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 GPA.
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

Candidates for Honors will apply for admission through the submission of a portfolio to the Department Chair by February of their junior year, as well as a description of their proposed project. The project description is a written essay of approximately 750-1000 words that describes in detail the nature, goals, methodology and approximate budget, if applicable, of the proposed course of study to be undertaken in the pursuit of Honors. When developing their project proposal, candidates are encouraged to familiarize themselves with successful past Honors projects from materials provided by the Department. The portfolio will be comprised of four parts:

The first part will include a list of the courses students have taken relevant to their work towards the major. This list will include courses offered by the Theatre Department, but may also include classes taken in other Departments. Students should also list and describe relevant independent studies and production credits.

The second part of the portfolio will include a selection of materials developed for these courses and productions listed in Part 1. The selection should include at least three papers or samples of other written work, and might also include design projects, director’s notebooks, studio art projects, actor’s journals or other forms of documentation of the candidate’s work. For students who have taken a semester away, it is particularly important that they provide the Department with a detailed picture of their activities while studying off-campus. Course descriptions and syllabi should be submitted in addition to a list of courses taken and activities performed.

The third part of the portfolio is an annotated bibliography of approximately twelve dramatic or critical texts the student has read, and that the student feels have had particular relevance in their Theatre education to date. Annotations should be based upon a particular angle of engagement with the text, that reflects the area or areas that the student has chosen to emphasize in their theatrical training. For instance, one might choose to write from the point of view of an actor, a designer, a director, a playwright, or a dramaturg. Generally, annotations should be one or two paragraphs long.

The portfolio should conclude with a retrospective essay that reflects on the materials that are being submitted. Students should look for connections between the various aspects of their work, state any theoretical positions that they have come to embrace, assess their strengths and weaknesses, and discuss their educational goals for their work with the Department during their Senior year.

The portfolio will be examined alongside the student’s record and their project description; a determination will then be made as to admission into the Honors program. Students intending to apply for Honors should meet with the Department Chair or designated Honors Coordinator by the end of the fall semester of their junior year. Once a student is admitted to the Honors program, the department Chair will assign an Honors Project Advisor, who will work with the student to specify a timeline and work program for the completion of the Honors Project. At a minimum, this will entail enrollment in Theatre 493 or 494, plus W32, plus one other course offered either within the department or elsewhere that the candidate and thesis advisor designate as contributing specifically to the overall goals of the honors work. This honors elective may not fulfill any other portion of the Theatre Major, or any other major the student may be pursuing. All honors candidates will present their completed projects to the Department Honors Committee for evaluation.

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 100 (S) ADAPTING TO THE LANGUAGE OF THE CAMERA

The course will focus on the creation of screen character and introducing different acting techniques. By means of improvisation, concentration exercises and games, the class will attempt to create a common film vocabulary and understanding through effective analysis of the recorded on-camera scenes. The course will culminate in the presentation of scenes from classical and contemporary film or television. In addition, the students will research one of the masters of the cinema movies -- for example, Charlie Chaplin, Orson Welles, Alfred Hitchcock, Ingmar Bergman, Akira Kurosawa, Federico Fellini, Kathryn Bigelow, Francis Ford Coppola, Spike Lee, Darren Aronofsky, etc. The student will give a brief oral report and write a one to three page paper.

Requirements/Evaluation: The course requires active participation by students in all physical and vocal exercises, rehearsals, concentration exercises, class discussion, oral reports and prepared showings. Therefore, attendance is mandatory in both the Research and Writing Section and the Acting Workshop.

Prerequisites: OPEN TO ALL STUDENTS

Enrollment Limit: 12

Enrollment Preferences: INTEND TO MAJOR IN THEATER

Expected Class Size: 12

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

Distributions: (D1)

Spring 2021

SEM Section: H1 MW 11:45 am - 1:00 pm Marek S. Probosz

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

Cross-listings: COMP 151 THEA 101 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. As a capstone project, students will create virtual performances. 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.

**Class Format:** Course will be taught in a hybrid format. Recorded lectures, viewing of online clips, readings, and worksheets can be done asynchronously. We will meet for group discussion and performance exercises on Zoom or, if safe to do so, outside and in the classroom.

**Requirements/Evaluation:** two 5-page critical essays, journal reflections, virtual performances, and active participation in discussions and exercises

**Prerequisites:** none

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

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

**Materials/Lab Fee:** none

**Distributions:** (D1)

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

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

---

**THEA 102 (F) In the Room Together: An Introduction to Dance, Theatre, and Live Performance**

**Cross-listings:** ARTS 102  DANC 102  THEA 102

**Primary Cross-listing**

This course offers an introduction to the time-based art of performance, focusing on the embodied and social act of collaboration. Students will explore through a rotating studio and seminar-based format methods for creating and approaching art across a range of time-based media (dance, theatre, performance art, social media, spoken-word poetry), providing a foundation for the expression of ideas through performance. Over the term, students will develop, workshop and perform site-specific pieces, culminating in a final public presentation to the community. Through independent research projects, writing and class discussion, students will study makers whose work unsettles the boundaries of dance, theatre, and performance, such as: Anne Bogart, Bill T. Jones, Pina Bausch, Meredith Monk, Lin Manuel-Miranda, E. Patrick Johnson, Young Jean Lee, and Beyoncé. Evaluation will be based on an assessment of the student’s work, participation, commitment, practice, curiosity, creativity, and collaboration with peers. Students will be required to attend ‘62 Center Series programming as may be required to attend other performance events as well. This course is open to students at all levels of experience and is a gateway and requirement to the major in Theatre.

**Requirements/Evaluation:** assignments will include writing reflections, showings of works in progress, oral presentations, a final performance, and a 5- to 7-page curatorial paper

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** students considering the major or already majoring in Theatre

**Expected Class Size:** 18

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

**Unit Notes:** this course serves as the gateway to the major in Theatre and is a prerequisite for several courses in the Theatre major

**Distributions:** (D1)

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

ARTS 102 (D1) DANC 102 (D1) THEA 102 (D1)

Not offered current academic year

---

**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.
THEA 104 Greek Literature: Performance, Conflict, Desire

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 evoked by lyric song, 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, paying special attention to questions of performance context and audience. We will consider, for example, how the competitive and erotically-charged environment of the Greek symposium is crucial for understanding both Sappho's songs and the philosophical dialogues of Plato and Xenophon. The nexus of performance, conflict, and desire will give us a distinct perspective on many important topics within the study of Greek culture, including the construction of personal and collective identity, the workings of Athenian democracy, and the development of literary genres. This course will include readings from the works of, e.g., Homer, Sappho, Herodotus, Aeschylus, Sophocles, Euripides, Aristophanes, Thucydides, and Plato, and assignments will incorporate interactive and experiential elements, such as recitations, staged readings, and debates. All readings are in translation.

Requirements/Evaluation: two medium-length essays, final exam, active participation, preparation for and participation in debates and staged readings (short writing assignments, in-class presentations).

Prerequisites: none

Enrollment Limit: 40

Enrollment Preferences: Classics majors, first years, sophomores

Expected Class Size: 10-15

Grading:

Distributions: (D1)

Not offered current academic year
Enrollment Limit: 19
Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course
Expected Class Size: 19
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 125 (D1) THEA 125 (D1)
Writing Skills Notes: The seminar includes extensive discussion of writing strategies throughout, frequent writing assignments, substantive feedback on writing assignments, and revision in response to that feedback.
Not offered current academic year

THEA 129 (S) Institutional Critique (DPE)
Cross-listings: THEA 129 ARTS 129
Secondary Cross-listing
This introductory course will investigate the performance potential of the radical art making methodology known as Institutional Critique. Influenced by Situationalism, and the Fluxus movement, Institutional Critique emerged as a way for artists to respond to the art worlds elitism, monopoly on culture, and dependency on Capitalism. Through collaborative performance based projects and readings students will explore the possibility of art to critically intervene in the hegemonic order and insight change within power relationships. We will also explore related movements such as Socially Engaged Practice, a term that describes art that is participatory and focuses as people as the medium. Artists covered will include: Thomas Hirshhorn, Tim Rollins, and Andrea Fraser. You do not need any prior experience just a willingness to use the power of voice and body.
Requirements/Evaluation: three collaborative projects, final independent project, readings, active participation, museum gallery visits, quality of work
Prerequisites: none
Enrollment Limit: 18
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: $125 lab fee
Distributions: (D1) (DPE)
This course is cross-listed and the prefixes carry the following divisional credit:
THEA 129 (D1) ARTS 129 (D1)
Difference, Power, and Equity Notes: Through a diverse selection of essays, visual art, and contact with prominent voices operating at the intersection of theory and practice students will examine how the concentration of power in the United States and Europe has contributed to inequities within educational, legislative and artistic institutions. Students will then transfer what they've learned to a research based visual practice that priorities social discourse.
Not offered current academic year

THEA 141 (F) Opera
Cross-listings: THEA 141 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. This course may involve a trip to the Metropolitan Opera.
Class Format: discussion
Requirements/Evaluation: a midterm, a brief paper, an 8-page paper, and a final exam
Prerequisites: none
Enrollment Limit: 30
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:
THEA 141 (D1) MUS 141 (D1)
Not offered current academic year

THEA 150 (S) The Broadway Musical (DPE)
Cross-listings: MUS 150 THEA 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, 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
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:
MUS 150 (D1) THEA 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 201 (S) Worldbuilding: Design for the Theater
Cross-listings: ARTS 201 THEA 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
**THEA 201 (D1) THEA 202 (D1)**

Spring 2021

STU Section: H1  MR 1:30 pm - 2:45 pm  Carolyn Mraz
LAB Section: H2  M 3:15 pm - 4:30 pm  Carolyn Mraz

**THEA 202 (F) Ways of Knowing: Music, Movement, Memory**

**Cross-listings:** DANC 215  THEA 202  WGSS 215  AFR 215

**Primary Cross-listing**

This interdisciplinary seminar proceeds from the premise that the body knows. Ongoing colonial modernity is rooted in a racialized hierarchy: the "civilized" life of the mind vs. the "primitive" instincts of the flesh. According to this binary, the body is marked as irrational, sinful, outside of the archive. The body cannot know because the happenings of the body are ephemeral: unlike documents, they don't last. In this course, we will subject this logic to close scrutiny. As performance scholar Diana Taylor asks, "Whose memories, traditions, and claims to history disappear if performance practices lack the staying power to transmit vital knowledge?" In this course, we look to music, movement, and other repertoires as ways of knowing, remembering, and world-making. How does embodied knowledge travel across time and space? How have performance practices served as modes of what Ashinaabe cultural theorist Gerald Vizenor calls "survivance" (survival + resistance) for indigenous, nomadic, queer, and colored communities. Case studies include: the Middle Passage and the syncretic birth of the Blues in the Americas; nomadism, the nation-state, and the migration of Romani music; and the evolution of queer ball culture. Students will engage with a variety of texts (verbal, sonic, visual, kinesthetic) and respond to them critically not only through writing and discussion, but also through their own performance practices.

**Requirements/Evaluation:** in-class participation, creative/critical responses to texts, final paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Theater majors

**THEA 203 (S) Why we put on Masks: Theory and Practice**

Masks disguise, protect, and transform. Masks have also been used for spiritual and theatrical purposes throughout the world. In these times masks are part of everyday conversations and lives. This course will survey masks thematically from current events, history, theory, theatre, and geographic locations. There will also be practical assignments in creating masks in various mediums such as recyclable materials, cloth, and paper mâché.

**Class Format:** Also studio - Remote instruction

**Requirements/Evaluation:** multiple mask making 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: first years and sophomores

Expected Class Size: 10

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

Materials/Lab Fee: 75 lab fee

Distributions: (D1)

Spring 2021

SEM Section: R1 TR 9:45 am - 11:00 am Deborah A. Brothers

THEA 204 (S) Acting: Scene Work

Students will continue to develop technical skills, and the emotional and intellectual resources, required for the actor. The focus will be on the issues of characterization, textual understanding and emotional depth. The means of study and experimentation will be intense scene work requiring thorough preparation and creative collaboration. Improvisation and other exercises will be used to complement the textual work. The dramatic texts providing scenes for class will be from the early realist works onward. Students will be expected to have had previous acting or performance experience, either through completion of Theatre 101, 102, or 103 or through other relevant production experience.

Requirements/Evaluation: although there will be some modest written assignments, evaluation in the course will principally reflect the degree of committed participation in the preparation and performance of acting exercises

Prerequisites: THEA 101, 102, or 103, or permission of instructor

Enrollment Limit: 14

Enrollment Preferences: Theatre majors or prospective Theatre majors

Expected Class Size: 14

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

Unit Notes: this course is intended for students coming out of THEA 101 who are interested in continuing with acting

Distributions: (D1)

Not offered current academic year

THEA 205 (S) Acting for the Camera

The course will focus on the creation of screen character and introducing different acting techniques. By means of improvisation, concentration exercises and games, the class will attempt to create a common film vocabulary and understanding through effective analysis of the recorded on-camera scenes. The course will culminate in the presentation of scenes from classical and contemporary film or television. In addition, the students will research one of the masters of the cinema movies -- for example, Charlie Chaplin, Orson Welles, Alfred Hitchcock, Ingmar Bergman, Akira Kurosawa, Federico Fellini, Kathryn Bigelow, Francis Ford Coppola, Spike Lee, Darren Aronofsky, etc. The student will give a brief oral report and write a one to three page paper.

Requirements/Evaluation: The course requires active participation by students in all physical and vocal exercises, rehearsals, concentration exercises, class discussion, oral reports and prepared showings. Therefore, attendance is mandatory in both the Research and Writing Section and the Acting Workshop.

Prerequisites: OPEN TO ALL STUDENTS

Enrollment Limit: 12

Enrollment Preferences: SOPHOMORES, JUNIORS, SENIORS, MAJORS

Expected Class Size: 12

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

Distributions: (D1)

Spring 2021

SEM Section: H1 MW 10:00 am - 11:15 am Marek S. Probosz
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)

Not offered current academic year

THEA 207  (S)  Acting: Physical Theatre and Body Language
This semester Theatre 207 will focus on processes of Physical Theatre. The class is open to students interested in developing their ability in communication through the art of body language. Assigned research, analysis, discussions, and improvised exercises on stage will give us the opportunity to expand our understanding of physical vocabulary and will help us to express our intentions by evocative behavior. Based on various theatre techniques, this course will hone artistic skills for performance and improve students' confidence in their interactions with other people.

Requirements/Evaluation: committed participation in class, and preparation and performance of assigned material

Prerequisites: none

Enrollment Limit: 10

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

THEA 208  (F)  Voice, Speech & Song for the Actor
Continuing the vocal technique work in THEA 205, this course provides an intense practice that further deepens the body-voice connection, builds and troubleshoots speech technique, and expands vocal strength, range and endurance through song. Through incorporating the resonator techniques of Roy Hart and Meredith Monk, the speech drills of Edith Skinner and the fundamentals of musical training for the voice, students finish the course able to complete an hour long full voice/speech/song work out. In addition to building a repertoire of voice, speech and singing drills; students will explore how to "act" a song, combining speaking and singing, using songs from the plays of Bertolt Brecht.

Requirements/Evaluation: attendance, participation, drills, and tests on technique

Prerequisites: Intro to Acting (100-level course) or permission of the instructor

Enrollment Limit: 14

Enrollment Preferences: Theatre majors, then Music majors

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

THEA 209  Real Worlds: Performing Everyday Reality Across Global Visual Media
How do we perform our everyday lives for others, and why? What is the most mundane thing one can do and still be considered interesting? What are the racialized, classist, gendered, and political implications of "performing the everyday"--whether on stage, screen, or Twitch? Looking at the ways "everyday reality" is performed across various time-based, visual media (including theatre, video, film, tv, and digital forms) from a global perspective,
this course will interrogate the production, marketing, and, in some cases, fetishization of the banal, everyday, routine, task-based, domestic, and interior elements of life. Contesting the definition of realism as the objective imitation of reality, we will instead seek to understand the aesthetics and conventions used to codify the illusion of “everyday reality” in performance, compiling data from sources that may include: realist films, such as Taiwanese director Tsai Ming-liang's *Goodbye, Dragon Inn* and U.S. director Kelly Reichardt's *Wendy and Lucy*; participatory theatre works, such as the German company Rimini Protokoll's theatre of “real people” and French director Mohamed El Khatib's performances of sports fans; reality-based YouTube videos of people performing the art of “Swedish death cleaning” or celebrities living like “normal people”; reality-based tv shows, like Japan's *Terrace House*, or the U.S.'s *Black Ink Crew* or *Love is Blind*; as well as reality-driven content live-streamed on digital and social media, such as *Love or Host* on Twitch. While pre-selected readings and theory will initially guide us in our exploration of the topic, our focus will be on discussing and analyzing materials found and chosen by members of the class. As a major creative component of the course, students will be required to create and develop a short video or other time-based piece in which they (as well as others, if they choose) “perform everyday reality” through a visual medium of their choice.

**Class Format:** For Spring of 2021, the format of this course has not yet been determined. It will likely be conducted in a hybrid fashion, held in both remote and in-person environments, with both synchronous and asynchronous components.

**Requirements/Evaluation:** weekly writing, group work, and participation in remote or in-person discussions; leading a class discussion; a midterm project expressed via a short paper, blog, or other format; a final, larger creative project involving the development of a performance, short video or other time-based work.

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** THEA, ART, COMP, and ENGL majors. All students from the College are, however, welcome into this class and are encouraged to reach out to Prof. Holzapfel with any questions and to express interest: ash2@williams.edu

**Expected Class Size:** 10

**Grading:**

**Distributions:** (D1)

**Not offered current academic year**

THEA 211  (S)  Performing Greece

**Cross-listings:** CLAS 211  COMP 248  THEA 211

**Secondary Cross-listing**

Modern readers often encounter Homer, Sappho, Sophocles, and the Greek orators through written texts, yet their first ancient audiences experienced the words of these authors not in silence and solitude, but in live performance contexts. This course, therefore, will take up performance as a critical lens for interpreting ancient Greek literature, situating these works within a rich culture of song, dance, speech, and debate. We will survey the evidence for the musical, visual, and embodied aspects of Greek literature, and also reflect on the rewards and limits of enlivening the ancient world through the reconstruction and re-imagination of its performative dimensions. Our attention to performance will give us a distinct perspective on many important topics within the study of Greek culture, including the construction of personal and collective identities, the workings of Athenian democracy, and the development of literary genres, and it will also enable us to consider the reception and reperformance of Greek myth and literature from new angles. All readings are in translation.

**Class Format:** This is a hybrid course that will likely involve both Zoom and in-person sections; precise format (including potential alternate meeting times) TBD in consultation with enrolled students.

**Requirements/Evaluation:** active participation in class, short essays/projects (2-5 pages each, 5 total, including a longer final essay/project)

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** first-year students and sophomores and majors in Classics, Comparative Literature, and Theatre

**Expected Class Size:** 10-12

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

**Distributions:** (D1)

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

CLAS 211 (D1) COMP 248 (D1) THEA 211 (D1)
THEA 214  (S) Writing for Stage and Screen

Cross-listings:  THEA 214  ENGL 214

Primary Cross-listing

This studio/workshop course is designed for students interested in a semester-long immersion in the practice of dramatic writing for theater, film, television and audio. Students should expect to write most days. Our focus will be on the fundamentals of story, and the cultivation of each writer's individual voice. In addition to reading existing dramatic texts of various genres and forms, and completing weekly prompts and exercises exploring character, dialogue, structure, theme, conflict and world building, students will work toward a longer final project. Students will present their own work regularly, and respond to each other's work. The course will culminate in a staged reading of excerpts for the campus community.

Requirements/Evaluation:  a daily journal; weekly writing exercises; peer responses; a ten-minute piece; a final 20-30 minute piece; attendance and class participation

Prerequisites:  students are asked to submit a brief statement describing their interest and any past experience (if applicable) in writing for the stage and/or screen

Enrollment Limit:  18

Enrollment Preferences:  Theatre and English majors; Comparative Literature majors

Expected Class Size:  14

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

Distributions:  (D1)

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

THEA 214 (D1) ENGL 214 (D1)

Attributes:  FMST Related Courses

Not offered current academic year

THEA 215  (F) Performance Ethnography  (DPE)

Cross-listings:  GBST 215  DANC 214  ANTH 215  AMST 214  THEA 215

Secondary Cross-listing

The course aims to explore the theory, practice, and ethics of ethnographic research with a focus on dance, movement, and performance. Traditionally considered to be a method of research in anthropology, ethnography is the descriptive and analytical study of a particular community through fieldwork, where the researcher immerses herself in the culture of the people that she researches. In this course students will be introduced to (i) critical theory that grounds ethnography as a research methodology, (ii) readings in ethnographic studies of dance and performance practices from different parts of the world, and (iii) field research in the local community for their own ethnographic projects. This is primarily a discussion-based seminar course and may include fieldwork, attendance at live performances, film screenings, workshop with guest artists etc. No previous dance or performance experience is assumed or required.

Class Format:  community-based field work

Requirements/Evaluation:  class participation, reading responses, fieldwork and field notes, short papers, and final essay

Prerequisites:  none

Enrollment Limit:  15

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:

GBST 215 (D2) DANC 214 (D1) ANTH 215 (D2) AMST 214 (D1) THEA 215 (D1)

Difference, Power, and Equity Notes:  This course focuses on ethnographic research with an emphasis on the ethics of doing ethnography in field sites and making performances based on that research. In fieldwork and performance work, there is a difference in social, cultural, and political
(broadly conceived) power between researcher and interlocutors. In the course, students' critical analytical skills are developed for them to be self-reflective about these power differentials and to address issues of social inequality.

Not offered current academic year

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

Cross-listings:  GBST 214  ASST 214  THEA 216  DANC 216  AMST 213

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. It will orient students towards "reading" and analyzing live and mediated performances within historical, social, and political frameworks. Students will explore how socio-historical-contexts influence the processes through which dance performances 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, and will engage with issues such as nation formation, race and ethnicity, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include film screenings, discussion with guest artists and scholars, and opportunities for creative projects. No previous dance experience is required.

Class Format: This course will be taught in a virtual format and will be remote.

Requirements/Evaluation:  reading responses, essays, in-class writing assignments, class participation, and group presentations.

Prerequisites:  none

Enrollment Limit:  15

Enrollment Preferences:  first years and sophomores

Expected Class Size:  15

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

Distributions:  (D1)  (DPE)

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

GBST 214 (D2) ASST 214 (D1) THEA 216 (D1) DANC 216 (D1) AMST 213 (D2)

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 performances and practices. Student will explore how race was central to the formation of Asian and the American nation, and how social and legal discriminatory practices against minorities influenced popular culture. The assigned material provide examples of how artists address these inequalities and differences in social power.

Spring 2021

SEM Section: R1    MR 3:15 pm - 4:30 pm     Munjulika  Tarah

THEA 220  (F)  Greek Tragedy

Cross-listings:  CLAS 202  COMP 220  THEA 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 versions by women, people of color, and non-Western playwrights and producers. We will reflect on 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.

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

Prerequisites:  none

Enrollment Limit:  35
THEA 222  (S) Solo Performance

In this tutorial, students will study the process of the creation of one-person performance pieces and will work individually or in collaboration to create original solo works. Each student will perform their own piece at the end of the semester in a final public performance. Students will learn about developing a general production concept and scenic vision, choosing or writing a script, building a character, designing (set, lighting, costume, and sound), publicity, and combining all aspects of theatrical craft to create a successful solo piece. Course time will be divided between class discussion and individual rehearsals with the instructor. Students interested in acting, directing, writing, producing, dramaturgy, design, stage management, and criticism are all welcome.

Requirements/Evaluation: creating a script, building a character, developing various aspects of design, performing a solo piece, and writing a self-evaluation at the end of the semester

Prerequisites: permission of instructor

Enrollment Limit: 10

Enrollment Preferences: to be determined by instructor

Expected Class Size: 4

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

Distributions: (D1)

Not offered current academic year

THEA 225  (F) Gender and Sexuality in Asian American Theater

Cross-listings: COMP 218  THEA 225  WGSS 225

Secondary Cross-listing

This class begins with the premise that intersectional and interdisciplinary studies of gender and sexuality need to be, and in significant ways already are, in conversation with Asian American studies and theater. How might contemporary Western discourses of masculinity and heterosexuality, for example, depend upon theatrical constructions of Eastern sexual alterity? How have Asian American artists managed and critiqued historically gendered and sexualized stereotypes (e.g., hypersexual Dragon Lady, virginal Lotus Blossom, asexual Charlie Chan) through theatrical intervention? This seminar will closely read dramatic literature written by Asian American artists, as well as engage scholarship in Asian American gender and sexuality studies and performance studies. We will read the work of playwrights including Ayad Akhtar, Ping Chong, Frances Ya-Chu Cowhig, Velina Hasu Houston, David Henry Hwang, Young Jean Lee, Diana Son, Lauren Yee, and Chay Yew.

Requirements/Evaluation: in-class participation, weekly reading responses, midterm reflection, in-class reading, short essay, final essay

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: declared WGSS majors

Expected Class Size: 16

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

Distributions: (D2)

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

COMP 218 (D1) THEA 225 (D1) WGSS 225 (D2)

Not offered current academic year
THEA 226 (S) Gender and the Dancing Body  (DPE)

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

Secondary Cross-listing

This course posits that the dancing body is a particularly rich site for examining the history of gender and sexuality in America and beyond. The aim of the course is to explore ideas related to gender and sexuality 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 will also include film screenings, discussions with guest artists, and opportunities for creative projects. No previous dance experience required.

Class Format: This course will be taught in a virtual format and will be remote.

Requirements/Evaluation: class participation, reading responses, essays, in-class writing assignments, and group presentations

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 10-15

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

Distributions: (D1) (DPE)

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

WGSS 226 (D2) THEA 226 (D1) AMST 226 (D2) DANC 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 2021

SEM Section: R1  TF 3:15 pm - 4:30 pm  Munjulika Tarah

THEA 227 (S) Made in China or Making "China"?: Twentieth-Century Chinese Performative Culture

Cross-listings: CHIN 227 THEA 227 COMP 227

Secondary Cross-listing

This course explores the ways in which twentieth-century Chinese performative culture fashioned our contemporary understanding of "China."

Starting with Chinese hybrid theatres staged in the US, Japan, and semicolonial Shanghai in the early 1900s and ending with the 2008 Beijing Olympic Opening Ceremonies, this course examines performative works drawn from the breadth of an expanded 20th century; including film, spoken drama, intercultural reproductions of Peking and Kun Operas, revolutionary and avant-garde theatre, Chinese Rock concerts, and global mass mediated performances. Emphasis will be placed on how performances (encompassing the performance onstage and the performance-making backstage) placed "China" on the global stage; and shaped racial, gender, and national identities among play-makers and audiences. We will also explore how Chinese operas were reinvented as "traditional culture" and a "national essence" in the early 20th century; and how agents of Chinese performance, as makers of imaginary worlds, serve as both assets and threats to real-life arbiters of power. The class will be structured around the themes of "Inventing Tradition on the World Stage," "Acting the Right Part," and "Performing the Nation." Students will learn to engage performances as cultural texts embedded in national and global histories. By gaining knowledge about major playwrights, directors, artists, networks, and ideas, students will also become fluent in the landscape of performance culture in China. All class materials and discussions are in English.

Class Format: lecture/discussion

Requirements/Evaluation: regular in-class participation, three short papers (3-5 pages), and one final project

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: students who major or plan to major in Chinese and/or Asian 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:
CHIN 227 (D1) THEA 227 (D1) COMP 227 (D1)
Not offered current academic year

THEA 228 (S) Performance Practices of Global Youth Cultures
Cross-listings: GBST 228 THEA 228
Primary Cross-listing
This course investigates how young people engage in a variety of performance practices to define social identities and reflect on critical issues. We begin by examining how scholars and media have defined “youth” by way of questioning assumptions about the inherent universality of this social category. We will then explore how young people have thought about and represented themselves. Taking seriously music, dance, fashion, and ritualized uses of public space (including in the virtual realm), we will explore examples of how youth have used performance practices to engage in political activism, subvert hegemonic norms, reconfigure urban geographies, and engage in critical identity politics. Our inquiry will include attention to how youth practices travel globally and adopt new localized political meanings, as well as the ways in which the subversive potential of performances can be subsumed by the normalizing mandates of global capital. Our work in class will be based upon readings, discussions, and audiovisual materials from various parts of the world. Throughout the semester students will turn an analytical eye towards their own practices and modes of consumption. For final projects students will engage in ethnographic research about specific youth cultures in the region and on the Williams campus.

Class Format: reading and discussion
Requirements/Evaluation: includes class discussions, self-reflexive presentations and papers, journal reflections, one 10-page paper based on original research with in-class presentation
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: seniors and juniors
Expected Class Size: 15
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
GBST 228 (D2) THEA 228 (D1)
Not offered current academic year

THEA 229 (S) Modern Drama
Cross-listings: THEA 229 ENGL 202 COMP 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 5-page papers; regular journal responses; a final exam; 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)
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 Electives
Not offered current academic year

THEA 233  (S) Theatre Masters: Become One of Them
Cross-listings:  THEA 233  ENGL 235
Primary Cross-listing
How well do you know Stanislavsky, Strasberg or Adler? This tutorial offers an exploration of the most notable theatre artists from the past and present. Students will select a specific master with a unique theatrical style, and will study that iconic artist's particular method or approach. Students will be encouraged to choose any master who had made a significant contribution to theatre -- such as Constantine Stanislavsky, Stella Adler, Sanford Meisner, Lee Strasberg, Bertolt Brecht, Michael Chekhov, Jerzy Grotowski, Tadeusz Kantor, Pina Bausch, Tadashi Suzuki, Anne Bogart, etc. Each student will conclude their exploration by writing a script and presenting the essence of their research in a brief performance (for the camera) -- portraying the legendary icon at work, in a social situation, or in solitude. You learn more about others when you become them, if only for a moment.

Requirements/Evaluation:  Research, development, creativity, final performance.
Prerequisites:  none
Enrollment Limit:  10
Enrollment Preferences:  none
Expected Class Size:  10
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 233 (D1) ENGL 235 (D1)
THEA 240 (S) Queer Drama (DPE)

Cross-listings: WGSS 237 THEA 240

Primary Cross-listing

This seminar course is a deep dive into the richly dissonant dialogue between queer lives and live performance. How have queer artists shaped and reshaped the field of theatre and performance over time? How has drama, in turn, shaped the landscape of queer life? What inventions and innovations might we attribute to the evolution of “queer”? We will look to the work of artists such as Tennessee Williams, Tarell McCraney, Taylor Mac, Reza Abdoh, Sharon Bridgforth, Virginia Grise, and many others as we seek to map the messy topography of queer performance.

Class Format: three hours per week

Requirements/Evaluation: two 5-page papers, participation in text-based seminars, and a final performance

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: if the class is overenrolled, students will submit a letter of interest in the class

Expected Class Size: 14

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:

WGSS 237 (D2) THEA 240 (D1)

Difference, Power, and Equity Notes: This course takes “queer” as an analytical and methodological lens for approaching questions of power, performance, and self-making.

Not offered current academic year

THEA 241 (S) Performing Masculinity in Global Popular Culture (DPE)

Cross-listings: WGSS 240 THEA 241 SOC 240 AMST 241 LATS 241

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 (e.g., J/K-Pop), 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 journal, mid-term essay exam, visual rhetorical analyses of pop culture images

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: a short statement of interest will be solicited

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:

WGSS 240 (D2) THEA 241 (D1) SOC 240 (D2) AMST 241 (D2) LATS 241 (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

---

**Spring 2021**

**SEM Section:** R1   MW 6:45 pm - 8:00 pm   Gregory C. Mitchell

**THEA 244 (F) Tools for Theatre-Making: Introduction To Theatre Technology**

This course will cover the fundamental technology employed in theatrical design disciplines including scenery, lighting, costumes, sound, and video/projection. Students will gain a practical working knowledge of theatre technology and organization, including overviews of performance spaces, design practices, technical production methods, management, and collaborative structures in performance-making. Students will participate in design and technical production labs, attend lectures, and may be required to participate as production crew on one or more departmental productions.

**Requirements/Evaluation:** weekly practical projects, participation in department productions, and committed, focused participation make up the majority of the evaluation elements for this course

**Prerequisites:** none

**Enrollment Limit:** 12

**Expected Class Size:** 10

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

**Materials/Lab Fee:** $50

**Distributions:** (D1)

Not offered current academic year

**THEA 246 (F) Asian American Performance: Activism and Aesthetics (DPE)**

**Cross-listings:** GBST 246  THEA 246  AMST 249

**Primary Cross-listing**

This seminar will explore contemporary Asian American plays, stand-up comedy, performance art, and spoken word with an eye to how artists ¿do¿ politics through their cultural labor. We will begin with a brief survey of images from popular media to identify legacies of Orientalism. From here we will move towards examining the ways in which Asian American artists from various eras subvert stereotypes and pursue projects of social justice. In watching performances and reading scripts, essays, and interviews, we will attend to narratives, acting methods, theatrical design, spectatorship, and the political economy of cultural production that shapes how Asian American artists make and show work. In addition, we will explore how artists stake political claims in the public sphere through teaching and community organizing.

**Requirements/Evaluation:** two 5-page critical essays, reading responses, class presentations, and active discussion participation

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** sophomores and juniors

**Expected Class Size:** 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:

GBST 246 (D1)  THEA 246 (D1)  AMST 249 (D2)

**Difference, Power, and Equity Notes:** Course fosters critical engagement with artistic practices that seek to address the concerns of populations in the US who have historically had unequal access to resources and audiences for representing themselves and their political concerns. Students will ask questions about how Asian American artists address legacies of Orientalism, as well as how they facilitate community engagement and approach projects of social justice.

Not offered current academic year

**THEA 250 (S) Feminist Theatres: A Global Perspective (DPE) (WS)**
Cross-listings: ENGL 253  WGSS 250  THEA 250

Primary Cross-listing

What makes a work of theatre feminist? How do plays, social practices, and performances engage with different models of feminism: liberal, radical, materialist, intersectional, reluctant? Why has feminism mattered to theatre makers of the past? Should it still matter to us now? If so, what forms might future feminist theatres and performance practices take? In this tutorial, students will work in pairs to examine the political relation of models of feminism to plays and performances by theatre artists, companies, and collaboratives from across the globe, from the late-twentieth century to today. Interrogating feminism's own legacies of exclusionary and biased tactics, we will focus on the racialized and class-based aspects of feminist performance practices and the history of radical and intersectional feminism in theatre. Artists, companies, and movements to be considered may include: Spiderwoman Theatre, The WOW Café, Hélène Cixous, Adrienne Kennedy, Caryl Churchill, Sphinx Theatre Company, Wendy Wasserstein, Ntozake Shange, Griselda Gambaro, Manjula Padmanabhan, Cherrie Moraga, Karen Finley, Suzan-Lori Parks, Young Jean Lee, Lisa Kron, Tori Sampson, Arethusa Speaks, Women's Project and Productions, Sarah DeLappe, and others. Close reading and analysis of source material will occur alongside engagement with critical essays and writings by: Audre Lorde, Judith Butler, bell hooks, Gloria Anzaldúa, Kimberlé Crenshaw, Eve K. Sedgwick, Gayatri Spivak, Jill Dolan, Sue-Ellen Case, José E. Muñoz, and Donna Haraway. This course will follow a standard tutorial format, with students alternating the presentation and reading of a series of 5-page papers.

Class Format: For Spring 2021, the format for the course is to be determined. Ideally, we will meet weekly and in-person in groups of 3 (two students and professor). Should necessary social distancing measures be in place, we will conduct our tutorial meetings remotely in either Zoom or Google Meet.

Requirements/Evaluation: students will meet with instructor in pairs for an hour each week; they will write a 5-page paper every other week (five in all), and comment on their partner's papers in alternate weeks; emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and critical written and oral response

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre majors; WGSS majors; ART 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:
ENGL 253 (D1) WGSS 250 (D2) THEA 250 (D1)

Writing Skills Notes: As a tutorial, this course will require extensive practice in writing, editing, and revising. Emphasis be directed towards building and developing a compelling argument, providing thorough evidence for one's interpretation, and fluidly integrating theory into one's argumentation.

Difference, Power, and Equity Notes: This tutorial examines intersections between gender, race, sexuality, class, 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.

Spring 2021
TUT Section: HT1   TBA   Amy S. Holzapfel

THEA 251 (S) Offensive Art

Cross-listings: THEA 251  PHIL 251

Secondary Cross-listing

Twenty-four centuries ago Plato argued for censorship of art. In the last century New York City mayor Rudy Giuliani attempted to shut down the Brooklyn Museum "Sensations" exhibit because he claimed it offended Christians, and the Cincinnati Contemporary Arts Center was prosecuted for exhibiting allegedly obscene photographs by Robert Mapplethorpe. Just recently, the magazine The Nation apologized for publishing Anders Carlson-Wee's poem adopting the voice of a homeless person, writing "We are sorry for the pain we have caused to the many communities affected by this poem." At Williams College a mural in The Log was temporarily boarded over, Herman Rosse's painting "Carnival of Life" was removed from the '62 Center, and the Theater department cancelled the production of Aleshea Harris' Beast Thing. What should be done about offensive art? What is offensive art? Does it matter who is offended? Does offensive art harm? Is there a difference between being offended and being harmed? Is there a
difference between cultural appropriation and cultural appreciation? What are the responsibilities of museum curators and theater producers when presenting art that might offend? Who gets to decide the answer to these questions; indeed, who gets to decide what questions to ask? We will attempt answers by studying classical works (such as Plato’s Republic and John Stuart Mill’s On Liberty), contemporary articles, and works of art in various media. Trigger Warning: all the works of art studied in this class will be chosen partly because they have offended a significant number of people. You are very likely to be offended by some of the art we discuss. This will be the only trigger warning for the class; if you don’t want to be offended then this course is not for you. This course is part of the John Hyde Teaching Fellowship.

Requirements/Evaluation: several short responses (including op-eds on current controversies) and longer final projects (a 12- to 15-page paper or equivalent work in other media)

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: seniors, juniors, then sophomores in that order

Expected Class Size: 17

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

Materials/Lab Fee: potential additional material costs if individual students opt for final projects in other media

Distributions: (D2)

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

THEA 251 (D1) PHIL 251 (D2)

Attributes: PHIL Contemporary Value Theory Courses

Not offered current academic year

THEA 255 (S) Performing Shakespeare

This tutorial course will challenge students to interpret and perform characters and scenes from a considerable variety of Shakespeare’s work for the stage. Working in pairs, students will function as both directors and actors, bringing scene-work-in-progress first to the instructor for critique/revision, and subsequently to other members of the class for more general discussion. Written assignments, explicating and contextualizing artistic choices, will accompany presentations. Over the course of the semester, assignments will ask students to grapple with particular challenges of Shakespeare’s drama (including, for instance, the technical aspects of speaking the verse, and the accompanying challenge of performing in the Elizabethan tradition of "open space"). Other assignments will ask students to consider specific interpretive traditions (feminist, phenomenological, queer studies, post-modern) in preparing their work for presentation. Plays studied will include tragedies (Macbeth, Anthony and Cleopatra, Othello), comedies (The Merchant of Venice, A Midsummer Night’s Dream, Twelfth Night), and histories (Richard II, Richard III); theorists assigned for additional readings may include Shirley Nelson Garner, Alan Sinfield, Harry Berger Jr., Arthur Little, Jr., Janet Adelman, William Worthen, Laurence Senelick, Bert States, and Stephen Greenblatt.

Class Format: in addition to weekly tutorial meetings, several group “lab” sessions will bring all course members together for larger collaborative work

Requirements/Evaluation: weekly performance presentations, weekly 3-page analytical papers, active participation in oral critique

Prerequisites: one college level acting class or significant comparable experience (permission of instructor)

Enrollment Limit: 10

Enrollment Preferences: Theatre majors, or those expressing possible interest in Theatre major

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

THEA 256 (S) The Expressive Body

This course aims to allow students to develop the body’s capacities for expression and reflect on the experience of movement. On one hand, we will enhance our potential as performers -- both in the rehearsal process and on stage. On the other, we will explore how training our corporeal intelligence can enrich our everyday lives. Studio sessions will seek to cultivate strength, endurance, flexibility, alignment, and balance so that we can gradually expand the body’s range of safe possibilities as we begin to work with images, gesture, and emotions. Exercises will be drawn from a range of movement and theatrical techniques including yoga, Bharatanatyam, contemporary dance, Grotowski, butoh, and Schechner’s Rasaboxes. Integral to
our work will be consideration of the relationship between words, objects, and moving. Concurrently, we will read, write, and discuss some significant ideas about the consciousness of the body to expand our understandings of ourselves from various perspectives. The spirit of the class is one of bold investigation and refined observation in the context of supportive camaraderie as we all grapple with encountering the new, the surprising, and the wonderfully unexpected.

**Class Format:** includes both studio sessions and reading and discussion

**Requirements/Evaluation:** includes participation in studio exercises, in-class performance of monologues and group movement compositions, journal reflections, and two 2-page reading responses

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** seniors and juniors in the major

**Expected Class Size:** 12

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

**Distributions:** (D1)

Not offered current academic year

THEA 262 (F) Japanese Theatre and its Contemporary Context

**Cross-listings:** THEA 262 COMP 262 JAPN 260

**Secondary Cross-listing**

Japan’s rich and varied performance traditions, old and new, born of different historical settings, coexist to this day and compete for the attention of audiences, domestically and abroad. The forms to be considered (nōgakū, kabuki, bunraku, shingeki, butō, and Takarazuka all female revue among others) are all dynamic. Each has transformed itself in response to evolving social conditions. This course examines these performance traditions, considers how each reflects the social, cultural, and political context of its birth, and poses the question, “of what relevance is each to a contemporary audience?” Some of the other questions we will explore are: How have these performing traditions transformed themselves throughout history, including after 3.11? What do we mean by traditional? contemporary? How are traditional and contemporary performance genres interacting with each other? How have the central themes of these works evolved? *All readings and discussion will be in English.*

**Class Format:** discussion

**Requirements/Evaluation:** active class participation, presentations, written journals, two short papers, and one longer paper

**Prerequisites:** none; open to all

**Enrollment Limit:** 20

**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 262 (D1) COMP 262 (D1) JAPN 260 (D1)

**Attributes:** GBST East Asian Studies Electives

Not offered current academic year

THEA 265 (F) Digital Performance Lab

**Cross-listings:** SCST 265 THEA 265 STS 265

**Primary Cross-listing**

A collaborative laboratory investigating the intersection of live art and new media, this studio course explores the opportunities for (and problems of) performing through various media. Using audio, video, web-based, interactive, algorithmic, and analog platforms, students will perform research and create performances that examine liveness, broadcasting, digital stages, networking, and what it means to be both a spectator and a maker in the digital age. Students will develop technical and collaborative skills in artistic and new media production, gain fluency in contemporary theories of liveness, performance, and visual culture, and will research historical and current trends in mediatized performance practices. Platforms/technologies/media forms that may be considered include Twitter, live radio, in-ear monitors, algorithmic composition, bots, video games, live streaming, VJ software, interactive audio, sensors, soundwalks, Snapchat, VR, and surveillance.
THEA 266  (S)  Playwriting and Production: Exploration of Playwright as Theater Maker

Cross-listings:  THEA 266  ENGL 271

Primary Cross-listing

This course will examine the role of the playwright as collaborator in the new play production process with discussions of collaborative practice. Through writing exercises and critical response time in class we will focus on writing 10-Minute plays that will culminate in a final presentation collaboratively produced by the class on a digital platform. Group work both during class time and outside hours will be necessary for facilitating full class critical response time and artistic process time with the plays. We will explore case studies of the production of new plays in the American Theatre, including examples of self-producing. A writing and research notebook will be a requirement for the class to encourage self-motivation skills as a theater maker outside of the classroom time. Writing and collaborative practice time will be supplemented with weekly reading or viewing assignments of new plays, critical theory, and research for discussions of structure and practice. Self-selected research readings, media, and art will be a large component of the course over the semester.

Class Format:  Hybrid; Synchronous discussion time weekly; Asynchronous collaborative work with peers

Requirements/Evaluation:  weekly writing projects leading up to a longer final project, research and writing notebook complied throughout the semester, peer responses; a ten-minute piece created with peers; attendance and class participation

Prerequisites:  Students are asked to write a personal statement about their experience with collaborative practice and include questions that they would desire to pursue in the course.

Enrollment Limit:  12

Enrollment Preferences:  In instance of over-enrollment, preference will be given to Seniors, Juniors, & Sophomores in the Theatre 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 266 (D1)  ENGL 271 (D1)

Spring 2021

STU Section: H1    MW 11:45 am - 1:00 pm    Ann Marie Dorr

THEA 267  (S)  Performance Studies: An Introduction  (DPE)

Cross-listings:  DANC 267  WGSS 267  COMP 267  THEA 267

Secondary Cross-listing

Since the 1980s, performance studies has emerged as an interdisciplinary field of inquiry, with origin tales in theater and anthropology, in
communications and philosophy. What might theorizing "performance" as mode, analytic, and object of study have to offer scholarship in the interdisciplinary humanities? In this seminar, we will read texts formative of performance studies, paired with multimedia performance examples, where performance speaks to staged theatrics as well as the presentation of everyday life. We will ask, how are race, gender, sexuality, and nation produced as the effects of legal, political, historical, social, and cultural scripts? And--an important partner question--how do discourses and practices of race, gender, sexuality, and nation in fact produce legal, political, historical, social, and cultural effects? This seminar is an introduction to performance studies, an interdisciplinary field in conversation with theater studies, gender studies, anthropology, philosophy, literary theory, visual studies, dance studies, ethnic studies, queer theory, and postcolonial studies. Students will study and experiment with performance while reading theoretical texts to grapple with concepts including ritual, restored behavior, performativity, mimicry, liveness, the body, objecthood, archive, movement, matter, and affect.

Requirements/Evaluation: reflection papers, performance analysis, final paper or performance

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 15

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
DANC 267 (D1) WGSS 267 (D1) COMP 267 (D1) THEA 267 (D1)

Difference, Power, and Equity Notes: This course tracks performance studies' engagement with feminist, queer, post-colonial, and critical ethnic studies scholarship, equipping students with tools and concepts with which to analyze power, difference, and equity.

Attributes: WGSS Theory Courses

Not offered current academic year

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 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 275 (F) American Drama: Hidden Knowledge

Cross-listings: THEA 275 AMST 275 ENGL 224

Primary Cross-listing

The Buddha is said to have identified three things that cannot stay hidden: the sun, the moon, and the truth. What's the secret? Who is lying? Who is breaking the rules? American drama abounds with hidden knowledge and false representations. (This is not surprising: theatre is always on some level a deceptive practice, a place where one person pretends to be another, and where what is spoken is always open to skeptical scrutiny. We might say theatre is always lying as much as lying is always theatre.) This tutorial course will examine what lies hidden in American plays from the late nineteenth century to the early twenty-first. Beginning with excerpted critical and historical writings on secrecy and lying (The Adventures of Pinocchio, Machiavelli's The Prince, Thomas Carlson's Lying and Deception: Theory and Practice, among others), we will proceed to a set of American plays from across a wide spectrum of playwrights, including Eugene O'Neill, Edward Albee, Sarah Ruhl, Arthur Miller, Amy Herzog, Susan Glaspell, Sophie Treadwell, Annie Baker, and others. Student papers will explore how hidden knowledge structures dramatic action, how different characters create and respond to untruths, and what can we learn in particular from American drama about a national relationship to honesty and its opposites. For Fall 2020, the tutorial will be conducted primarily online. Depending on enrollments, we may divide into groups with three students, instead of the traditional two-student tutorial format.

Requirements/Evaluation: weekly papers/response papers; weekly meeting with instructor and tutorial partner

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10

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 275 (D1) AMST 275 (D2) ENGL 224 (D1)
THEA 280  Theatre As Social Practice

What responsibility does theatre have to its local community or to the greater public? How is theatre an inherently “social practice”? Is “socially engaged art” just a fancy term for community theatre? When do good intentions lead to good art? Tackling these questions through both a seminar and experiential-based educational format, students will consider the aesthetics and ethics of performance as a model of “social practice.” As a major component of the course, Williams students will team up and collaborate with elementary school children from our regional school districts to devise a work of theatre that engages both the Williams College and Berkshire-wide communities. In the seminar component, students will conduct and share independent research on artists (Mierle Laderman Ukeles, Santiago Sierra, Francis Alÿs, Tino Sehgal, Theaster Gates, Paul Chan), theatre collectives and outreach initiatives (Bread and Puppet, The TEAM, Public Works, Gorilla Girls, Sojourn Theatre, The Neofuturists, 600 Highwaysmen, Rimini Protokoll), as well as community-based initiatives in our local art institutions (WCMA, Mass MoCA, The Clark). Critics and theorists to be addressed in the course may include: Allan Kaprow, Theodor Adorno, Augusto Boal, Nicolas Bourriaud, Jacques Rancière, Shannon Jackson, Claire Bishop, Grant Kester, Nato Thompson, Jill Dolan, Pablo Helguera, and Guillermo Gomez-Peña. Note: this course requires that all enrolled students be able to attend one weekly class meeting that meets outside of the Division of the Day hours, so as to be able to collaborate with elementary school children.

Requirements/Evaluation: weekly writing and active, in-class participation; 20-minute oral presentation and handout based on independent research; one leading/teaching of a “rehearsal” with school-age children; creating and performing in a collaborative work of social practice; 10- to 12-page final paper.

Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: Theatre Majors
Expected Class Size: 8-10
Grading:
Unit Notes: this is both a studio and seminar course, with both a workshop/lab and discussion
Distributions: (D1)
Not offered current academic year

THEA 282  (S) Writing for Performance

Cross-listings: ENGL 280  THEA 282

Primary Cross-listing

This studio/seminar course is designed for students with some experience in creative writing and/or performance interested in a deep dive into the art of playwriting. What is a play? What distinguishes writing for performance from writing that is meant to be read? How do we craft a blueprint for a live event? In our rapidly evolving digital world, what sorts of stories and phenomena still ask to be experienced live? How are contemporary theater and performance makers pushing the boundaries of what “writing” means and what constitutes “liveness”? We will read works by Sharon Bridgforth, Sarah Ruhl, Tarrell Alvin McCraney, Tony Kushner, Branden Jacobs-Jenkins, Sarah DeLappe, Suzan-Lori Parks, Edward Albee, August Wilson, Chuck Mee, María Irene Fornés, Young Jean Lee, Stew, and Lightning Rod Special, who have deepened and widened the possibilities of the form. We will also write, beginning with exercises in character, dialogue, action, and world-building, and working toward a longer final project. Students will be expected to present their own work and respond to each other’s work regularly. At the end of the term, we will present excerpts of our one-act length works as part of an open studio experience.

Requirements/Evaluation: in-class participation, critical/creative responses to readings, various writing exercises, final one-act performance piece, participation in final presentation

Prerequisites: students with some experience in creative writing and/or performance
Enrollment Limit: 14
Enrollment Preferences: students who have taken THEA 214/ENGL 214 or another creative writing course
Expected Class Size: 14
THEA 284 (F) Global Digital Performance (DPE)
This course explores the ways in which digital technologies are shaping performance practices. We will consider theater, dance and performance art, as well as the use of social media in political movements and everyday life. We will begin by examining the long history of mediatization in performance. From painting, puppetry and photography to video, VR and TikTok, performers' bodies have always been, in some sense, "mediated." We will interrogate the affects and power relations at stake in questions of "liveness," paying particular attention to how the representation of bodies is embroiled in longstanding imperialist projects of representing the "Other," racialized and gendered modes of viewing, and global regimes of neoliberal surveillance. On the other hand, we will examine the role digital communication platforms play in political resistance. We will apply our growing understanding of the pitfalls and potential of digital technologies to examining the aesthetic strategies and political projects of artists and their audiences from various parts of the world. Throughout our work we will acknowledge how access to new technologies, as well as the meaning given to their use, vary between national, cultural, and class contexts. This includes keeping in mind the "digital divide" so that we can chip away at our common sense assumptions that the internet and digital art making are inherently democratic.

Class Format: For Fall 2020, this course will be conducted in a hybrid fashion, with both synchronous and asynchronous components. For the remote learning component, students will view brief lectures and online video content, engage with required readings on their own time, and complete handouts and assignments based on prompts. Weekly synchronous discussions (either in small groups or in a larger group) will be conducted either in Zoom or, if it is safe to do so, in a classroom.

Requirements/Evaluation: reading responses, class presentations, short digital performance projects, and active discussion participation

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Theatre majors; Art majors; Global Studies concentrators. This course is open and welcoming to all students. Please be in touch with Prof. Pillai or Prof. Holzapfel with questions or to express interest in the course.

Expected Class Size: 10

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

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course interrogates the role of artistic and social practices of digital performance in producing and sustaining power structures (state, imperial, colonial, neoliberal) and inequities (racial, gendered, class-based). Focus will include the ways that interactions between makers and users in the virtual realm replicate or contest the inequitable social, racialized, and gendered dynamics that organize daily life offline.

Attributes: GBST Borders, Exiles + Diaspora Studies Electives

Fall 2020

SEM Section: H1 TR 6:45 pm - 8:00 pm Shanti Pillai, Amy S. Holzapfel

THEA 285 (F) Scenic and Lighting Design for Performance

Cross-listings: DANC 285 THEA 285

Primary Cross-listing

The artistic, intellectual, and practical roles of a designer vary widely, from the spectacle of Broadway to the do-it-yourself ingenuity of downtown theater to the conceptual frame of the art gallery space. This course explores the art and techniques of lighting and scenic design for performance. While grounded in a conceptual methodology for development of a design based in textual analysis and research, this course is equally concerned with providing instruction in the techniques and craft necessary for bringing a design to fruition, including: sketching, technical drafting, and model-making; basic physics and theories of color in both surfaces and light; the use of volume, movement, color, intensity, and texture as compositional and storytelling tools; the variety of stage lighting instruments and theatrical soft goods available, and their uses; writing cues; and the translation of concept into light plots, channel hookups, plans and elevations. We will use a variety of performance texts (plays, musicals, opera, and
dance) to discover and explore the creative process from the perspective of scenic and lighting designers. The class format will be a combination of lectures, discussions and 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:** 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:** up to $125 for materials and copying charged to term bill

**Distributions:** (D1)

**Not offered current academic year**

---

**THEA 286 (S) Sound Design**

What is "sound" and how does it work within a design for live performance? Starting from that fundamental question, this course will examine creative, practical, and technical aspects of sound design within a theatrical setting, from the physics of sound and the mechanics of human hearing and perception to sound aesthetics, style, and function. We will learn to effectively analyze a range of scripts and source material, apply research, and make specific choices about world building that serve both the needs of the script and the artist's imaginative impulse. We will experiment with original sound design in a theater space, compare approaches, and learn to listen critically. We will consider how to integrate sound with the other design disciplines, and collaborate effectively to help to create a robust but coherent production.

**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)

**Not offered current academic year**

---

**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: Translating the Text into the Visual**

In this class, we will explore using pictures to tell stories. With an emphasis on the flow of story arc over time, we will examine existing texts with episodic and sequential structures (such as picture books, comics, albums, film, theater, and opera) and interpret them into storyboards of various 2D and/or 3D visual media. The focus here is on developing and communicating complete dramaturgically-based visual ideas with an eye towards big-picture concepts. This class is geared towards all students interested in time-based visual narratives such as directing/designing/creating/writing for film and theater. No previous artistic expertise is required, but know that the bulk of the work here will be hands-on art projects, presentations, and group critique and discussion in a studio art class format. We will discuss the particulars of the hybrid format as a class this fall, to make sure everyone is comfortable and responsive to CDC requirements.

**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:** theater majors, art majors

**Expected Class Size:** 6

**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)

Fall 2020

STU Section: H1  MW 11:45 am - 1:00 pm  Carolyn Mraz

LAB Section: H2  W 1:30 pm - 2:20 pm  Carolyn Mraz

---

**THEA 290  (F)(S)  Theatre Department Production**

Participation in the production program is offered as a partial credit fifth course, is open to all students, and can only be taken on a Pass/Fail basis. Theatre Majors are required to participate in four department productions, and must serve as stage manager for one of them. Depending on their role in the production process, students will be admitted to Theatre Production courses by permission of the department Chair, following casting and the assembly of the artistic and production team. Students may participate in a production in one of three major roles: stage management, performing (actor or actress, musician, dancer, etc.); or non-performing (director, designer, dramaturge, choreographer, music director, production manager, etc.). Stage managers or performers should expect to be in rehearsals, generally scheduled during the evening hours from 6-10PM, for up to twenty hours per week during a five to ten-week long production process, as well as up to ten hours per day during tech weekend and up to six hours per day during the performance run of the show. Non-performing roles may be expected to be involved in the production process before the start of rehearsals, participating in meetings, auditions, as well as a post-mortem process for each show. Entrance into a production for actors and major artistic roles are based on competitive auditions or prior experience. There is no online registration. Repeatable course numbers are designated as follows: 291 (Stage Management Production I); 292 (Stage Management Production II); 293 (Stage Management Production III); 294 (Performing Role Production I); 295 (Performing Role Production II); 296 (Performing Role Production III); 297 (Non-Performing Role Production I); 298 (Non-Performing Role Production II); 299 (Non-Performing Role Production III). Evening courses and exams will take precedence over half credit courses. Students may still participate in department productions even if they choose not to enroll for credit.

**Class Format:** half credit, fifth course option only

**Requirements/Evaluation:** participation in the collaboration, commitment to being a team player, dedication to the artistic process, and participation in the final public performance event

**Prerequisites:** none
**THEA 301  (F) Global Theatre and Performance Histories  (DPE)**

**Cross-listings:** THEA 301  COMP 303

**Primary Cross-listing**

A survey of theatre and performance traditions from across the globe, from the classical period to roughly 1880. This course provides students with an overview of theatre's many diverse histories, emphasizing its dual role as both an artistic and social practice. While attending to theatre's formal and aesthetic aspects, we will at the same time focus on the relationship of performance practices to the legacies of state power, hegemony, imperialism, and colonialism in which they are historically embedded. Topics of inquiry may include: classical Greek and Roman theatre; dance/drama of pre-colonial Africa; Indian classical drama; pre-modern theatres of Japan; Medieval and Renaissance theatre in England; Pre-Columbian indigenous performance practices; French and Spanish court theatres; German nationalist theatre; nineteenth-century popular performance in the U.S.; and the rise of realist theatre in Scandinavia. Through close analysis and interpretation of primary sources, including encounters with archival sources housed in Chapin and WCMA and also available in digital form, students will practice and learn the skills of the theatre historian, applying them to their own creative and critical research projects. This course is required for Theatre majors and is a prerequisite for THEA 401.

**Class Format:** For Fall 2020, this course will be conducted in a hybrid fashion, with both synchronous and asynchronous components. For the remote component, students will view brief lectures and online video content, meet with one another in Zoom, engage with required readings on their own time, and complete brief assignments based on prompts. Synchronous class discussions (either in small groups or in a larger group) and experiences in the archives will be conducted either in Zoom or in a classroom setting.

**Requirements/Evaluation:** weekly writing and participation in discussions; a midterm "maker" or "critic" project; participation as a "discussion leader" for one class; and a final "maker" or "critic" project

**Prerequisites:** For theatre majors: THEA 101, 102, 103, or another 100-level theatre course. Students who are not Theatre majors are welcome into the class by permission of instructor. Please email Prof. Holzapfel at: ash2@williams.edu

**Enrollment Limit:** 16

**Enrollment Preferences:** Theatre majors

**Expected Class Size:** 8-10

**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 301  (D1)  COMP 303  (D1)

**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 principal (or in some cases only) sites of knowledge transfer, status, and value in our field. Instead, theatre and performance are approached as diverse and embodied forms of repertoire that must be analyzed in relation to the structures of social inequity and power in which they arise.
Bears. Cubs. Otters. 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:

Distributions: (D2) (DPE)

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)  Project: Costume-Design, Performance, and Beyond

Cross-listings: ARTS 200  THEA 305

Primary Cross-listing

This course is an intensive study of costume design. Costume designers are always aware of the world around them. They look, listen, reflect, and record. They use inspiration, research, imagination, and innovation for their creations. They simultaneously observe the smallest detail while also picturing the larger world surrounding the pieces they develop. The course focuses on the designer's process, which entails in part: script analysis, collaboration, research, color theory, basic design principles, rendering techniques, fabric research, organizational skills, and presentation of designs.

Requirements/Evaluation: multiple design assignments including a detailed final design project, costume labs, image and research files, costume sketchbook, short papers, committed participation, and attendance; students are required to attend two to three Theatre department or approved performances during the semester; students will also be expected to partake in intelligent critiques of fellow classmates' design work

Prerequisites: successful completion of any 200-level course in any of the fine or performing arts or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theater and Art Studio, sophomores and juniors

Expected Class Size: 8

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)

Not offered current academic year
THEA 308  (F) Directing: Bodies in Space and Time
This is a laboratory in which we will investigate the holistic art of directing live performance. The director is both a creator and interpreter. Students will sharpen their visual, spatial, sonic, and kinesthetic sensibilities while developing a clear, cogent directorial voice. We will learn by doing. Assignments will involve hands-on directing projects presented in class for collective critique. Through these weekly assignments, directors will devise and discover strategies for collaboration and vocabularies of action and intention.

Class Format: 3 hours per week

Requirements/Evaluation: weekly directing projects leading up to a longer final project, reviews of live performances, a portfolio compiled over the course of the semester

Prerequisites: none

Enrollment Limit: 6

Enrollment Preferences: Theater majors; if the course is overenrolled, students will submit an application

Expected Class Size: 6

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

Distributions: (D1)  Not offered current academic year

THEA 310  (F) Playwriting: Facing the Blank Page  (WS) (QFR)
I believe that after food and shelter, humans need stories to survive. this class will focus on each writers, dreams, fears and desires and how to turn them into plays. Students will explore the fundamentals of playwriting. This will include writing exercises, weekly pages, hearing your scenes out loud and at the end of the semester the first draft of a new play.

Class Format: Hybrid

Requirements/Evaluation: Upon completion of the semester, you will be able to demonstrate and ability to: draft, rewrite, discuss and continue to rewrite; engage verbal discussion of your work and your colleagues work; place the work in context of other artists and artistic pursuits; place work in context of culture and society; complete a full draft of your play.

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Theater majors first, then Concentrators

Expected Class Size: 10

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

Distributions: (D1)  (WS) (QFR)

Writing Skills Notes: You are expected to attend class, to keep up with required writing, readings drafts pages to class and participate in all discussions.

Quantative/Formal Reasoning Notes: You are also expected to think critically and articulate your thoughts.

Fall 2020

SEM Section: H1  RF 3:15 pm - 4:30 pm  Lucy Thurber, Ren Dara Santiago

THEA 311  (S) Theorizing Shakespeare

Cross-listings: COMP 310  WGSS 311  THEA 311  ENGL 311

Secondary Cross-listing

For complex reasons, Shakespeare has always revealed as much about those who speculate on him as the speculators have revealed about him. In this course, we will engage a few plays in considerable depth: The Merchant of Venice, Hamlet and Antony and Cleopatra. But we will also use these works as a means to engage some of the most compelling trends in recent critical thought, including cultural theory and post-Marxist analysis, political theology, deconstruction and rhetorical theory, psychoanalytic thought and theories of gender and sexuality. In some instances, we will look at applied criticism, in others we will simply place a theoretical work alongside a play and see what they have to say to each other, for instance, what would a
Shakespearean reading of Jacques Lacan look like?

Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 19

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

Distributions: (D1)

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

COMP 310 (D1) WGSS 311 (D2) THEA 311 (D1) ENGL 311 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories A

Not offered current academic year

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

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

Expected Class Size: 10

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

Distributions: (D2)

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

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

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

Not offered current academic year

THEA 320 (S) Marlowe and Shakespeare (WS)

Cross-listings: ENGL 320 THEA 320

Secondary Cross-listing

In 1586, at the age of twenty-three, Christopher Marlowe wrote Tamburlaine the Great. Over the next six years—probably while moonlighting as a government spy—he went on to produce some of the strangest and also most influential works of English drama. Then in 1593, Marlowe was murdered, stabbed through the eye in a tavern brawl. It is often said that Marlowe’s early death, no less than his early success, made the work of Shakespeare possible. In this class we will read Marlowe’s Edward II, the first popular history play in English, and Shakespeare’s Richard II; The Jew of Malta; and
The Merchant of Venice; Doctor Faustus and Macbeth. We will look at ways in which Marlovian preoccupations with lurid violence, with debasement, with self-invention-resurface in Shakespeare, in new forms. In the process we will also take up more general questions of literary influence: What do writers borrow from each other? And how does the knowledge of indebtedness-shared to varying degrees with an audience-affect the meaning and impact of their work? Critical readings will include essays by Harry Levin, Julia Lupton and Stephen Greenblatt.

Requirements/Evaluation: two 5- to 7-page papers; a ten page final paper

Prerequisites: 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 15

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 320 (D1) THEA 320 (D1)

Writing Skills Notes: Two 5- to 7-page papers. A 10-page final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories A

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

Cross-listings: THEA 321 MUS 323 DANC 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.

Class Format: This is a remote course.

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:

THEA 321 (D1) MUS 323 (D1) DANC 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

Spring 2021
SEM Section: R1 MW 11:45 am - 1:00 pm Corinna S. Campbell, Tendai Muparutsa

THEA 322 (F) Feminist and Queer Performance at the Limit of Action (DPE)

Cross-listings: THEA 322 AMST 326 WGSS 321 AFR 328

Secondary Cross-listing

What counts as feminist and queer activism? This course challenges what we dominantly understand as activism—key to the emergence of ethnic studies and feminist and queer theory. Moving away from political actions centered in these fields, such as strikes, protests, and boycotts, this course will turn to visual and performance art works by artists of color, who consider other forms of action that are not overtly visible, resistant, oppositional, agentive, militant, loud, liberatory, and documentable. Each week, we will examine a performance at the limit of action, including silence, sexual abjection, concealment, melancholia, and waiting, alongside issues related to race, gender, sexuality, labor, and migration among others. How might we approach and reconcile with performances that once again reify notions of racialized and gendered bodies as apolitical, passive, submissive, and compliant? Drawing on scholarship within black and women of color feminist criticism, queer of color critique, critical ethnic studies, and performance studies, this course will attune students to the role of aesthetics to interrogate and expand what we typically conceive of as activism, resistance, power, and survival from racialized, feminized, and queer positions.

Requirements/Evaluation: In-class discussion, short weekly reading posts, class presentation, final paper/project

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: WGSS majors and students with experience in American Studies or performance studies coursework

Expected Class Size: 12

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 322 (D1) AMST 326 (D2) WGSS 321 (D2) AFR 328 (D2)

Difference, Power, and Equity Notes: This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of activism is valued over other forms.

Attributes: WGSS Theory Courses

Fall 2020
SEM Section: R1 MR 1:30 pm - 2:45 pm Kelly I Chung

THEA 323 (F) Marxist Feminisms: Race, Performance, and Labor (DPE)

Cross-listings: THEA 323 WGSS 323 AFR 329 AMST 329

Secondary Cross-listing

Who is considered the dominant subject of labor? This course offers an overview of queer, women of color feminist, decolonial, and black and critical ethnic studies critiques of orthodox Marxism. Starting with core texts from the Marxist tradition, we will explore a range of social positions and forms of labor that complicate Marx’s emphasis on the white male industrial worker. Each unit, we will study key scholarship that centers reproduction, slavery, care and domestic work, indentured servitude, sex work, and low wage flexible labor, to name a few, alongside queer and feminist modes of performance that respond to and/or provide strategies to live and survive under racial capitalism. We will discuss seminal works by theorists, including Karl Marx, Luce Irigaray, Cedric Robinson, Jennifer Morgan, Hortense Spillers, Lisa Lowe, Gayatri Chakravorty Spivak, Dorothy Roberts, Angela Davis, José Esteban Muñoz, and Leo Bersani, in tandem with performances, such as paintings, performance art, poetry, protests, photography, prints,
music, and sculptures. This course will equip students with a critical understanding of the ways racial capitalism has centrally relied upon the mass capture and recruitment of racialized and gendered labor in and beyond the U.S. and how, through performance, life under these conditions have been reimagined.

**Requirements/Evaluation:** In-class discussion, short weekly reading posts, class presentation, final paper

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** WGSS majors and students with experience in American Studies or performance studies coursework

**Expected Class Size:** 12

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

**Distributions:** (D1) (DPE)

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

THEA 323 (D1) WGSS 323 (D2) AFR 329 (D2) AMST 329 (D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of labor is valued over other forms.

**Attributes:** WGSS Theory Courses

**Fall 2020**

**SEM Section: R1** TF 1:30 pm - 2:45 pm Kelly I Chung

**THEA 330 (S) New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City**

**Cross-listings:** AMST 331 THEA 330 COMP 330

**Primary Cross-listing**

This course will look at the representation of a city and how it has influenced artists. Students will read, listen to, and view a selection of the literature, music, film and art that represent the city from both pre-flooding and current re-building. Reading selections will include examples such as Harper's Weekly (Lafrcadio Hearn), The Awakening (Kate Chopin), A Streetcar Named Desire (Tennessee Williams), The Moviegoer (Walker Percy), Why New Orleans Matters (Tom Piazza), A Confederacy of Dunces (John Kennedy O'Toole), New Orleans Sketches (William Faulkner), One Dead in the Attic (Chris Rose). Film examples such as A Streetcar Named Desire, An Interview with a Vampire, The Curious Case of Benjamin Button, When the Levees Broke, Treme, Waiting for Godot (in the 9th Ward). Music selections from examples such as Louis Moreau Gottschalk, Jelly Roll Morton, Louis Armstrong, Fats Domino, The Meters, Kermit Ruffins and the Rebirth Brass Band. Art selections will come from a variety of sources such as THE OGDEN Museum of Southern Art and Prospect 1, 2, & 3.

**Requirements/Evaluation:** will be on active participation, weekly response essays on film viewings, 2 short essays on class topics, a final paper and a contemporary creative project/performance

**Prerequisites:** none

**Enrollment Limit:** 12

**Expected Class Size:** 10

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

**Distributions:** (D1)

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

AMST 331 (D1) THEA 330 (D1) COMP 330 (D1)

**Attributes:** AMST Arts in Context Electives AMST Space and Place Electives EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

**THEA 332 (F) Writing in the Margins: Race, Performance, Playgaiarism (DPE)**

**Cross-listings:** ENGL 332 COMP 358 THEA 332

**Primary Cross-listing**
There is no such thing as an original play. So says playwright Chuck Mee. Someone else, certainly, said it before him. What does it mean to own a story? This seminar/studio course proceeds from a historical understanding that writing and performance are, and have always been, practices of plagiarism. We begin by looking at how bodies, thoughts, and words come to be understood as ownable property in the modern era, and how that process of commodification is inextricably tied to colonialism and the production of race. How do performance and bodily practices trouble our ideas about individual ownership? We look to writers and other artists of color who have plundered “classic” texts and radically reclaimed the colonial canon. We will read intertextual works by Suzan-Lori Parks, Young Jean Lee, Salman Rushdie, Cherrie Moraga, and others. Taking these artists as inspiration, students will choose a text as source material and write in the margins of that text to create new, re-visioned work.

Requirements/Evaluation: a 5-page paper, a performance analysis, a short creative work, and a longer final creative work
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: if the class is overenrolled, students will submit a letter of interest in the class
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:
ENGL 332 (D1) COMP 358 (D1) THEA 332 (D1)
Difference, Power, and Equity Notes: This course approaches questions of ownership, race, and power both critically and creatively.

THEA 335 (F) The Culture of Carnival
Cross-listings: COMP 338 THEA 335
Primary Cross-listing
Carnival is a regenerative festival as well as a transgressive one. It is a time for upheavals and recreating for one day, a new world order. Men dress as women, women dress as men, the poor become kings; drink and sex and outrageous behavior is sanctioned. We will look at festivals in such places as New Orleans, Venice, and Rio. Central to this course are the cultural and religious lives of these societies, and how these festivals exist politically in a modern world as theatre and adult play. A variety of sources will be used, such as newspaper accounts, films, photography, personal memoirs and essays on the subject.

Requirements/Evaluation: regular active class participation, one oral presentation including a 5-page essay, one 15-page research final paper and participation in a group project/public parade
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: sophomores and first-year students
Expected Class Size: 18
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 338 (D1) THEA 335 (D1)
Attributes: EXPE Experiential Education Courses

THEA 336 (F) Boucicault to McDonagh: Irish Theatre, 1870 to the present
Cross-listings: THEA 336 ENGL 364 COMP 360
Primary Cross-listing
A survey of Irish drama since 1870, to include plays by Dion Boucicault, Oscar Wilde, W.B. Yeats, J.M. Synge, Lady Gregory, George Bernard Shaw, Douglas Hyde, Sean O'Casey, Samuel Beckett, Brendan Behan, Brian Friel, Marina Carr, Frank McGuinness, Conor McPherson, and Martin McDonagh.
THEA 339  (F) Introduction to Dramaturgy

The dramaturg is a major collaborator in theatre, playing the multi-faceted role of an in-house producer, curator, historian, literary manager, cultural critic, audience educator, community engager, and all-around supporter of the production team. Working closely with fellow theatre makers, the dramaturg helps to shape a production and facilitate the rewarding process of creating a world on stage. This course will introduce students to the fundamentals of dramaturgy, including: new play development, production research, curatorship, literary management, educational outreach, social and community engagement, and adaptation/translation. Students may also be invited to collaborate as dramaturgs on the Theatre Department’s spring production. Assignments over the term will be hands-on, practical, creative, and project-based and include writing, research, oral presentation, as well as group work. As a culminating project, students will complete a creative adaptation and dramaturgical casebook for source material of their own choosing. Students may be asked to attend some production rehearsals as well as live performances and exhibitions when relevant.

Class Format: seminar, with studio and production components

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors, English and Comparative Literature majors

Expected Class Size: 18

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

Not offered current academic year

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

Cross-listings: ENGL 345  THEA 340  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 text 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 focus on six Shakespeare plays, from different genres and periods of his career: Romeo and Juliet, Henry V, Twelfth Night, Hamlet, Antony and Cleopatra, and A Midsummer Night's Dream. Proceeding with each from close reading of the text, we will attend to the demands and opportunities of both interpretation and performance, and assess a range of recent film and stage productions.

Class Format: This course will be remote, with occasional smaller tutorial-style sections. If pandemic conditions change significantly, I will move to in-person and/or hybrid meetings as warranted.

Requirements/Evaluation: Three papers ranging from 4 to 7 pages; several short reading responses and regular discussion board postings; 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:** 14

**Enrollment Preferences:** Theatre and English majors or prospective majors

**Expected Class Size:** 14

**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 timely comments from the instructor on their writing skills, with suggestions for improvement, and there will be opportunities for revision of submitted papers.

**Attributes:** ENGL Literary Histories A

---

**THEA 345 (S) Contemporary Theatre and Performance**

**Cross-listings:** COMP 355  ENGL 349  THEA 345

**Primary Cross-listing**

As Gertrude Stein once remarked, “The hardest thing is to know one’s present moment.” What is going on in the world of theatre and performance today? What are the hot topics in our current artistic landscape? Who are the writers, performers, and directors of the past two decades? This seminar will consider both experimental and mainstream drama and performance from the twenty-first century, focusing on topics such as: post-dramatic theatre, devised performance, social practice, participatory and immersive theatre, hyper-naturalism, post-identity performance, and weird theatre. Artists and collectives to be considered may include: Suzan-Lori Parks, Will Eno, Richard Maxwell and the NYC Players, Young Jean Lee, Annie Baker, Lucas Hnath, Branden Jacobs-Jenkins, Quiara Alegría Hudes, Anne Washburn, Taylor Mac, Lynn Nottage, Stephen Adly Guirgus, Miguel Gutierrez, Elevator Repair Service, The Wooster Group, and Nature Theatre of Oklahoma. As a final project, students will work individually or in small groups to create a script or short performance that addresses the question: “What is the most important story to be telling through performance right now?” Students may be required to attend theatre, dance, and other performances at the ’62 Center and beyond.

**Requirements/Evaluation:** written and dramaturgical-based assignments, an oral presentation, a mid-term paper, in-class discussions, and a final paper or performance

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** Theatre majors; Comparative Literature or English majors

**Expected Class Size:** 8-10

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

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**
COMP 355 (D1) ENGL 349 (D1) THEA 345 (D1)

**Not offered current academic year**

---

**THEA 350 (S) Devised Performance: The Art of Embodied Inquiry**

**Cross-listings:** THEA 350  ARTS 250

**Primary Cross-listing**

This studio course offers students hands-on experience in devising new performance work as an ensemble. Looking to the work of practitioners and
collectives like Jerzy Grotowski, El Teatro Campesino, Tectonic Theater Project, Pina Bausch, Belarus Free Theatre, Nrityagram, and SITI Company, we will challenge ourselves to really probe what live performance is capable of. How might we think of performance as a research methodology? As a lifestyle? As a form of political action? This class will function as a laboratory, forming its own unique structure for developing and realizing a live performance. The course provides an opportunity to navigate the complex dynamics present in collaborative creation. Guest classes with practitioners will offer a fuller range of skills for the student ensemble to utilize during the devising process. Work-in-progress presentations spaced regularly throughout the semester will allow the ensemble to receive feedback from small, invited audiences, as well as the opportunity to apply that critique to an ongoing creative process. At the end of the semester the accumulated work will have a public presentation in a workshop format.

Requirements/Evaluation: participation, individual presentations, contribution to group work, self-evaluation; students will contribute to the creation and presentation, by the group as a whole, of a newly devised performance piece

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Theatre majors and Art majors

Expected Class Size: 10

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 350 (D1) ARTS 250 (D1)

Not offered current academic year

THEA 365  (F)  Beckett, Pinter and Stoppard

Cross-listings: ENGL 306 THEA 365 COMP 365 ENGL 365

Primary Cross-listing

Samuel Beckett, Harold Pinter and Tom Stoppard have been amongst the most influential playwrights of the anglophone theatre over much of the last six decades. This course will explore their mutual concern with the capacities and dysfunctions of language, their questioning of Art's value and the scope for originality in the post-nuclear and postmodern era, and, above all, their collective focus on the extent to which selfhood may be realized in and through performance. Besides reading major plays, we will also give some consideration to the dramatic work crafted by these writers for radio, television and film, and to the political and social commitments animating and counterpointing their literary careers. Readings may include: *Endgame*, *The Caretaker*, *Rosenkrantz and Guildenstern are Dead*, *Krapp's Last Tape*, *The Homecoming*, *No Man's Land*, *Betrayal*, *Waiting for Godot*, *Dogg's Hamlet*, *The Invention of Love*, *Arcadia*, *Rock 'n' Roll*, *Not I*, *Rockaby*, *A Kind of Alaska*, *Catastrophe*, *The Real Thing*, *Indian Ink*, *Artist Descending a Staircase* and *One for the Road*. Throughout, we will give consideration to these works as both literary and theatrical texts.

Requirements/Evaluation: two long papers, four 1- to 2-page shorter responses, class participation

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors

Expected Class Size: 18

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

Distributions: (D1)

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

ENGL 306 (D1) THEA 365 (D1) COMP 365 (D1) ENGL 365 (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

THEA 385  (S)  The Sculptural Costume and It's Performance Potential

Cross-listings: THEA 385 ARTS 385

Secondary Cross-listing

A team-taught studio art / theatre course designed to explore the rich territory of the wearable sculpture and its generative role in art and performance. From ritual costumes, to Carnival, to Dada performance, to Bauhaus dance, to Helio Oiticica's *Parangole*, and Nick Cave's sound-suits, there has
been a rich tradition where sculpture and costumes merge. Students will study artists who have bridged distinctions between the theatrical costume and the sculptural object as well as produce hybrid objects that explore the range of possibilities within this collaborative practice. The students will produce object-costumes involving a wide variety of media, from recycled materials to new technologies, while striving to develop their individual artistic voices.

**Requirements/Evaluation:** the quality of work produced, the depth and quality of the content and process, participation in critiques, and attendance

**Prerequisites:** successful completion of any 200-level course in art studio or performing arts, or permission of the instructor

**Enrollment Limit:** 14

**Enrollment Preferences:** Art and Theater majors

**Expected Class Size:** 12

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

**Materials/Lab Fee:** $125

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**
THEA 385 (D1) ARTS 385 (D1)

**Attributes:** EXPE Experiential Education Courses

**Not offered current academic year**

**THEA 388 (F) Research: A Window into Design Dramaturgy**

This class combines the targeted playreading skills of a designer with deep dives into visual research. How to gain a foundation of historical research for a specific theatrical work? How to interpret this research through an added lens of specific artistic movement or style? In this class, we will develop skills to source, curate, and present images that both deepen our understanding of a text as designers and visual thinkers, as well as free our imaginations to the aesthetic possibilities of the text. Bi-weekly research projects paired with historically-based dramatic literature provide the main structure of the work. Class time is a combination of discussions of theatrical texts, paired with student project presentations and critiques.

**Requirements/Evaluation:** Coursework is dramatic literature comprehension and group discussion/critique, combined with biweekly research projects.

**Prerequisites:** THEA 201 or permission of instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** theater majors

**Expected Class Size:** 6

**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)

**Fall 2020**
STU Section: H1   TF 1:30 pm - 2:45 pm   Carolyn Mraz
LAB Section: H2   T 3:15 pm - 5:55 pm   Carolyn Mraz

**THEA 393 (F) Staging Identities**

**Cross-listings:** THEA 393 ENGL 393

**Primary Cross-listing**

The construction of selfhood is always to some extent a performative act—as Shakespeare’s Jacques says, "All the world's a stage / And all the men and women merely players." That performance is inherently dual, since constituted both for the audience of the wider social world, and for the self who seeks to act. Drama as a genre, with its constant negotiation of the competing claims of illusion and the operations of reality, is invariably interested in the exploration of social identity, in the tensions between public and private selfhood, and in the functions of 'performance'. In this course we will examine theatre's response to the challenge of self-fashioning in the modern era, and consider the wider ontological status of performance as a category within the context of twentieth century drama and theatrical staging. Readings will include Shakespeare’s *Hamlet* and plays by Chekhov,
Pirandello, Churchill, Shepard, Lori-Parks, Beckett, Walcott, Pinter and others, along with selected criticism, theory, and psychoanalytical writings.

**Class Format:** Our class meetings will be conducted remotely, but with the seminar group regularly broken into small discussion sections. I will consider moving to in-person teaching for the discussion sections, depending on conditions on campus as the semester progresses.

**Requirements/Evaluation:** Two papers totaling about 12 pages, regular posting on discussion boards, and active participation in discussion.

**Prerequisites:** A THEA course, a 100-level ENGL course, or a score of 5 on the AP English Literature exam.

**Enrollment Limit:** 14

**Enrollment Preferences:** Theatre and English majors or prospective majors.

**Expected Class Size:** 14

**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 393 (D1) ENGL 393 (D1)

**Attributes:** ENGL Literary Histories C

---

**THEA 397 (F) Independent Study: Theatre**

Theatre independent study

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

**Distributions:** (D1)

---

**THEA 398 (S) Independent Study: Theatre**

Theatre independent study

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

**Distributions:** (D1)

---

**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. Sample artists or critics addressed by the course may include: Antonin Artaud, Veenapani Chawla, Franz Fanon, Bertolt Brecht, Jerzy Grotowski, Richard Schechner, Guillermo Gomez-Peña, Augusto Boal, Anne Bogart, and Rustom Bharucha. 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. 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.

**Requirements/Evaluation:** Participation in discussion, reading responses, 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 2021

SEM Section: H1  TR 11:30 am - 12:45 pm  Shanti Pillai

THEA 416  (S)  Senior Seminar: The Art of Minor Resistance: Advanced Readings in Race, Gender, Performance

Cross-listings: ARTH 416  COMP 404  THEA 416  WGSS 416

Secondary Cross-listing

This seminar will study stagings and aesthetic theories of dissent in feminist, queer, anti-colonial, and anti-racist performance. An attunement to performance and to the minor is also a turn toward minoritarian knowledges and lifeworlds. Of interest will be modes of sensing and relating that are not often legible as political—including aesthetics of opacity, quiet, disaffection, aloofness, and inscrutability—but could be understood as critiques of political recognition. Performance is a capacious rubric in this class that will include performance art, social media, photography, music videos, poetry, street protest, and everyday life. Students will learn to describe, interpret, and theorize performance through discussion, writing, and creative form.

Requirements/Evaluation: in-class discussion, partner presentation, weekly reading responses, final project

Prerequisites: WGSS 101

Enrollment Limit: 15

Enrollment Preferences: WGSS majors, students with previous performance studies coursework

Expected Class Size: 15

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

Distributions: (D2)

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

ARTH 416 (D2) COMP 404 (D2) THEA 416 (D1) WGSS 416 (D2)

Not offered current academic year

THEA 455  (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 or THEA 102, and THEA 201

Enrollment Limit: 4

Enrollment Preferences: Theatre majors

Expected Class Size: 2

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

Materials/Lab Fee: $75 may be charged to term bill
Distributions: (D1)
Not offered current academic year

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 2020
HON Section: H1  TBA  Omar A. Sangare

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 2021
HON Section: H1  TBA  Omar A. Sangare

Winter Study  --------------------------------------------------------------

THEA 18  (W) Honors Devised Performance Intensive
This Winter Study course will act as an incubator for one or more Theatre Department productions led by students seeking a degree with Honors in Theatre, which are being developed as “devised” works. “Devised performance” is an umbrella term for ensemble-based approaches to making art using research, improvisation, and in-progress showings in a holistic, creative process to produce new and innovative performance work. By looking beyond the traditional roles, structures, and specializations of mainstream theater, today's most compelling devised theater artists have sought out creative paradigms of shared responsibility, flattened hierarchies, and communication across disciplines. The ensemble or ensembles in question will be formed during the fall semester, begin their devising process during Winter Study and continue into the Spring Semester, with performances in the weeks following spring break. Students wishing to enroll in this Winter Study course may do so as members of the ensemble (which can involve work in acting, design, or technical and support roles) with permission of the instructor. Students may also participate in any of these various functions in the production, including acting, even if they do not choose to enroll in the Winter Study course. In addition to the normal activities associated with a devising process and the development of a new performance piece, students in the Winter Study course will participate in a work-in-progress showing, or produce a written paper or portfolio, in the last week of January documenting their work to date on the project.

Requirements/Evaluation: final project or presentation
Prerequisites: permission of instructor
Enrollment Limit: POI
Enrollment Preferences: permission of instructor
Grading: pass/fail only
Materials/Lab Fee: $15 and cost of books
Not offered current academic year

THEA 30  (W) Senior Production: Theatre
Theatre senior production.
Class Format: senior project
Grading: pass/fail only
Not offered current academic year
THEA 31 (W) Senior Thesis: Theatre
Theatre senior thesis.

Class Format: thesis
Grading: pass/fail only
Not offered current academic year

THEA 32 (W) Senior Honors Thesis: Theatre

Class Format: independent study
Grading: pass/fail only
Not offered current academic year

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
Not offered current academic year