OUTLINE OF TAPS B.A. PROJECT COMPONENTS

The TAPS B.A. Project is designed to offer majors an opportunity to create a meaningful dialogue between two vital components: an artistic project and a critical paper.

ARTISTIC PROJECT
TAPS Majors are expected to conceive and execute an artistic project that:
- develops from a question, passion, and/or research interest.
- bears an organic and dynamic relationship to the Critical Paper (see below).
- builds upon previous artistic work, while deepening, expanding, and challenging artistic skills.
- represents original work, be it through writing, adaptation, interpretation, installation, creation or some other approved means.
- is archivable:
  - in writing (e.g., through a script, production book, etc.), and
  - in audio-visual form (e.g., video, photography, etc.).
- has a duration determined by the needs and goals of the particular project.
- can take solo form or involve collaborators.
- is expected to take place on (a) specific date(s) and time(s) before an invited audience.

CRITICAL PAPER
TAPS Majors are further expected to conceive and execute a critical paper that:
- develops from a question, passion, and/or research interest.
- bears an organic and dynamic relationship to the Artistic Project (see above).
- builds upon previous scholarly work, while deepening, expanding, and challenging critical skills.
- follows the following rough tripartite structure (unless otherwise agreed upon in consultation with the BA Colloquium instructor and with the approval of either the Director of Undergraduate Studies or the Chair of TAPS):
  - Section I (approx. 20-25 pages) should offer a critical and/or theoretical exposition of a pressing question or set of questions. (For example, you may want to select a number of theorists and explore their positions on a particular question that derives from or informs the artistic project. This section should help you and your reader clarify the terms and illuminate the stakes of the question[s] under consideration.)
  - Section II (approx. 10-15 pages) explores how the ideas generated in the first section relate to the conception of the artistic project.
  - Section III (approx. 10 pages) offers a critical reflection on the artistic project, e.g., exploring the relationship between the theoretical exposition in Section I and the realization of the artistic project. Section III is normally written from a retrospective position, i.e., after the artistic project has been presented.