

Proposal to Change the Name of the
Department of Theatre, Speech and Dance to:

Theatre Arts and Performance Studies

January 9, 2009

The Department of Theatre, Speech, and Dance proposes to change our name to the Department of Theatre Arts and Performance Studies.

Rationale for the Name Change

The Theatre, Speech, and Dance Department has been in conversation around this proposal for several years and members are in unanimous agreement.

The proposal to change our name to Theatre Arts and Performance Studies comes in tandem with a thorough review and revision of our concentration. In the Fall of 2008 we proposed to the College Curriculum Council, in conjunction with a general review of our concentration, that our concentration name change from “Theatre Arts” to “Theatre Arts and Performance Studies.” The revised concentration would include two tracks – one in Theatre Arts and one in Performance Studies. The new concentration structure better articulates the realities of the curriculum and, through the development of two tracks, widens access to the concentration for students interested in dance, speech, or other performance practices beyond theatre. That proposal, which outlines course offerings and requirements in depth, was approved by the CCC in December 2008 and is currently being implemented. The proposal can be made available to the APC if requested. The proposal to change our Department name will now bring the title of our Department in line with the concentration tracks we are offering as well as with our graduate program in Theatre and Performance Studies.

We collectively agree that adding the word “Arts” to Theatre is expansive, allowing the rubric to contain such performance practices as Dance. We also agree that exchanging “Speech and Dance” with the word “Performance Studies” in our Departmental name will facilitate a broader integration and cross-fertilization of our existing programming in Dance and Speech as well as in Theatre and thereby better accommodate the range of students our department currently attracts. Because we are already teaching a significant number of courses that overlap between Theatre, Dance, and Performance Studies, the name change will better reflect our current practices. We also agree that the inclusion of Performance Studies keeps us current with changes in the broader fields we negotiate. Since 2002 our successful PhD program has been named “The Doctoral Program in Theatre and Performance Studies,” and so we feel that changing the Department name

will more fully align our graduate and undergraduate programs. The names will be more fully aligned, but not exactly parallel. The doctoral program, being devoted to scholarship, does not have the same emphasis on training in performance practice as that of the undergraduate program. So, we have opted to retain the word “Arts” in the Department title, while not in the Graduate Program. Perhaps most promising in the name change is simply the fact that the change will stimulate cross-pollination and afford our faculty, graduate students, and undergraduate students a home more fully integrated between its constituencies.

“Theatre Arts” have long been a strong focus in the Department, but it is important to note that Brown Faculty have been influential on the development of the emergence of Performance Studies as a discipline since the early 1980s. As a name, Theatre Arts and Performance Studies better incorporates and encourages connections between theatre, speech, and dance as presently constituted in our Department. We have never been invested in policing prescriptive boundaries between theory and practice, nor between the boundaries of our various media. On the contrary, we have long sought to generate the best of all arenas through cross-influence and cross-pollination. Our scholars are *also* practitioners or invested in practice and our practitioners are *also* scholars or invested in scholarship. This cross-investigation has, in itself, been one of the principles of Performance Studies. By embracing our new name, we aim to underscore and enhance an already vital aspect of our Department. We also aim to take advantage of the growing number of courses in our Department and across the campus that explore performance in what might be called a “broad spectrum.”

Performance Studies looks at performance broadly. It is not limited to the study of performances of canonical dramatic texts, nor to performances on high art stages. Rather, Performance Studies looks to performance in its multiple occasions from rituals of everyday life to sports events to popular entertainment, social dance, political spectacle, religious and civic ritual *as well as theatre and dance proper*. Performance Studies scholars choose from among a wide array of sometimes diverse methodologies and theoretical lenses to examine performance behaviors and performative acts, from ethnography to theatre historiography to linguistic studies to psychoanalysis to cognitive science to phenomenology.

As suggested above, the history of Brown’s Department of Theatre, Speech and Dance is in many ways implicated in the disciplinary history of Performance Studies itself. Performance Studies evolved in large part as an internationalization of the discipline of Theatre Studies, and as several of our faculty worked in areas beyond the Euro-American frame of reference, Brown’s Theatre Program was an early natural ally with emergent Performance Studies (see addenda on the history of Performance Studies as a discipline and on the history of the Department of Theatre, Speech, and Dance at Brown). Over the years, maintaining Speech, Theatre, and Dance in the same Department has allowed for interactions that have been helpful to all, students and faculty alike. As such, the Department has contributed substantially to the development of Performance Studies. Prof. Wilmeth (now emeritus) was one of the pioneers in the study of American and British popular entertainment. Prof. Emigh wrote a highly influential book wedding

performance theory and Balinese masked performance and built scholarly and practical bridges to Asian and mid-Eastern Performance. Prof. Golub has authored influential works on the ways in which performances entered into Russian social history as well as highly performative writings on the phenomenology and ontology of the stage and of film. In 2002 the department hired Prof. Schneider who has a Ph.D. in Performance Studies. Schneider teaches Performance Studies courses in the Department and has published widely in the field and been republished in basic textbooks serving the field such as *Introduction to Performance Studies* and the *Sage Handbook in Performance Studies*. Prof. Ybarra, hired in 2004, has done groundbreaking work on indigenous Mexican performance practices, intersecting post-colonial theory with theatre history and performance studies; Prof. Elmo Terry-Morgan and Michelle Bach-Coulibaly have built on George Bass's rich legacy of drawing upon African and diasporic traditions to create new works of art. Julie Strandberg's American Dance Legacy project is attempting to solve ways in which a dancer's work can be transmitted and remembered. We are also currently hosting a Mellon Post-doc in Dance Studies. Meida McNeal, who holds a PhD in Performance Studies from Northwestern, will be with us through Spring 2009 offering courses in dance and performance studies. Prof. Lowry Marshall has emerged as a major facilitator of Solo Performance works. The work of these scholars and artists is further enriched by the presence on Brown's campus of strong programs in allied fields such as Literary Arts, Modern Culture and Media, Visual Arts, and Ethnomusicology, Comparative Literature, and Critical Studies in general. This is to argue that across dance and theatre especially, we are already engaged in "Performance Studies." Speech, too, though presently a much smaller program within the Department, shares a kinship with Performance Studies. In fact, many Departments and Programs employing the rubric "Performance Studies" evolved out of Speech and Communication programs, most notably the highly regarded program at Northwestern, which is still housed in the Communications School of that university. And, Performance Studies has been a home to many dance Scholars who have joined graduate departments in Performance Studies in order to study dance.

Thus, though the specificities of the names "Speech" and "Dance" will be lost under the new rubric "Theatre Arts and Performance Studies," we hope that the name change and the creation of the Performance Studies concentration track will enable more students, interested in Speech and Communication to find a concentration home in the Department, encouraging greater cross-fertilization under our collective roof.

Since 2002 we have steadily been increasing our offerings in Performance Studies. This has been an increase in conjunction with the broader fields of Dance, Theatre, and Communications Studies internationally. Even a cursory glance at the annual conferences of the Association for Theatre in Higher Education, the American Society for Theatre Research, to give only two examples, shows a steady increase in this direction as well. Over the years, Prof. Schneider has developed several courses in our Department specifically in Performance Studies and we have re-designed our history sequence for majors to include basic training in Performance Studies methods. We have also hired cutting edge scholars as guest professors to strengthen our program. In 2003 we hired prominent dance and performance studies scholar Andre LePecki as an adjunct for one

semester. In 2005 we hired Karen Shimikawa of NYU's Performance Studies Department as well. Shimikawa taught an upper-level seminar on performance studies and critical race studies. Speakers at our graduate colloquium series have very often been speakers in Performance Studies, as often as in Dance Studies and Theatre Studies. Performance Studies speakers have included Diana Taylor, Ann Pellegrini, Daphne Brooks, Joseph Roach, Branislav Jakovljevic, and Jennifer Devere-Brody.

It is also the case that Brown Faculty and graduate students have contributed significantly to the establishing of Performance Studies international, the major professional organization devoted to developing this discipline, and in promoting Performance Studies as a discipline within previously established academic organizations. Profs. Golub and Emigh were on the steering committee for the founding of P*S*i and Prof. Schneider was on the executive committee. In 2005 Brown hosted an ambitious and well received conference and festival for P*S*i that notably brought together theory and practice. Prof. Emigh and graduate student Ken Prestininzi are currently members of P*S*i's executive committee, while recent graduate student Paige McGinley is program chair of the Performance Studies focus group of the Association for Theatre in Higher Education. Former graduate student Joshua Abrams is outgoing chair of that group, and current graduate students Christian DuComb and Elise Morrison are members-at-large of its board. The point is that Brown is a major architect and ongoing contributor to Performance Studies as a discipline, both nationally and internationally, and we feel that our name should reflect that fact.

It should be noted that a recent external review of Dance recommended that we not lose "Dance" from the title of the Department, however, the dance faculty, in a faculty meeting on this issue, agreed that "Theatre Arts" could adequately house Dance and that Performance Studies offers fertile arena for growth and development of the program. In fact, the external review makes it clear the Performance Studies is a rubric that has enabled, at many peer institutions, the incorporation of Dance Scholarship in a broader Departmental arena. We would like, in the future, to explore the possibility of hiring a dance scholar and, should such a hire be supported, we would at that time develop a track in dance as part of the Theatre Arts and Performance Studies concentration. We feel, at this time, that the name change is one step in that important direction.

Our core faculty are, as mentioned, very strong in Theatre and Performance Studies. The strength of our core will imminently shift, but not lessen, as we will be looking to replace Prof. John Emigh who will be retiring after next year. We will be looking to replace John Emigh with a specialist in Asian or African or circum-pacific diasporic traditions and will most certainly be making a hire consonant with Performance Studies aims and sensibilities. John Emigh has been an incredibly important part of our faculty, and a key faculty member in Performance Studies, and we will replace him with his contribution to Performance Studies in mind.

Aside from our core faculty, we have a number of associated faculty from other Departments who enhance our offerings in Theatre and Performance Studies. Those faculty include Rey Chow, Olakunle George, Butch Rovin, David Konstan, Lina

Fruzzetti, Thalia Field, Marc Perlman, Wendy Chun, Tricia Rose, Ronald Martinez, and Coppelia Kahn. These affiliated faculty, together with our core faculty, have been instrumental in the significant strength of our doctoral program, helping to generate dissertations on such topics as Paleolithic performance; spectatorship on the blues trail; contemporary documentary theatres of witnessing; contemporary pagan festival performance; and, phenomenology and theatre architecture, to name only those recently completed. Our doctoral program in Theatre and Performance Studies was officially launched in 2002, and we have already successfully placed students at such reputable institutions as Yale, Princeton and Harvard. The point here is that we are a strong faculty in both theatre and performance studies, generating strong doctoral students in these fields. We are eager to extend the success in Performance Studies to the undergraduate program, which is, as mentioned, already significantly influenced.

The Faculty Rules and Regulations on proposals for name changes asks that we outline the scholarly, pedagogical and financial consequences that the change in name may have for the university. We have already suggested that the name change will better reflect current scholarly practice. It will also encourage greater intersection and cross-fertilization in our pedagogical practices. In 2004, in an effort to enhance Performance Studies in the curriculum, Professor Schneider teamed up with then Lecturer in Speech, Myron Beasley, to team teach a Performance Studies class on Performance Ethnography. It was very successful as a class and a number of independent studies and at least one GISP evolved from that class. We offer this as only one example of potential fruitful intersections (in this case between Speech and Theatre) that can sprout and gain foliage under that rubric.

As to financial consequences, we see none. In the long run, once we have achieved a necessary hire in acting and directing, we might hope to gain a dance scholar as well as a performance studies scholar (possibly associated with Speech and Communication). But those areas, potentially targeted for growth, do not depend upon the name change for that growth, nor is the name change presently dependent on key hires.

We also feel that Brown's initiative in intermedial arts, perhaps best exemplified by the imminent CAC building, will find a kindred alliance with Performance Studies. Performance Studies and the various live arts that make up theatre arts, will be important participants in the work that emerges from that building. Performance Studies, as a rubric defining a variety of cross-penetrating areas for live arts, encourages intermedial and interdisciplinary exploration.

Of our peers who have recently changed their names to and/or focused concentrated study in Performance Studies we can cite the University of California at Berkeley, the University of Chicago, Georgetown University, and the University of North Carolina (see addendum for longer list). Stanford is currently considering a name change as well. In fact, the name change would make us more competitive among our peer institutions. Joseph Roach, the Charles C. and Dorathea S. Dilley Professor of Theater at Yale, has recently been developing Performance Studies at Yale where he won a Distinguished Achievement Award from the Andrew W. Mellon Foundation that will enable him to

create a research program in "World Performance" at Yale. This Performance Studies program is designed to "advance the University's international objectives in the 21st century" (according to Yale's President). Performance Studies, as an expansion of Theatre Studies, extends research to cultural performances of all kinds -- from traditional theatre to rites of passage -- comparing traditions worldwide. The definition of performance itself extends well beyond conventional notions of theatre, and we propose a concentration that will allow students at Brown to stretch their study into areas not conventionally covered by "theatre," such as dance, performance art, ritual studies, popular cultural studies, folklore, orature, opera, ethnographies of performance, and music performance.

In short, we feel that through the name change we will retain, in "Theatre Arts," the focus and strength of our nationally recognized Theatre program, including Dance as a Theatre Art. Also, by adding "Performance Studies," we will gain an appellative avenue for the cross-fertilization, development, and enhancement of our programs in Theatre studies, Dance studies, and Speech. We will enhance the connection between our undergraduate and graduate programs, and provide a concentration home for students interested in performance modes other than or as well as theatre. And finally, we will intersect more broadly with a range of offerings in other Departments, opening our doors outward and inward regarding the broader university.

General Brown Support for the Proposed Name Change

In June, this proposal was sent to Arts and Humanities Chairs as well as affiliated faculty whom we deemed might have a vested interest in our proposed name change. We heard back from many voicing support. The following list are the Brown Department Chairs, faculty members, or Program Directors from whom we have received support in writing.

Thomas Knische, Chair of German Studies

Lina Fruzzetti, Anthropology and Graduate Field Faculty in Theatre and Performance Studies

Richard Fishman, Visual art and Chair of the Creative Arts Council

Kevin McLaughlin, Chair of English

Coppelia Kahn, English and Graduate Field Faculty in Theatre and Performance Studies

David Konstan, Classics and Graduate Field Faculty in Theatre and Performance Studies

James Green, Director, Center for Latin American and Caribbean Studies

Steven Lubar, Director of the John Nicholas Brown Center for the Study of American Civilization.

Elliot Gorn, Chair of American Civilization

William Simmons, Chair of Anthropology

Ronald Martinez, Italian Studies and Graduate Field Faculty in Theatre and Performance Studies

Evelyn Hu-DeHart, Centre for Race and Ethnicity Studies

Ellen Rooney, Chair of Modern Culture and Media
Catherine Zerner, Chair of History of Art and Architecture
Carol Poore, German Studies
Tony Bogue, Africana Studies

No one wrote in disapproving of the proposal, though Evelyn Hu-DeHart added to her support the concern that “dance might feel left out.” James Baker (Chair of Music), Leslie Bostrom (Chair of Visual Art) and Brian Evenson (Chair of Literary Arts) voiced their approval to Rebecca Schneider in person. Curt Columbus, artistic director of Trinity Repertory Company and Chair of the Consortium supports the proposal as well.

To fully understand the rationale for our name change, we include in this proposal a set of addenda:

- A. A Brief History of Performance Studies in the Academy at large
- B. A Brief History of the Department of Theatre, Speech, and Dance at Brown
- C. List of courses beyond the Department that will be of interest to students who concentrate in Performance Studies.
- D. Departments/Programs in the U.S. with similar Performance Studies constitutions

ADDENDUM A.: History of Performance Studies as a Discipline

During the decade from the late 1950s to the late 1960s, a number of initiatives in widely dispersed academic and artistic fields directed attention to “performance” as a phenomenon worthy of focused attention. These parallel projects served to challenge the teaching of Theatrical History and Dramatic Literature on the one hand and of Speech and Communication on the other. Significantly, these disciplines were being taught in Departments that, for the most part, had only recently split off from departments of English Literature – a schizmogogenesis encouraged by their reliance on an embodied and contingent praxis that did not mesh well with the primary focus on ahistorical textual studies then in vogue as “New Criticism.” The new approaches to performative behavior all, in one way or another, further challenged the academy to deal with the body as a vehicle for communication and a site of knowledge. Eventually, this confluence of parallel initiatives around aspects of performance and performativity led to the formation of “Performance Studies” as a new rubric for study—sometimes located within Theatre or Speech Departments, sometimes within reconstituted English Literature Departments, and sometimes embracing the mutual concerns of such departments and programs, drawing them into new constellations. Two Departments of note at New York University and Northwestern University, founded in the early 1980s, began a trend that would result, by 2008, in Departments and/or concentrations across the country (see addendum list of such Departments/ concentrations).

One important result of the formation of Performance Studies involved an internationalization of the materials available for the teaching of the performing arts, along with the broadening of disciplinary approaches needed to include this new material. This is in large part because many parts of the world are not as focused on text-based or spoken drama as is theatre tradition in the West. So, too, many parts of the world do not draw hard line distinctions between dance, theatre, opera, and other largely Western aesthetic demarcations. To become global in our studies of theatre and performance meant to rethink the categories of analysis. Several factors thus contributed to the formation of the emergent disciplinary formation:

- A new wave of in-depth studies of the aesthetics of Asian Theatrical traditions by scholars such as Faubian Bowers, Earl Ernst, AC Scott, James Brandon, and Leonard Pronko, whose attention had been turned to East Asia by service in the shifting theatres of war during the 1940s and 50s, began to challenge to the pre-eminence of traditional, text-centered Western aesthetics.
- At the same time, attention was being directed to the significant roles of “cultural performance” (arguably a tautology) in anthropological studies of India by Milton Singer, of Southeast Asia by Clifford Geertz, of Caribbean America by Maya Deren, and of Sub-Saharan Africa by Colin Turnbull and, slightly later, by art historian Robert Ferris Thompson. In Geertz’s memorable phrase, these performances—often more easily classified as rituals than theatrical events, and sometimes eluding easy categorization altogether – created a both “a model of and a model for” actions in everyday life.

- Folklore studies were becoming more and more involved in issues of transmission and performance, prompted by Alfred Lord's landmark study of bardic creation and transmission in Scandinavia and the interventions of socio-linguists such as Dell Hymes.
- Spurred by Mikhail Bakhtin's studies of the European Carnival, other neglected forms of popular entertainment came under scrutiny, both as bearers of alternate aesthetic traditions to those of "the canon" and as embodied traditions particularly revealing about the societies that sustained them.
- This coincided with (and was spurred on by) the emergence of post-colonial literature and theory, and notably psychiatrist Franz Fanon's germinal work and with the attempts of such neo-Marxists as Herbert Marcuse to resituate the body at the center of political discourse.

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At the same time, a new wave of experimentation in the arts had (again) challenged the primacy of the word in the performing arts and this, too, had an impact on the Academy.

- American cultural life was (again) showing its hybridic nature, especially in its appropriation African and African-American musical and dance traditions. Race music" was transformed into "Rock and Roll;" jazz flourished as a uniquely American art form with an increasingly integrated audience at such sites as the Newport jazz festival. These appropriations preceded and were then spurred on by the American Civil Rights movement, and a new debate about cultural forms appropriate to emerging variants of black nationalism emerged.
- Drawing especially on African, African-American and Hispanic cultural forms, American choreographers such as José Limón, Alvin Ailey, and Katherine Dunham refocused and revived the projects of modern dance, and study of both dance ethnography and dance as an art form entered the academy.
- European playwrights such as Beckett, Ionesco, Arrabal, and Genet had salvaged elements of the pre-war experimental theatre movements that flew in the face of Aristotelean aesthetic conventions and the text-based models used for actor training. Jerzy Grotowski's work, which drew upon the study of Asian theatrical practice and placed the body of the performer in a dialectical, rather than an interpretive relationship to text was to be especially influential in American theatrical practice at this time.
- Perhaps most significant for this history, artists such as Jackson Pollock had called attention to the performative process of making art, and Allan Kaprow and Claes Oldenberg and others began to push the visual arts beyond the limits of the canvas or sculptured object to shape embodied, event-structured works of art: "happenings."

This new emphasis on the body in performance was shadowed by a fascination with the ways in which everyday life was "performed" and the effect of this "performative" behavior on literature, history, and personal identity.

- Sociologist Erving Goffman authored his seminal work, *Performance in Everyday Life* during this period, and philosopher and Sociolinguist J. L. Austin developed

theories stressing the ways in which the employment of language is embodied in “speech acts”

- Literary critics such as Kenneth Burke applied a “dramatistic” model of human action to history and literature alike, while critics such as Caesar Barber began to challenge the separation of artistic production from cultural history which had been encouraged by the paradigms of the cold-war’s “New Criticism.”
- Psychoanalysts such as R.D. Laing and Eric Berne extended Freud’s use of “dramatistic” tropes in ways that stressed the performative nature of identity formation and maintenance.
- New attention was given to the “framing” of human (and non-human) activities as “play” and as “games” by anthropologist Gregory Bateson, social historians such as Johan Huizinga and Roger Callois, and psychologists Jean Piaget and D.W. Winnecott. Merging with Bakhtin’s work, these studies suggested that “play” was an essential mode of behavior for individual and societal development and survival.

During the ensuing decade, the sub-field of Ethnomusicology took shape, incorporating the methods of anthropological field work into the study of “World Music.” With some important exceptions, “Theatre” and “Speech” Departments responded more slowly to the needs to internationalize their curricula and to include wider disciplinary coverage. (The historical alliance of many of these Departments with Departments of English which of course teach *English* literatures, may have been a reason). Still, several fruitful dialogues emerged between practitioners and theorists of the theatre on the one hand and social scientists, philosophers, and historians who had gravitated to performance as a site of “embodied values” on the other. The dialogue between anthropologist Victor Turner and theatre director, editor, and theatre scholar Richard Schechner was to prove particularly significant for the development of Performance Studies. Turner had become fascinated with the “liminal” status given ritual occasions in African societies and the ways in which activities on these “liminal” occasions reflexively processed the “social dramas” encountered in daily lives. Schechner saw in Turner’s work the basis for a theoretical understanding of the ways in which theatre and other occasions bracketed as performance functioned as sites for the contestation of social and personal values. By the early 1980s, these dialogues between social scientists on the one hand and humanists and artists on the other led to the development of two Departments of Performance Studies: one the reformulation of NYU’s Graduate Program in Drama to incorporate the work of ethnologists and dance historians, the other a reshaping of Northwestern’s programs in Speech Communication and Oral Interpretation to embrace a wider field of study and practice, focused on the ways in which “speech acts” function to enact and challenge both hermeneutics and power structures through embodied performance.

This academic romancing of the body was soon to be challenged by a new “turn towards writing” – a wave of scholarship coming from France and growing out of a radical reworking of semiotics in the wake of that country’s relinquishment of colonial status. In many ways, the ideas of such figures as Derrida, Barthes, Lacan, Foucault, and Deleuze and Guattari meshed well with the sense of the body as a contested terrain in the cultural transmission of meaning. Grotowski, no less than Derrida, was involved in the

“deconstructing” of texts; Foucault’s relating of the history of “discipline” to the idea of a “panopticon” was essentially a theatrical trope. Theatre practitioners did not need to be persuaded by Barthes that the reader or viewer had an active role in the construction of meaning. Still, the new focus on the ways in which power was embedded in language and the radical attack on “presence” in post-structuralist studies constituted a powerful critique of many of the most cherished paradigms of performance, and the influence of this “turn towards writing” peaked just as the academic romance of the body was being troubled by the spread of AIDS.

Of particular significance to Performance Studies was the taking up of this literature by Women’s Studies and, somewhat later, by Queer Studies, and the complex interactions of these theories with the emergent discourses of Post-Colonial and Cultural Studies. Over the past fifteen years or so, in the wake of these encounters, there has been a turn towards “performance” as scholars such as Judith Butler, Jose Munoz, Ann Pellegrini, and Diana Taylor and performers such as Charles Ludlam, and Brown graduates Coco Fusco and Kate Bornstein have resituated understandings of gender, sexual preference, race, in fields of performative interaction. The “happenings” of the ‘60s have given way to a range of experimental and solo and group projects of “Performance Art.” Just as the study of performance itself was both destabilized and deepened by the “theory explosion” of the ‘70 and ‘80s, “culture,” itself, has lost some of its structuralist solidity and has been revealed as a heuristic fiction (often a powerful one) that is co-created by the ethnographer and the society studied. Studies of the human brain are casting new light on the ways in which common values are both propagated and contested, on their staying power and on their fragility. As Performance scholar Dwight Conquergood has noted, “culture” needs to be rethought “as a verb.” It is always in flux, always contested, and always involved in performance.

Addendum B.: A Brief History of the Department

When reviewing the history of the Department it is immediately clear why Theatre Studies has been the dominant strain. The tradition of theatre at Brown dates from the 19th century and includes the involvement of hundreds of student participants yearly. Brown theatre began after the Civil War in 1868 and has flourished on the campus ever since. Throughout the nineteenth century, various organizations presented productions of musicals, dramas, and revues at locations all around campus and throughout the city of Providence. With the founding of a faculty-supervised student theatre group, Sock and Buskin, by Professor Thomas Crosby of the English Department in 1901 there has been an unbroken record of seasons, first at the Providence Opera House and various theatres down-city, then Rockefeller Hall, and finally in 1931 in the new Faunce House Theatre (restored and reopened 14 years ago as the Stuart Theatre), a proscenium theatre where theatre and dance are produced today.

Besides theatre, oratory and debating were regarded as important campus functions throughout the early years of the University. Not surprisingly, these activities were associated with the English Department. Before the late 1960s, only a few "theatre" courses were available within the framework of the Department of English (a single practicum course and two in speech). These were complemented by dramatic literature in English and elsewhere throughout the University, offerings that remain important to this Department's curricula. Prior to 1967 there were two faculty and one staff responsible for theatre within the English Department. In 1967 two additional faculty positions were added. In 1968 a formal program in theatre as a separate concentration (within English) was created, and in 1970 Rites and Reason theatre was founded (now in Africana Studies). The year 1969 saw the beginning of the Brown Summer Theatre, which is still in operation, now as Playwrights Repertory Company. In 1969, Julie Strandberg founded the dance program and dance concerts became a regular feature of our production season. In 1973-74 Theatre Arts became an official program within English. In 1978-79 we separated from the Department of English to form the Department of Theatre Arts and at that time, the new Department moved into Lyman Hall, which houses the flexible Isabelle Russek Leeds Theatre and Ashamu Dance Studio (built in 1979). Together with Stuart Theatre, these three performance spaces form the present components of the Catherine Bryan Dill Center for the Performing Arts. In 1982 we began a modest MA degree program in Theatre Studies. In 1986 the current name of the Department was chosen to better reflect the components of the Department and its strong support of dance and speech in addition to theatre. Though we had supported a few interdisciplinary PhD students with independent programs in the past, in 2002 a doctoral program in "Theatre and Performance Studies" was launched. At the same time, a Consortium with Trinity Repertory Company was founded to house an MFA in Acting and Directing. This past year, the stand-alone MA in theatre was discontinued. In May 2008 we graduated our first PhDs in the Theatre and Performance Studies Graduate Program.

Addendum C: List of Brown University courses outside of the Department that could be considered for Performance Studies concentrators *Compiled May 2007*

The following are courses across Brown that students on the Performance Studies track may consider electives in consultation with Performance Studies concentration track advisor.

- AFRI 0880 - Hip Hop Music and Cultures
- AFRI 1050F - RPM Songbook: Mamma Etta's Chitlin Circuit
- AFRI 1070 - RPM: Traditional and Contemporary Elements of Intertribal Indigenous Theater in America
- AFRI 1120 - African American Folk Traditions and Cultural Expression
- AFRI 1350 - Rape, Race and Lynching
- AFRI 1450 - Developing the RPM Songbook
- AFRI 1540 - Black Popular Cultures
- AMCV 0150A - American Film: The Birth of an Industry
- AMCV 0190B - Latina Popular Culture: Mujeres in Art, Performance, and Print
- AMCV 1250A - American Folk Art
- AMCV 1570 - Site- Specific Writing in Brown's Historical Spaces (Practice)
- AMCV 1611O - Early American Film
- AMCV 1900H - Body Politics: Performance Art + the Subversion of "Corporealities" in the Twentieth Century America
- AMCV 1901G - Race and Art in America
- AMCV 1901H - Race and Poststructuralism
- AMCV 1901I - Race and Sexuality in Contemporary U.S. Film
- ANTH 1212 - The Anthropology of Play
- ANTH 1250 - Film and Anthropology: Identity and Images of Indian Societies
- ANTH 1421-S01 - Ethnic American Folklore: Continuity and the Creative Process – Anderson
- ANTH 1250-S01 - Film and Anthropology: Identity and Images of Arab Societies - Fruzzetti
- ANTH 1251-S01 - Violence and the Media - Warren
- ANTH 1940 - Ethnographic Research Methods
- CLAS 0620 - Greek Tragedy
- COLT 1410D - Dramatic Literature and Theoretical Practice in Eighteenth-Century England
- COLT 1410E - Japanese Theatre: from Dengaku to De Sade
- COLT 1410F - Medieval Drama
- COLT 1410I - Modern Arab Film
- EAST 1100 - Korean Culture and Film
- ENGL 0650I - The Cyborg Self
- ENGL 1310E - Border Crossings in Renaissance Drama
- ENGL 1310J - Imagining the Individual in Renaissance England
- ENGL 1310N - Renaissance Drama
- ENGL 1310O - Restoration and Early Eighteenth-Century Literature

ENGL 1310P - Restoration Drama
 ENGL 1360L - Shakespeare's Sexual Politics
 ENGL 1710P-S01 - The Literature and Culture of Black Power Reconsidered - Murray *
 ENGL 2360J - Staging Culture/Staging Nation: Early Modern English Drama
 FREN 1120B-S01 - Le théâtre Français au XXe siècle – Golopentia
 GRMN 1440A - Dada-Performance and Digital-Interactivity
 GRMN 1440B - Digital Literature
 GRMN 1440K - Written Images and Digital Performance
 GRMN 1440O - Modern German Drama
 GRMN 1660I - Literature and Other Media
 HIST 1970I - American Masculinities
 HIST 1970K - The Practice and Theory of Everyday Life
 HIST 1973P - City as Modernity: Popular Culture, Mass Consumption, Urban
 Entertainment in Nineteenth-Century Paris
 HIST 1975M - Image, Fiction, Stereotype: Germans and Jews in Film and Literature
 HIST 1973V - The History and Historiography of Suffering
 LITR 1220E-S01 - Dada and Surrealism - Waldrop
 MCM 1502I-S01 - Foucault and Comparative Thinking - Chow
 MCM 1502J-S01 - Race as Archive - Chun
 MCM 1700P-S01 - Radical Media - Tribe *
 MCM 1700Q-S01 - Approaches to Media Form - Thornton
 MCM 1700R-S01 - Curatorial Practices - Tribe *
 MUSC 0030 - History of Jazz
 MUSC 0040 - World Music Cultures (Africa, America, Europe, Oceania)
 MUSC 0041 - World Music Cultures (Middle East and Asia)
 MUSC 0042 - Diaspora Music in the Americas
 MUSC 0071 - Opera
 MUSC 0075 - Jazz and American Culture
 MUSC 0200 - Computers and Music
 MUSC 0210A – Topics in Electronic Music & Multimedia
 MUSC 1600A-S01 - Music and Critical Theory
 MUSC 1620-S01 – Seminar in American Music
 MUSC 1622-S01 - American Musical Theater
 MUSC 1632 - Seminar in American Music
 MUSC 1632A - The Great American Songbook (Part I: The Songs)
 MUSC 1900-S01 - Introduction to Ethnomusicology
 MUSC 1932-S01 - American Roots Music
 MUSC 1940 - Applied Ethnomusicology
 PHIL 1450 - Aesthetics
 POBS 1080 - Performing Brazil: Language, Theater, Culture
 RELS 0910 - Music, Drama, and Religion in India
 RELS 0200 - Anthropological Approaches to the Study of Religion
 RELS 0420 - Sacred Bodies
 RELS 0910-S01 - Music, Drama, and Religion in India
 RELS 1610 - Sacrifice and Society
 RUSS 1000 - Russian Modernism and the Arts

VISA 1800D - Inside Out: Queering Art Theory and Practice

VISA 1800E - Installation of Mixed Media

VISA 1800F - Interactivity and the Intersections of Virtual and Physical Space

VISA 1800H - Negotiating the Everyday

Addendum D: Selection of U.S. Departments showing a range of name choices

UNIVERSITY OF CHICAGO

Interdisciplinary Studies in the Humanities

Undergrad Program: The Program of Theater and Performance Studies (houses Dance)

NORTHWESTERN UNIVERSITY

School of Communication

Undergrad and Grad Programs: Department of Performance Studies (houses dance)

Undergraduate and Graduate Programs: Theatre (houses dance)

UNIVERSITY OF CALIFORNIA, BERKELEY

Undergraduate Program: Department of Theater, Dance & Performance Studies

Graduate: The Graduate Group in Performance Studies

GEORGETOWN UNIVERSITY

Program in Performing Arts

Bachelor of Arts in Theater and Performance Studies and a Bachelor of Arts in American Musical Culture.

UNIVERSITY OF MICHIGAN, ANN ARBOR

The International Institute

The Center for World Performance Studies

UNIVERSITY OF CALIFORNIA, LOS ANGELES

Department of Theatre

Graduate Program: Center for Performance Studies

UNIVERSITY OF NORTH CAROLINA

Communication Studies

Area of Study: Performance Studies

NEW YORK UNIVERSITY

Tisch School of the Arts

Institute of Performing Arts

Graduate: Department of Performance Studies

UNIVERSITY CALIFORNIA, DAVIS

College of Fine Arts

Department of Theatre and Dance

Graduate: Performance Studies

TEXAS A&M UNIVERSITY, COLLEGE STATION

The Department of Performance Studies

INDIANA UNIVERSITY, BLOOMINGTON

Department of English
Focus: Drama, Theatre, and Performance Studies in English