifics on admission and the technical requirement (http://brown.edu/go/TAPS0030). Enrollment limited to 18 first year students. Instructor permission required. No permission will be given during pre-registration.

Fall
- TAPS0030 S01 16010 TTh 9:30-11:50(08) (C. Crawford)
- TAPS0030 S02 16011 TTh 3:00-5:20(09) (S. dAngelo)
- Spr TAPS0030 S01 24866 TTh 9:30-11:50(01) (C. Crawford)
- Spr TAPS0030 S02 24868 TTh 3:00-5:20(11) (S. dAngelo)


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 and Asian Canadian theatre and performance histories as one way to critically engage the "transnational" within Asian American Studies. WRIT DPLL

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.
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. WRIT
Fall TAPS1000 S01 16015 F 1:00-3:50(11) (K. Searle)
Fall TAPS1000 S02 16016 TTh 1:00-2:20(10) (E. Terry-Morgan)
Spr TAPS1000 S01 24918 T 1:00-3:50(11) 'To Be Arranged'

TAPS 0110E. Screenwriting I (LITR 0110E)
Interested students must register for LITR 0110E.
TAPS 0150. Screenwriting II (LITR 0110E)
Interested students must register for LITR 0110E.

TAPS 0200. Playwriting II
Emphasis is placed on dramatic conventions, such as monologues, dialogue, mise-en-scene and time. Writing includes frequent exercises in various theatrical approaches. This course is limited to undergraduate students. Instructor permission required. Prerequisite: TAPS 0100 (formerly LITR 0110C and TSDA 0100). Enrollment is limited to 14 undergraduates per section. Instructor permission required. S/NC. WRIT
Fall TAPS2000 S01 15995 T 1:00-3:50(03) (J. Izumi)
Spr TAPS2000 S01 24930 F 1:00-3:50(15) 'To Be Arranged'

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.
Fall TAPS2200 S01 16002 MW 9:00-11:50(04) (B. Tannenbaum)
Fall TAPS2200 S02 16003 MW 1:00-3:50(04) (B. Tannenbaum)
Fall TAPS2200 S03 16004 MW 9:00-11:50(04) (B. Tannenbaum)
Fall TAPS2200 S04 16005 MW 1:00-3:50(04) (B. Tannenbaum)
Fall TAPS2200 S05 16006 MW 9:00-11:50(04) (I. Jucan)
Spr TAPS2200 S01 24871 MW 9:00-11:50(12) (B. Tannenbaum)
Spr TAPS2200 S02 24872 MW 1:00-3:50(12) (B. Tannenbaum)
Spr TAPS2200 S03 24873 MW 9:00-11:50(12) (B. Tannenbaum)
Spr TAPS2200 S04 24874 MW 1:00-3:50(12) (B. Tannenbaum)
Spr TAPS2200 S05 24875 MW 9:00-11:50(12) 'To Be Arranged'

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
Fall TAPS2300 S01 16007 MW 1:00-3:50(06) 'To Be Arranged'
Fall TAPS2300 S02 16008 TTh 1:00-3:50(03) (S. dAngelo)
Spr TAPS2300 S01 24915 MW 1:00-3:50(17) (S. dAngelo)

TAPS 0235. Cultivating Creativity: Mindfulness, Movement and Art.
This is a Mindfulness-Based Expressive Arts course that seeks to inspire, provoke, and awaken your individual and collective creativity towards the development of original performance art-works. These will be researched in daily physical practices including somatic sensory work, yoga, Butoh Physical Theatre, Contact Improvisation, Contemporary and Vernacular Dance, Authentic Movement, Rasa, and Loving Kindness Meditations. Students will participate in site-specific rituals at Providence Waterfire, writing scores, painting and designing spaces, and work in various visual, inter-medial and musical art forms. Field trips will help facilitate the application and integration of our contemplative and creative community engagement.

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.
Fall TAPS2500 S01 16001 MWF 10:00-11:50(14) (A. Haynes)
Spr TAPS2500 S01 24870 MWF 10:00-11:50(03) (A. Haynes)

TAPS 0260. Stage Lighting.
This course is an introduction to stage lighting. Enrollment limited to 20.
Fall TAPS2600 S01 16014 Th 10:00-12:50(12) (T. Hett)

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.
Fall TAPS3100 S01 15992 MWTh 1:00-2:20(06) (J. Stranberg)

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.
Fall TAPS3200 S01 15991 MWF 10:00-11:50(14) (M. Bach-Coulbay)

TAPS 0330. Mande Dance, Music and Culture.
Examines, by theory and praxis, the techniques and philosophy of dance in Mande culture. Each dance is taught as a highly codified language, with detailed phrasing structures, focus, center, variations of intonation, and qualitative choice. The specific ethnicities are studied in relationship to their music and dance variations. Participants must be physically fit. Attendance at the first class is required. There is an application process for enrollment. Enrollment limited to 100. S/NC.
Spr TAPS3300 S01 24854 MWF 1:00-2:50(07) (M. Bach-Coulbay)
Spr TAPS3300 S01 24855 T 12:00-12:50 (M. Bach-Coulbay)
Spr TAPS3300 S02 24856 Th 12:00-12:50 (M. Bach-Coulbay)
Spr TAPS3300 S03 24857 F 12:00-12:50 (M. Bach-Coulbay)

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 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 TAPS0930AS01 24865 MWF 4:00-5:50(13) (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 collaborative, 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 strongly discouraged in this course. “Getting laughs,” as a goal in and of itself, manufactures unproductive pressure to “be clever” or “succeed” in ways that are inconsistent with truly creative engagement.

TAPS 0930C. The Actor’s Instrument: Stage Movement for Actors and Directors.
Students will be engaged in a process of exploration that centers on the physical relationship of the actor to the physical reality of the stage including sound, props and costumes. Work with a broad spectrum of contemporary and classic movement theories/approaches to constructing performance. Instructor permission required; interested students must come to the first class, fill out an application and participate in a sample class. Accepted students will be notified by the third class meeting. You must show up to every class meeting in order to keep your application active throughout the registration process. Enrollment limited to 18.

Spr TAPS0930CS01 24860 TTh 1:00-3:50(11) "To Be Arranged"

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.

Interested students must register for AFRI 0990.

TAPS 1000. Intermediate Dance.
Designed to expand the student’s knowledge of and proficiency in dance as an art form. Mainly a studio course, but selected readings, papers, critiques, and field trips are important components of the course. Prerequisite: TAPS 0310 or equivalent. Enrollment limited to 40. S/NC. Spr TAPS1000 S01 24853 MWF 10:00-11:50(03) (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 15996 M 9:00-11:50(08) (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.

Fall TAPS1175 S01 17528 MW 1:00-3:50 (S. d’Angelo)

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.

Spr TAPS1210 S01 24921 TTh 1:00-3:50(11) (S. d’Angelo)

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; and 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. WRIT

Fall TAPS1230 S01 16012 TTh 10:30-11:50(13) (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, incipient nationalism(s), urbanization, cultural negotiation, and the representational practices the enacted. Enrollment limited to 35. WRIT Spr TAPS1240 S01 24919 TTh 10:30-11:50(09) (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." WRIT Spr TAPS1250 S01 24920 1:00-2:20(10) (R. Schneider)  

TAPS 1270. Masking, Trancing, Performing, and Spectating in Non-Western and CircumPacific Performance. 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. WRIT  

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 course focuses on the implementation of lighting techniques learned in the introductory course. Emphasizes work in a studio environment with other theatre designers, implementing CAD and vector works techniques as well as scale models. Course culminates in a full lighting design for a production. Prerequisite: TAPS 0260.  

TAPS 1280D. 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 to explore the set design/scene design as a conceptual artistic discipline which utilizes technical tools. Enrollment limited to 10. Fall TAPS1280D S01 15997 M 1:00-4:50(07) (R. Surprenant)  

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-)juristic literary and objects, Oulipian literature of constraints, Deleuzian theory, ontological-hysterical theatre, film, etc. WRIT  

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. Fall TAPS1280Y S02 17169 W 3:00-5:30(15) (R. Schneider)  

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, W. B. Yeats, Charles Ludlam, Teching Hsieh, Wooster Group, Page 7 of 7  

TAPS 1281M. Introduction to Costume Construction. An introduction to the study and practice of costume construction skills. Topics include basic machine, hand sewing and patterning techniques. Fall TAPS1281M S01 16019 W 3:00-6:50(17) (R. Cesario)  

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 specifics 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. DPLL
TAPS 1301Q. Introduction to Dance Studies. 
Dance is a fantastic research problem. This course introduces the interdisciplinary field of critical dance studies by casting students as a research team. Through a mixed-methods approach, we will analyze key literatures, view dances and conduct choreographic analyses, and dance—practice a range of dance traditions in the studio. Our goal is to build critical literacies about the politics of embodiment by looking at dance’s migration across class, racial, and national boundaries. Toward the semester’s end, we will apply choreographic analysis to the study of non-dance movement “worlds” on Brown’s campus to further highlight the body’s capacity to produce a politics.

TAPS 1281T. 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 art and healing, with an emphasis on dance and music for persons with Parkinson’s Disease (PD) and Autism Spectrum Disorders (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. DPLL

Fall TAPS1281W S01 16017 TTh 2:30-3:50(03) (J. Strandberg)
Fall TAPS1281W L01 16018 T 4:00-5:50 (J. Strandberg)

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 will provide arts experiences (primarily dance and music) for persons with Parkinson’s Disease (PD) and Autism Spectrum Disorders (ASD). Course also includes guest lecturers, readings, field trips, curriculum development, ethnographic research, and planning of and participation in a convening of artists and scientists engaged in holistic healing. DPLL

Spr TAPS1281Z S01 24923 TTh 2:30-3:50(11) (J. Strandberg)
Spr TAPS1281Z L01 24924 T 4:00-5:50 (J. Strandberg)

TAPS 1285. Film Acting.
This advanced acting class is designed to teach the actor how to apply the screenplay as a blueprint for the finished film and to familiarize the actor with the actual process of working on a film set. Utilizing an extensive library of screenplays, the class will learn 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, always keeping emphasis on process rather than presentation.

Fall TAPS1285 S01 17249 MW 9:00-11:50(01) ‘To Be Arranged’

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.
Spr TAPS1300 S01 24926 W 1:00-4:50(07) (R. Surprenant)

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/NC.
Fall TAPS1310 S01 15993 MWF 3:30-4:50(17) (A. Baryshnikov)

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 to Americans, art historians, dancers, and theatre majors.
Fall TAPS1330 S01 16009 Th 10:30-11:50(13) (J. Strandberg)
Fall TAPS1330 S01 16009 T 10:30-11:50(13) (J. Strandberg)

TAPS 1335. Movement Theory: Choreography, Modernity, Subjectivity.
This seminar examines theatrical choreography as a defining art of western modernity. Drawing from the publication of Chorégraphie in 1700—from the Greek khoreia (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 experiments. 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 course focuses on the diverse styles, techniques and movement theories of Modern Dance. The students will practice the techniques and styles and will also study biographical material, view films, and attend live performances when possible. Enrollment limited to 40. S/NC.
Spr TAPS1340 S01 24859 MWF 3:30-4:50(14) (J. Strandberg)
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 archival 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 1350. 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.

Natyayoga 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 mimeis.

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.

TAPS 1360. New Works/World Traditions.
From research to performance, develops new dance theater pieces that are rooted in Mande dance and American dance. Includes study with Mande, American, and European artists in building a body of repertory for the concert stage. May be repeated for credit. By audition. S/NC.

TAPS 1370. 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. WRIT

TAPS 1390. Contemporary Mande Performance.
This course examines the influences of contemporary society upon traditional Mande Performance. Equal emphasis will be given to the theory and practice of embodied performance as it responds to selected music traditions, oral literatures, and aesthetic traditions. Films, readings, guest lectures and collaborative research projects will help to facilitate a deeper understanding of contemporary Mande society and its artistic production. Students MUST register for a conference and a lecture section. Enrollment limited to 150. Students must attend the first class meeting, as final enrollment is determined by application/tryout.

TAPS 1400. Advanced Performance.
An investigation into abstract and nonlinear modes of performance, working from fragmentary and recomposed 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. WRIT

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. WRIT

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 professionalization 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.
Fall TAPS1485 S01 17295 MW 3:00-4:50(17) (S. Wilbur)

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 develop a new 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. WRIT
TAPS 1500H. Advanced Writing for Performance: (Re)Introduction to Playwriting.
Reading and writing plays through study and practice. We look at an array of scripts in various styles from various periods and contexts, with the aim of developing skills in reading and writing new dramatic texts. Open to writers across disciplines interested in interrogating the interface of text with live time and space, in languages of dramaturgy, and expanding personal writing practices along an axis from improvisation to careful revision. Open to graduate/undergraduate students. Prerequisite: TAPS 0100 and 0200. Enrollment limited to 15. WRIT
Fall TAPS1500H SO1 17343 MW 1:00-3:10(16) "To Be Arranged" Spring TAPS1500H SO1 25911 T 4:00-6:30(16) "To Be Arranged"

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 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 through this semester; this schedule will be available at the first class. Enrollment limited to 12.
TAPS 1500M. Advanced Playwrighting: 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 designed 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. WRIT

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.
Fall TAPS1520 S01 16021 F 1:00-3:30(07) (L. Hilton)

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 equity 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. DPLL

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. WRIT

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. WRIT

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, mimesis, banality, mobility, framing, failure and shock. Enrollment limited to 16.

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

TAPS 1700J. Musical Performance and Theatricality (MUSC 1680).
Interested students must register for MUSC 1680.

TAPS 1700K. Site-Specific Writing in Brown’s Historical Spaces (AMST 1570).
Interested students must register for AMST 1570.

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 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.

Interested students must register for MUSC 1971.

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 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. Fall TAPS2050 S01 17433 T 1:15-3:45 (P. Ybarra)

TAPS 2100. Seminar in Performance Studies and Theatrical Theory.
Key texts in Performance Studies and Theatre Theory selected from works by ancient, modern, and contemporary philosophers, dramatists, performers, and theorists. Covers basic methodological trends crucial to thinking about mimesis and alterity, acting and actants, identity formation and disidentification, decolonial theory and feminist theory in relationship to the study of performance, performativity, drama and theatricality. Enrollment limited to 20.

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. WRIT

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. WRIT

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 2200L. 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. Liveness: Performance and Neuanism 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,” “tometism,” and “primitivism” provide a backdrop to return to animism in Chen, Bennet, Latour and others. Does theatre’s separation from ritual and possession demand rethink via “relationscapes” and the critical turn to affect theory? Art/performance, theatre, cinema will be under discussion, from Euripides Bacchae to Gucci Bauhau.

TAPS 2200R. Critical Ethnography.
This graduate course introduces students to theories, practices, and critiques of critical ethnography — an approach to the study of culture which anthropologist James Clifford described as a process that “translates experiences into text”. This process of translation, although seemingly straightforward, requires layers of interpretation, selection, and the imposition of a viewpoint or politics. While ethnography is often narrowly conceived of as a methodology, this course considers ethnography as a mode of inquiry, as a philosophy, as an ongoing question and performance. We wrestle with notions of “the self” and “the other” at the intersection of imbricated cultural and performance worlds.
Fall TAPS2200R S01 17378 W 10:00-12:30 (J. Johnson)

TAPS 2270B. Performance in a Virtual World (MUSC 2270B).
Interested students must register for MUSC 2270B.

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).
Fall TAPS2300 S01 16151 Arranged (C. Anderson)
Spr TAPS2300 20159 Arranged (C. Anderson)

TAPS 2310. Graduate Playwriting.
With Word as the bodying 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/N/C
Fall TAPS2310 S01 16020 Th 12:00-3:00 (10) (C. Anderson)
Spr TAPS2310 20161 Th 12:00-3:00 (10) (C. Anderson)

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 15039 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 Stanislavsky system. A major part of this course will include rehearsal and performance responsibilities.
Fall TAPS2500 S01 11138 Arranged (B. McEleney)

This course is open only to students of the Consortium. It will provide a progression of exercises to free, develop and strengthen the voice as the actor’s instrument. The classes focus on phonation, physical awareness, breath, freeing the channel for sound developing the resonators, releasing the voice from the body, articulation, self-expression, and the link to text and acting.
Fall TAPS2510 S01 11139 Arranged (T. Jones)

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 11140 Arranged (S. Berenson)

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 11141 Arranged (B. Mertes)

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 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 20158 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 20159 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 20160 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 20161 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.
Fall TAPS2600 S01 11142 Arranged (B. McEleney)
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 11143 Arranged (T. Jones)

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 11144 Arranged (S. Berenson)

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 11145 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.
Spr TAPS2650 S01 20162 Arranged (B. McEleney)

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 20163 Arranged (T. Jones)

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 20164 Arranged 'To Be Arranged'

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 the director in the creation of a production at Trinity Rep Company.
Spr TAPS2680 S01 20165 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.
Fall TAPS2700 S01 11146 Arranged (B. McEleney)

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 11147 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 11148 Arranged (S. Berenson)

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 11149 Arranged (B. Mertes)

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 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.
Spr TAPS2750 S01 20166 Arranged (B. McEleney)

TAPS 2760. Professional Performance.
This is a two-credit course and is open only to students of the Brown University/Trinity Rep MFA Consortium program. It will include performance work in a variety of venues including, but not limited to, Trinity Rep’s mainstage. Work might include major and/or minor roles at Trinity, as well as understudy responsibilities for the professional company. Based on their participation in this course, students will be awarded their union cards so that they are able to enter the professional area upon graduating.
Spr TAPS2760 S01 20167 Arranged (S. Berenson)

This is a two-credit course and is open only to students of the Brown University/Trinity Rep MFA Consortium program. Each student will direct a professional full-scale production in one of Trinity Rep's theatres. In addition to directorial duties, students will assist in casting and designing the play, and will be fully involved in areas of budget, publicity, press relations, marketing and development.
Spr TAPS2770 S01 20168 Arranged (B. Mertes)

TAPS 2890A. Theatricality: Labor, Time, Affect.
No description available.

TAPS 2970. Comprehensive Examination Preparation.
For graduate students who have met the tuition requirement and are paying the registration fee to continue active enrollment while preparing for a preliminary examination.
Fall TAPS2970 S01 15040 Arranged 'To Be Arranged'
Spr TAPS2970 S01 24055 Arranged 'To Be Arranged'

For graduate playwrights, in their second and third years, rehearsing and revising their thesis projects. May be taken multiple times for credit. Must be taken both semesters in the third year.

TAPS 2980. Graduate Level Independent Reading and Research.
A program of intensive reading and research on selected topics arranged in terms of special needs and interests of the student. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.

TAPS 2981. Master's Thesis Research.
Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.
TAPS 2990. Thesis Preparation.
For graduate students who have met the tuition requirement and are paying the registration fee to continue active enrollment while preparing a thesis.

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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.