



Theatre Arts and Performance Studies

UNDERGRADUATE

HANDBOOK

This document supersedes previous Undergraduate Student Handbooks.

Undergraduate Program Introduction

Undergraduates at Brown make theatre, dance, and performance-based work all over campus. Plays have been written to be produced in bathtubs. Performances have been written for hallways, breezeways, walkways, as well as our proscenium stage in Stuart Theatre in Faunce House or our flexible Leeds Theatre in Lyman Hall. Work has been produced without a play in mind – improvised, found, choreographed on the spot. Other work has been incubated and nurtured for years at a time. Well-known plays from the dramatic canon are produced alongside lesser-known newcomers or buried treasures rarely produced. Some work is sudden. Other work long baked. Some work is surprising. Other work seems like a long-lost friend – well known and well met. Some work takes multitudes, other work flies solo. The point is that there is a lot going on in a very exciting atmosphere of creative and intellectual exchange where traditions and heritages of craft are as highly valued as the rough draft of innovation and experimentation.

The Department offers a concentration in Theatre Arts and Performance Studies. Concentrators chose a "track" to study within the concentration - Theatre Arts, Performance Studies, or Writing for Performance. Classes are open to everyone, not just concentrators, and we often draw widely from interested students across the university. That said, more advanced classes do have entry requirements, so plan your course of study carefully.

As a student, you can be involved in the Department of Theatre Arts and Performance Studies whether you become a concentrator or simply take a single course. Anyone who auditions – and all undergraduates can audition for our shows – can be cast.

Classes are a key way to get to know faculty and other students well. But there are also shows to help out on as running crew. There are costumes to design and build, lights to hang, lines to memorize, muscles to stretch, voices to warm, directing projects to propose. There are producing boards to sit on and there are sets to design, dances to choreograph, reviews to write, plays to write, songs to write, philosophies to write, and – *always* – posters to hang.

The Concentration Overview:

The Department offers a concentration in Theatre Arts and Performance Studies. Concentrators choose one of the following "tracks" to study within the concentration:

- Theatre Arts
- Performance Studies
- Writing for Performance

Each track has a requirement of ten (10) courses to fulfill the concentration and culminates in a collective senior seminar in which concentrators work with advisers to present a culminating Capstone project, as well as explore possibilities for careers in their area of study after graduation.

As a student, you can be involved in the Department of Theatre Arts and Performance Studies whether you become a concentrator or simply take a single course.

The Concentration Tracks:

Theatre Arts Track

This concentration combines the study of dramatic literature, theatre history, performance theory, and studio work in the various theatre arts. All concentrators in Theatre Arts will gain practical experience through the study of acting and directing as well as in the technical production of plays, preparing students in the practical study of a cross-section of the vital aspects of theatre craft, including one class in either dance or speech. An essential aim of the concentration track is the engagement of students in performance procedures (acting, dancing, directing, choreography, design, playwriting, dramaturgy, etc.) in order to experience the inter-relationships among social contexts, dramatic texts and theatrical enactments. Along with practical study in craft, concentrators will graduate having studied theatre history and performance theory in global perspective, including at least one course that exhibits geographic or topical breadth beyond what might loosely be called "mainstream" Euro-American tradition. The study of theatre history provides a Theatre Arts concentrator with the necessary background to understand a variety of dramatic and theatrical forms. The study of performance theory enhances a student's ability to ask fundamental questions about the role of theatre in social, political, cultural and cross-cultural arenas.

Students wishing to enroll as concentrators in the Theatre Arts track should see the track advisor (**Professor Sarah dAngelo**), who serves as the undergraduate Theatre Arts track advisor in order to discuss options that will best serve their interests.

Required Courses for the Theatre Arts track:

1. TAPS 0230 Acting/Directing
2. TAPS 0250 Introduction to Technical Theatre and Production
3. TAPS 1230 Performance Theory: Ritual, Play and Drama in Context
4. TAPS 1240 Performance Historiography and Theatre History
5. TAPS 1250 Twentieth-Century Western Theatre and Performance
6. Select one of the following:
 - TAPS 0220 Persuasive Communication,
 - Any dance history or practice course
 - Any design or theatre production
 - Any playwriting course.
7. One elective to be selected from applied design, performance, or writing areas. This class must be approved by the concentration advisor.
- 8-9. Two electives to be selected from relevant theoretical and text-based studies in or cross-listed with the Department of Theatre Arts and Performance Studies, at least one of which must show geographical breadth. For example:
 - TAPS 1230 Performance Theory and World Theatre History: Paleolithic to Medieval
 - TAPS 1240 Performance Historiography and Theatre History
 - TAPS 1250 Twentieth Century Western Theater and Performance
 - TAPS 1270 Masking, Trancing, Performing and Spectating in Non-Western and Circumpacific Performance
 - TAPS 1281O Acting Outside the Box: Race, Class, Gender and Sexuality in Performance
 - TAPS 1280N New Theories for a Baroque Stage
 - TAPS 1380 Mise en Scene
 - TAPS 1390 Contemporary Mande Performance
 - TAPS 1430 Russian Theatre and Performance
 - TAPS 1610 Political Theatre of the Americas
 - TAPS 1630 Performativity and the Body: Staging Gender, Staging Race
 - TAPS 1650 21st Century American Drama
 - TAPS 1670 Latino Theatre and Performance
 - TAPS 1680 Performance, Politics and Engagement
 - TAPS 1690 Performance, Art, and Everyday Life
 - TAPS 2120 Revolution as a Work of Art
 - AFRI 0990 Black Lavender: Black Gay/Lesbian Plays/Dramatic Constructions in the American Theatre
10. TAPS 1520 Senior Seminar

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 intermedia 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 **Professor Patricia Ybarra** who serves as the undergraduate Performance Studies track advisor, in order to discuss options that will best serve their interests.

Required Courses for the Performance Studies Track:

1-2. Two of the following three courses:

TAPS 1230 Performance Theory and World Theatre History,

TAPS 1240 Performance Historiography and Theatre History

TAPS 1250 Twentieth Century Western Theatre and Performance.

3-5. Select three of the following (one of which must show geographical breadth) in consultation with advisor.

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

TAPS 1240 Performance Historiography and Theatre History

TAPS 1250 Twentieth Century Western Theater and Performance

TAPS 1270 Masking, Trancing, Performing and Spectating in Non-Western and Circumpacific Performance

TAPS1280N New Theories for a Baroque Stage
TAPS 1281O Acting Outside the Box: Race, Class, Gender and Sexuality in Performance

TAPS 1330 Dance History: The 20th Century
TAPS 1326 Experiments in Dance, Movement and Performance
TAPS 1380 Mise en Scene
TAPS 1390 Contemporary Mande Performance
TAPS 1430 Russian Theatre and Performance
TAPS 1610 Political Theatre of the Americas
TAPS 1630 Performativity and the Body: Staging Gender, Staging Race
TAPS 1650 21st Century American Drama
TAPS 1670 Latino Theatre and Performance
TAPS 1680 Performance, Politics and Engagement
TAPS 1690 Performance, Art, and Everyday Life
TAPS 2120 Revolution as a Work of Art
AFRI 0990 Black Lavender: Black Gay/Lesbian Plays/Dramatic Constructions in the American Theatre
AFRI 1110 Voices Beneath the Veil

6-7. 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.

8-9. Two additional courses in the academic study of performance and performance culture(s) to be culled from those listed above as well as other courses in the Department of Theatre Arts and Performance Studies or throughout the university in consultation with advisor. For example:

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

10. TAPS 1520 Senior Seminar

Writing for Performance Track

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

Students wishing to enroll as concentrators in Theatre Arts and Performance Studies and take the Performance Studies track should see **Prof Elmo Terry-Morgan**, who serves as the undergraduate Performance Studies track advisor, in order to discuss options that will best serve their interests.

Required Courses for the Writing for Performance Track:

Writing for Performance Track

1. TAPS 0100 Playwriting I or another equivalent introductory level Playwriting Course, to be approved by advisor

2. Select one of the following:

- AFRI 1050A, D, E RPM Playwriting
- LITR 0610A Unpublishable Writing
- LITR1150Q Reading, Writing, Thinking for the Stage
- LITR 1010C Advanced Playwriting
- LITR 1150S What Moves at the Margin
- TAPS 0200 Playwriting II
- A course from the TAPS 1500 series (A-Z)

3. A writing/composition class in a discipline outside of playwriting (e.g. literature, screenwriting, digital media) in consultation with advisor. Samples include:

- TAPS 1210 Solo Performance
- TAPS 1280S Libretto Workshop
- TAPS 1500I Screenwriting
- TAPS 1500J Script Adaptation
- ENVS 0520 Wild Literature in the Urban Landscape
- LITR 0110A Fiction I
- LITR 0110B Poetry I
- LITR 0210A Fiction Writing II
- LITR 0210B Poetry Writing II
- LITR 1150E Strange Attractors: Adaptations/Translations

LITR 1150M Short Fiction Experiments

TAPS 1500L Acting Together on the World Stage: Writing and Political Performance

4. TAPS 0250 Introduction to Technical Theatre and Production

5-6. Two of the following three classes:

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

TAPS 1240 Performance Historiography and Theatre History

TAPS 1250 Twentieth Century Western Theater and Performance

7. One performance-based class. Options include Acting, Directing, Speech, Dance, Visual Arts, Music or Sign Language.

8-9. Select two additional Theatre/Performance History/Theory classes in or cross-listed with the Department of Theatre Arts and Performance Studies in consultation with advisor. Samples include:

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

TAPS 1240 Performance Historiography and Theatre History

TAPS 1250 Twentieth Century Western Theater and Performance

TAPS 1270 Masking, Trancing, Performing and Spectating in Non-Western and Circumpacific Performance

TAPS 1280N New Theories for a Baroque Stage

TAPS 1330 Dance-History: The 20th Century

TAPS 1380 Mise en Scene

TAPS 1390 Contemporary Mande Performance

TAPS 1430 Russian Theatre and Drama

TAPS 1610 Political Theatre of the Americas

TAPS 1630 Performativity of the Body

TAPS 1650 21st Century American Drama

TAPS 1670 Latino Theatre and Performance

TAPS 1690 Performance, Art, and Everyday Life

AFRI 0990 Black Lavender

AFRI 1110 Voices Beneath the Veil

TAPS 2120 Revolution as a Work of Art

10. TAPS 1520 Senior Seminar

Information for All Concentrators:

Double Concentrations

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

Capstone Project

First of all, your capstone project is a “culminating experience” for your concentration. What that will mean is ultimately up to you. The project puts a cap on the four years you have spent studying in TAPS and expresses something meaningful for you about that experience.

Your project may be a play you write. It may be a production you mount, a dance you choreograph, a research paper you undertake or an annotated bibliography that defines a field of inquiry you want to invent. It can be a role you prepare for, a production you design. It can even be virtual – a map for such a project -- if it is not ultimately realized as, say, a produced play. It may be your honors thesis or something you are working on in a class, such as a solo show, that you want to mark and acknowledge as “culminating.” It may be something entirely other! In every case you should be able to articulate why and how it is, for you, a culmination of your TAPS efforts and experiences.

Capstone projects are not adjudicated by department faculty. You are not graded or evaluated. You are simply mentored toward finding a way to express, by virtue of an event or a document or some other manifestation, something that rounds out your experience as a concentrator and points to the best of your education.

In senior seminar, you will share a project proposal with your peers and give periodic updates on your progress. The project may be realized in either Fall or Spring of your senior year. You are encouraged to seek out an advisor from the faculty. Your proposal will not be accepted or denied – it is yours to make of what you will. We trust that at this senior point in your explorations, you are the best judge of what your own “culmination” will be. And we trust, too, that you will be the force that sees your project through.

During the exit interviews at the close of senior seminar, you will be encouraged to discuss your culminating project with the faculty you invite into conversation. Before graduating, you will also meet with the concentration track advisor to report on the project. You can submit a written report on what you learned through the experience, or you can relate that report orally. Again, the project is yours to determine and yours to see through. The faculty are here to help you, in office hours or by appointment, but the relationship is yours to determine. While the project is entirely yours, please note that a faculty member’s knowledge about your capstone project may be useful in the event that you request letters of recommendation after you graduate. While your

capstone will not represent all of the good work you've done, completion of your project does project some idea of how you've integrated your TAPS educational experience into your emerging practice or scholarship and how you have taken your concentration seriously as a whole.

In some ways, the best audience for your culminating experience will be your peers. To that end, senior seminar is designed to encourage feedback and encouragement between you as a cohort of concentrators. After senior year it is that cohort, and future cohorts you will find, who will be your colleagues. The culminating experience is an opportunity to make work for them (and for you).

So: Advisor encouraged, not required. Final written report encouraged, not required. Depth of project and level of commitment: up to you! We look forward to you taking pride in this project, and to us taking pride in you!

Honors

The standard pattern above, plus an honors thesis taken during Semester VII (TAPS 1990), the topic of which would be determined before Semester VII. Candidates for the honors program should have an outstanding academic record and should apply to the Department by April 1 of Semester VI. The honors advisor and undergraduate thesis advisor is **Professor Rebecca Schneider**. Proposals can be submitted electronically to taps@brown.edu.

Honors are awarded for theses in all concentration tracks. All theses are substantive pieces of writing. Some theses are strictly academic. Other honors theses may include a creative component (such as the directing of a play, a solo performance piece, the study and performance of a major role, or the design of a production), but the thesis itself will be a critical, written work based in research relative to that artwork. For plays submitted for honors, an essay should accompany the play, reporting on the research and process of the writing, though the play itself counts as the substantive written work.

The proposal should include:

- 1) An abstract of the thesis that indicates the topic and set of questions you are asking about the material/subject you are researching. If you are submitting a play for honors in the playwriting track, submit a short description of the play or project and the themes or forms the play or project will explore.
- 2) A transcript (unofficial is OK, as we can access the official one from the Department). Please note that we look for students with a majority of A's and S's on their transcripts. It will not be possible to receive honors for the concentration if your grades have been sub-par.
- 3) A preliminary bibliography and a research plan. For a play, simply submit a research plan.

- 4) The name of the advisor you will work with. Also include names of potential additional readers for your thesis, if you wish to have them. Students must have an advisor and often have one or two additional readers. Please contact your advisor and readers before submitting their names.

Additional information:

- There is no set length for this proposal, but 4-10 double spaced pages is a generally acceptable range.
- Students are notified about their approval to write an honors thesis by the end of the Spring semester. Every proposal is considered by the Department as a whole, and voted on, in the Department meeting. The decision for honors is not made by your advisor alone.

Thesis Guidelines

- Honors theses are generally between 60 and 100 pages long.
- Plays submitted for honors should be accompanied by an essay 10-30 pages in length.
- A preliminary draft of the thesis is due on or before March 15 of the student's senior year to all readers. You may arrange chapter submissions before this date with your advisor.
- A final draft is due on April 15 the student's senior year at the latest. Students should submit one copy to each reader, and also one copy for the Department. These copies must be bound.
- Most students require two semesters to plan and complete an Honors Thesis. Generally, research occurs during the summer before and the fall of senior year. Writing usually begins by the end of the fall term.
- All theses must use a consistent citation style and must include a full bibliography. See the Honors Advisor for sample cover pages, etc. Prior honors theses can be perused in the Becker Library.
- Students must enroll in TAPS 1990 in Semester VII.

Assuming that your thesis is approved for honors by all readers, you will be recommended for honors from the department. This will occur by the beginning of May of the student's senior year and honors will be conferred upon graduation.

Senior Slot Opportunity:

An excellent opportunity for a capstone experience is the annual Senior Slot Production, which occurs every Fall semester. Every year, one junior (or .5 senior) TAPS concentrator is selected to direct a mainstage production in the following academic year's Sock and Buskin Season. We have now opened this opportunity to playwrights, as well as directors. This opportunity is thus open for proposals from:

- A junior director submitting any play or project of their choice (to be directed in their senior year)
- A junior writer submitting their own play (to be produced during their senior year)
- A junior director and a writer co-submitting a proposal for a student-written play (to be produced during the director and playwright's senior year only)

The chosen play is given a budget, full production, and faculty mentorship. (Professor **Sarah dAngelo** is currently Senior Slot advisor.) The play is usually mounted in Leeds Theatre in early December of the concentrator's senior year, but other spaces may be considered from time to time (e.g. for site specific work). To be selected for senior slot, students must submit a proposal to be adjudicated by a committee composed of TAPS faculty. Juniors and/or .5 seniors with a proven track record, quality grades, as well as sustained interest and achievement in the art of directing or writing for performance are encouraged to apply.

Proposals for the following academic year will be accepted until midnight on March 6th before your Senior Year and should be emailed to **taps@brown.edu**. Following review by faculty, finalists will be notified regarding next steps.

How to Propose:

Write a proposal and address the following in detail:

- What play do you propose to direct (or have produced) and why?
- Provide a brief analysis of your chosen play.
- What are your goals or objectives for this production?
- What will be your approach to realizing these goals?

If you foresee unusual or specific technical requirements (regarding costume, set design, lights and/or sound) that might require advance attention, please note that in your proposal.

If you are submitting as a writer/director team, please include sections from each of you on the questions above – that is, we would like to hear from *both* the writer and the director in co-submitted proposals. This category of proposal is highly encouraged.

If your proposal is selected, a design team will be assigned to you. If you are a writer submitting without a director, we will assign a student director as well. However, any thoughts you wish to share with the selection committee regarding your potential production needs or desires will be helpful and can be stated in the proposal. For questions regarding the process, contact **Sarah dAngelo** or discuss with your concentration advisor.

Word of advice: It is best to choose something that has not been recently produced on campus.

DANCE SENIOR SLOT

An excellent opportunity for a capstone experience is the Dance Senior Slot Production. Dancers must apply for the slot in the Spring of their junior year for production in the Spring of their senior year. If no proposals are submitted, there will not be a dance senior slot that season.

This production can be for devised work or for the restaging and/or reimagining of a pre-existing dance work from the historical or contemporary dance repertory.

Interested juniors must either have taken at least one semester of dance composition or choreography at Brown (or elsewhere); enrolled in a choreography class during the year of the proposed project; or otherwise demonstrate a basic choreographic craft.

Proposals are reviewed by the dance faculty and approved by the entire TAPS faculty and staff and are evaluated on demonstrated compositional acumen, well-researched and considered ideas, and the feasibility of the successful completion of the project.

Excellence in academic work and demonstrated understanding of the theory, practice, and history of dance will also be considered.

Proposals are due by March 6, 2017 for possible inclusion in Spring 2018 TAPS Season

The accepted project(s) will be:

- Developed over the school year 2017-18 including participation in the Fall Dance Concert or the equivalent
- Given a budget; rehearsal and performance space; and technical support
- Mentored by the dance faculty.
- Designed in consultation with the TAPS technical staff to assure that the project is compatible with available resources.

Please send the following to Julie.Strandberg@brown.edu by March 6:

Name:

Email:

Phone:

Attachment: Dance Resume

To the best of your ability at this time address all of the following:

- What is your dance project (name, style, theme, music, devising plan, restaging plan, and/or whatever else is applicable)?
- Brief artist's statement: What are you inviting an audience to consider or contemplate by creating and staging this project? What driving questions are you taking into the rehearsal process, at this early stage?
- How does the production of this work align with your broader academic goals and personal aspirations as a Brown undergraduate?
- What are your goals or objectives for this production?
- What approach are you taking towards realizing these goals?
- Have you identified casts and collaborators? If yes, please include their roles, resumes, and contact information
- What performance venue and/or staging are you imagining (i.e. proscenium; black box; in-the-round; site specific; other?)
- If you foresee unusual or specific technical requirements (regarding costume, set design, lights and/or sound, media) that might require advance attention, please note that in your proposal
- What is the approximate length of the piece?
- Do you see this as a full-concert (45 minutes or more), a shared concert (½ hour or less) or part of a larger concert which includes other dances (12 minutes or less)?
- What movement related courses have you taken? At Brown? Elsewhere?
- What is your past experience in performance, choreography, or production?

The Engaged Scholars Program

Brown's Engaged Scholars Program

The Engaged Scholars Program supports students and faculty who seek to integrate teaching, research, and practice in order to advance scholarship and benefit the world beyond Brown. Grounded in the concentrations, the program builds on Brown's distinctive interdisciplinary culture by providing coherent curricular and advising structures that encourage students to place internships, collaborative research projects, and community-based work at the heart of their academic lives. As engaged scholars, concentrators balance their own scholarship pursuits with the real-world socio-political context of their scholarship as well as the particular needs of the organizations in which the scholars research.

What is Engaged Scholarship?

“Engaged scholarship” refers to knowledge-creation by students and faculty in partnership with community members outside of the academy. Its goal is to create high-impact learning experiences and collaborative research partnerships that address major social challenges and produce tangible public benefits.

APPLICATION PROCESS: At the time of their declaration, students will declare their concentration in Engaged Scholarship.

Application Question: In one page or less, please describe why you are interested in the Engaged Scholars Program, what you would hope to gain from it, and how your experiences and coursework to date provide a solid background for your participation in the program.

ENGAGED SCHOLARS PROGRAM IN TAPS

TAPS is committed to an understanding of performance that is expressively engaged, democratic, geographically expansive, and interrogatory in discourse. In principle, all TAPS classes resonate with the goals of engaged scholarship. As a pilot department for the Engaged Scholars program TAPS students study performance theory while simultaneously working with communities outside of the university to create socially engaged performances that tackle complex social issues. Theatre artist engaged scholars build community, break down hierarchies and prejudices, and tell stories about who we are and who we can become as citizens and stewards of the earth. Advisors for Engaged Scholarship in TAPS are: Julie Strandberg and Michelle Bach-Coulibaly.

Introduction/Preparatory/Methods Courses:

Our survey classes: 1230 (Performance Theory: Ritual, Play and Drama in Context),

1240 (Performance Historiography and Theatre History), 1250 (Twentieth Century

Western Theatre and Performance), 0220 (Persuasive Communications), 1610 (Political Theatre of the Americas)

Other requirements: TAPS 1520, senior seminar and depending on the term they are also required to take 1500E Performance Making in the Community or Acting Together on the World Stage

Engaged scholars also participate in annual community workshops and conferences with visiting artists at the Rhythm of Change Festival (February) and Arts In the One World Festival (November/April) and American Dance Legacy Initiative (ADLI) Mini-Fest (February/March) in collaboration with the Brown Center for Public Humanities and Cultural Heritage

Participants in the Engaged Scholar Program will:

In addition to foundational concentration requirements, students will be required to take additional courses (defined by the department) that include introductory and theory/methods courses; capstone course, project or thesis; and other courses with an engaged component.

Students must undertake significant experiential work with community and other non-academic stakeholders – significant in both intensity (hours per week in meaningful, challenging work) and duration (number of weeks). In total, the engagement should total a minimum of 250 hours, over the course of either a summer or a school year.

Students will participate in programming and activities with other Engaged Scholars from a variety of departments and disciplines.

Students will engage in critical and personal reflection to integrate and deepen their learning, explore ethical issues that emerge in their work, and articulate connections between their academic study and the external contexts and communities in which they work.

Sample Courses in Engaged Scholarship in TAPS

Acting Outside the Box: Global Perspectives in Performance.

Acting Together on the World Stage focuses on writing and composition to create in a series of solo and group devised performances in collaboration with students from Central Falls High School.

Artists and Scientists as Partners focuses on current research on and practices in arts and healing, with an emphasis on dance and music for persons with Parkinson's Disease (PD) and Autism Spectrum Disorders (ASD).

Dance History (in collaboration Deanna Camputaro, master teacher with the Arts, Communication & Teaching Academy (ACT) of Central Falls High School), invents new relationships between academic content, new pedagogies, and community engagement.

Issues in Performance Making with Community: The socially engaged artist is burgeoning, but what does it really mean? As artists adapt to the changing needs of their communities, the outcomes, missions, and methodologies of socially engaged art vary. This class presents an overview of what is happening in the field now and an opportunity to propose the socially engaged theater of the very-near future.

Mande Dance and Performance requires that enrolled students engage with community partners in service-learning projects invested in educational advancement, food security initiatives, and radio communication to rural communities, cultural preservation, healthcare, and the use of imaginative practices to inspire safety, social responsibility and civic engagement.

New Works/World Traditions develops new performance works for the stage, film, international festivals, and for in-school educational programs that address social injustice, global health, and relevant political landscapes. Recent community organizations have included Providence's Youth hip hop group, Project 401; Troupe Yeredon from Mali, West Africa and New Urban Arts in Providence.

Frequently Asked Questions About the Undergraduate Program

Our “Top FAQ” can be found [here](#)

How large are most of the classes in your department?

Size depends entirely on the nature of the class. First year acting classes have 18 students. Some performance classes have a few as 12 students. There are plenty of small seminar-style classes as well.

How many Theatre Arts and Performance Studies majors typically graduate each year?

We graduate 19-25 per year, 5-8 of whom are also Double Concentrators in something other than Theatre (such as Modern Culture and Media, Economics, History of Art and Architecture, Engineering, Neuroscience and Archaeology).

What are some of your alums doing?

Check out our News page for notices about Alumni activity. You can find recent alums at the [Public Theater](#), at the [Fiasco Theater](#), in the MFA in Stage Management program at [UCSD](#), studying theatre management at [Yale](#) and [writing](#), to name a few.

How do I find out about auditions, technical positions, and other theatre related openings?

Cast lists are posted on the doors at the entrance to Lyman Hall. Audition notices are posted on the main bulletin board just inside the building, as well as on most doors and boards around Lyman Hall. Auditions are also listed in the News section of our website and on the [TAPS Facebook page](#). Student employment positions are posted on [Brown’s Student Employment Website](#).

Is there any kind of requirement you must fulfill in order to perform in a show, for example, to have worked backstage for one previous show, or to have completed a course?

No.

Who usually directs the shows?

Faculty or distinguished guests usually direct four of the six the mainstage shows, and a student directs Senior Slot. For a description of this opportunity, and the benefits involved, see the Senior Slot section in this handbook. There are also many opportunities all over Brown campus directing with the many undergraduate student theatre and arts groups. There are anywhere from 80-100 performance events on campus, resulting in over 1,200 performances in any given year.

How many musicals are put on a year?

Due to the unique structure of Sock and Buskin and how our season is curated, we don’t mandate a given kind of performance, such as a ‘Spring Musical’, but we usually produce at least one musical on our mainstage each season. There are also several student groups devoted to producing musicals each year (such as Musical Forum and Brown Opera).

Would I be able to take voice lessons at Brown?

We offer Voice and Speech as part of our curriculum. If you are interested in singing or instrumental lessons, you could take lessons through the applied music program in the Music Department.

What design and production opportunities exist on campus?

There are [design and production opportunities](#) all over Brown campus.

Do I need experience to get involved?

No. But you'll gain experience by getting involved!

How can I usher for productions?

Call the box office (863-2838), email boxoffice@brown.edu or stop by the box office during regular box office hours (Tues.-Fri. 12noon- 4pm during the academic year) to sign up. Usher training takes place on nights of performance and is open to all underclassmen and graduate students. Ushering is a wonderful opportunity to see free theatre!

What do I do if my question isn't answered here?

We strongly encourage you to [contact us](#) via our website or by calling our administrative offices at 401-863-3283 if you don't find the answers to your questions here. General questions about the department can also be sent to taps@brown.edu.