

THEATRE (Div I)

Chair: Professor Amy Holzapfel

- Samer Al-Saber, Assistant Professor of Theatre
- Amy S. Holzapfel, Chair and Professor of Theatre
- Sydney Maresca, Visiting Assistant Professor of Theatre
- James Kenon Mitchell, Arthur Levitt, Jr. '52 Artist-in-Residence; affiliated with: Music, Theatre
- Lawrence E. Moten III, Visiting Lecturer in Theatre
- James L. Pethica, Senior Lecturer in English and Theatre; affiliated with: English, Theatre
- Shanti Pillai, Assistant Professor of Theatre
- Omar A. Sangare, Professor of Theatre
- Erica Terpening-Romeo, Visiting Assistant Professor of Theatre

The Department of Theatre is committed to the merging of embodied practice and scholarship in the fields of theatre and performance studies. The curriculum is dedicated to the study, practice, appreciation, and interpretation of theatre, performance, and other time-based arts. The major in Theatre emphasizes the collaborative nature of the theatre and performance making by drawing upon courses offered by faculty of the Language, Literature, Music, and Art Departments. Although students will be equipped to proceed to graduate and professional schools in theatre, the major is primarily directed toward those interested in studying theatre and performance as artistic phenomenon and as interpretive tools. Because a deep understanding of theatre requires training and experience with the synthesis on stage, the major includes curricular study of production and performance, as well as continued participation in departmental stage production.

The production arm of the Department of Theatre operates under the supervision of the departmental faculty. Major departmental productions as well as laboratory and experimental productions of all kinds are mounted on the new stages of the '62 Center for Theatre and Dance. Participation in acting or technical work is open to all members of the Williams College community. Students majoring in Theatre will be asked to consult regularly with departmental advisors in devising the sequence of courses and production participation that will constitute their major.

MAJOR

The Major in Theatre consists of nine courses, including the following:

Theatre 101 The Art of Playing: An Introduction to Theatre and Performance

Theatre 201 Worldbuilding: Staging and Design For The Theater

Theatre 301 Embodied Archives: Global Theatre & Performance Histories

Theatre 406 Practicing Theory: Senior Seminar

Five additional elective courses must be taken from the department's other offerings (including courses cross-listed with Theatre). Two of the five electives must be taken at the 200-level or higher by the end of the student's junior year, and an additional two of the five must be taken at the 300-level or higher by the time of graduation. Substitutions of other Williams' courses, or of Study Abroad courses, may be made only with the consent of the department Chair. Students should consult with the department Chair regularly in planning a balance of practice and scholarship in their elective choices and in mapping a route through the major.

Production Requirement for the Theatre Major:

All majors in Theatre are required to participate in a *minimum of four* department productions. Participation in at least *one* of these four must be in stage management. Assignment to productions in stage management must be made in consultation with the department Chair. Students participating in a production will be enrolled in THEA 290-299: Theatre Department Production as a partial-credit, fifth course, admitted by permission of the department Chair and evaluated on a Pass/Fail basis only. Students remaining in the course beyond the sixth week of the start of a term will be graded by the instructor. Enrollment is by audition or appointment within the Theatre department. Students who do not wish to enroll for credit will be given the opportunity by the department to be removed from the course. Rehearsals for productions are scheduled TBA, based on the availability of the ensemble, and do not conflict with other academic commitments, such as evening courses or evening exams. The department normally produces three productions per academic year. Students may enroll in multiple productions in the same semester and may repeat a production course by permission of the department Chair. *For each departmental production they participate in, a student will receive a partial credit of .5 on their College*

transcript. Production credits do not accrue, nor do they count towards a student's 32 required course credits for graduation.

THE DEGREE WITH HONORS IN THEATRE

GUIDELINES FOR HONORS

IN THE DEPARTMENT OF THEATRE WILLIAMS COLLEGE

Students interested in pursuing Honors in Theatre should first refer to the guidelines for undertaking Honors in any discipline at Williams College. These guidelines state: "Williams awards the degree with Honors to those students who have demonstrated imagination, initiative, and intellectual independence within the major."

Next, students should refer to the description of the Degree with Honors in Theatre as described in the Williams course catalog. This states:

THE DEGREE WITH HONORS IN THEATRE

Candidates for Honors should apply for admission through the submission of a project proposal to the Department Chair by the first Friday of the second term of their junior year. Students considering admission to the Honors program in Theatre must have achieved at least a 3.5 grade point average in all Theatre courses, with a minimum of five courses completed by the fall term of their junior year (this GPA must be maintained throughout the senior year in order to achieve Honors), and have already demonstrated both ability and experience through coursework, production, and/or performance. In addition, applicants must have a plan in place to complete their Stage Management requirement by the end of the first term of their senior year. For projects including a production element, all performances must occur within the second term of the yearlong Honors project. Admission into the program will be determined on the basis of the student's acceptance of the terms and conditions stated by the faculty. Students may request a specific faculty advisor. However, students are not guaranteed to be assigned their requested advisor. Requests may be denied depending on faculty availability. All candidates will be informed of their admittance to the Honors program by the end of the second term of their junior year.

Once a student is admitted, the department Chair will assign an Honors Advisor, who will work with the student to specify a timeline and program for the completion of the Honors project.

Students will be evaluated on an ongoing basis. If a student's work in the first or second term does not meet the standards of Honors, their project will be converted into a standard Independent Study. The Honors Advisor will determine both the first and second semester grades for the candidate. All Honors candidates will present their completed projects to the department for evaluation by the faculty of Theatre. Determination of High Honors, Honors, or No Honors will be made by the department. Honors of any kind are contingent upon satisfactory completion of the Honors project. High Honors is awarded only to those whose performance in the program has been regarded as exceptional.

PROJECT PROPOSAL

The project proposal is a written essay of approximately 750-1000 words that describes the nature, goals, and methodology of the proposed course of study and project to be undertaken in the pursuit of Honors. The proposal must be structured by the following sections with headings, designating each section:

Project Description: a complete and detailed description of the proposed project, including its major aims and objectives. Successful proposals will not only convey the critical and intellectual significance of the project but also its artistic and creative potentials by making reference to select theory, practice, or scholarship in the fields of performance and theatre studies, as well

as other disciplines if relevant.

Methodology: a description of the methods and strategies to be undertaken in pursuit of the project's objectives.

Contribution to Field: a brief rationale for the project's expected contributions to the practice and field of theatre arts and/or scholarship.

Contribution to Educational Experience: a brief description of how the proposed project contributes to the candidate's own educational goals and development.

Timeline of Completion: an estimated timeline of the project, including stages of development and expected deadlines.

Required Supplemental Materials (not included in proposal word count):

Bibliography: a preliminary bibliography of resources, which may include texts, videos, archives, or other reference materials to be consulted during the planned course of study, formatted in MLA or Chicago.

Resume: a recent resume.

Please note: for projects involving a performance and/or production components, candidates should be mindful of the scope and scale of their proposed project, taking into account the resources and labor required for the realization of their project. All accepted Honors projects will be provided with a modest and equitable budget, the limits of which they must agree to work within. Budgeting will begin only after acceptance into the Honors program. See: Guidelines for Production in Honors Projects.

All documents, including the project proposal and any supplemental material, must be submitted digitally to the Chair.

TIMETABLE OF PROPOSAL AND COMPLETION OF HONORS

The following offers the default timetable for admission into Honors and completion of all Honors projects, based on a regular academic calendar (fall/spring). Note: students wishing to apply for Honors in an off-cycle fashion (spring and fall of the same calendar year) must be in touch with the Chair early in the second term of their junior year to express interest in applying for Honors.

For all Honors candidates: failure to meet established deadlines may result in dismissal from Honors.

JUNIOR YEAR:

Fall term: candidates meet with the Chair to express interest in pursuing Honors.

By second Friday of Spring term: project proposal due to Chair.

Candidates will be informed by mid April of the decision by the faculty of Theatre regarding admission to Honors. Admission into the program will be determined on the basis of the student's acceptance of the terms and conditions stated by the faculty. Department assigns Honors Advisor(s) to admitted candidates.

SENIOR YEAR, FALL:

Course registration for Fall: all Honors candidates must enroll in THEA 493

During term: research and preparation for production or written thesis

Course pre-registration for Winter Study and Spring term: candidates should expect to register for W32 and THEA 494.

December 1: progress report due to Honors Advisor. The report is a written statement of 2-3 pages in which the candidate accounts for the progress they have made so far as well as their plans for moving forward in the remainder of the academic year

End of Fall term: Honors Advisor, in consultation with faculty in Theatre, determines whether a candidate may proceed with Honors for a second term or turn the project into an Independent Study. Should a candidate not be given permission to continue in Honors for the second term, they must change their enrollments as appropriate for Winter Study and the Spring term.

SENIOR YEAR, WINTER STUDY:

Candidates must continue to advance their Honors projects, using the time to prepare for their second term

SENIOR YEAR, SPRING:

March 15: progress report due to Honors Advisor. The report is a written statement of 2-3 pages, in which the candidate accounts for the progress they have made so far as well as their plans for moving forward in the remainder of the year.

If applicable, the production and performance component of the Honors project will occur during this term.

May 1: all written theses and digital production portfolios due to Honors Advisor. All written theses must conform to the formatting guidelines set by Williams College and include proper citation as well as a bibliography. All production components and performance elements must be fully completed by this time. In the case of an Honors project in production, the student must submit to their Honors Advisor a digital production portfolio, which may contain: director's or actor's notes or journal, research materials, photographs or video of the production, or design renderings and sketches, etc. The candidate will work with their Honors Advisor to determine the exact contents of the digital portfolio. All production portfolios must also contain a proper bibliography of sources and materials consulted during the project.

During the final two weeks of classes: oral presentations of theses will be scheduled by the Chair, in consultation with candidates and faculty members.

By end of exam period: candidates will be informed of the departmental decision of Honors, High Honors, or No Honors. Note: All written Honors theses must be digitally submitted to the Library Archives by the final day of exam period.

Additional Information

Proposals for Joint or Collaborative Projects:

Students may submit proposals for projects that are collaborative in nature, and may even propose joint projects in which no more than two Senior Theatre Majors plan to execute an Honors project together. However, in such cases the department will evaluate admission to the Honors program on an individual basis, and, should the project be approved, will also determine the awarding of No Honors, Honors, or High Honors on an individual basis. If one student from a joint project is admitted to the Honors program and the other is not, then the department will work with the approved student to see whether a revision to the original proposal will allow the project to proceed.

Technical, Financial, and Staff Support:

Students proposing to engage in production or performance as part of their Honors projects should recognize that departmental constraints (financial, technical, and personnel) dictate to a significant degree what levels of support are possible in any given year. See: Guidelines for Production in Honors Projects. The Department will make every effort to support the interests and

goals of students as we see fit and within our range of possibility. However, students should tailor their proposals toward projects that can be produced with modest and limited means, both in material resources and staffing support. All honors projects will be given a fair and equitable budget. Flexibility within proposals is required. Due to their unique nature, not all projects will necessarily receive the exact same kind of technical or material support: at the same time, the department will do its best to assure that Honors projects are supported as equally as possible so as to maximize the educational benefits for each Honors candidate. We aim to create equity of access within the varied requirements of Honors.

STUDY ABROAD

The Theatre Department attempts to work individually with majors and prospective majors who desire to study abroad. In general, with careful planning it is usually quite easy for students to complete the major in Theatre if they study abroad for one semester of their junior year. For those wishing to study abroad for more than one semester of junior year, a more complicated situation may arise, but one that can often be successfully managed through close consultation with the department chair. Students are encouraged to consult with the chair early in their Williams careers if they anticipate a combination of Theatre major and study abroad.

FAQ

Students **MUST** contact departments/programs **BEFORE** assuming study away credit will be granted toward the major or concentration.

Can your department or program typically pre-approve courses for major/concentration credit?

Yes, in many cases, though students should be sure to contact the department.

What criteria will typically be used/required to determine whether a student may receive major/concentration credit for a course taken while on study away?

Course title and description, and complete syllabus, including readings/assignments.

Does your department/program place restrictions on the number of major/concentration credits that a student might earn through study away?

No.

Does your department/program place restrictions on the types of courses that can be awarded credit towards your major?

Yes.

Are there specific major requirements that cannot be fulfilled while on study away?

Yes.

Are there specific major requirements in your department/program that students should be particularly aware of when weighing study away options? (Some examples might include a required course that is always taught in one semester, laboratory requirements.)

Yes.

Give examples in which students thought or assumed that courses taken away would count toward the major or concentration and then learned they wouldn't:

None to date.

THE NATIONAL THEATRE INSTITUTE

The Department of Theatre is affiliated with the National Theatre Institute, which offers additional theatre study through its resident semester program. The Institute is fully accredited by Connecticut College and is a member of the Twelve-College Exchange. Limited numbers of Williams students can therefore be selected to take a full semester of intensive theatre study at the NTI, located at the Eugene O'Neill Memorial Theatre Centre in Waterford, Connecticut. During the semester, students from participating colleges live and work as members of a theatre company gaining experience with professional theatre artists in a workshop environment. Early application is essential.

THEA 101 (F) The Art of Playing: An Introduction to Theatre and Performance

Cross-listings: COMP 151 / GBST 116

Primary Cross-listing

This is an introduction to the global art and practice of making theatre. Students will learn about the history, aesthetics, and approaches to the performer's labor associated with select performance forms from around the world. Emphasis will be on the analysis of embodied practices and the relationship between the stage and everyday life. Through readings, audiovisual materials, performance exercises, and discussions we will engage with theatre as a constantly evolving art form, sharpening our analytical skills through theoretical approaches from performance studies. Central to our exploration will be excavating the Eurocentric assumptions that conventionally shape the practice and study of theater in the United States. We will seek ways to decolonize our perspectives and ask critical questions about performance's potential to enact strategies of anti-racism and anti-imperialism. This course, open to all students, is a gateway to the major in Theatre, and is a prerequisite for THEA 201, THEA 204, THEA 301, and THEA 401.

Requirements/Evaluation: two 5-page critical essays, journal reflections, studio exercises, and active participation in all activities

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: prospective Theatre majors or Theatre majors or Comparative Literature majors

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 101(D1) COMP 151(D1) GBST 116(D2)

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Shanti Pillai

SEM Section: 02 M 7:00 pm - 9:40 pm Shanti Pillai

THEA 103 (F) Acting: Fundamentals

In this course students will examine the power of public presence through theory and practice while expanding their talents, sensitivity, and imagination, and will increase their self-awareness, confidence, creativity, and other skills that are useful in social situations, public speaking, theatre performances, and virtual interactions.

Requirements/Evaluation: committed participation in class, preparation and performance of assigned material, and some modest written assignments

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Preference given to students beyond their first semester at the college.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2024

STU Section: 01 M 1:10 pm - 3:50 pm Omar A. Sangare

STU Section: 02 M 7:00 pm - 9:40 pm Omar A. Sangare

THEA 104 (F) Greek Literature: Performance, Conflict, Desire

Cross-listings: COMP 101 / CLAS 101 / DANC 101

Secondary Cross-listing

In the *Iliad*, Paris' desire for the famously beautiful Helen leads to the Trojan War, the devastating conflict between the Trojans and the Greeks retold and reimagined time and again in ancient Greek literature. The stories of Troy and its aftermath were performed not only as epic poems (as in the *Iliad* and the *Odyssey*), but also re-enacted by singing and dancing choruses, dramatized on the tragic stage, and recounted in oratory. Beginning with the Homeric epics, this course explores the recurring and ever-shifting debates, longings, hostilities, and aspirations that drive Greek literature and shape

its reception, with a particular focus on questions of performance context and audience. Our attention to sound, movement, and staging will be enriched by consideration of select examples from the rich reception history of Greek myth in modern theater and dance. The nexus of performance, conflict, and desire will also give us a distinct perspective on many important topics within the study of Greek culture, including the embodiment of personal and collective identities, the workings of Athenian democracy, and the development of literary genres. This course will include readings from, e.g., Homer, Sappho, Herodotus, Aeschylus, Sophocles, Euripides, Aristophanes, Thucydides, and Plato, as well as viewings of relevant performance works. All readings are in translation.

Requirements/Evaluation: midterm and final exam; brief (one or two pages) written assignments; participation in class.

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Classics majors, first years, sophomores

Expected Class Size: 20

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 101(D1) THEA 104(D1) CLAS 101(D1) DANC 101(D1)

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Sarah E. Olsen

THEA 109 (S) The Art of Yoga: Practice, Philosophy, Politics, Possibilities (DPE)

Cross-listings: ASIA 109

Primary Cross-listing

This course offers an immersive, interdisciplinary approach to hatha yoga, the branch of yoga that emphasizes bodily techniques for channeling energy, and achieving balance and quietude. It has been practiced and theorized variously in South Asia since ancient times. More recently, beginning in the late 19th century, it has been popularized throughout the globe, and has served as a source of inspiration for artists in various disciplines, including the theatre. Our work will follow four interrelated paths that will provide a broad context for our own experience and offer us tools for developing creativity: 1) We will dedicate ourselves to the careful study of the physical practice of yoga asanas, giving emphasis to biomechanical principles of alignment. Our study will include some basics of yoga anatomy; 2) We will study some allied philosophical principles, as they emerge from the Sanskrit text, Patanjali's *Yoga Sutras*, and some current commentaries on that text, by means of expanding the significance of our practice to all areas of our lives; 3) We will attend to the cultural politics of yoga by discussing new scholarship on its ancient origins as well as critical inquiry about how issues of appropriation, Orientalism, and racism shape its current manifestations; 4) We will examine how artists have incorporated elements of yoga into their practice. To explore how yoga might support our own artistic and innovative thinking, we will pair our practice with creative exercises. In this way, the course aims to explore the relationship of theory and practice. It will be of interest to students in the arts and anyone interested in fostering artistry and the imagination. Students must be prepared to engage in a physical practice of asana, as well as commit to reading, writing, and discussion. No previous experience with yoga is required.

Requirements/Evaluation: Students will write 3-page weekly papers, either in response to readings or embodied exercises, or the tutorial partner's essay. Written feedback will be given by instructor. Students will be expected to demonstrate that they are regularly practicing outside of class both by the quality of questions they bring to our sessions together, as well as their continuous refinement of the poses. Students will not be evaluated in relation to a standard, but according to their own dedicated and steady progress with respect to the experience of yoga practice. The evaluation process includes attendance.

Prerequisites: Prospective students will be asked to submit an online form with questions about their interest in the class.

Enrollment Limit: 10

Enrollment Preferences: Preference will be given to first-year students.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$50 for yoga mat, belt, and balls.

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 109(D1) ASIA 109(D1)

Difference, Power, and Equity Notes: Throughout the course we will reflect on the ways in which the knowledge created through yogic practice and philosophy disrupts and provincializes European epistemological systems. Moreover, we will engage in critical inquiry into the ways in which the global popularity of yoga is shaped by colonial legacies of Orientalist representation, as well as contemporary modes of cultural appropriation and consumerism.

Spring 2025

TUT Section: T1 TBA Shanti Pillai

THEA 141 (F) Opera

Cross-listings: MUS 141

Secondary Cross-listing

An introduction to the history of opera, from the genre's birth c. 1600 to the present. At various points in its 400-year development, opera has been considered the highest synthesis of the arts, a vehicle for the social elite, or a form of popular entertainment. Opera's position in European cultural history will be a primary focus of our inquiry. We will also study the intriguing relationship between text and music, aspects of performance and production, and the artistic and social conventions of the operatic world. The multidimensional nature of opera invites a variety of analytical and critical perspectives, including those of music analysis, literary studies, feminist interpretations, and political and sociological approaches. Works to be considered include operas by Monteverdi, Lully, Charpentier, Handel, Gluck, Mozart, Rossini, Donizetti, Verdi, Wagner, Bizet, Puccini, Strauss, Berg, Britten, Glass, and Adams.

Class Format: discussion

Requirements/Evaluation: a midterm, a brief paper, an 8-page paper, and a final exam

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Students with experience in music and/or theater studies.

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 141(D1) MUS 141(D1)

Not offered current academic year

THEA 150 (S) The Broadway Musical (DPE)

Cross-listings: MUS 150

Secondary Cross-listing

Named for a specific road but enjoying a global impact, the Broadway musical has intersected with multiple styles and societal concerns over the past century. In this course, we explore the American musical theater's roots and relationship to opera, operetta, vaudeville, minstrelsy, and Tin Pan Alley. Traveling through the genre's history, we will encounter a wide range of musical styles, including ragtime, jazz, rock, and hip hop, and will explore several genre transformations, such as movies made into musicals and musicals into movies. We will develop a range of analytical skills as we investigate connections between choreography, lyrics, music, staging, and production. Throughout the semester, we will consider the genre's representations and reflections of ethnicity, race, sexuality, and class. The syllabus includes representative works by Gilbert and Sullivan, Cohan, Gershwin, Kern, Weill, Rodgers and Hammerstein, Lerner and Loewe, Bernstein, Sondheim, Lloyd Webber, Tesori, and Miranda, with particular focus on such works as Showboat, Oklahoma!, Guys and Dolls, West Side Story, Hair, Rent, and Hamilton.

Class Format: discussion

Requirements/Evaluation: a midterm, a brief paper, an 8-page paper, and a final exam

Prerequisites: none

Enrollment Limit: 30

Enrollment Preferences: Seniors and Juniors and music majors.

Expected Class Size: 30

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 150(D1) MUS 150(D1)

Difference, Power, and Equity Notes: We will develop skills aimed at analyzing and interpreting how perceptions of race, gender, and class shaped, and were shaped by, Broadway. We will consider the extent to which, for example, blackface minstrelsy and ethnic-based humor persisted and how specific musicals aimed to engage with critical social and political issues throughout the genre's history. Musicals have played a major role in the contested and ongoing endeavor to define "America."

Not offered current academic year

THEA 183 (F) Stage Direction for Opera and Musical Theatre

Cross-listings: MUS 183

Secondary Cross-listing

The course provides an overview of the fundamentals of stage direction for opera and musical theatre. Students will develop an understanding of the basic principles of design and the process necessary for developing an approach to directing a production. They will explore the work of stage directors whose output has been particularly influential and learn about a variety of approaches to process and rehearsal technique. Repertoire studied will include a range of opera and musical theatre from the beginning of the form to its current trends and a broad variety of directorial approaches from traditional to concept productions. Students will complete the process of developing a concept/approach for a production with a title of their choosing.

Class Format: Hybrid lecture/studio format

Requirements/Evaluation: Students will complete the process of developing a concept/approach for a production with a title of their choosing.

Prerequisites: none

Enrollment Limit: 24

Enrollment Preferences: Music and Theatre majors

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

MUS 183(D1) THEA 183(D1)

Fall 2024

LEC Section: 01 TF 2:35 pm - 3:50 pm James Kenon Mitchell

THEA 201 (S) Worldbuilding: Design for the Theater

Cross-listings: ARTS 201

Primary Cross-listing

This course examines designers' creative processes as they investigate a theatrical text and then dream-into-being the fictional worlds of a hypothetical production. Class will consist of several practical projects in multiple areas of design. We will practice a two-pronged technique in response to a text: developing a personal, intuitive creative response while simultaneously supporting all logistical requirements, resulting in an inventive yet dramaturgically sound design. Emphasis will be on folding this individual work process into a larger group collaboration by refining methods of communication, presentation, and group critique.

Requirements/Evaluation: Coursework is group class discussion and critiques, paired with several hands-on projects throughout the term.

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

Grading: yes pass/fail option, yes fifth course option

Unit Notes: this course is a prerequisite for all upper-level design and directing courses; this course does not count toward the Art major

Materials/Lab Fee: \$125 for materials and copying charged to term bill

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTS 201(D1) THEA 201(D1)

Spring 2025

STU Section: 01 W 1:10 pm - 3:50 pm Sydney Maresca

THEA 203 (F) Living Masks: Theory and Practice

The Mask is one of the oldest performance tools in the history of humanity - they conceal, reveal, and transform. For millennia they have been used in spiritual contexts like ritual storytelling, dance, and funerals. In our own times, theoretical and protective masks are part of everyday conversations and day to day life. This course will survey, discuss, and experiment with masks thematically and tangibly across histories, cultures, and traditions. There will be practical assignments in creating masks with various mediums such as recyclable materials, cloth, and paper mâché.

Requirements/Evaluation: multiple mask-fabricating assignments, some physical theatrical exercises, short papers, short presentations, a final paper and presentation, committed participation and attendance, students will also be expected to partake in discussions

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Theatre majors; Art Studio majors

Expected Class Size: 8

Grading: yes pass/fail option, no fifth course option

Materials/Lab Fee: \$75 lab fee

Distributions: (D1)

Not offered current academic year

THEA 206 (S) Directing for the Stage

An introduction to the resources available to the Stage Director for translating interpretive concepts into stageworthy physical realization. Kinetic and visual directorial controls, as well as textual implications and elements of dramatic structure, and strategies of working with actors and other collaborators will be studied in detail. Most assignments will involve hands-on directing projects presented in class for collective critique.

Requirements/Evaluation: committed participation in the preparation and performance of production exercises; there will be some written assignments

Prerequisites: Theatre 101 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theatre majors and prospective Theatre majors

Expected Class Size: 8

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2025

STU Section: 01 W 1:10 pm - 3:50 pm Samer Al-Saber

THEA 209 (S) Realism: Scene Study

A studio in the acting, craft, and performance of realism. How do we perform in the present moment? How do we act with purpose and intention? What

makes something look and feel like it is happening for the first time? When might acting require us to do *less* rather than more? In this studio, we will explore tools and methods used by actors to tell truthful stories and convey the close imitation of reality on stage. Beginning with basic techniques and exercises, we will move into more advanced scene studies based on short scenes from works by contemporary U.S. playwrights. Playwrights may include Branden Jacobs-Jenkins, Bess Wohl, Amy Herzog, Annie Baker, Dominique Morisseau, Eboni Booth, Quiara Alegría Hudes, Jackie Sibblies Drury, Lauren Yee, Mona Mansour, Martyna Majok, Taylor Mac, and others. As a final project, students will perform two- or three-person scenes, potentially in front of an invited audience.

Requirements/Evaluation: active participation in class exercises and discussion; off-book performance of a variety of scenes throughout the semester; final project with research and performance.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Theatre majors, preference given to those who have taken Thea 101.

Expected Class Size: 14

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2025

STU Section: 01 TR 11:20 am - 12:35 pm Erica Terpening-Romeo

THEA 210 (F) The Art of Making Art: Production Management Across the Arts

An introductory look at management across the performing arts from the point of view of the Production Manager and Artistic Producer. How do these team members facilitate the conceptual ideas of creative teams while balancing the practical realities of the business of the arts? This course will examine how collaborators in a variety of fields breakdown barriers, embrace change and recover from failures. Through exercises, textual analysis and research projects participants will develop a theoretical creative project and will explore the management process in the following areas: communication, collaboration, scheduling, budgeting, human resources, negotiation and creativity.

Requirements/Evaluation: Case Study; Field Notebook; (4) Research Projects/Presentations; Collaborative Creative Project; Active classroom participation

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Preference given to Theatre majors, juniors and seniors

Expected Class Size: 5

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

THEA 216 (F) Asian/American Identities in Motion (DPE)

Cross-listings: AAS 216 / AMST 213 / DANC 216 / GBST 214 / ASIA 216

Secondary Cross-listing

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

Requirements/Evaluation: reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

AAS 216(D2) AMST 213(D2) DANC 216(D1) GBST 214(D2) ASIA 216(D1) THEA 216(D1)

Difference, Power, and Equity Notes: This course introduces students to the role of performance in nation formation in Asia and the history of Asian Americans in the US through analysis of dance practices. Student will explore how race was central to the formation of Asian and the American nations, and how social and legal discriminatory practices against minorities influence identity and popular cultural practices. The assigned material provide examples of how artists address these inequalities and differences in social power.

Attributes: AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

THEA 217 (F) Acting Through Impulse

Acting Through Impulse: An actor's job is inherently contradictory: we must remain present and alive onstage but craft a coherent, repeatable performance. We must access depth and intensity of feeling but do so sustainably, while remaining grounded in our bodies. This course will explore the link between aliveness and preparation, between impulse and regulation. Forging those links requires cooperation between the imagination, the body, and the text. Together, we will approach impulse from several angles: first, through movement and image, then through the operations of the nervous system, and finally through scenework. There will be journal and written assignments, but the bulk of the classwork will be practice-based, incorporating physical exercises, warm-up training, monologue work and scene performance.

Requirements/Evaluation: Short written assignments. Journal entries. Physical exercises, monologue and scene performances.

Prerequisites: None

Enrollment Limit: 14

Enrollment Preferences: Theatre majors; students having taken THEA 101

Expected Class Size: 14

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2024

STU Section: 01 T 1:10 pm - 3:50 pm Erica Terpening-Romeo

THEA 220 (S) Greek Tragedy (DPE)

Cross-listings: CLAS 202 / COMP 220

Secondary Cross-listing

Ancient Greek tragedy was a cultural phenomenon deeply embedded in its 5th-century Athenian context, yet it is also a dramatic form that resonates powerfully with 21st-century artists and audiences. This course examines tragedy on both levels. We will read such plays as Aeschylus' *Agamemnon*, Sophocles' *Electra*, and Euripides' *Medea* in English translation, considering their literary and dramatic features as well as their relationship to civic, social, and ritual contexts. We will discuss such topics as the construction of gender and identity on the dramatic stage, the engagement between tragedy and other literary genres, and the distinctive styles of the three major Athenian playwrights. We will also survey a set of recent productions and adaptations of these plays, with a particular focus on how modern playwrights and producers use Greek tragedy to explore justice, power, race, gender, status, and sexuality. We will consider how a dramatic form largely produced by and for Athenian citizen men became a creative resource for a remarkably diverse range of 21st-century artists, and explore how modern productions offer fresh perspectives on ancient material. All readings will be in English.

Requirements/Evaluation: class participation, several essays, brief oral presentations

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: Classics, Comp Lit, and Theater majors; first-years; sophomores

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 220(D1) CLAS 202(D1) COMP 220(D1)

Difference, Power, and Equity Notes: This course considers the questions of justice and power central to the performance of tragedy in the ancient Greek world, as well as the manifold ways in which 21st-century artists have used Greek drama to explore the modern construction of race, gender, class, and sexuality. Students will also examine how theater can operate both as a form of institutional power and as a space for exposing, critiquing, and reimagining dominant cultural narratives.

Not offered current academic year

THEA 221 (S) Acting Shakespeare

Acting Shakespeare: In this course we will learn to understand, unpack, and embody Shakespearean text. Our work will be both intellectually and physically rigorous, with equal time spent on the meaning and mechanics of the language--and decoding the secret directions for actors Shakespeare embedded in his plays--and on the physical and vocal training necessary to fully embody these texts. Actors must feel empowered to take full ownership of Shakespeare's work, rather than being too reverent or shrinking in its shadow. So we will spend the final part of the semester "meddling" with Shakespeare, finding opportunities to explode, expand, and explore these endlessly resilient and versatile plays. Classwork will include written assignments as well as rigorous scene work and monologue work. We will work with selections from several plays, including Hamlet, Twelfth Night, Measure for Measure, Romeo and Juliet, and Richard III.

Requirements/Evaluation: Short written assignments. Rigorous rehearsal and performance of monologues and short scenes.

Prerequisites: None

Enrollment Limit: 14

Enrollment Preferences: Theatre majors; students who have taken THEA 101

Expected Class Size: 14

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2025

STU Section: 01 TF 1:10 pm - 2:25 pm Erica Terpening-Romeo

THEA 225 (F) Facilitating Creativity: Introduction to Stage Management Theory

In this course students will explore the pillars of stage management (leadership, communication, safety, collaboration, empowerment) and theatre making from the point of view of the stage manager. Using the production process (pre-production, rehearsals, tech, performances, closing) as the framework, students will develop communication and organizational tools that break down barriers in the creative process. Management theory is integrated into each step, allowing each student to identify how their practice can be informed by theory and to begin cultivating their individual management style.

Requirements/Evaluation: Course long development of a prompt book and stage management paperwork, reflection essays and active classroom participation.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: preference given to THEA majors

Expected Class Size: 5

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Jennifer C. Hard

THEA 226 (S) Gender and the Dancing Body (DPE)

Cross-listings: DANC 226 / AMST 226 / WGSS 226

Secondary Cross-listing

This course posits that the dancing body is a particularly rich site for examining the history of gender in America and beyond. The aim of the course is to explore ideas related to gender as prescribed by dominant cultural, social, and religious institutions, and how dance has been used to challenge those normative ideologies. We will examine a wide range of dance genres, from stage performances to popular forms to dance on television, with particular attention to the intersections of race and class with gender. This is primarily a discussion-based seminar course and may also include film screenings, movement workshops, discussions with guest artists and scholars. No previous dance experience required.

Requirements/Evaluation: participation in discussions and presentations, reading responses, in-class writing assignments, two 5-6 page essays, and a final cumulative essay.

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 10-15

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

DANC 226(D1) AMST 226(D2) WGSS 226(D2) THEA 226(D1)

Difference, Power, and Equity Notes: In the course, students will explore the concept of gender as a social construction and how the body's historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2025

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

THEA 229 (S) Modern Drama

Cross-listings: COMP 202 / ENGL 202

Primary Cross-listing

An introduction to major plays and key movements in European and American theatre since the late nineteenth century. Our focus will be on close reading, with attention also to questions of performance and production. Plays to be discussed will likely include: Ibsen, *Hedda Gabler*; Wilde, *The Importance of Being Earnest*; Chekhov, *The Cherry Orchard*; Pirandello, *Six Characters in Search of an Author*; Brecht, *Mother Courage*; Miller, *Death of a Salesman*; Beckett, *Waiting for Godot*; Hansberry, *A Raisin in the Sun*; Pinter, *Betrayal*; Churchill, *Cloud Nine*; Stoppard, *Arcadia*.

Requirements/Evaluation: Two 6-page papers; regular Glow posts; and active participation in class discussions.

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre, English, and Comparative Literature majors

Expected Class Size: 18

Grading: no pass/fail option, no fifth course option

Unit Notes: This course is strongly recommended for any students majoring in Theatre.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 202(D1) THEA 229(D1) ENGL 202(D1)

Attributes: ENGL Literary Histories C

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm James L. Pethica

THEA 230 Performance Practices of India (DPE)

This course explores ancient and contemporary performance practices in India. Our objects of study will include the text and performance of Sanskrit plays, contemporary and experimental theater productions, as well as forms of dance and ritual. We will discuss dramaturgical structure, staging, acting conventions, gender representation, performer training, the experience and role of the audience, as well as mythological and political themes. Thinking historically and ethnographically, we will seek to understand the aesthetics and social purposes of these practices, in addition to the relationship that performance has with everyday life, contested concepts of the nation, and caste. Throughout the semester we will interrogate the ways in which Western categories such as "classical," "folk," "religious," "traditional," and even the distinction between "dance/theater/music/visual arts" are not indigenous or accurate concepts for organizing thinking about performance in this part of the world.

Requirements/Evaluation: Evaluation will be based on participation in discussion, reading responses, an oral presentation, and one 10-page paper.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: preference for seniors and juniors

Expected Class Size: 12

Grading:

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: We will examine British colonial edicts that prohibited performance practices as a form of social control as well as in the name of Christian morality. From here we will explore how upper-caste Independence era artists and leaders sought to reinvent the arts as vessels of "Indian" identity, at the cost of further marginalizing hereditary performance communities. We will also interrogate how the Indian state has promoted narrow visions of "femininity" and how artists contest religious nationalism

Attributes: GBST South + Southeast Asia Studies

Not offered current academic year

THEA 231 (F) Race and Performance (DPE)

Cross-listings: ARAB 231

Primary Cross-listing

How does race function in performance, and, dare we say, "live and in living color?" How does one deconstruct discrimination at its roots? From a perspective of global solidarity, we will read plays every week and examine how race functions in theater and performance. This class offers students a discussion that does not center whiteness, but takes power, history, culture, philosophy, and hierarchy as core points of debate. In the first three weeks, we will establish the common terms of the discussion about stereotypes, representation, and historical claims, but then we will quickly move toward an advanced conversation about effective discourse and activism through art, performance, and cultural production. In this class, we assume that colonialism, slavery, white supremacy, and oppressive contemporary state apparatuses are real, undeniable, and manifest. Since our starting point is clear, our central question is not about recognizing or delineating the issues, but rather, it is a debate about how to identify the target of our criticism in order to counter oppression effectively and dismantle long-standing structures. Not all BIPOC communities are represented in this course, as claiming comprehensive inclusion in a single semester would be tokenistic and disingenuous. Instead, we will aspire to understand and negotiate some of the complexities related to race in several communities locally in the U.S. and beyond.

Requirements/Evaluation: Requirement/Evaluation: Participation; performance review; in-class presentation; and final paper.

Prerequisites: None.

Enrollment Limit: 14

Enrollment Preferences: Declared or prospective Theatre majors; students who have taken Theatre 101.

Expected Class Size: 14

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ARAB 231(D1) THEA 231(D1)

Difference, Power, and Equity Notes: Entire focus of the course is on how representations of race in cultural production affect ideas surrounding oppression, discriminatory social structures, etc.

Fall 2024

SEM Section: 01 TR 11:20 am - 12:35 pm Samer Al-Saber

THEA 238 (F) Musical Theatre

Students in this course will investigate the history and practice of one of the few truly American art forms: the musical theatre. From its beginnings, influenced by operetta, minstrelsy, and popular music to the current Broadway landscape which grapples with post-Pandemic performance, the American musical has provided fascinating insights into the values, ideas, and mores of the society which created it. Special attention will be paid to the Black creators, women writers, and artists of color whose work has shaped the genre but who have remained under-acknowledged by past generations of both academic and popular historians. Students will encounter well-loved Broadway smash hits as well as forgotten off-Broadway gems while being encouraged to develop a deeper, more nuanced love for the genre.

Requirements/Evaluation: Journal entries, 10 minute research presentation, 10 page final paper

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors; Music majors

Expected Class Size: 18

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

THEA 239 (F) Introduction to Dramaturgy: The Art & Practice of Storytelling (WS)

The dramaturg is a storyteller and major collaborator in theatre. Working as part of an artistic ensemble, the dramaturg helps to tell a story, shape a theatrical production, and facilitate the rewarding process of creating a world on stage. This seminar/studio course will introduce students to the fundamentals of dramaturgy, including: new play development, production research, literary management, educational outreach, criticism/journalism, community engagement, and translation/adaptation. Assignments over the term will be hands-on, practical, creative, and project-based and include independent writing, research, and oral presentation. We will write, and we will revise. We will also read plays and discuss urgent topics in the theatre industry. During some terms, students may be invited to participate as dramaturgs on Theatre Department productions. As a culminating project, students will complete a creative written adaptation and accompanying dramaturgical casebook for a source of their choosing. Students may be asked to attend live performances and exhibitions when relevant.

Class Format: This is a studio course with a strong emphasis on writing and research, both critical and creative.

Requirements/Evaluation: Assignments will be project-based and will range from making image galleries to writing program notes and an educational study guide. In-class writing and participation in class discussion is required. A major project over the term will include the formation and assembly of a dramaturgy casebook, including: research and historical summary; timeline; artist's bio; educational guide; image gallery; program note; community outreach strategy; lobby design; critical/theoretical perspective; and creative adaptation.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: if overenrolled, preference will be given to declared Theatre majors followed by prospective Theatre majors

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: This course fulfills the Writing Intensive distribution by requiring students to write for both public audiences and more

internal-facing communities. Students will write several short critical pieces intended for lobby displays, programs, educational settings, and more journalistic venues. In addition, they will write and develop a short creative adaptation. All writing will receive feedback from both the instructor and class peers prior to its required revision.

Fall 2024

STU Section: 01 MW 11:00 am - 12:15 pm Amy S. Holzapfel

THEA 250 (F) Feminist Theatres: A Global Perspective (DPE) (WS)

Cross-listings: COMP 247 / WGSS 250 / ENGL 253

Primary Cross-listing

What makes a work of theatre "feminist"? How do plays and performances across global networks engage with different models of feminism: liberal, radical, materialist, and intersectional? Why has feminism mattered to theatre-makers of the past? Should it still matter now? If so, what forms might future feminist theatres take? In this tutorial course, students will work in pairs to examine the social and political relation of feminism to the art and practice of theatre. Taking a global and comparative perspective on the subject, we will focus on the intersectionalities of gender, race, class, ethnicity, nationality, and sexual identity in the production of feminist-driven theatrical practices. Artists, companies, and movements to be considered may include: Spiderwoman Theatre, Adrienne Kennedy, Caryl Churchill, Sphinx Theatre Company, Ntozake Shange, Griselda Gambaro, Manjula Padmanabhan, Cherríe Moraga, Lisa Kron, Arethusia Speaks, Maya Krishna Rao, Tracie Chima Utoh-Ezeajugh, Alexis Scheer, Tori Sampson, Clare Barron, and others. Close analysis of source material will be informed by critical and autobiographical writings by: Audre Lorde, Judith Butler, bell hooks, Gloria Anzaldúa, Kimberlé Crenshaw, Eve K. Sedgwick, Gayatri Spivak, Jill Dolan, José E. Muñoz, and Donna Haraway. This course will follow a standard tutorial format, with students taking turns presenting or responding to their peer every other week; for their presentations, students will write a 5-page paper or, in up to two cases if they choose, offer their argumentation through more performance-driven methods (such as an oral argument, spoken-word monologue, or activist prompt).

Requirements/Evaluation: students will meet with instructor in pairs for an hour each week; every other week they will be responsible for sharing either a 5-page paper or, if they choose, in up to two cases, a more performance-driven presentation, such as: an oral argument, spoken-word monologue, or activist prompt (five presentations/papers in all). They will comment on / respond to their partner's papers/presentations in alternate weeks; emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and written and oral communication.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: THEA majors; WGSS majors; ENGL majors; COMP majors. Students from all majors are welcome and invited to contact Prof. Holzapfel about their interest in the class: ash2@williams.edu

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 250(D1) COMP 247(D1) WGSS 250(D2) ENGL 253(D1)

Writing Skills Notes: This course fulfills the writing skills requirement by engaging students in the active and creative process of critical writing, based on the notion that "writing is thinking, not thinking written down." Emphasis will be given to crafting and developing an argument, clarifying prose, selecting evidence, gaining authority, and incorporating theoretical ideas into an essay. We will also focus on the performance and presentation of written arguments.

Difference, Power, and Equity Notes: This tutorial examines intersections between gender, race, sexuality, class, nationality, and ethnicity in relation to theatre's ongoing engagement with feminism. We will consider how articulations of difference, power, and equity arise and are, in fact, prioritized in quite different ways within the politics of feminism itself, leading to their variable expressions through art.

Not offered current academic year

THEA 252 (S) Stop Making Sense: Absurd(ist) Theatre in Historical Context (WS)

Cross-listings: COMP 256 / ENGL 256

Primary Cross-listing

We want to make sense of things. In nearly all of our academic pursuits, the point of analysis is to find meaning, to explain intricate or confusing

phenomena, to provide clarity from complexity. What happens when we can't do this, indeed, when the objects of our analytical attention seem willfully designed to thwart the attempt? Such is the challenge of "understanding" the traditions of the absurd. In this tutorial course, we will engage this challenge within the realm of Western theatre and performance from 1900 to the present. Beginning with selected readings from writers who have engaged the absurd in theoretical fashion (Albert Camus, Soren Kierkegaard, Jean-Paul Sartre, Martin Esslin), the course will move swiftly to original artworks for contemplation and analysis. Some questions we will grapple with include: How do we, can we, should we respond to art that specifically defies meaning? Can art that seems pointless have a point? Playwrights will range from canonical (Samuel Beckett, Eugene Ionesco) to more obscure but equally engaging (as well as baffling) artists (Peter Handke, Slavomir Mrocek). We will follow standard practice in tutorial pairs, as each week one student will prepare original analysis of the assigned reading, and the other will craft a response to prompt an hour-long discussion. Whether we "make sense," or perhaps discover different ways of appreciating the varied works of art, will depend on the nature of those weekly attempts.

Requirements/Evaluation: Evaluation will be based on weekly tutorial papers/response papers, and active participation in weekly tutorial sessions.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English, and Comparative Literature majors.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 256(D1) THEA 252(D1) ENGL 256(D1)

Writing Skills Notes: Weekly tutorial papers and response papers, plus regular feedback on writing/argumentation skills. The course will provide consistent and ongoing feedback on students' writing, and will require multiple assignments, each prompting comments which address writing problems and strategies, as appropriate.

Not offered current academic year

THEA 254 (S) PHYSICAL VOICE & ACTING

This course is an advanced acting class where students explore the integration of performance and vocal expression. Through the process of integrating voice work and physical acting methods, students develop the breath to support their play, availability, intention, and objectives. The goal is to inspire students to listen and respond with the whole body, to allow action to have voice at any moment, and for the voice to be fully supported by the body. It is an embodied practical class where we will explore the power of voice and its range: the quiet intimate voice, the sung and deep voice, and the dance of articulation via heightened contemporary texts. Overall the goal is to integrate intention and action via breath and voice. Time outside of class to develop a practice is required. Physical engagement, reading, writing, and spoken reflection are core components of the class. Students will also be lead in the process of examining and developing a decolonizing practice to do with our relationship to time and product.

Class Format: On Fridays students will work independently in small groups.

Requirements/Evaluation: Weekly one-page reflection papers, bi-weekly readings, in-class presentations of one short physical theatre solo, one monologue, and one scene. Evaluation will be based on attendance, level of engagement in all studio exercises, participation in class discussion about artistic process, and demonstration of growing vocal and physical articulation.

Prerequisites: No prerequisites.

Enrollment Limit: 14

Enrollment Preferences: Enrollment preferences will be theatre majors and prospective theatre majors.

Expected Class Size: 14

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2025

STU Section: 01 W 7:00 pm - 9:40 pm Omar A. Sangare

THEA 266 (F) Introduction to Playwriting (WS)

Are you tired of the classics? Were you frustrated by casting choices in the past? Have you struggled to find a play to direct? Sometimes, you must

step away from the canon and create your own work. Do you have something to say about race, gender, ethnicity, nationalism, yourself, and the Other? Do you have a story to tell? Did you ever want to write your own play but didn't know how to start? This is your chance. In this course, you will participate in a series of workshops that will lead to the writing of your first play. You will be guided through the principles of playwriting, beginning with understanding the basics: plot, character, dialog, setting, and theatricality. The mechanics of playwriting will be enhanced by a theoretical understanding of the concepts of genre, style, and aesthetics. Every week, your homework will be to write new dialogs, leading to the first draft of your first play. In class, students are expected to read each other's work aloud and, on occasion, to stage it. By the end of the semester, having brought at least one play into the world, you will not become an experienced playwright, but you will be well on your way to understanding the foundations of the craft. This course culminates with a festival of public staged readings of original student work.

Requirements/Evaluation: Participation; in-class workshops; and students are expected to write several graded drafts of two ten-minute plays and a single one-act play.

Prerequisites: None.

Enrollment Limit: 10

Enrollment Preferences: In instance of over-enrollment, preference will be given to Seniors, Juniors, & Sophomores in the Theatre Major.

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Course is based on original composition and supervised revision of multiple texts.

Fall 2024

STU Section: 01 R 1:10 pm - 3:50 pm Samer Al-Saber

THEA 268 (F) Young, Gifted & Black : Meditations on the Revolutionary Black American Theatre Canon (DPE) (WS)

Cross-listings: AFR 262 / WGSS 268 / AMST 268

Secondary Cross-listing

For millennia, Black theater traditions have functioned as tools of ritual: in the names of witnessing, protection, and alchemical change. In this course, we will study contemporary American theater artists focused on Black social realism as a means of radical transformation. Using the framework of art historian Yaa Addae, this course engages "study as a tool of relation. Not domination or inspection." Through reading, viewing and writing, ours is a query of transformation. The guiding questions for this course are: If we know "story" has the power to change the world - what can the Black theatrical archive teach us about shaping reality with truth-telling and fable making? What systems of oppression fall when we tell the right tales? In the Fall course, students will be asked to view and read plays, engage with essays and create their own theatrical expressions inspired by the works of Lorraine Hansberry, Dr. Omi Osun Joni L. Jones, Aleshea Harris, James Baldwin, Imani Perry, Woodie King, Jr., Christina Sharpe, Paul Carter Harrison, a.k. Payne, Anna Deveare Smith, August Wilson, Ossie Davis, Zora Neale Hurston and more. This Fall course, focused on dismantling and disrupting the status quo, creates a foundation upon which students will build in the Spring. The Spring course will focus on imagining and building worlds anew. Ideally, students can take both the Fall and Spring courses but it is not required to take both. Understanding sound revolutionary artmaking requires a clear foundation, our key goals will include a personal values statement from which subsequent work will be rooted. Students will also write a short play that activates the elements of our study.

Requirements/Evaluation: Vibrant class participation, weekly readings, a robust personal values statement (2-3 pages), weekly short response papers (1-2 pages), a final short play (5-10 pages)

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: If the enrollment limit is exceeded, preference will be given to Africana Studies majors or students who have taken AFR 200.

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 262(D2) WGSS 268(D2) AMST 268(D2) THEA 268(D1)

Writing Skills Notes: Each student will write a two - three page personal values statement, seven 1 - 2 page critical response papers, and a five to

ten page short play. I will provide written feedback on all writing regarding argument, shape and style. Each student will write a two page critical response to a classmate's play. As the final assignment, each student will revise their short play.

Difference, Power, and Equity Notes: This course studies the power of African American storytelling traditions and uplifts theater as a tool to shift social dynamics. Students will understand the history of the revolutionary Black theater canon and will build skills in both interpreting and creating plays connected to that lineage.

Attributes: AFR Culture, Performance, and Popular Technologies

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Kristen Adele Calhoun

THEA 270 Stop Making Sense: Absurd(ist) Theatre in Historical Context (WS)

In most academic work the point of analysis is to make sense, to find meaning, to explain intricate or confusing phenomena, to provide clarity from complexity. What happens when we can't do this, indeed, when the objects of our analytical attention seem willfully designed to thwart the attempt? Such is the challenge of "understanding" the traditions of the absurd. In this tutorial course, we will engage this challenge within the realm of Western theatre and performance from 1900 to the present. Beginning with selected readings from writers who have engaged the absurd in theoretical fashion (Albert Camus, Soren Kierkegaard, Jean-Paul Sartre, Martin Esslin), the course will move swiftly to original artworks for contemplation and analysis. Some questions we will grapple with include: How do we, can we, should we respond to art that specifically defies meaning? Can art that seems pointless have a point? How and when have strategies of nonsense, circular reasoning, linguistic obfuscation, and intentional theatrical absence been employed to disguise, or deflect attention from, specific didactic (even political) agendas? What role specifically does theatre, theatricality, or performativity play in the presentation of art that refuses understanding? Playwrights will range from canonical (Samuel Beckett, Eugene Ionesco) to more obscure but equally engaging (as well as baffling) artists (Peter Handke, Slavomir Mrocek, Richard Foreman). We will follow standard practice in tutorial pairs, as each week one student will prepare original analysis of the assigned reading, and the other will craft a response to prompt an hour-long discussion. Whether we "make sense," or perhaps discover different ways of appreciating the varied works of art, will depend on the nature of those weekly attempts.

Requirements/Evaluation: Standard tutorial requirements; weekly paper or response paper from each member of the tutorial pair. Evaluation based on improvement in written expression and engaged contribution to weekly discussions.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English, and Comparative Literature majors and prospective majors.

Expected Class Size: 10

Grading:

Distributions: (D1) (WS)

Writing Skills Notes: This tutorial will demand writing from each student each week (either a primary paper or a shorter response paper), and each student will receive regular, extensive feedback including a focus on strategies for successful persuasive argumentation.

Not offered current academic year

THEA 271 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)

Cross-listings: CHIN 275 / COMP 271 / ASIA 275 / AAS 275

Secondary Cross-listing

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders;

(2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

Class Format: Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

Requirements/Evaluation: Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

Prerequisites: None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

Enrollment Limit: 20

Enrollment Preferences: Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

Difference, Power, and Equity Notes: This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

Attributes: AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

THEA 274 Performing Utopia

How is performance utopian by design? How do we perform utopias in our daily lives? This course examines the performative dimensions of utopia and the utopian aspirations of performance. According to Jill Dolan, performance can be a utopian prompt, a space and time to imagine new forms of sociality and ways of being in the world. Using a case-study model, we will consider how different modes of performance--theatre, dance, film, art, and, more recently, social media--have helped produce and sustain utopian socialities in and across shifting temporalities in the U.S. imaginary, including: the Shakers, Harmony, Oneida, Drop City, Soul City, The Farm, as well as recent "intentional communities" that envision "opting out" as a new way of inhabiting earth in the Anthropocene. Alongside such real-world examples, we will consider how performance itself has been theorized as a productively utopian (and also dystopian) realm by critics like Jill Dolan, Miranda Joseph, and Jose E. Muñoz, and artists and companies like Bread and Puppet, The Living Theatre, Rachel Rosenthal, Miguel Gutierrez, Guillermo Gómez-Peña, Faye Driscoll, Theaster Gates, Nick Cave, and Taylor Mac. As a way of gaining knowledge through embodied practice, students will work collaboratively each week to envision, create, and perform everyday "mini-utopias" that rise and fall ephemerally. Students will be required to attend a weekend field trip to The Shaker Museum in Hancock, MA,

and may as well, when relevant, be asked to attend various live performances or exhibitions at local arts institutions throughout the term.

Class Format: This course will contain a studio component

Requirements/Evaluation: In-class writing and participation; collaborative, weekly creations of "mini-utopias"; a 6-8 page midterm paper based on independent, archival research; leading of a 10-minute in-class discussion; and a final, 15-minute collaborative performance, or other creative presentation, developed from case-study research and inclusive of an invited audience.

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors

Expected Class Size: 12

Grading:

Distributions: (D1)

Not offered current academic year

THEA 283 (F) The Actor-Creator: Introduction to Physical Theatre Tools

Cross-listings: ARTS 383

Primary Cross-listing

This course is an introductory course to the Jacques Lecoq Pedagogy which was born in France and uses observation as a first creative tool. The body is at the heart of this pedagogy and we will have rigorous physical training in order to become more expressive, more precise, and more creative. Improvisation will be the key tool to learn and discover how to write theater on our feet. In the course, we will first observe life: spaces and people. What are the specifics of the different spaces that exist around us and how do they change the body that is in them? Then, we will look at the actor's body. How do you enhance its presence? What brings life to this body? How can we allow ourselves to start using the body as a creative tool that will be able to transform and write? We will next observe the body within the elements. What kind of character will come out of fire? Or of air? What happens when air meets fire? By letting the elements transform us we will find specificity in the character's physicality and relationships. Then we will look at painting, poetry, and music; How can we translate a poem on stage? How do words move? And colors? Is yellow's rhythm the same as brown? We will end the course by working with full masks created by the students/artists and also brought by the teacher. Mask work is an incredible tool to help actors articulate their thoughts, and feelings, and craft their acting. What stories will come out of that? Who's destiny will we learn about? This will be an occasion to bring forth stories you are interested in, that touch you and move you. This course is open to anyone who is interested in creating live performances. Whether you are a writer, a painter, a director, a musician, or an actor you are welcome to bring your fierce and curious artist spirit to create theater that will be telling the stories that matter to you today.

Requirements/Evaluation: Attendance and active participation in each class session. Assigned project and scene work (solo and in small groups). Creation of physical performance objects (masks, etc.) Solo and group presentation of assigned work in class.

Prerequisites: None

Enrollment Limit: 16

Enrollment Preferences: Theatre majors

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTS 383(D1) THEA 283(D1)

Not offered current academic year

THEA 286 (S) Sound Design: Foundations & Experiments

What roles can sound play in a theatrical context? How porous is the border between music and sound? What happens when we begin to consider our surroundings through the lens of sonic potential? We will explore the fundamentals of sound design beginning with deep listening, sonic ideation from script analysis, musique concrète, creative audio manipulation techniques, and principles of theatrical system design. We will then delve into experiments approaching the cutting edge of sound including real-time systems, custom controllers, and spatial sound. Our focus will be on sound design for live performance but several topics will apply to recorded media as well. Some fluency in a digital audio workstation (DAW) preferred but not

required.

Class Format: a combination of lectures, discussions, and studio work

Requirements/Evaluation: committed class participation and thoughtful, timely completion of all assignments and projects

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: students who have completed THEA 101, 102, 201 or 244, ARTS 100, or equivalent course or practical experience in the performing or studio arts

Expected Class Size: 6

Grading: no pass/fail option, yes fifth course option

Materials/Lab Fee: \$50

Distributions: (D1)

Spring 2025

STU Section: 01 M 10:00 am - 12:50 pm

THEA 287 Design for Film & Television

The production designer is responsible for creating, controlling, and managing 'the look' of films and narrative television from page to screen. This hands-on course explores the processes of production design, art direction, and lighting direction processes as related to design for film and television. From initial Production Design sketches and 'Feel-Boards' to accommodating desired cinematographic angles when designing a studio set, design for film requires a designer to shape an entire visual world while keeping in mind the story as a whole. The goal of this course is to provide an initial understanding of the Production Design process in practice through studio work and instruction.

Class Format: This class will be a combination of instruction and in class studio work.

Requirements/Evaluation: committed participation in class discussion and feedback; and the thoughtful, timely completion and presentation of multiple design projects of varying scales, focusing on scenic and lighting design, considered both individually and when working in tandem

Prerequisites: THEA 201, THEA 285, ARTS 100, or permission from instructor with equivalent experience

Enrollment Limit: 12

Enrollment Preferences: In instance of over-enrollment, preference will be given to Seniors, Juniors, & Sophomores in the Theatre Majors & Art Majors

Expected Class Size: 8

Grading:

Materials/Lab Fee: up to \$125 for materials and copying charged to term bill

Distributions: (D1)

Not offered current academic year

THEA 288 (F) Storyboarding: Building Visual Narratives

In this class, we will explore the process of sequencing images to create meaning over time. We will examine and research visual texts with episodic and sequential structures (such as picture books, comics, albums, film/animation, theatre, and opera) and interpret them into storyboards of various 2D and/or 3D visual media. We will focus on developing and communicating complete dramaturgically-based visual ideas with an eye towards conceptual artistic propositions. This class is geared towards all students interested in directing/writing/designing/creating for time-based visual mediums such as film and theatre. No previous artistic expertise is required, but the majority of the work here will be hands-on art projects, presentations, discussions and group critiques in a studio art class format.

Requirements/Evaluation: Coursework is comprised of text comprehension, group discussion/critique, and biweekly studio-style art projects.

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: theatre majors, art majors

Expected Class Size: 8

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: materials and copying up to \$125 to be added to the students' term bill

Distributions: (D1)

Not offered current academic year

THEA 301 (S) Embodied Archives: Global Theatre Histories, From Antiquity to 1900 (DPE)

A survey of global theatre and performance, spanning from antiquity to 1900. Students will engage with the archives and repertoires of the theatrical past, approaching subjects both critically and creatively. Topics to be considered may include: Indian Sanskrit drama; ancient Greco/Roman theatre; pre-Columbian Mesoamerican dance/drama; Japanese Noh and Kabuki performance; Medieval and Renaissance English theatre; West African masquerade; French Neoclassicism; Spanish "golden age" theatre; and American melodrama. In addition, we will consider receptions of such traditions in the present, examining how contemporary theatre makers have engaged with (adapted, appropriated, recycled, or re-appropriated) historical sources. As a major project in the class, students will develop and share their own artistic approaches to selected archival works. While attending to theatre's formal aspects, we will at the same time focus on the relationship of performance to politics and society, as well as to the enduring legacies of empire, state power, colonialism, and private capital in which theatre is historically embedded. If and when possible, we will encounter archival sources housed in College Archives and WCMA. This course is required for Theatre majors and is a prerequisite for THEA 401.

Requirements/Evaluation: active participation in class discussion; a 5-7 page midterm paper; an oral presentation on a selected historical resource; a final creative adaptation/script, or live performance

Prerequisites: Theatre majors must have already taken THEA 101 by the time they enroll in this course

Enrollment Limit: 14

Enrollment Preferences: Theatre majors; Comparative Literature majors

Expected Class Size: 8

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course works to dismantle the ongoing bias in theatre studies that positions textual and literary forms of theatre in the globalized north as the primary sites of knowledge transfer, status, and value in the field. Instead, theatre and performance are approached as global and diverse forms of repertoire and embodied knowledge that must be analyzed in relation to the structures of social inequity and power in which they historically arise.

Not offered current academic year

THEA 304 (F) The Gay Menagerie: Gay Male Subcultures (DPE)

Cross-listings: ANTH 305 / AMST 305 / WGSS 305

Secondary Cross-listing

Bears. Cubs. Otters. Pups. Twinks. Radical Fairies. Leathermen. Mollies. Drag queens. Dandies. Sisters of Perpetual Indulgence. Gay men, including gay trans men, have organized themselves into various subcultures within their community for centuries. This seminar is devoted to exploring these subcultures in (a mostly US-context) in greater detail using ethnographic texts, anthropological studies, historical accounts (including oral histories), and media. Topics include cruising and flagging, the anthropological significance of gay bars, histories of bath house culture, rural vs urban queer experiences, the ball scene, drag, diva worship, the reclamation of "fabulousness and faggotry," the leadership roles of trans women and effeminate gay men in activist movements, gay gentrification, the growth of gay consumerism/ gay tourism/homonationalism, hierarchies of masculinity in the gay community (i.e., masc for masc culture), HIV/AIDS and the politics of PrEP, chemsex, the role of racialized dating "preferences," genealogies of BDSM and leather culture, sexual health and discourses of "risk," the politics of barebacking and other sexual practices, queering consent, and the effects of hookup apps on gay culture. In addition to lectures, and discussions, there will also be some low-key performance-studies based exercises in queer praxis (e.g., drag workshops, mock debates, animal improvisation, role playing, etc.)

Class Format: There will be some minor performance elements such as workshops during class.

Requirements/Evaluation: Quizzes, journaling assignment, short diva report, 10 page research paper on a gay subcultural group

Prerequisites: None; WGSS 202 (Foundations in Sexuality Studies) will be helpful but is not required

Enrollment Limit: 12

Enrollment Preferences: WGSS majors; in the event of over-enrollment there statements of interest will be solicited

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ANTH 305(D2) AMST 305(D2) WGSS 305(D2) THEA 304(D1)

Difference, Power, and Equity Notes: This course examines the how marginalized communities respond to their oppression through creative forms. It takes as central to its curriculum the role of sexual diversity and the relationship of the gay community to power through the central idiom of "difference."

Attributes: WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

THEA 305 (F) Designing Character: Introduction to Costume Design for Performance

Cross-listings: ARTS 200

Primary Cross-listing

This course introduces students to the processes and techniques of costume design for performance. With a focus on building character through research and design, students will practice developing costume design concepts and using them to illuminate a script, tell a story, and explore characters. Coursework is project-based and will include reading plays, researching period, rendering characters in costumes, expressing design ideas, and sharing and receiving feedback. Class projects will include *The Bald Soprano* by Eugene Ionesco and *Intimate Apparel* by Lynn Nottage. Drawing experience not required, but you must be brave enough to try.

Requirements/Evaluation: Project-based costume design work includes period research, drawing, painting, short writing assignments, and presentation. Class participation includes sharing work in process, receiving feedback, and offering generous feedback to classmates.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and Art Studio majors

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Unit Notes: does not satisfy any requirements for the Art major

Materials/Lab Fee: \$100 lab fee charged to term bill

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTS 200(D1) THEA 305(D1)

Fall 2024

STU Section: 01 W 1:10 pm - 3:50 pm Sydney Maresca

THEA 312 (S) Dressed for Diplomacy: Global Fashion in Early Modern Europe

In this course we will examine the context and cultural messaging contained in portraits of people from around the globe visiting (or brought without consent to) western Europe in the sixteenth, seventeenth, and eighteenth centuries, including visitors from the Arctic, North and South America, Asia, Africa, and Oceania. Though these images are often read as "authentic" depictions of regional dress, the clothes worn by the people in these images represent a complex spectrum of hybridities of foreign and European garments as recorded by European hands. In what ways are the people in these images performing diplomacy? Who decided what the people wore in these pictures and how does it reflect the goals of the portrait? Is it possible to "read" the clothing in these portraits as "speaking" for the person pictured? For the painter? For a political objective? What kinds of agency and self-representation were the portrait subjects able to express through the medium of dress? What role do clothes play in diplomacy and how were the global visitors expressing their diplomatic intentions through dress? What did it mean for a foreign visitor to wear their home clothing while abroad or to take on the dress of their host country? How are international and inter-personal relations expressed and effected by clothing, gesture, comportment, and self-fashioning? Coursework will include participation class discussions, investigations of visual primary sources, one presentation on readings, and a final 8 page research paper on the subject.

Requirements/Evaluation: Participation class discussions, investigations of visual primary sources, one presentation on readings, and a final 8 page

research paper on the subject.

Prerequisites: No prerequisites.

Enrollment Limit: 12

Enrollment Preferences: Theatre majors

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2025

SEM Section: 01 R 1:10 pm - 3:50 pm Sydney Maresca

THEA 315 (F) Inhabited Theatrical Environments: Scenic Design for Performance

Cross-listings: ARTS 313

Primary Cross-listing

How do you develop a point of view and translate it to the stage? What is an effectively inhabited space for performance? We will explore the different ways a scenic environment provides the visual foundation for live theatrical events in theaters as well as site-specific shows. In addition to working intuitively, this course combines critical readings of texts to contextualize works for the current moment. Research will be at the center of our work -- deepening skills to source, curate, and present personal points of view as designers and creators. This work will serve to expand our imaginations to the aesthetic possibilities of performance. Students will also develop a basic knowledge of model building and drafting. Class time is a combination of discussions of theatrical texts, student project presentations, and studio work.

Requirements/Evaluation: Creative projects preparation and presentation. Active participation in class and critique sessions. Occasional writing assignments to accompany design work.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

Grading: no pass/fail option, yes fifth course option

Materials/Lab Fee: Up to \$125 in studio costs.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTS 313(D1) THEA 315(D1)

Not offered current academic year

THEA 316 (F) Scenic Design for the Stage

Students in this course will explore the tools and techniques required to create physical environments for live performance. An exploration of how text and research effects visual ideas and the development of a strong visual world that supports the text of the piece. Students will explore and develop the use of sketching, drafting, photoshop, and physical model making in this course.

Requirements/Evaluation: Students will be graded on participation, critical analysis of text and research, development of strong visual ideas and execution of these ideas in the class projects.

Prerequisites: Theatre 201, or permission of instructor. (Comparable Studio Art course may be substituted for Theatre 201, please contact Department Chair for guidance.)

Enrollment Limit: 10

Enrollment Preferences: Current or prospective Theatre majors.

Expected Class Size: 8

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2024

STU Section: 01 F 1:10 pm - 3:50 pm Lawrence E. Moten

THEA 317 (F) Black Migrations: African American Performance at Home and Abroad

Cross-listings: DANC 317 / AFR 317 / AMST 317 / COMP 319 / ENGL 317

Secondary Cross-listing

In this course, students will investigate, critique and define the concepts migration and diaspora with primary attention to the experiences of African Americans in the United States and Europe. Drawing on a broad definition of performance, students will explore everything from writing and painting to sports and dance to inquire how performance reflects, critiques and negotiates migratory experiences in the African diaspora. For example, how did musician Sidney Bechet's migration from New Orleans to Chicago to London influence the early jazz era? How did Katherine Dunham's dance performances in Germany help her shape a new black dance aesthetic? Why did writer James Baldwin go all the way to Switzerland to write his first novel on black, religious culture in Harlem? What drew actor/singer Paul Robeson to Russia, and why did the U.S. revoke his passport in response to his speeches abroad? These questions will lead students to investigate multiple migrations in the African diasporic experience and aid our exploration of the reasons for migration throughout history and geography. In addition to critical discussions and written analysis, students will explore these topics through their own individual and group performances in class. No prior performance experience is necessary.

Class Format: discussion

Requirements/Evaluation: class participation, in-class student performances, several 2-page performance response papers, one 10- to 12-page research paper, a final performance with a 3-page report

Prerequisites: none; open to all

Enrollment Limit: 15

Enrollment Preferences: Africana Studies majors and concentrators; Dance and Theatre majors; American Studies, Comparative Literature, and English majors

Expected Class Size: 10

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 317(D1) DANC 317(D1) AFR 317(D2) AMST 317(D2) COMP 319(D1) ENGL 317(D1)

Attributes: AFR Core Electives AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives GBST Borders, Exiles + Diaspora Studies

Not offered current academic year

THEA 321 (S) Arts Organizing in Africa and the Diaspora (DPE)

Cross-listings: DANC 323 / MUS 323

Secondary Cross-listing

At the heart of this class is the question, how do artists and organizations use the performing arts to effect social change in their communities? Drawing from a number of case studies from throughout Africa and the African Diaspora, we will first endeavor to understand and contextualize issues related to education, social uplift, the environment, and the economy as they relate to specific communities. We will then examine how a series of organizations (from grassroots campaigns to multinational initiatives) utilize the performing arts in response to those issues. Among the issues we will discuss at length are: -How do performers and organizations navigate the interplay between showcasing the performance talents of individuals and groups and foregrounding an issue or cause? More broadly, what dilemmas emerge as social and aesthetic imperatives intermingle? -What are the dynamics between people acting on a local level within their communities and their various international partnerships and audiences? -How can government or NGO sponsorship help and/or hinder systemic change? By the end of the semester, students will be equipped with conceptual frameworks and critical vocabularies that can help them ascertain the functions of performance within larger organizations and in service to complex societal issues. Throughout the course, we will watch and listen to a variety of performances from traditional genres to hip-hop, however this class is less about learning to perform or analyze any particular genre than it is about thinking through how performance is used as a vehicle for social change. Case studies will include youth outreach and uplift in Tanzania through the United African Alliance, campaigns to promote girls' education in Benin and

Zimbabwe, community-wide decolonizing initiatives through the Yole!Africa Center in the Democratic Republic of Congo, and the cultural reclamation of a mining town in Suriname through the arts organization, Stichting Kibii.

Requirements/Evaluation: Four case study profiles, midterm essay (5-7pages), and a final project. Regular participation in class discussion.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: If the course exceeds the maximum enrollment, selection will be made based on students explanations for why they want to take the class.

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

DANC 323(D1) THEA 321(D1) MUS 323(D1)

Difference, Power, and Equity Notes: This course interrogates on a fundamental level issues of power and equity. Using the performing arts as a critical lens, we discuss a series of social and environmental challenges that communities of African descent face. These are in direct dialogue with global systems of power and economic factors. Issues include: environment, education, local communities' interactions with multinational corporations, and representational politics in performance.

Attributes: MUS World Music/Ethnomusicology

Not offered current academic year

THEA 333 (S) Living Things: Bodies and Objects in Sculpture and Performance

Cross-listings: ARTS 332

Primary Cross-listing

This studio course seeks to promote art making that transgresses the boundaries between the visual and performing arts to see a life that animates both bodies and objects. Cultivating various approaches to the experience of embodiment and kinesthetic responses to objects, props, and clothing, students will perform sculptures and sculpt performances indoors and outdoors. Exploring relationships between time and space will support creating works that suggest and invite movement, encourage interaction, and investigate the physical potency inherent in objects, people, and performance. Emphasis will be made on collaborative process and developing dialogue between actors, dancers, and visual artists.

Requirements/Evaluation: Evaluation will be based on participation in studio exercises, bi-weekly collaborative group projects, a final solo work to be performed at the end of the semester, and five 2-page reflection essays.

Prerequisites: Students must have completed at least one course either in Theatre or in Studio Art.

Enrollment Limit: 12

Enrollment Preferences: Preference will be given to Theatre and Studio Art majors.

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$200-\$350 for supplies such as fabrics, papers, paints, markers, props, etc. as needed.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTS 332(D1) THEA 333(D1)

Not offered current academic year

THEA 336 (F) Boucicault to McDonagh: Irish Theatre, 1870 to the present (DPE)

Cross-listings: COMP 360 / ENGL 364

Primary Cross-listing

During the Irish Literary Revival of c.1885-1920, Irish writers sought to assert "Irishness" as culturally distinctive, and resisted the marginalizing impacts of British colonial rule. The achievement of Independence in 1923 brought years of insularity and censorship, but over the past three decades Ireland's embrace of globalization and the hybridizing impacts of postmodernism has led to a remarkable flowering of creative vitality. This course will

trace the evolution of Irish theatre over the past century-and-a-half. We will read plays by Dion Boucicault, Oscar Wilde, W.B. Yeats, J.M. Synge, Augusta Gregory, George Bernard Shaw, Douglas Hyde, Sean O'Casey, Samuel Beckett, Brendan Behan, Brian Friel, Marina Carr, Frank McGuinness, Christina Reid, Conor McPherson, and Martin McDonagh, and also chart the course of the founding and history of the Abbey Theatre, one of first National Theatres in Europe.

Requirements/Evaluation: Two essays of 6+ pages; regular Glow posts; class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Theatre majors, English and Comparative Literature majors

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 360(D1) ENGL 364(D1) THEA 336(D1)

Difference, Power, and Equity Notes: This course is centrally concerned with identity politics within a colonial context. Irish writers prior to independence from Britain sought to assert "Irishness" as culturally distinctive. After 1923, they continued to wrestle with the legacies of colonial subjection and the inferiorizing identifications that had been ingrained during colonial rule. The texts we will read centre on questions of cultural self-definition and explore (and resist) the process of othering.

Attributes: ENGL Literary Histories B ENGL Literary Histories C

Not offered current academic year

THEA 340 (F) Shakespeare on Page, Stage and Screen: Text to Performance (WS)

Cross-listings: ENGL 345 / COMP 343

Primary Cross-listing

Four centuries on, Shakespeare still challenges us. How should we weigh the respective claims of our own era's concerns--with matters of gender, sexuality, race, class, or materiality, for instance--against historicist attention to the cultural, political and theatrical circumstances in which his plays were actually written? And when it comes to realizing the texts in dramatic performance, such challenges--and opportunities--multiply further. Critical fidelity to Shakespeare's times, language and theatrical milieu prioritizes a historical authenticity that can be constraining or even sterilizing. At the other extreme, staging the plays with the primary aim of making them "speak to our times" risks revisionary absorption in our own interests. We will read six plays, of different genres and written at different periods of Shakespeare's career. These will likely be *Romeo and Juliet*, *Henry V*, *Twelfth Night*, *Hamlet*, *The Tempest*, and *A Midsummer Night's Dream*. Close reading of the texts will be the priority, but we will also attend to the demands and opportunities of performance, and assess a range of recent film and stage productions.

Requirements/Evaluation: Three papers ranging from 4 to 7 pages; regular Glow posts; class participation.

Prerequisites: A THEA course; a 100-level ENGL course; a score of 5 on the AP Literature exam or a 6 or 7 on the IB exam; or permission of instructor.

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors or prospective majors

Expected Class Size: 18

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 345(D1) THEA 340(D1) COMP 343(D1)

Writing Skills Notes: Three papers rising from 4 to 6+ pages; regular discussion board postings and several short response papers. Students will receive substantive feedback on their writing, and there will be opportunities for revision.

Attributes: ENGL Literary Histories A

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm James L. Pethica

THEA 341 (F) Performing Masculinity in Global Popular Culture (DPE)

Cross-listings: AMST 358 / WGSS 347 / SOC 340 / LATS 341

Secondary Cross-listing

This course examines popular cultural contexts, asking what it means to be a man in contemporary societies. We focus on the manufacture and marketing of masculinity in advertising, fashion, TV/film, theater, popular music, and the shifting contours of masculinity in everyday life, asking: how does political economy change the ideal shape, appearance, and performance of men? How have products - ranging from beer to deodorant to cigarettes -- had their use value articulated in gendered ways? Why must masculinity be the purview of "males" at all; how can we change discourses to better include performances of female masculinities, butch-identified women, and trans men? We will pay particular attention to racialized, queer, and subaltern masculinities. Some of our case studies include: the short half-life of the boy band in the US and in Asia, hip hop masculinities, and the curious blend of chastity and homoeroticism that constitutes masculinity in the contemporary vampire genre. Through these and other examples, we learn to recognize masculinity as a performance shaped by the political economy of a given culture.

Requirements/Evaluation: masculinity reflections, mid-term essay exam (or quizzes), visual rhetorical analyses of pop culture images

Prerequisites: none; WGSS 202 would be helpful

Enrollment Limit: 15

Enrollment Preferences: a short statement of interest will be solicited; a subsection of applicants may be interviewed

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 358(D2) WGSS 347(D2) THEA 341(D1) SOC 340(D2) LATS 341(D2)

Difference, Power, and Equity Notes: This course examines the construction of masculinity as it relates to intersecting identities such as race, sexuality, class, and global political economic considerations. Key to understanding masculinity are questions about the diversity of experiences of masculinity, cultural variations of gender norms, privilege, agency, patriarchy, heteronormativity, and interlocking systems of oppression.

Attributes: EXPE Experiential Education Courses FMST Related Courses LATS Comparative Race + Ethnic Studies Electives

Not offered current academic year

THEA 345 (S) Contemporary American Theatre: Poetry, Politics, Place

Cross-listings: ENGL 349

Primary Cross-listing

As Gertrude Stein once remarked, "The hardest thing is to know one's present moment." What is going on in U.S. theatre today? Who are the dramatists and theatre makers of the present moment? This survey course will introduce students to twenty-first century American drama and performance, focusing on the poetic, political, and environmental aspects of the art form. Topics to be considered may include: theatre as social practice, the rise of activism, participatory, site-specific, and immersive theatre, social justice theatre, supernaturalism, changing labor practices in the industry, and the turn to digital performance. Artists and companies to be considered may include: Suzan Lori-Parks, Branden Jacobs-Jenkins, Quiara Alegria Hudes, Anne Washburn, Taylor Mac, Hansol Jung, Clare Barron, Jeremy O. Harris, Lucas Hnath, Lauren Yee, Larissa FastHorse, Jihae Park, The Civilians, Elevator Repair Service, Jackie Sibblies Drury, Eboni Booth, Sanaz Toossi, Alexis Scheer, and Jacklyn Backhaus. Assignments will include both critical and creative responses to the material addressed in the class. Whenever possible, we will attend live performances on campus and in the regional community.

Requirements/Evaluation: written and dramaturgical-based assignments; a 10-minute oral presentation in pairs on a selected artist or group; a 5-7 page mid-term critical paper, and a final 7-9 page paper, 20-page theatrical script, or 5-10 minute live performance

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Theatre majors, or students interested in the arts

Expected Class Size: 16

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 349(D1) THEA 345(D1)

Not offered current academic year

THEA 351 (S) Creative Conjure: Writing Ourselves Free in the Black American Theatre (DPE) (WS)

Cross-listings: AMST 377 / AFR 351 / WGSS 353

Secondary Cross-listing

For millennia, Black theater traditions have functioned as tools of ritual: in the names of witnessing, healing, way-making and world-building. In this course, we will study contemporary theater artists focused on Black magical realism and futurism, including plays from the instructor's body of work. Using the framework of art historian Yaa Addae, this course engages "study as a tool of relation. Not domination or inspection." Through reading, viewing and writing, ours is a query of transformation. The guiding questions for this course are: If we know "story" has the power to change the world - what can the Black theatrical archive teach us about replacing systems of harm with systems of radical care and community? Knowing we live in the creation of someone's imagination - what happens when theater is used to imagine a world that functions in our favor? Students will be asked to view and read plays, engage with essays and create their own theatrical expressions inspired by the works of the Combahee River Collective, Tarell Alvin McCraney, Octavia Butler, Katori Hall, Kristen Adele Calhoun, Shay Youngblood, Aishah Rahman, Eric Lockley, Dr. Saidiya Hartman, Dr. Barbara Ann Teer, and more. Creative Conjure builds upon the course, Young, Gifted and Black, offered in the Fall. Where the Fall course focuses on dismantling and disrupting the status quo, the Spring course focuses on imagining and building worlds anew. Ideally, students can take both the Fall and Spring courses but it is not required to take both. Understanding sound revolutionary artmaking requires a clear foundation, our key goals will include a personal values statement from which subsequent work will be rooted. Students will also write a short play that activates the elements of our study and share excerpts of their work publicly.

Requirements/Evaluation: Vibrant class participation, weekly readings, a robust personal values statement (2-3 pages), weekly short response papers (1-2 pages), a final short play (10-20 pages), public presentation of short plays.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: If the enrollment limit is exceeded, preference will be given to Africana Studies majors or students who have taken AFR 200.

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 377(D2) AFR 351(D2) WGSS 353(D2) THEA 351(D1)

Writing Skills Notes: Each student will write a two - three page personal values statement, seven 1 - 2 page critical response papers, and a ten to twenty page short play. I will provide written feedback on all writing regarding argument, shape and style. Each student will write a two page critical response to a classmate's play. As the final assignment, each student will revise their short play.

Difference, Power, and Equity Notes: This course studies the power in African American storytelling traditions and uplifts theater as a tool to shift social dynamics. Students will study the current uses of magical realism in the Black theater and will build skills in both interpreting and creating equity-focused, futuristic plays.

Attributes: AFR Culture, Performance, and Popular Technologies

Spring 2025

SEM Section: 01 M 7:00 pm - 9:40 pm Kristen Adele Calhoun

THEA 390 (F) Feminist and Queer Horror Films (DPE)

Cross-listings: WGSS 398 / ENGL 333 / COMP 390 / AMST 390

Secondary Cross-listing

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for

HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studies and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

Requirements/Evaluation: Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

Prerequisites: None. Prior WGSS courses will be helpful.

Enrollment Limit: 15

Enrollment Preferences: Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

WGSS 398(D2) THEA 390(D1) ENGL 333(D1) COMP 390(D1) AMST 390(D2)

Difference, Power, and Equity Notes: This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

Attributes: WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 Cancelled

SEM Section: 02 Cancelled

THEA 397 (F) Independent Study: Theatre

Theatre independent study

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2024

IND Section: 01 TBA Amy S. Holzapfel

THEA 398 (S) Independent Study: Theatre

Theatre independent study

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2025

IND Section: 01 TBA Amy S. Holzapfel

THEA 401 (S) Senior Seminar: Practicing Theory

This class constitutes a culminating course of study for the Theater major. It aims to delve deep into consideration of the relationship between theory and practice, between text and performance, between performer and audience, and between aesthetics and politics. We will explore a selection of

influential ideas and methodologies that have shaped both making theater and thinking about theater in various historical periods and cultural contexts. Seminar members will read and consider both theoretical and artistic texts. Through discussion and experimentation, we will endeavor to understand how theater engages with cultural, social, and philosophical issues that link the stage with the realities and fantasies of everyday life. Throughout the semester, focus will be maintained on the contributions of the members themselves, in both scholarly contributions to seminar sessions, and in artistic contributions through the presentation of assigned creative projects.

Requirements/Evaluation: Participation in discussion, reading responses, analytical writing, and creative projects.

Prerequisites: limited to senior Theatre majors

Enrollment Limit: 10

Enrollment Preferences: senior Theatre majors only

Expected Class Size: 10

Grading: no pass/fail option, yes fifth course option

Unit Notes: this course is required for the Theatre major

Materials/Lab Fee: up to \$100 for materials and copying charged to term bill

Distributions: (D1)

Spring 2025

SEM Section: 01 M 7:00 pm - 9:40 pm Shanti Pillai

THEA 455 (F)(S) Advanced Practicum

This independently designed practicum offers an opportunity for students to gain practical, hands-on experience in theatre at an advanced level by receiving course credit for serving as an assistant to a faculty member on a Theatre Department production. Students interested in assisting a faculty member or guest artist on a production in any non-acting capacity--directing, design (costume, lighting, multimedia, scenic, sound), dramaturgy, or technical management--may enroll in the Advanced Practicum, pending the approval of a designated faculty advisor as well as the Department Chair. Working closely with the faculty advisor, the student will both serve as an assistant on the production and design a curriculum of readings and assignments intended to complement the experience of the assistantship. If funding allows, practitioners in the professional theatre will be invited as guest evaluators. Though the nature of each assistantship will vary according to the demands of each production, the experience of the assistantship will ideally simulate that which a student might undertake within the professional theatre.

Requirements/Evaluation: research, attendance at rehearsals, studio work, & final portfolio; research, attending weekly production meetings, rehearsals, studio work, and final portfolio, as well as other tasks determined by the faculty advisor

Prerequisites: THEA 101 and THEA 201

Enrollment Limit: 4

Enrollment Preferences: Theatre majors

Expected Class Size: 1

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2024

STU Section: 01 TBA Amy S. Holzapfel

Spring 2025

STU Section: 01 TBA Amy S. Holzapfel

THEA 493 (F) Senior Honors Thesis: Theatre

Theatre senior honors thesis; this is part of a full-year thesis (493-494).

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Fall 2024

HON Section: 01 TBA Amy S. Holzapfel

THEA 494 (S) Senior Honors Thesis: Theatre

Theatre senior honors thesis; this is part of a full-year thesis (493-494).

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Spring 2025

HON Section: 01 TBA Amy S. Holzapfel

Winter Study -----

THEA 14 (W) Intro to Storytelling

Ever been transfixed by a compelling story told by a skillful speaker, and wondered - wow, just how do they do it?! Ever wanted to get better at telling stories, whether in personal or professional contexts, but don't quite know how to get started? Storytelling is perhaps the most ancient of human arts, with a rich tapestry of traditions and techniques that can overwhelm you with where to begin. So... begin here! In this Winter Study class, join storytelling coach Hari Stephen Kumar for a warm and guided introduction to the 5 most important principles of storytelling in a fun, friendly, and supportive environment. Through play, curiosity, joy, and a step-by-step approach, you will learn practical techniques and concepts that you can apply right away in your academic, work, and personal lives. Reading: While there is no required textbook for the course, participants will be given a list of recommended books and resources for your own further exploration. Work: In-class instruction will include a mix of lecture and guided practical exercises. You will be expected to work on your stories both in class and between sessions. We will be telling stories in every class session, as well as practicing the art of *storylistening* as an active audience, so you will be expected to listen to and engage with each other's stories. Student performance: The class will culminate in a student showcase performance, to which members of the public are welcome!

Requirements/Evaluation: Presentation(s); Performance(s); Creative project(s)

Prerequisites: None.

Enrollment Limit: 12

Enrollment Preferences: If course is overenrolled students will be selected on a first-come basis.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Hari Stephen Kumar is a storytelling coach with 25+ years of experience ranging from being a performance studies scholar and instructor in the humanities to engineering and sales in the high-tech industry. For more, see www.storycoach.io/about

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

Winter 2025

STU Section: 01 TBA Hari Stephen Kumar

THEA 21 (W) The Art of Being Present: A Gaudino Retreat

"One must live in the present without apology." So wrote former faculty member Robert L. Gaudino, an innovative teacher and leading proponent of experiential education at Williams. But what exactly did he mean by this? Living in the present, whether at Williams or anywhere, is hard, especially in an era of non-stop, 24/7 activity. Rarely do we give ourselves the time to stop, slow down, focus on our breath and just allow ourselves to be open and present to whatever is going on in the moment. Engaging with art and creative activities can help facilitate ways of feeling more present in one's life. Led by the current Gaudino Scholar, this course invites students to use Winter Study as a "retreat" in which to experience and practice ways of feeling more present in their lives. By encountering art and engaging with various creative practices, we will work to gain a sense of what being present means for each person. As an off-campus excursion, we will visit The Kripalu Center in Lenox, learning practices of mindfulness and relaxation. Evaluation will be based on participation in the activities of the retreat, which will involve two, 3-hour-long sessions per week of collective meetings as well as an additional ten hours per week (or roughly 2 hours/day) of activity conducted on one's own time. Students will be required to keep a journal of

their experience. The goal of the retreat is to learn how to embrace being "present without apology" at Williams and beyond.

Class Format: This Gaudino Fund sponsored retreat will involve participation and engagement from students but also move at a human-centered pace. We will conduct trips to local art institutions as well as wellness centers in the county. Students should be ready to commit to the experiment of putting their digital devices aside for some periods of time during each day.

Requirements/Evaluation: Evaluation will be based on participation in all group and individual activities of the retreat. Students are required to attend in-person meetings for 6 hours per week and also commit to spending roughly 10 hours of activity per week engaged in purposeful activity conducted on their own outside of class time. In addition, students will be required to keep a journal of their experience. Students must also be prepared to spend one full day away from campus at Kripalu.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: If overenrolled, preference will be given to seniors and juniors.

Expected Class Size: 10

Grading: pass/fail only

Materials/Lab Fee: \$100, for travel, tickets, and a day trip to Kripalu

Winter 2025

STU Section: 01 TBA Amy S. Holzapfel

THEA 22 (W) A Filmmaker's Workshop

This 4 week filmmaking workshop will culminate in screening of 6- 8 short films which are written, acted, directed and edited by students. The class is taught by actress Jessica Hecht and her husband director/writer Adam Bernstein . The project was offered in 2019,2022, 2023 and accommodated 30 WS students. We would love to offer it once again with a slightly deeper focus on writing and direction. The key to this project is collaboration in the creative process. Each week there will be approx 8 hours of in class time and 10 -12 hours of practical work outside of class. The week we shoot (week 3) will be the most demanding. Supplemental reading and film viewing is recommended. We will offer a set of resource materials. The weekly structure is as follows: WEEK ONE : Fundamentals of filmmaking -The Writer's Approach Our first week allows students to look at several examples of shorts films and experiment with writing prompts and improv exercises to build familiarity with how to structure a story. The week culminates in the formation of groups (4-5 students each) whose interest in a specific area of production has been noted. Scripts will be generated from these groups. All students participate as needed but will have more responsibility in one self chosen area. WEEK TWO: Fundamentals of TV and Film Direction The skills of screen acting vs acting on stage As scripts are being refined, participants will be schooled in basic shots, the director's role and the actor's preparation. Scripts are due by mid week, casting is completed by Friday WEEK THREE: Shooting a Film Groups are schooled in the organization of a shoot and the essential jobs of the crew. Films are shot over three days - a Final Pro vs AVID editing workshop completes the week. WEEK FOUR: Completing the Filmmaking Process. Films are edited and music added for the first 3 days of week. A public screening is organized to complete the workshop. Film discussion to follow.

Requirements/Evaluation: Creative project(s)

Prerequisites: none

Enrollment Limit: 30

Enrollment Preferences: Preference will be given to students who have taken class in the Theatre and or Fine Arts Department or who have worked in film or theatre as an extra curricular activity

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: JESSICA HECHT received an Emmy Award nomination for her performance in the Netflix series SPECIAL She's recognizable for roles in BREAKING BAD, FRIENDS and THE SINNER. . She's had 10 plays on Broadway . She also teaches at HB Playwrights and NYU.

Materials/Lab Fee: \$20

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

Winter 2025

STU Section: 01 TBA Jessica A. Hecht

THEA 24 (W) Fashioning Film

A survey of twentieth century films in which clothing took a starring role. The course will investigate how and why certain garments and costumes sparked a trend, created an icon, and incited controversy. At each class a film will be screened and then followed by student-led discussions. Popcorn will be served. Co-teachers Anne Kennedy and Terese Wadden are Costume Designers working in opera and theater.

Requirements/Evaluation: Presentation(s)

Prerequisites: None

Enrollment Limit: 30

Enrollment Preferences: Not sure, what is standard practice for this predicament?

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Terese Wadden is a New York based artist and costume designer, who has designed the costumes for the Tony Award Winning production of Oklahoma! on Broadway.

Materials/Lab Fee: \$150

Attributes: EXPE Experiential Education Courses STUX Winter Study Student Exploration

Winter 2025

SEM Section: 01

THEA 27 (W) Performance with Purpose: Introduction to Applied Theatre

Unlike product-driven commercial theatre forms, Applied Theatre is invested more in process and exploring the Who/What/Where/When/Why/How the ensemble crafts a performance together. Community is absolutely essential to this work and the boundaries between artist and audience can be fluid. In this course, students will collaboratively devise an original piece of theatre to be shared with the Williams community that amplifies the students' own voices and experiences. Applied Theatre can often be therapeutic in nature, so this class will feature guest lecturers with a background in Drama Therapy and Social Work to discuss real-world applications, activist self-care, and navigating potentially activating subject matter that may arise. In this course, the students will collectively author a Group Agreement to guide their creative explorations and integrate Consent-Forward rehearsal practices. This class will strive to find a balance between playfulness and rigor, introspection and collaboration, and aesthetics and impact. The class will culminate with performances on and off-campus to showcase the students' work and share their message with the community.

Requirements/Evaluation: Paper(s) or report(s); Presentation(s); Performance(s); Creative project(s)

Prerequisites: No prerequisites, but an interest in the arts and social justice work is encouraged.

Enrollment Limit: 12

Enrollment Preferences: Preference will be granted to students with demonstrated interest in the arts and social justice work.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Sarah Keyes is an actor, producer, and arts educator with 25 years of professional theatre experience. In addition to working for Williams, she is a frequent collaborator with Barrington Stage Company and volunteers for Girls Inc. of the Berkshires.

Materials/Lab Fee: \$35

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

Winter 2025

STU Section: 01 TBA Sarah E. Keyes

THEA 30 (W) Senior Production: Theatre

Theatre senior production.

Class Format: senior project

Grading: pass/fail only

Winter 2025

IND Section: 01 TBA Amy S. Holzapfel

THEA 31 (W) Senior Thesis: Theatre

Theatre senior thesis.

Class Format: thesis

Grading: pass/fail only

Winter 2025

HON Section: 01 TBA Amy S. Holzapfel

THEA 32 (W) Senior Honors Thesis: Theatre

Class Format: independent study

Grading: pass/fail only

Winter 2025

HON Section: 01 TBA Amy S. Holzapfel

THEA 99 (W) Independent Study: Theatre

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

Class Format: independent study

Grading: pass/fail only

Winter 2025

IND Section: 01 TBA Amy S. Holzapfel