



Theatre Arts and Performance Studies

UNDERGRADUATE

HANDBOOK

For information concerning the steps Brown is taking to mitigate the impact of COVID-19 within the Brown community, please follow this link to [Healthy Brown](#).

This document supersedes previous Undergraduate Student Handbooks.

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The handbook is addressed to current and prospective undergraduate students to be used as a planning guide and reference resource throughout a student’s academic career. Pertinent University web resources should be regarded as the primary references for degree requirements and options.

Undergraduate Program Introduction

Undergraduates at Brown make theatre, dance, and performance-based work all over campus. 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 Dance. 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. Many students participate in our co-curricular programs regardless of concentration. We welcome all students to participate.

The Concentration Overview:

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

- Theatre Arts
- Performance Studies
- Writing for Performance (for students declaring the TAPS concentration prior to Sept. 1, 2019)
- Dance Performance (for students declaring the TAPS concentration Sept. 1, 2019 or later)

Each track has a requirement of ten (10) courses to fulfill the concentration 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.

If you wish to enroll as a Theatre Arts & Performance Studies (TAPS) concentrator in any of the following tracks, please reach out to the TAPS Director of Undergraduate Studies (DUS), [Sydney Skybetter](#).

The Concentration Tracks (for students declaring the TAPS concentration prior to September 1, 2019):

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.

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. Below is a list of possible courses, but it is not exhaustive. Please check for updated course lists with your 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
 - TAPS 1281O Acting Outside the Box: Race, Class, Gender and Sexuality in Performance
 - TAPS1280N 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
 - AFRI 0990 Black Lavender: Black Gay/Lesbian Plays/Dramatic Constructions in the American Theatre
10. TAPS 1520 Senior Seminar - **This course has been canceled and will no longer be offered. Please see your advisor to discuss an appropriate substitution.**

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.

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
- 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 (this is not a complete list, please see your advisor about courses):

- 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 – **This course has been canceled and will no longer be offered. Please see your advisor to discuss an appropriate substitution.**

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.

Required Courses for the 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
 - ENV5 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

5. 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 - **This course has been canceled and will no longer be offered. Please see your advisor to discuss an appropriate substitution.**

The Concentration Tracks (for students declaring the TAPS concentration September 1, 2019 or later):

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 this concentration track is the engagement of students in performance procedures (acting, dancing, directing, choreography, design, playwriting, dramaturgy, etc.) in order to experience the inter-relationships among social contexts, dramatic texts, and theatrical enactments. Along with practical study in craft, concentrators will graduate having studied theatre history and performance theory in global perspective. The study of theatre history provides a Theatre Arts concentrator with the necessary background to understand a variety of dramatic and theatrical forms. The study of performance theory enhances a student's ability to ask fundamental questions about the role of theatre in social, political, cultural and cross-cultural arenas.

Courses

1. TAPS 0700 Intro to Theatre Arts and Performance Studies
- 2 – 6. TAPS 0220 Persuasive Communication or TAPS 0230 Acting
TAPS 0250 Introduction to Technical Theatre and Production
TAPS 1230 Global Theatre and Performance: Paleolithic to the Threshold of Modernity
TAPS 1240 Performance Historiography and Theatre History
TAPS 1250 Twentieth Century Western Theatre and Performance
- 7 – 10. Theatre Studies electives: Four (4) elective courses – one of which must be theory, history or literature – chosen in consultation with the advisor according to area of interest (i.e., acting, directing, playwriting, design/technical theatre).

Additionally, following consultation with the advisor, one of the electives, may be taken outside the TAPS department.

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 global 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. Participation in practical classes in modes of performance is also required.

Courses:

1. TAPS 0700: Introduction to Theatre, Dance and Performance
- 2 – 4. Three (3) of the following classes:
 - TAPS 1230 Global Theatre and Performance: Paleolithic to the Threshold of Modernity
 - TAPS 1240 Performance Historiography and Theatre History
 - TAPS 1250 Twentieth-Century Western Theatre and Performance
 - TAPS 1280Y Issues in Performance Studies
- 5 – 6. Two (2) primarily academic courses from within the Department with Performance Studies content to be selected with your advisor, such as (**but not limited to**):
 - TAPS 1280N New Theories for a Baroque Stage
 - TAPS 1380 Mise en Scene
 - TAPS 1630 Performativity and the Body
 - TAPS 1640 Theatre and Conquest
 - TAPS 1690 Performance, Art and Everyday Life
 - TAPS 1425 Queer Performance

- 7 – 8. Two (2) full credit courses based in performance craft in either Dance, Acting, Directing, Playwriting, Speech, Design, Literary Arts, Visual Arts, Music, or Africana Studies approved by the concentration advisor.
- 9 – 10. Two (2) additional courses in the academic study of performance and performance culture(s) from either within TAPS or throughout the university in consultation with advisor.

Dance Track

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

Courses:

- 1. TAPS 0700 Introduction to Theatre, Dance and Performance
- 2 – 4. Critical Topics and Global Perspectives – three courses. Students would need to work with their advisor to ensure their courses offer theoretical and geographic breadth. Courses could include, for example:
 - TAPS 1230 Global Theatre History from the Paleolithic to the Threshold of Modernity
 - TAPS 1240 Performance Historiography and Theatre History
 - TAPS 1250 Twentieth Century Western Theatre and Performance
 - TAPS 1281 Artists and Scientists as Partners
 - TAPS 1971 Digital Media and Virtual Performance
 - TAPS 1281Q Intro to Dance Studies
 - TAPS 1330 Dance History
 - TAPS 0210 Dancing the African Diaspora
 - TAPS 1630 Performativity and Body
- 5 – 6. Techniques of the Body: Two courses selected from courses such as the following – in consultation with an advisor:
 - TAPS 0310 Beginning Modern

TAPS 1000 Intermediate Modern
TAPS 1310 Advanced Modern
TAPS 1341 Introduction to Ballet
TAPS 1340 Dance Styles
TAPS 0330 Mande Dance
TAPS 0930C Stage Movement for Actors

- 7 – 8. Directing/Compositional Strategies: Two Courses selected from courses such as the following—in consultation with an advisor:

TAPS 1370 New Works/World Traditions
TAPS 0320 Dance Composition
TAPS 0360 Viewpoints
TAPS 1281E Directing Theory and Practice
TAPS 1320 Choreography
TAPS 1350/1360 Dance Performance and Repertory

9. Design or Production—one course selected from the following—in consultation with an advisor.

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

10. One additional TAPS elective.

Information for All Concentrators: Double Concentrations

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

Director of Undergraduate Studies (DUS)

The TAPS Director of Undergraduate Studies (DUS) will be responsible for assisting concentrators in finding a track advisor, administrating capstones, and making sure TAPS concentrators have what they need to graduate. Their work will supplement the work done by your assigned track advisor. For questions concerning capstones, please email your DUS, [Sydney Skybetter](#) and/or your current advisor to help you plan appropriately.

Capstone Project

Each student will complete a capstone project by the second semester of the senior year. The purpose of this capstone is to synthesize the core tenets of theory and practice in our concentration learning objectives and to reflect on that synthesis.

The following projects, completed in semesters 6, 7, and 8, qualify as a capstone:

- A senior slot production and a 5-page capstone reflection.
- An honors thesis.
- An engaged scholarship project and a 5-page capstone reflection.
- Extension of an existing curricular, co-curricular, or extra-curricular project from the junior year or first semester senior year and a 5-page capstone reflection.
- Revision or expansion of an existing final paper from any prior class and a 5-page capstone reflection.
- Major participation in a non-departmental campus production, performance or academic event (i.e. student produced work at PW, etc., an event at the Granoff, etc.) and a 5-page capstone reflection.

Capstone Project Procedure

The Director of Undergraduate Studies (DUS) will meet with students in the junior year to explore previous, current, or future projects that could be developed into a capstone project and discuss work that might occur over the summer. At that point, the DUS will discuss the writing of a capstone proposal, **due September 15 of the senior year (Given COVID-19, interruptions this deadline will be moved to October 15, 2020 for students graduating in Spring 2021)**. The DUS will meet again to help devise a path to completion. The DUS will check-in with students regarding progress across the senior year and, in addition, help students prepare for their capstone reflection, **due March 31 of the senior year**, where applicable.

Proposals and post-capstone reflections will be due in ASK, and read and signed-off on by the DUS. If students want an additional advisor as they develop a project they may ask, but the DUS supervises and approves all capstone projects.

The five-page reflection will contain the following:

- A brief description of the project completed, including details about who, when and where the project took place (i.e. which class the paper was originally written for, where the show was produced, how you revised the paper, directed the production, etc.)
- An examination of how you used knowledge, skills and research methods acquired in the concentration to conceptualize, do and complete the project, with a frank assessment of the project's success or ways in which it could have been improved.

- The DUS will assess the paper, approving it if all of the criteria above are met. While this is not a formal research paper, the reflection will be assessed for clarity, honesty and depth of self-reflection and reflection on your experience of the TAPS curriculum.

Honors

The standard pattern above, plus an honors thesis 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. (For students graduating in December, an exception can be made so that a student may take the course in semester VIII.)
- The above schedule can be adjusted for students graduating in December.

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 Proposal Guidelines – Revised 2020:

Senior Slot: THEATRE

Theatre Senior Slot Production

The Theatre Senior Slot Production occurs every year as part of the Sock and Buskin/TAPS Department Season. The semester before the senior year, one junior (or .5 senior) TAPS

concentrator is selected to direct a production that is fully funded and staffed by the department with additional produciorial support from the Sock and Buskin Board.

This educational opportunity is 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).
- Students that are Studying Abroad are eligible to apply. However, it is highly recommended that you plan ahead by meeting with the Senior Slot Supervisor the semester before you plan to be off campus. You will also have to find a way to participate in a Skype Call for the in-person presentation to the faculty in March.

The chosen play/performance project is given a budget, full production and faculty mentorship.

To be selected for senior slot, students must submit a proposal to be adjudicated by a committee composed of TAPS faculty and production staff. Juniors and/or .5 seniors with a proven track record of participation in TAPS department classes, productions and events, along with quality grades, and 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 1 and should be emailed to the Senior Slot Supervisor. Proposals are then distributed to the faculty and staff for review. Prior to the final decision meeting applicants will be asked to meet with the selection committee to present their ideas and discuss their project with the voting faculty and staff. The department will then meet to discuss your proposal and to make their decision. If selected your project becomes part of the following season's S&B/TAPS production season. Therefore, students selected to participate in the Senior Slot process must abide by departmental protocols for production and rehearsal. See below:

Senior Slot Production Guidelines:

- 1) We must obtain the rights for your project. Please be sure you can get the rights before you submit your proposals. See Barbara Reo, Production Director for assistance.
- 2) All Participants involved in Senior Slot MUST adhere to production deadlines/calendar as determined by the Production Director.
- 3) The Project selected will have five public performances in one of the TAPS Performance spaces: Leeds or Stuart theater. The appropriate performance space will be determined by the Production Staff/Scheduling.

- 4) Directors may suggest people they'd like to have on the production team such as lighting and costume design etc. but they are not responsible for staffing these positions. The Production Director in consultation with the Technical Staff will make the final decision regarding production design and staff members that will participate in the Senior Slot Process.
- 5) The senior slot supervisor will oversee the process and serve as a liaison between the playwright/director and the department. Students may also seek support from EP's on Sock and Buskin Board.

Senior Slot Proposal Guidelines:

Please answer the following Questions and submit to the Senior Slot Supervisor by March 1 deadline:

- 1) Describe the Project (1000 words)
- 2) Why should this play be produced at Brown? Why Now? (500 words)
- 3) Production Plan: Please provide a brief outline of your plans for production.
 - a) Rehearsal time needed to realize the project?
 - b) Casting
 - c) Research/Dramaturgy
 - d) Design Requirements. Which elements of design are most important for your project? Set? Lights? Costumes? Puppets? Movement?
 - e) Design Concept (2-3 sentences about your point of view on the project)
- 4) Please include a resume or list of experience directing/playwriting in general. (no more than 2 pages long. Please use standard formatting for Theatre resumes.
- 5) Please list number of departmental productions including positions held (stage manager, board operator, actor, assistant director, etc.), Year, and Title
- 6) Please list relevant courses taken in TAPS.
- 7) Please list relevant courses taken elsewhere.

Please contact Renee Surprenant Fitzgerald if you have any further questions or concerns. We encourage applicants to sit in on weekly Sock and Buskin meetings, Tuesdays at Noon in Room 005 prior to applying in order to get a better sense of the department season selection process and to become acquainted with the board.

Please note: The student board does not participate in the Senior Slot selection process. Since it is an educational opportunity the selection process is administered by the faculty and staff of TAPS ONLY.

Senior Slot: DANCE

An excellent opportunity for a capstone experience is the Dance Senior Slot Production to be included in the Sock and Buskin Season with a budget and full staff support. Juniors with a proven track record, quality grades, as well as sustained interest and achievement in dance, choreographing, or dance for film encouraged to apply. Other areas may also be considered.

Interested students should meet with Julie Strandberg, current Dance Senior Slot advisor. Depending on the specific interest of the student, Strandberg may enlist another faculty member as mentor.

Dancers must apply for the slot in the Spring semester of their junior year (*March 1 deadline*) for production in the Spring of their senior year. .5 seniors should meet with Julie Strandberg to explore how they may take advantage of this opportunity.

This production can be for devised work, for the restaging and/or reimagining of a pre-existing dance work from the historical or contemporary dance repertory, or for a new dance film work. Students interested in projects not described above should meet and discuss with Julie Strandberg or another dance faculty that she designates.

Interested students must have taken at least two courses in Directing/Compositional Strategies at Brown. The student may be enrolled in one of them during the same semester as the production. Proposals are reviewed by the student's mentor in consultation with the dance faculty and design staff, and approved by the entire TAPS faculty 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.

Proposal(s) are due by March 1, for possible inclusion in Spring Sock and Buskin Season of the following academic year.

The accepted project(s) will be:

- Developed over the school year including participation in the Fall Dance Concert or the equivalent
- Given a budget, rehearsal and performance space, and technical support
- Mentored through scheduled meetings with a chosen mentor and periodic works-in-progress showings for other faculty and peers.
- Designed in consultation with the TAPS technical staff to assure that the project is compatible with available resources

The length and scope of the final project will be determined in consultation with Julie Strandberg (or the designated mentor) in consultation with the rest of the dance faculty and the design team.

If your proposal is selected, a design team will be assigned to you.

DANCE SENIOR SLOT SCHEDULE

The dance senior slot is a full year project with periodic works-in-progress showings, with feedback, culminating in a final performance in the Festival of Dance in May of the senior year.

PERFORMANCES AND SHOWINGS

1. November - Fall Dance Concert in Ashamu Studio - first draft or excerpt from final project. Designs will include costumes pulled from stock, lighting designs in collaboration with Tim Hett's Lighting Design I class, and sound designs in collaboration with Alex Eizenberg. Audience talk back included.
2. March - A works-in-progress showing for dance faculty and invited audience with feedback utilizing Critical Response. Minimal support from design/tech.
3. May - Final Performance during Spring Festival of Dance in Stuart Theater. Designs will include full support from Design/Tech staff (opportunity to work with Design Team to produce original costumes, set, projection, and lighting designs).

SCHEDULE

1. March 1 of the student's junior year, proposal due and is reviewed by the dance faculty and by design/technical staff for assessment of technical and fiscal feasibility. Proposal may be returned to applicant for revisions if necessary. Revisions due March 15. Students will be notified of the final decision by April 1.
2. April/May of Junior year, the student meets with Julie Strandberg (or the student's mentor) to discuss any possible summer work on the project, e.g., if they are already planning to attend an intensive dance program how might they use some of those resources for their project. If they are working in a non-dance related field, what resources are in that location that could be utilized for their project -- workshops, concerts, local choreographers, etc.
3. Beginning of Fall semester of the senior year, student will have cast in place and will meet with Renée Fitzgerald and Julie Strandberg (or the student's mentor) to discuss details of the project and preliminary design/tech ideas (including costumes, sets, projections, lights, and sound)
4. During the first five weeks of the Fall semester, student will work with cast; will have weekly meetings with mentor reviewing rehearsal process; and periodic meetings with Renée Fitzgerald. Student will decide what kind of costumes they'd like to pull for the piece to be used in the Fall Dance Concert performance.
5. Over the next five weeks of the semester, the student will be in full rehearsal mode working on their choreography with Julie Strandberg (or student's mentor). Under the mentorship of Renée Fitzgerald, student will prepare designs for the Fall Dance concert with Ron Cesario (costumes), Tim Hett (lights), and Alex Eizenberg (sound).

6. Costumes, lights, and sound will be integrated with the dance piece during Tech and Dress rehearsals for the Fall Dance Concert.
7. After the Fall Concert, student will meet with mentor to discuss any feed-back from the concert and any possible work to be done on the project over winter break. If there are any major re-designs to be considered for the Spring Dance Concert, those elements will be identified and agreed upon by student and Design/Tech staff.
8. First six weeks of Spring semester student will have weekly meetings with mentor developing the piece and incorporating feed-back from the Fall Dance Concert and any work over winter break, if applicable. The student's Design Team will be assembled, and begin meeting under the mentorship of Renée Fitzgerald.
9. March – A works-in-progress showing for dance faculty, Design Team, and invited audience with feed-back utilizing Critical Response.
10. April – Costume, Set, and Projection designs will be finalized, and begin to be constructed in the shops.
11. Next four weeks – rehearsal period continuing to refine choreography and work with the design team. Design elements continue to be constructed.
12. Next two weeks – Final Tech and Dress Rehearsal period. Design elements will be integrated during Tech/ Dress rehearsals; all designers are expected to attend.
13. May – Final performance during Spring Festival of Dance

DANCE SENIOR SLOT QUESTIONNAIRE

Name:

Email:

Phone:

Attachment: Dance Resume

In your attached dance resume please include 1) any movement related courses or production and curation-oriented courses you've taken at Brown and elsewhere and the specific, relevant skills you learned and 2) a list of previous experiences in performance, choreography, or production, at Brown or elsewhere

To the best of your ability at this time, please 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.
- 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.

___ I have read the schedule for completion of my project and understand all of the requirements

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. The advisor for Engaged Scholarship in TAPS is 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: One course in TAPS designed as an engaged scholarship course.

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.
- 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.
- 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?

Auditions are also listed in the News section of our website and on the [TAPS Facebook page](#). We also often poster for auditions in Lyman hal and across campus. 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, distinguished guests or advanced MFA directing students usually our Sock and Buskin produced 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 every other year. 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.