

# Theatre Arts and Performance Studies

# UNDERGRADUATE

# HANDBOOK

**Brown remains focused on protecting the health of our community. Please follow this link, [Healthy Brown](#), to view the most recent updates.**

**This document supersedes previous Undergraduate Student Handbooks.**

## Table of Contents:

Undergraduate Program Introduction .....	2
The Concentration Overview .....	2
The Concentration Tracks .....	3
Theatre Arts Track.....	3
Performance Studies Track .....	4
Dance Track .....	5
Information for all concentrators: Double Concentration.....	7
Director of Undergraduate Studies (DUS) .....	7
Capstone Project.....	8
Honors .....	9
Theatre Senior Slot Opportunity .....	11
Dance Senior Slot Opportunity .....	13
Independent Studies in TAPS .....	15
Engaged Scholarship .....	16
Frequently Asked Questions .....	16

**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 the work of lesser-known newcomers or plays that are 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 burgeoning of activity in a very exciting atmosphere of creative and intellectual exchange, where traditions and heritages of craft are as highly valued as the rough drafts 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 – has the chance to 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
- Dance

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), [Kym Moore@Brown.edu](mailto:Kym.Moore@Brown.edu).

## 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 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 a 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.

#### Basic Theatre Arts Track Requirements – 10 Credits:

Course Number	Description	Credits
TAPS 0700	Introduction to Theatre, Dance and Performance	1
<b>Either:</b>		1
TAPS 0230	Acting, or	
TAPS 0220	Persuasive Communications	
TAPS 0250	Introduction to Technical Theatre and Production	1
TAPS 1230	Global Theatre and Performance: Paleolithic to the Threshold of Modernity	1
TAPS 1240	Performance Historiography and Theatre History	1
TAPS 1250	Twentieth Century Western Theatre and Performance	1
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).		4
<b>TOTAL</b>		<b>10</b>

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, social roles, and 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.

### Basic Performance Studies Track Requirements – 10 Credits:

Course Number	Description	Credits
TAPS 0700	Introduction to Theatre, Dance, and Performance	1
<b>Three of the following courses:</b>		<b>3</b>
TAPS 1230	Global Theatre and Performance: Paleolithic to the Threshold of Modernity	
TAPS 1240	Performance Historiography and Theatre History	
TAPS 1250	Late Modern and Contemporary Theatre and Performance	
TAPS 1280Y	Issues in Performance Studies	

<b>Two primarily academic courses from within the Department with Performance Studies content to be selected in consultation with your advisor, such as, but not limited to:</b>		<b>2</b>
TAPS 0800I	(ReImagining) The Body: What Can a Body Do?	
TAPS 1330	Dance History: The 20 <sup>th</sup> Century	
TAPS 1281Q	Introduction to Critical Dance Studies	
TAPS 1281G	Queer Dance	
TAPS 1281O	Acting Outside the Box	
TAPS 1425	Queer Performance	
TAPS 1500P	Asian American Theatre Making	
TAPS 1600	Dramaturgy	
TAPS 1670	Latinx Theatre + Performance	
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.		<b>2</b>
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 the advisor.		<b>2</b>
<b>TOTAL</b>		<b>10</b>

## 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.

**Basic Dance Track Requirements – 10 Credits:**

Course Number	Description	Credit
TAPS 0700	Introduction to Theatre, Dance, and Performance	1
<b>Critical Topics and Global Perspectives—three (3) courses.</b> Students would need to work with their advisor to ensure their courses offer theoretical and geographic breadth, such as, but not limited to, the following:		3
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 1281Q	Introduction to Critical Dance Studies	
TAPS 1330	Dance History	
TAPS 1281G	Queer Dance	
<b>Techniques of the Body: Two (2) courses</b> selected from courses such as, but not limited to, the following—in consultation with an advisor:		2
TAPS 0310	Beginning Modern	
TAPS 0360	Viewpoints	
TAPS 0930C	The Actor's Instrument: Stage Movement for Actors	
TAPS 1000	Intermediate Dance	
TAPS 1340	Dance Styles	
TAPS 1341	Introduction to Ballet	
TAPS 1342	Ballet II	
TAPS 1343	Ballet III (int./adv.)	
TAPS 1344	Advanced Ballet with Repertory	
TAPS 1348	Contemporary Dance Studio Project	
<b>Directing/Compositional Strategies: Two (2) courses</b> selected from courses such as, but not limited to, the following—in consultation with an advisor.		2

TAPS 0320	Dance Composition	
TAPS 0360	Viewpoints	
TAPS 1281E	Directing Theory and Practice	
TAPS 1281H	Collaborations in Performance: Theory and Practice Moving Together	
TAPS 1320	Choreography	
TAPS 1344	Advanced Ballet with Repertory	
TAPS 1348	Contemporary Dance Studio Project	
<b>Design or Production—one (1) course</b> selected from the following—in consultation with an advisor		<b>1</b>
TAPS 0250	Introduction to Technical Theatre	
TAPS 0260	Lighting Design	
TAPS 1100	Stage Management	
TAPS 1251C	Scenic Properties and the Props Artisan	
TAPS 1280F	Introduction to Set Design	
TAPS 1281A	Director/Designer Collaborative Studio	
TAPS 1281X	Costume Design	
TAPS 1300	Advanced Set Design	
One (1) additional TAPS elective		<b>1</b>
<b>TOTAL</b>		<b>10</b>

### 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), [Kym Moore](#) will be responsible for assisting concentrators in finding a track advisor, administering 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 the DUS, and/or your current advisor to help you plan appropriately.

## **Capstone Project**

Every concentrator will complete a capstone and 5-page reflection paper by the final semester of their senior year. The purpose of the capstone is to synthesize the core tenets of theory and practice from our concentration learning objectives in the form of a student-initiated creative project, experience, or a non-honors research paper. Students pursuing Honors fulfill the capstone requirement by successfully completing a senior thesis (see Honors section).

Please note that while the experience being reflected on for the Capstone may occur as early as the junior year, the reflective paper must be written and submitted in the senior year.

The 5-page reflection paper must be written and submitted in the final semester of the senior year, and completes the capstone requirement. The following options can qualify as the experiential component of a capstone project, and can be executed during junior or senior year.

- Participation in a Senior Slot Production.
- Major participation in a TAPS Department / Sock & Buskin Production. (i.e. acting, assistant directing, designer, dramaturg, stage manager)
- Extension of an existing curricular, co-curricular, or extra-curricular project.
- Revision or expansion of an existing final paper from any prior TAPS theory or history class.
- Major participation in a non-departmental campus production, performance or academic event. (i.e. student theatre, student dance groups, self-produced performance or event at the Granoff)

Students must create a Capstone project plan in consultation with the TAPS DUS. Finalized project proposals must be submitted via email for approval by the DUS no later than October 1st for students graduating in spring, and September 15th for students graduating in fall.

Capstone proposals must be approved by the TAPS DUS.

## **Capstone Reflection Paper Due Dates**

- For students graduating in spring, the capstone reflection paper is due March 1st of the senior year.
- For students graduating in fall, the capstone reflection paper is due November 1st of the senior year.

## Capstone Reflection Paper

Please email the DUS a 5-page reflection paper addressing the following writing points:

- A brief description of the project completed, including details about who, what, when and where the project took place. If you revised a paper, detail which class the paper was originally written for; and how you revised the paper, 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 and approve the paper if all of the criteria above are met. The reflection will be assessed for clarity, honesty and depth of self-reflection and encapsulation of your experience of the TAPS curriculum.

**Please note:** Students should refer to the Brown Arts Institute [student funding](#) opportunities and consult with the staff regarding space availability and support.

## Honors

Candidates for the honors program should have an outstanding academic record and submit a proposal to the Department for approval in their VI semester. (See deadlines below) If approved, students enroll in two semesters of TAPS 1990 Senior Honors Thesis Preparation during Semesters VII and VIII. The topic of TAPS 1990 will be determined if granted approval for the honor program by the Department.

### Honors Proposal Due Dates:

- For candidates graduating in spring, submit your proposal to the Department by April 1st of Semester VI.
- For .5 candidates graduating in fall, apply to the Department by October 1st of Semester VI.
- Submit proposals electronically to [taps@brown.edu](mailto:taps@brown.edu)

### Honors Final Draft Due Dates:

- For candidates graduating in spring, 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.
- For candidates graduating in spring, a final draft is due on April 15 the student's senior year at the latest. Students should submit one copy to each reader.
- For .5 candidates graduating in fall, the preliminary draft is due on or before October 15 of the student's senior year.
- For .5 candidates graduating in fall, final draft is due on November 15 of the student's senior year at the latest. Students should submit one copy to each reader.

- Please provide one additional copy for the Department. All copies of the final draft must be bound.

Assuming that your thesis is approved for honors by all readers, you will be recommended for honors by the department. For candidates graduating in spring, this will occur at the beginning of May and at the beginning of December for .5 candidates graduating in fall of the student's senior year. Honors are conferred upon graduation.

The honors undergraduate thesis advisor is [Iván Ramos](#). Feel free to contact Professor Ramos should you have any questions about the process.

Honors are awarded for theses in all concentration tracks. All these 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 with inconsistent academic achievement.
- 3) A preliminary bibliography and a research plan. For a play, simply submit a research plan.
- 4) The name of the advisor with which you will work 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.
- 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 Semesters VII and VIII.

**Senior Slot Proposal Guidelines:****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 producorial support from the Sock and Buskin Board.

**This educational opportunity is open to receiving 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 Zoom 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 advisor, [Renée Fitzgerald](#). 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.

**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 the Sock and Buskin Board.

**Theatre Senior Slot Proposal Guidelines:**

Please answer the following and submit your proposal to [Renée Surprenant Fitzgerald](#), the Senior Slot advisor **by March 1:**

- 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 the 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 [Renée Surprenant Fitzgerald](#) if you have any further questions. 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.

### **Dance Senior Slot**

The Dance Senior Slot occurs every year as part of the departmental dance shows: Fall Dance and Spring Festival of Dance (SFOD). The semester before the senior year, junior TAPS concentrators on the dance track are selected to participate in these dance productions, which are fully funded through the Fall Dance and SFOD budget and staffed by the department. Students with a proven track record of participation in TAPS department classes, productions and events, along with quality grades, and sustained interest and achievement in dance, choreography, or related areas are encouraged to apply. .5 seniors should meet with the Dance Senior Slot advisor, [Patricia Seto-Weiss](#), to explore how they may take advantage of this opportunity.

Submission proposals may include new choreographic work, the restaging and/or reimagining of pre-existing historical or contemporary dance repertory (please note that necessary copyright permissions must be obtained), a new dance film, or other dance/movement related projects.

In order to qualify, students must have taken at least two courses in directing/compositional strategies at Brown. The student may be enrolled in one of them during their senior year. Proposals are reviewed by the Dance Senior Slot advisor, the dance faculty, and the production team, and are voted on by the entire TAPS faculty. Submissions are evaluated on demonstrated compositional acumen, well-researched and considered ideas, and the feasibility of the project. Excellence in academic work in TAPS will also be considered.

### **General Outline**

- 1) Proposals for the following academic year will be accepted until midnight on **March 1** and should be emailed to the Dance Senior Slot advisor, [Patricia Seto-Weiss](#). Proposals are then distributed to faculty and staff for review.

- 2) After the proposal is accepted, the student will meet with the Dance Senior Slot advisor and/or designated mentor to discuss necessary preparation prior to the start of the Fall semester.
- 3) At the beginning of the Fall semester of the senior year, the student will cast dancers and start rehearsals. They will meet with the Dance Senior Slot advisor and/or designated mentor and Fall Dance producer(s) to discuss details of the project and preliminary design/tech ideas.
- 4) In preparation for the Fall Dance concert, the student will attend production meetings, adhere to any deadlines from the production team, and prepare necessary design elements in consultation with the production team and Fall Dance producer(s).
- 5) First draft of the piece shown during Fall Dance Concert.
- 6) After the Fall Dance Concert, the student will meet with the Dance Senior Slot advisor and/or mentor to discuss feedback from the concert and possible revisions to the project. If there are any major re-designs to be considered for the Spring Festival of Dance, these elements will need to be identified and agreed upon by the student, the Spring Festival of Dance producer(s), and the production team.
- 7) In the Spring semester, the student will continue to work on their project through regular rehearsals and meetings with the Dance Senior Slot advisor and/or mentor. The student will participate in Spring Festival of Dance (SFOD) production meetings, adhere to any deadlines from the production team, and finalize any design elements in consultation with the production team and SFOD producer(s).
- 8) Final performance during Spring Festival of Dance.

### **Dance Senior Slot Proposal Guidelines:**

Please answer the following and submit your proposal to [Patricia Seto-Weiss](#), the Dance Senior Slot advisor by **March 1**:

- 1) Describe the Project (1000 words).
- 2) How does the production of this work align with your broader academic goals and personal aspirations as a Brown undergraduate? (500 words)
- 3) Outline any specific technical requirements such as costumes, set design, lights and/or sound that may require advance attention.
- 4) Include a resumé or list of any experience in dance, choreography, movement, music and theatre, including participation in departmental productions.
- 5) List relevant courses taken in TAPS.
- 6) List relevant courses taken elsewhere.

## Independent Studies in TAPS

[Independent Studies](#): Group Independent Studies Projects (GISPs), Departmental Independent Study Projects (DISPs) and Independent Study Projects (ISPs) are the most common types of cooperative inquiries in which participating students bear major responsibility for both the planning and conduct of the course work. All carry regular course credit and provide an academic opportunity which might not be available in regular courses. Each varies in its [application](#) process, and syllabus requirements.

### How to begin the process in TAPS

- 1.) After reviewing the types of [Independent Studies](#), and the [Frequently Asked Questions](#), students should [Email](#) The [Curriculum Resource Center](#) for an appointment to begin planning. The center also offers drop-in hours each semester. Subscribe to the [calendar](#) to stay apprised with deadlines and events.
- 2.) Every Independent Study in TAPS must be approved by department leadership.
- 3.) Every Independent Study requires a faculty sponsor. The role in TAPS provides preliminary guidance and review of the proposed course, and serves as the point person during the department's approval process. If approved, the faculty sponsor also provides the appropriate course override, support during the project, and is responsible for the evaluation of the student's work.
- 4.) Please provide your named faculty sponsor your written [course proposal](#) and [syllabus](#) to review prior to submitting for approval to the TAPS [DUS](#), who will then forward the materials to TAPS department leadership for evaluation.

### Proposals will be reviewed by the TAPS department twice annually:

- MARCH 1st (for proposals taking place the following fall semester)
- OCTOBER 1st (for proposals taking place the following spring semester)

These due dates provide the TAPS department leadership committee ample time in advance to evaluate the proposed study and meet the CCC's typical submission review deadlines. The College does not provide the faculty sponsor remuneration for the additional grading, guidance, and support responsibilities that encompasses sponsoring an independent study.



## **Engaged Scholars Program in TAPS**

*TAPS is no longer accepting new Engaged Scholars Program applications.*

Please follow this link to [Swearer Center's ESC](#) website for more information on the Engaged Scholar Certificate. Questions concerning the certificate program may be submitted to [engaged-scholars@brown.edu](mailto:engaged-scholars@brown.edu).

**Our “Top FAQ” can be found [here](#)**

### **Additional Frequently Asked Questions About the Undergraduate Program**

#### **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 as 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 between 12-25 TAPS concentrators each year, many of whom are also Double Concentrators who combine theatre with other areas of study such as Modern Culture and Media, Economics, History of Art and Architecture, Engineering, Neuroscience, Political Science, and Archaeology.

#### **What are some of your alums doing?**

Check out the News and Announcements section on the [TAPS Department](#) website for notices about Alumni activity. You can find recent alums at academic institutions, not for profits, and working in professional theatre across the U.S. and internationally.

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

Auditions are listed in the News and Announcements section of the [TAPS Department](#) website and on the [TAPS Facebook page](#) and [Instagram](#). We also often post audition announcements in Lyman Hall 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 Productions](#)).

### **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?**

TAPS offers various design and production courses, including set design, costume design, stage management, technical theatre production, stage lighting, and scenic properties. There are also [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 (401-863-2838), email [boxoffice@brown.edu](mailto:boxoffice@brown.edu) or stop by the box office during regular box office hours (Tues.-Fri. 12 noon- 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](mailto:taps@brown.edu).