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

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

MAJOR

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

- Theatre 101 The Art of Playing: An Introduction to Theatre and Performance
- Theatre 201 Worldbuilding: Staging and Design For The Theater
- Theatre 301 Embodied Archives: Global Theatre & Performance Histories
- Theatre 406 Practicing Theory: Senior Seminar

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

Production Requirement for the Theatre Major:

All majors in Theatre are required to participate in a minimum of four department productions. Participation in at least one of these four must be in stage management. Assignment to productions in stage management must be made in consultation with the department Chair. Students participating in a production will be enrolled in THEA 290-299: Theatre Department Production as a partial-credit, fifth course, admitted by permission of the department Chair and evaluated on a Pass/Fail basis only. Students remaining in the course beyond the sixth week of the start of a term will be graded by the instructor. Enrollment is by audition or appointment within the Theatre department. Students who do not wish to enroll for credit will be given the opportunity by the department to be removed from the course. Rehearsals for productions are scheduled TBA, based on the availability of the ensemble, and do not conflict with other academic commitments, such as evening courses or evening exams. The department normally produces three productions per academic year. Students may enroll in multiple productions in the same semester and may repeat a production course by permission of the department Chair. For each departmental production they participate in, a student will receive a partial credit of .5 on their College transcript. Production credits do not accrue, nor do they count towards a student’s 32 required course credits for graduation.

THE DEGREE WITH HONORS IN THEATRE

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:
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 14 (W) Classic and Contemporary Musical Theater
Crosslistings: MUS14 / THEA14

Secondary Crosslisting
This Winter Study will give participants an opportunity to study and perform numbers for one or more singers in great American musicals and European light operas. You have sung a solo, you have sung in chorus--now practice the exacting art of singing an ensemble on stage. The course will culminate with a performance of ensembles, solos, and duets from a variety of musical theater shows. Other ensembles from European models may also be included. Singers, actors, and pianists are all welcome to participate. The course is intended especially for singers who wish to have some stage time, and for actors who wish to work on their singing. Adjunct Instructor Bio: Keith Kibler has performed under some of the finest directors currently working including David Alden, Peter Sellars, Galina Vishnevskaya. He sang a major role in Kurt Weill's "Die Kleine Mahagonny" under Alvin Epstein with the American Repertory Theatre. He has been a featured soloist with the Boston Pops in American theater music. Keith Kibler is an Associate Artist in the Music Department at Williams College. He can be reached at kkibler@williams.edu.

Class Format: afternoons

Requirements/Evaluation: a student may fulfill the requirements of the course by performing challenging numbers from the great American songbook in the final class public performance

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: the instructor will communicate with those wishing to register either in person or via email

Materials/Lab Fee: none

Attributes: EXPE Experiential Education Courses

Winter 2019

LEC Section: 01 MWF 1:00 pm - 2:50 pm Keith E. Kibler

THEA 15 (W) Shadow Puppetry
Crosslistings: ARTS15 / THEA15

Primary Crosslisting
The ancient art of shadow puppetry has seen a resurgence in contemporary art and theater. William Kentridge writes, "It is in the very limitations of shadows that we learn...It is in the gap between the object and its representation that the image emerges, the gap we fill in." In this course, students will explore a range of techniques in shadow theater and build towards a culminating performance. We will survey the history of the form, from Asian traditions such as wayang kulit, through Victorian shadow plays, to the uses of shadow by contemporary theater makers and artists (e.g. William Kentridge, Kara Walker). Shadow puppeteer Karen Zasloff and visiting artists will guide students in creating shadow imagery from flat cutouts, sculpted objects and their bodies, and choreographing scenes on a classroom overhead projector and translucent screen. In small groups, we will interpret excerpts of prose and poetry through these handmade projections, exploring relationships among text, image sequences and music, culminating in a public performance. We will meet three times/week for three-hour sessions, with additional supervised lab and rehearsal periods according to our needs. Some basic equipment will be supplied, but students will be expected to purchase some of the materials. Adjunct Instructor Bio: Karen Zasloff has created performances in the US and abroad with shadows, toy theater, giant puppets and video, on themes of political violence and the unconscious. She has performed in NY at PS1, Saint Ann's Warehouse, National Sawdust, PS122 and Here Arts Center, and for 20 years with the Bread and Puppet Theater. Her drawings feature in "Banished", which premiered at Sundance 2007. Recent projects focus on Rwanda and
South Africa, including a Fulbright with the Handspring Puppet Company.

**Requirements/Evaluation:** short presentations and works in progress

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** students will be asked to submit a letter of interest

**Materials/Lab Fee:** $215

**Attributes:** EXPE Experiential Education Courses

Winter 2019

LEC Section: 01    TBA     Karen Zasloff

**THEA 20 (W) Performing Self-Portraiture in the Age of Instagram**

**Crosslistings:** THEA20 / WGSS20 / ARTS20

**Primary Crosslisting**

What does it mean to represent your own body? How do we craft compelling performances of self in a social media marketplace that treats our bodies as currency? In this studio course, we look at the lineage of the self-portrait and the role it plays in the creation of our personal mythologies. We will consider the work of Frida Kahlo, Cindy Sherman, Carrie Mae Weems, Jacolby Satterwhite, Kim Kardashian West and others. How have artists, now and in the past, turned the camera on themselves? Is it possible to subvert the gendered and racialized gaze? Students will create their own kinetic self-portraits, exploring forms such as looping video, gifs, stop-motion, and animation. Adjunct Instructor Bio: Kameron Neal is a queer Black video artist and performance-maker based in NYC. His work has been seen and developed at Ars Nova, BAM, La MaMa, New York Theatre Workshop, Soho Rep., Digital Graffiti Festival, Vox Populi and Yale's Center for Contemporary Arts and Media. Kameron has also designed campaigns for The Public Theater, Joe's Pub, Under the Radar Festival, and Shakespeare in the Park, with the creative direction of Pentagram partner, Paula Scher.

**Class Format:** afternoons

**Requirements/Evaluation:** final performance

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** if overenrolled, students will be selected by submitting a brief statement of interest

**Materials/Lab Fee:** none

**Attributes:** EXPE Experiential Education Courses

Winter 2019

LEC Section: 01    TW 1:00 pm - 3:50 pm     Kameron B. Neal

**THEA 30 (W) Senior Production: Theatre**

Theatre senior production.

**Class Format:** senior project

**Distributions:** (D1)

Winter 2019

IND Section: 01    TBA     Amy S. Holzapfel

**THEA 31 (W) Senior Thesis: Theatre**

Theatre senior thesis.

**Class Format:** thesis

**Distributions:** (D1)
THEA 32 (W) Senior Honors Thesis: Theatre

Class Format: independent study

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

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

Crosslistings: COMP151 / THEA101

Primary Crosslisting

An introduction to the global art and practice of making theatre. Students will learn basic methods of acting alongside fundamentals of dramatic and live performance analysis. Emphasis will be on the comparative study of global embodied practices and literature in the fields of theatre and performance studies. Through workshops with guest artists and faculty, we will explore cutting-edge approaches to the field, deepening our engagement with theatre as a constantly evolving art form. Students are required to attend and write about live performances and art throughout the term. As a capstone project, students will perform selected scenes before a public audience, using practical and interpretive skills gained from the course. This course is 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: seminar; course will include both a seminar (1 hour and 15 minutes/week) and studio (2 hours and fifteen minutes/week); the total class meeting time will be 3 hours and 30 minutes per week

Requirements/Evaluation: two 5-page critical papers, weekly in-class writing, script analyses, studio presentations, active participation in class, and a final public performance

Prerequisites: none

Enrollment Limit: 18

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

Expected Class Size: 18

Distributions: (D1)

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

Fall 2018

SEM Section: 01 TR 9:55 am - 11:10 am Amy S. Holzapfel

LAB Section: 02 R 9:00 am - 9:45 am Amy S. Holzapfel
Primary Crosslisting

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.

Class Format: combined studio/seminar

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

Department 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)

Not offered current academic year

THEA 120 (S) Introduction to Performance Art

Crosslistings: ARTS120 / THEA120

Secondary Crosslisting

Historically, artists have turned to performance art during times of collective trauma to observe, analyze, and deconstruct established systems of power. This course will explore the legacy, theory, and practice of this radical and subversive genre. Equal parts studio and seminar students will engage in open dialogue based on assigned readings, screenings, and museum/gallery visits. Starting with the emergence of Dadaism during World War I, and exploration of works by artists that will include: Adrian Piper, David Hammons, Lynda Montano, Chris Burden, Clifford Owens, and Anna Mendieta, students will gain an understanding of the mechanisms of performance: The body as object, The Gaze (the dynamics of viewing/being
viewed), active and inactive participants, and breaking the fourth wall. This class is open to all students that are willing to embrace the awkwardness of their humanity and the vulnerabilities of our collective bodies.

**Class Format:** combined studio/seminar

**Requirements/Evaluation:** completion of 4 assigned projects, assigned readings, active class participation, creation of an independent final project, attend scheduled lectures, museum/gallery trips

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Art Studio majors, first-years, sophomores

**Expected Class Size:** 15

**Materials/Lab Fee:** lab fee of $100 will be charged to term bill

**Distributions:** (D1)

Not offered current academic year

**THEA 125 (F) Theater and Politics** (WI)

Crosslistings: ENGL125 / THEA125

**Secondary Crosslisting**
This seminar traces the surprisingly close and controversial relationship between theater and politics from ancient Greek tragedy to modern literature, contemporary film and philosophy. When Plato kicked off political philosophy by outlining his ideal city-state, one of his first moves was to ban theatrical performance on the grounds that play-acting would make men poor governors of themselves. In more recent times, however, the work of artists and playwrights as diverse as Bertolt Brecht and Antonin Artaud have provocatively suggested that theater itself could remedy the ills that Plato thought it caused. In today’s age of global spectatorship, writers, artists, and activists continue to ask: who are the real actors and spectators of today’s digital world-stage, when governments and other powerful institutions have increasingly sophisticated tools for gathering information about and controlling the on-looking masses, but revolutions are nevertheless organized via social media or triggered by cell phone images? May include works by Plato, Euripides, Melville, Woolf, Rancière, and Claire Denis.

**Class Format:** seminar

**Requirements/Evaluation:** three papers and a portfolio of interpretive questions, totaling 20 pages of written work

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**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

**Distributions:** (D1) (WI)

Fall 2018

SEM Section: 01    MR 2:35 pm - 3:50 pm    Walter Johnston

**THEA 129 (S) Institutional Critique** (DPE)

Crosslistings: THEA129 / ARTS129

**Secondary Crosslisting**
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.
THEA 141 (F) Opera

Crosslistings: MUS141 / THEA141

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: lecture/discussion
Requirements/Evaluation: evaluation will be based on a midterm, a brief paper, an 8-page paper, and a final exam
Prerequisites: none
Enrollment Limit: 30
Enrollment Preferences: none
Expected Class Size: 20
Distributions: (D1)

THEA 150 (S) The Broadway Musical

Crosslistings: MUS150 / THEA150

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:** lecture/discussion

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

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** none

**Expected Class Size:** 30

**Distributions:** (D1)

Not offered current academic year

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**THEA 201 (S) Worldbuilding: Staging and Design For The Theater**

**Crosslistings:** ARTS201 / THEA201

**Primary Crosslisting**

This course examines the designer's and director's creative processes as they work together to imagine the fictional worlds of theatrical productions. Over a series of practical projects in staging, mise-en-scene, and various design disciplines, we will develop techniques for eliciting an initial creative response to a text, developing that response into a point-of-view, and solving the practical needs of the production. Particular emphasis is placed on how design elements synthesize with one another, and with the work of the actors and director, to form the larger intellectual, emotional, and physical context of the work as a whole. Students will adopt various creative roles throughout a series of assigned projects, giving a broad exposure to the work of designers and directors. Basic presentation skills and technique, as well as methodologies for critical feedback, will be taught as crucial elements of staging and design development.

**Class Format:** studio

**Requirements/Evaluation:** evaluation will be based upon committed participation in class discussion and feedback; and the thoughtful, timely completion of 4 design/staging projects plus a month-long final project taken through multiple iterations

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 14

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

**Expected Class Size:** 12

**Department Notes:** this course is required for the Theatre major; this course does not count toward the Art major

**Materials/Lab Fee:** materials and copying $125 to be added to the student's term bill

**Distributions:** (D1)

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Spring 2019

**STU Section:** 01  MW 11:00 am - 12:50 pm  David Gürçay-Morris

**LAB Section:** 02  W 1:10 pm - 3:50 pm  David Gürçay-Morris

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

**Crosslistings:** THEA202 / WGSS215 / DANC215 / AFR215

**Primary Crosslisting**

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.

Class Format: seminar
Requirements/Evaluation: in-class participation, creative/critical responses to texts, final paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: if overenrolled, theater majors will get preference
Expected Class Size: 14
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under THEA or DANC ; meets Division 2 requirement if registration is under AFR or WGSS
Not offered current academic year

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.

Class Format: studio
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
Extra Info: may not be taken on a pass/fail basis
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
Department Notes: this course is intended for students coming out of THEA 101 who are interested in continuing with acting
Distributions: (D1)
Attributes: PERF Interdepartmental Electives

Spring 2019
STU Section: 01 M 1:10 pm - 3:50 pm Robert E. Baker-White

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.

Class Format: studio
Requirements/Evaluation: evaluation will be based principally on committed participation in the preparation and performance of production exercises; there will be some written assignments, including the assembly of directing production books and critiques of several productions
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: Theatre majors and prospective Theatre majors
Expected Class Size: 8
Distributions: (D1)

Spring 2019
STU Section: 01  T 1:10 pm - 3:50 pm  Robert E. Baker-White

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.

Class Format: studio
Requirements/Evaluation: evaluation will be based on committed participation in class, and preparation and performance of assigned material
Prerequisites: none
Enrollment Limit: 10
Expected Class Size: 10
Distributions: (D1)

Spring 2019
STU Section: 01  M 1:10 pm - 3:50 pm  Omar A. Sangare

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.

Class Format: studio
Requirements/Evaluation: attendance, participation, drills, and tests on technique
Extra Info: may not be taken on a pass/fail basis
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
Distributions: (D1)
Not offered current academic year

THEA 209 (F)  Public Speaking: Traditions and Practice

Crosslistings: THEA209 / AFR202

Effective oral communication skills are necessary for any student, regardless of major or area of concentration. This course is designed to give students an introduction into the fundamentals of oral communication. We will discuss the critical role of both speakers and listeners within the transactional process of communication. Together we will explore African American oratorical traditions through viewing, listening to, and reading speeches from notable figures such as Frederick Douglass, Fannie Lou Hamer, Barak Obama, and many others. With an emphasis placed on
Aristotelian and African American rhetorical methods of persuasion, evidence-based research, and organization, students will gain a better understanding of what it means to be an ethical and responsible communicator. Students will give three formal speech presentations with a focus on informative and persuasive elements. Through discussions, lectures, activities, readings, and speech presentations, students will develop meaningful skills to effectively communicate in the public setting.

**Class Format:** seminar

**Requirements/Evaluation:** students will give three formal speech presentations with a focus on informative and persuasive elements; through discussions, lectures, activities, readings, and speech presentations, students will develop meaningful skills to effectively communicate

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year and sophomore students.

**Expected Class Size:** 19

**Distributions:** (D2)

**Distribution Notes:** meets Division 2 requirement if registration is under AFR; meets Division 1 requirement if registration is under THEA

**Not offered current academic year**

THEA 211 (F)  Performing Greece

**Crosslistings:** CLAS211 / THEA211 / COMP248

**Secondary Crosslistings**

Modern readers often encounter Homer, Sappho, Sophocles, and the Greek orators as 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. From the Homeric epics and the masterpieces of Greek tragedy and comedy to the speeches and dialogues of Demosthenes, Thucydides, and Plato, we will survey the evidence for the musical, visual, and embodied aspects of Greek literature. At the same time, we will 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 civilization, including the construction of personal and collective identity, the workings of Athenian democracy, and the development of literary genres. In addition to a wide selection from Greek poetry, drama, and prose, our readings will include works by ancient and modern theorists of performance and culture. *All readings are in translation.*

**Class Format:** lecture

**Requirements/Evaluation:** class participation, two essays (5 pages), midterm, final exam

**Prerequisites:** none

**Enrollment Limit:** 40

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

**Expected Class Size:** 35

**Distributions:** (D1)

Fall 2018

LEC Section: 01   MR 1:10 pm - 2:25 pm   Sarah E. Olsen

THEA 212 (F)  From Stage to Page: Writing about Dance  (WI)

**Crosslistings:** DANC212 / THEA212

**Secondary Crosslistings**

We commonly understand the word “choreography” to mean the creation of dance movement. The Greek roots of choreography, however, are *choreia* (the synthesis of dance, music and singing) and *graphein* (to write). For centuries, people have attempted to pin dance down on the page, translating an ephemeral, embodied performance art into written form. In this writing-intensive tutorial, students will investigate four major modes of dance writing: dance notation or scoring, dance criticism, dance ethnography, and dance history, with a shorter fifth unit on a new avant-garde form, "performative writing." Students will study important examples of each form, such as Rudolf Laban's famed system of dance notation and Katherine Dunham's ethnographic account of dance in Jamaica, *Journey to Accompong*. Students will then delve into each form of writing themselves. For example, they
will work with Mellon Artist-in-Residence Emily Johnson as "scribes" for her creative process, attend live dance concerts at the '62 Center and Mass MoCA as the basis for writing pieces of dance criticism, conduct participation-observation research by attending social dance events to write mini-ethnographies of their experiences, and work with librarians to learn about resources at Sawyer for researching dance history.

**Class Format:** tutorial

**Requirements/Evaluation:** short analytical papers every other week, preparedness for being a respondent and discussant

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first and second year students

**Expected Class Size:** 10

**Distributions:** (D1) (WI)

Not offered current academic year

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**THEA 214 (S) Playwriting** (WI)

Crosslistings: THEA214 / ENGL214

**Primary Crosslisting**

A studio course designed for those interested in writing and creating works for the theatre. The course will include a study of playwriting in various styles and genres, a series of set exercises involving structure and the use of dialogue, as well as individual projects. We will read and we will write, beginning with small exercises and working toward a longer final project. Students will be expected to share in and respond to each other's work on a weekly basis, and to present their own work regularly. At the end of the term, we will share our collaborative work with the community as part of an open studio experience.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on attendance, completion of all class assignments, and class participation

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Theatre and English majors

**Expected Class Size:** 14

**Distributions:** (D1) (WI)

**Attributes:** FMST Related Courses;

Not offered current academic year

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**THEA 215 (S) Asian-American Identities in Motion: Global Approaches to Dance**

Crosslistings: DANC214 / THEA215 / AMST214 / GBST215

**Secondary Crosslisting**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian-American (including South Asian) diasporas are cultivated, expressed, and contested. We will examine theories related to nationalism, post-colonialism and diasporic identity-formation, and learn about the socio-historical contexts in which performances are used to maintain cultural continuity. We will explore how diasporic artists use performances to enforce or resist traditional practices and ideologies. Throughout the course, we will investigate issues of race, gender, sexuality, ethnicity, nationality, tradition/innovation, agency/resistance, and borrowing/appropriation among other topics. This is primarily a discussion-based seminar course but will also include attendance at live performances in the area, film screenings, and discussion and workshops with guest artists. No previous dance experience required.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation includes reading responses and essays, class participation, and presentations

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** none
**THEA 215 (F) Performance Ethnography: Global Approaches to Dance**

Crosslistings: ANSO214 / THEA215 / AMST214 / DANC214 / GBST215

The course aims to explore the theory, practice, and ethics of ethnographic research with a focus on dance, movement and performance ethnography. 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) will read ethnographic studies of dance and performance practices from different parts of the world, and (iii) will do field research in the local community for their own ethnographic projects. This is primarily a discussion-based seminar course and will include fieldwork, attendance at live performances, film screenings, workshop with guest artists etc. No previous dance experience required.

**Class Format:** seminar

**Requirements/Evaluation:** class participation, reading responses and essays, fieldwork and field notes, and presentations

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 15

**Expected Class Size:** 15

Distributions: (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under DANC or THEA; meets Division 2 requirement if registration is under GBST, AMST or ANSO

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**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.

**Class Format:** tutorial

**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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** to be determined by instructor

**Expected Class Size:** 4
THEA 224 (F)  Interdisciplinary Approaches to Performance Art

Mud, meat, lard, time, Instagram, and language. These are the materials of performance art. Students will develop distinct and focused voices as performers/artists by gaining an understanding of the methods and theories that inform the performance art genre. Assigned projects will examine the relationship between performance, video, photography, sculpture and digital platforms. Seminars will focus on the catalogs of contemporary artists whose interdisciplinary practices heavily incorporate performance methodologies. Artists covered will include: Tania Bruguera, Santiago Sierra, Kalip Linzy, and Tameka Norris.

Class Format: studio

Requirements/Evaluation: completion of 3 guided projects, assigned readings, active class engagement, independent final project, attending lectures, museum/gallery trips

Extra Info: may not be taken on a pass/fail basis

Prerequisites: students who have previously taken a studio class with performance elements, a dance or theater class, or by permission of the instructor

Enrollment Limit: 12

Enrollment Preferences: Art Studio majors

Expected Class Size: 12

Materials/Lab Fee: lab fee of $150 will be added to the student's term bill

Distributions: (D1)
THEA 226 (S)  Gender and the Dancing Body
Crosslistings: THEA226 / AMST226 / DANC226 / WGSS226

Secondary Crosslisting
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 values. We will examine a wide range of dance genres, from stage performance 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 but will also include attendance at live performances, film screenings, and discussions with guest artists. No previous dance experience required.

Class Format: seminar
Requirements/Evaluation: class participation, reading responses and essays, and presentations
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: WGSS majors
Expected Class Size: 10-15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under DANC or THEA; meets Division 2 requirement if registration is under WGSS or AMST

Spring 2019
SEM Section: 01  W 1:10 pm - 3:50 pm  Munjulika Tarah

THEA 227 (S)  Made in China or Making "China"?: Twentieth-Century Chinese Performative Culture
Crosslistings: THEA227 / CHIN227 / COMP227

Secondary Crosslisting
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
Distributions: (D1)
Not offered current academic year
THEA 229 (S) Modern Drama
Crosslistings: COMP202 / THEA229 / ENGL202

Primary Crosslisting
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.

Class Format: lecture
Requirements/Evaluation: two 5-page papers; regular journal responses; a final exam; and active participation in class discussions
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 18
Enrollment Preferences: Theatre, English, and Comparative Literature majors
Expected Class Size: 18
Department Notes: this course is strongly recommended for any students majoring in Theatre
Distributions: (D1)
Attributes: ENGL Literary Histories C

Spring 2019
SEM Section: 01    TF 1:10 pm - 2:25 pm     James L. Pethica

THEA 240 (S) Queer Drama (DPE)
Crosslistings: THEA240 / WGSS237

Primary Crosslisting
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: seminar, three hours per week
Requirements/Evaluation: two 5-page papers, participation in text-based seminars, and a final performance
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
Distributions: (D1) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under THEA; meets Division 2 requirement if registration is under WGSS DPE:
This course takes "queer" as an analytical and methodological lens for approaching questions of power, performance, and self-making.

Spring 2019
SEM Section: 01    W 1:10 pm - 3:50 pm     Shayok Misha Chowdury

THEA 241 (F) Performing Masculinity in Global Popular Culture
Crosslistings: LATS241 / SOC240 / WGSS240 / AMST241 / THEA241
Secondary Crosslisting

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 at home and abroad, 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. The course includes a field trip to a drag performance in Northampton.

Class Format: seminar

Requirements/Evaluation: masculinity journal, mid-term essay, visual analyses of pop culture artifact, choice of final essay or 12 page final paper

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: in the event of over-enrollment, a short statement of interest will be solicited

Expected Class Size: 20

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST, LATS, SOC or WGSS; meets Division 1 requirement if registration is under THEA

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

Not offered current academic year

THEA 243 (S) Opera Since Einstein (WI)

Crosslistings: MUS244 / THEA243

Secondary Crosslisting

After 400 years, we might assume we know what “opera” is. However, in recent decades the genre has moved far beyond our preconceptions. This course asks us to examine opera of the last forty years with fresh eyes and ears, expanding our understanding of the term to include the interdisciplinary, multimedia, cross-cultural work that has been created by composers, directors (Peter Greenaway, Peter Sellars, Robert Wilson), filmmakers, choreographers, and visual artists in that period. Using the 1976 premiere of Philip Glass’s seminal Einstein on the Beach as a starting point, we will examine such diverse works as Adams’s Nixon in China and The Death of Klinghoffer, Glass’s Satyagraha, Tan Dun’s Marco Polo, Neuwirth’s Lost Highway, Unsuk Chin’s Alice in Wonderland, Andriessen’s Writing to Vermeer, Ades’s Powder Her Face, Muhly’s Two Boys, Monk’s Atlas, and Ashley’s television opera, Perfect Lives.

Class Format: discussion/lecture

Requirements/Evaluation: evaluation based on 3 papers (6, 8, and 12 pages in length) and on class participation; drafts of two of these papers will be required

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: none

Expected Class Size: 10

Distributions: (D1) (WI)

Not offered current academic year

THEA 244 (F) Introduction to Theatre Technology

As an overview of performance spaces, theatrical design technologies, technical production methods and management practices, this course will give students a practical working knowledge of theatre technology and organization. The course will cover standard industry tools and working methods for design disciplines including: scenery, lighting, costumes, sound, multimedia. Students will attend lectures, participate in labs in design and technical production, and will be required to participate on the production crew of one or more departmental productions.
THEA 247 (S)  Music for Theater Production
Crosslistings: THEA247 / MUS247
Secondary Crosslisting
Music written to accompany or to "point up" the action or mood of a dramatic performance on stage can be traced to Ancient Theater. Are the labels of incidental and background music appropriate or patronizing for this genre? What is the difference between the composition of "incidental music" and sound designing? How does creating music to accompany a play differ from writing concert music or music for film, ballet, opera, or musical theater? What makes for effective incidental music? How does the music interact with the spoken drama? Students will discuss music composed for selected plays and will compose music for a scene of a play drawing upon pre-existing works, or creating their own. Format: tutorial. During the first and last weeks of the semester, students will attend two group classes. In the other weeks, students will meet with the instructor in pairs for a one-hour session. Students will write and present a 5- to 6-page paper every other week and a 1- to 2-page response to their partner's paper in the alternate weeks.

THEA 249 (F)  Staging Race and Gender  (DPE) (WI)
Crosslistings: ENGL249 / THEA249 / WGSS269
Secondary Crosslisting
This course will examine the role of theatre in staging understandings of race in the United States, particularly where ideologies of race converge with ideologies of gender. We will begin with the minstrel show, the most popular form of live entertainment in the 19th century, and end with Marcus Gardley's Black Odyssey, a 21st century production of a black man's coming into consciousness amid violence and war as well as divine protection. We will consider the role of live visual media in producing, reifying, and challenging discourses of race and gender across various historical periods. Through our pairing of drama in text and film, we will interrogate how meaning around racialized bodies has been made through performance practices on the stage that inform everyday life. Dramatists will include Eugene O'Neill, Tennessee Williams, August Wilson, Langston Hughes, Ntozake Shange, Amiri Baraka, and Suzan-Lori Parks. In our attempt to locate and extend our notions of theatre in the contemporary era, we will explore episodes from such popular television series as Queen Sugar, This Is Us, Atlanta, and The Chi.

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: 19
Enrollment Preferences: none
Expected Class Size: 19
Distributions: (D1) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or THEA; meets Division 2 requirement if registration is under WGSS

DPE: This course will explore how race and gender have been constructed in the American theatre from the 19th century to the present. Students will develop skills for interrogating the performativity of race and gender, and achieve proficiency with these skills through critical response papers and short, in-class dramatizations that integrate theoretical perspectives on visual culture, performance, and gender and feminist studies

WI: Students will submit four papers totaling at least 20 pages

Attributes: ENGL 200-level Gateway Courses;

Fall 2018
SEM Section: 01 Cancelled

THEA 250 (F) Gender, Sexuality and Modern Performance (WI)
Crosslistings: COMP247 / ENGL253 / THEA250 / WGSS250

Primary Crosslisting

This interdisciplinary tutorial explores aspects of gender, sexuality, performativity, race, class, and representations of the body in modern theatre and performance in America. While attention will be given to the still understudied role of women in the arts, we will focus primarily on the transculturalities of social identities under interrelated systems of oppression. Close analysis of works by dramatists--such as Adrienne Kennedy, Caryl Churchill, Wendy Wasserstein, Ntozake Shange, Tony Kushner, Naomi Iizuka, Paula Vogel, Suzan-Lori Parks, David Henry Hwang, Tarell McCraney, Gina Gionfriddo, and Taylor Mac--will occur alongside consideration of works by artists such as Karen Finley, Ron Athey, Tim Miller, E. Patrick Johnson, and Young Jean Lee. Our approach to this varied material will be comparative and will be enriched by readings of critical works by writers such as: Judith Butler, bell hooks, Cherríe Moraga, Gloria Anzaldúa, Eve K. Sedgwick, Jill Dolan, José Esteban Muñoz, David Román, and Donna Haraway.

Class Format: tutorial
Requirements/Evaluation: students will meet with instructor in pairs for an hour each week; they will write a 5- to 7-page paper every other week (five in all), and comment on their partner's papers in alternate weeks

Extra Info: emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and critical written and oral response

Extra Info 2: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10
Enrollment Preferences: sophomores and above; majors in Theatre, English or Women's, Gender and Sexuality Studies

Expected Class Size: 10
Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under WGSS

Attributes: AMST Arts in Context Electives; PERF Interdepartmental Electives;

Not offered current academic year

THEA 255 (F) 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: tutorial and lab; 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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Distributions: (D1)

Fall 2018

TUT Section: T1   TBA    Robert E. Baker-White
LAB Section: T2   R 1:10 pm - 3:50 pm    Robert E. Baker-White

THEA 260 (F) Shakespeare on Page, Stage and Screen: Text to Performance (WI)

Crosslistings: COMP290 / ENGL270 / THEA260

Primary Crosslisting

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, while, 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 performance, and assess a range of recent film and stage productions.

Class Format: seminar

Requirements/Evaluation: based on class participation, several short reading responses, and two longer papers

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Theatre and English majors, and prospective majors

Expected Class Size: 19

Distributions: (D1) (WI)

Attributes: ENGL Literary Histories A;

Not offered current academic year

THEA 262 (F) Japanese Theatre and its Contemporary Context

Crosslistings: THEA262 / COMP262 / JAPN260

Secondary Crosslisting

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 (nohgaku, kabuki, bunraku, shingeki, butoh, 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: lecture/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
Distributions: (D1)
Attributes: GBST East Asian Studies Electives

THEA 265 (F) Digital Performance Lab
Crosslistings: THEA265 / SCST265

Primary Crosslisting
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.

Class Format: studio and lab
Requirements/Evaluation: bi-weekly projects and presentations, bi-weekly 2-page critical writing assignments, class participation, work ethic, and collaborative skills
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: none
Expected Class Size: 6
Materials/Lab Fee: $100
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under THEA; meets Division 2 requirement if registration is under SCST
Attributes: EXPE Experiential Education Courses

THEA 267 (F) Performance Studies: An Introduction (DPE)
Crosslistings: COMP267 / WGSS267 / DANC267 / THEA267

Secondary Crosslisting
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.

**Class Format:** seminar

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

**Extra Info:** not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 15

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

**Distribution Notes:** meets Division 1 requirement if registration is under COMP, DANC or THEA; meets Division 2 requirement if registration is under WGSS DPE: 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

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**Fall 2018**

**SEM Section:** 01  W 1:10 pm - 3:50 pm  Vivian L. Huang

**THEA 275 (S) American Drama: Hidden Knowledge (WI)**

**Crosslistings:** COMP275 / ENGL224 / THEA275 / AMST275

**Primary Crosslisting**

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.

**Class Format:** tutorial

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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Theatre and English majors

**Expected Class Size:** 10

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under AMST

**Attributes:** AMST Arts in Context Electives;
THEA 282 (S)  Writing for Performance  (WI)
Crosslistings: ENGL280 / THEA282

Primary Crosslisting
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, Maria 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.

Class Format: seminar
Requirements/Evaluation: in-class participation, critical/creative responses to readings, various writing exercises, final one-act performance piece, participation in final presentation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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

THEA 285 (S)  Scenic and Lighting Design for Performance
Crosslistings: THEA285 / DANC285

Primary Crosslisting
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.

Class Format: studio
Requirements/Evaluation: evaluation will be based upon committed participation in class discussion and feedback; and the thoughtful, timely completion and presentation of multiple design projects of varying scales,
Extra Info: focusing on scenic and lighting design, considered both individually and when working in tandem
Extra Info 2: may not be taken on a pass/fail basis
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
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: studio, class format will be a combination of lectures, discussions, and studio work
Requirements/Evaluation: committed class participation and thoughtful, timely completion of all assignments and projects
Extra Info: may not be taken on a pass/fail basis
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
Materials/Lab Fee: $50
Distributions: (D1)

Spring 2019
STU Section: 01    M 7:00 pm - 9:40 pm     Bobby McElver

THEA 290 (F)  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: studio
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
Enrollment Limit: none
Enrollment Preferences: none
Expected Class Size: 40
THEA 301 (S) Embodied Archives: Global Theatre and Performance Histories (DPE)

Crosslistings: COMP303 / THEA301

Primary Crosslisting

History shapes bodies and is, in turn, shaped by bodies. Whose story is included in the archive? Whose story is left out? What remains over time? What disappears? Why? As theatre and performance historians, our task will be twofold: to study the past but also to question how it has been constructed over time. Our obligations will include: handling, analyzing, and contextualizing primary sources; giving equal value to textual and embodied forms of knowledge preservation; taking into account the gender, race, class, status, and ethnicity of the historical participants who occupy the archive; and asking who benefitted from the ideological systems of a given age and who did not. Performance histories to be considered include: West-African Yoruba ritual; pre-Columbian performance in Mesoamerica; ancient Greek civic festivals; labor and guild theatres of Medieval England; print and Kabuki cultures of the Japanese Edo period; eighteenth-century celebrity portraiture across the circum-Atlantic; U.S. Civil War photography and reenactment; and performance histories drawn from (or unseen by) the archives of Williams College. Our readings and approaches will be informed by leading performance and cultural studies critics, such as: Diana Taylor, Joseph Roach, Saidiya Hartman, Rebecca Schneider, Harvey Young, and Tavia Nyong'o. This course is required for Theatre majors and is a prerequisite for THEA 401.

Class Format: seminar

Requirements/Evaluation: weekly "free-writing responses"; two "deep-reads" of archival materials; a 5-page midterm paper; a 10-minute oral report; and a final research project or presentation

Prerequisites: THEA 101, 102, 103, 201, 204 or by permission of instructor with evidence of equivalent 100-level course in Division I or Division II

Enrollment Limit: 18

Enrollment Preferences: Theatre majors

Expected Class Size: 8-10

Distributions: (D1) (DPE)

Distribution Notes: DPE: This course directly interrogates the power inequities of the historical archive and insists on acknowledging the value of embodied practice as a form of knowledge. Students will learn to question the authorship and ownership of the past by those who controlled its preservation. We will examine primary sources as contextually constructed rather than 'givens,' and we will seek to understand the status of those observers and participants whose stories comprise the archive of performance.

Spring 2019

SEM Section: 01 R 1:10 pm - 3:50 pm Amy S. Holzapfel

THEA 303 (S) Lighting Design

A study of the art and techniques of stage lighting. This class will provide instruction in the basic physics of light and color; the use of angle, intensity, color, texture and movement of light as compositional tools; various kinds of stage lighting instruments and their uses; conceptual development of a lighting design; translation of concept into light plot and channel hookup; focusing the plot in the theater; and writing cues. The course will use texts and scores of plays, musicals, opera and dance to discover and evaluate the lighting design process. There will be primary source and supplemental technical readings for each class meeting. The class format will be a combination of lectures, discussions and practical labs.

Class Format: lecture/lab

Requirements/Evaluation: evaluation will be based on class participation, successful completion of weekly projects, thorough technical understanding of a basic stage lighting system, and performance on a final project

Prerequisites: THEA 201 or permission of instructor

Enrollment Limit: 12

Expected Class Size: 8

Distributions: (D1)
THEA 305 (F) Costume Design
Crosslistings: ARTS200 / THEA305

Primary Crosslisting
This course is both an introductory and an intensive study of the art of costume design. The course focuses on the designer's process: script analysis, collaboration, research, color theory, basic design principles, rendering techniques, fabric research, organizational skills and presentation of designs.

Class Format: studio
Requirements/Evaluation: evaluation will be based on multiple design assignments including a detailed final design project, costume labs, image and research files, costume sketchbook, short papers, committed participation, and attendance
Extra Info: 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
Department Notes: does not satisfy any requirements for the Art major
Materials/Lab Fee: lab fee of $100 will be added to the student's term bill
Distributions: (D1)

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: studio, 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
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 6
Enrollment Preferences: Theater majors; if the course is overenrolled, students will submit an application
Expected Class Size: 6
Distributions: (D1)

Fall 2018
STU Section: 01    W 1:10 pm - 3:50 pm    Shayok Misha Chowdhury

THEA 311 (S) Theorizing Shakespeare
Crosslistings: WGSS311 / ENGL311 / THEA311 / COMP310

Secondary Crosslisting
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?

Class Format: seminar

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

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ENGL, COMP or THEA; meets Division 2 requirement if registration is under WGSS

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

Crosslistings: DANC317 / AFR317 / COMP319 / AMST317 / THEA317 / ENGL317

Secondary Crosslisting

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: seminar/discussion

Requirements/Evaluation: evaluation will be based upon 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

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none; open to all

Enrollment Limit: 15

Expected Class Size: 10

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP, DANC, ENGL or THEA

Attributes: AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives;

Not offered current academic year

THEA 322 (S) Race, Gender, and Performance from Literature to Social Media

Crosslistings: COMP339 / THEA322 / AMST332 / LATS335 / WGSS330

Secondary Crosslisting

How can contemporary performance expand ideas and practices of belonging in the United States, as figured through race, gender, and sexuality? This spring course will begin with readings of dramatic literature including Suzan-Lori Parks's Venus, David Henry Hwang's M. Butterfly, and Young Jean Lee's The Shipment to analyze literary and staged performance, then continue to discussions and readings on the performance of everyday life via the work of performance artists including Adrian Piper, Nao Bustamante, and Yoko Ono. We will develop shared vocabulary and methodologies of
performance studies, including readings by scholars including J.L. Austin, Judith Butler, and José Esteban Muñoz. This course will engage foundational texts to performance studies and offer an interdisciplinary approach to scholarship in gender and sexuality studies, critical ethnic studies, and performance studies from the 1970s to the present. This course recognizes a suspicion for diversity discourses that universalize human experience and asks: how do we resist normativizing forces without reinforcing the regulating logics of those forces?

Class Format: seminar

Requirements/Evaluation: in-class participation, partnered presentation, weekly reading responses, performance analysis, final paper

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 20

Expected Class Size: 15

Distributions: (D2) (WI)

Distribution Notes: meets Division 1 requirement if registration is under COMP or THEA; meets Division 2 requirement if registration is under AMST, LATS or WGSS

Attributes: ASAM Related Courses; FMST Related Courses; LATS Comparative Race + Ethnic Studies Electives; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Not offered current academic year

THEA 328 (F) American Social Dramas (WI)

Crosslistings: SOC328 / THEA328 / AMST328 / COMP325

Secondary Crosslisting

As Shakespeare wrote memorably in As You Like It, "All the world's a stage, and all the men and women merely players." Sociologists have heeded Shakespeare's wisdom, arguing that social and political events are "performances" that take shape in accordance with familiar cultural scripts, and indeed that social actors implicitly interpret real-world events using plot structures from literary and dramatic genres such as romance, irony, comedy, and tragedy. We will explore this thesis through the lens of contemporary American political events, including the Clinton-Lewinsky scandal, September 11, Hurricane Katrina, the 2012 presidential election, and current debates over Confederate symbolism. We will also pay careful attention to the unfolding drama associated with the 2016 presidential election. How do social performances and struggles to "control the narrative" shape the meanings and outcomes of political events? Are they merely "spectacles," or wellsprings for genuine civic participation? What role do political comedy, satire, and social media play in shaping the trajectory of contemporary events? Major authors will include Victor Turner, Clifford Geertz, J.L. Austin, Erving Goffman, and Jeffrey Alexander. Throughout the semester, each student will develop a significant project on a political event of their choosing.

Class Format: seminar

Requirements/Evaluation: active participation, five 2-page response papers, a 12-page paper that will go through draft and revision stage, and a presentation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 15

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under SOC or AMST; meets Division 1 requirement if registration is under COMP or THEA

Not offered current academic year

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

Crosslistings: THEA330 / COMP330 / AMST331

Primary Crosslisting

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

Distributions: (D2) (WI)
Weekly (Lafradia 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.

Class Format:
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
Enrollment Preferences: none
Expected Class Size: 10
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under THEA or COMP; meets Division 2 requirement if registration is under AMST
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, Plagiarism (DPE) (WI)
Crosslistings: COMP358 / ENGL332 / THEA332
Primary Crosslisting
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.

Class Format: seminar/studio, three hours per week
Requirements/Evaluation: a 5-page paper, a performance analysis, a short creative work, and a longer final creative work
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
Distributions: (D1) (DPE) (WI)
Distribution Notes: DPE: This course approaches questions of ownership, race, and power both critically and creatively. WI: There will be more than 20 pages of writing, both critical and creative in this course.

Fall 2018
SEM Section: 01   R 1:10 pm - 3:50 pm   Shayok Misha Chowdhury

THEA 335 (F) The Culture of Carnival
Crosslistings: COMP338 / THEA335
Primary Crosslisting
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.

Class Format: studio

Requirements/Evaluation: students will be evaluated on 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

Distributions: (D1)

Attributes: EXPE Experiential Education Courses

Fall 2018

STU Section: 01 M 1:10 pm - 3:50 pm Deborah A. Brothers

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

Crosslistings: COMP360 / ENGL364 / THEA336

Primary Crosslisting

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.

Class Format: seminar

Requirements/Evaluation: 18-plus pages of writing, class participation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors, English and Comparative Literature majors

Expected Class Size: 18

Distributions: (D1)

Fall 2018

SEM Section: 01 MR 1:10 pm - 2:25 pm James L. Pethica

THEA 338 (S) Persona (DPE)

Crosslistings: THEA338 / ARTS338

Secondary Crosslisting

Like novelists, visual artists create fictional characters to tell stories. Conceptual artist Adrian Piper, sculptor Joseph Beuys, and collective The Yes Men have crafted personas to confront systems of power and societally constructed notions of normalcy. Students will explore the work of such artists through readings, class lecture and assignments. The reading list includes excerpts from Maggie Nelson's The art of Cruelty and Cherise Smith's Enacting Others. The first half of the course will focus on guided assignments developed by the instructor, the second half will be an independent study culminating in the construction of your own fictional persona. Students will use a variety of methods in the development of a persona including writing and photography, and may employ other methods including painting, sculpture, and digital media.

Class Format: studio

Requirements/Evaluation: completion of 3 assigned projects, independent project, participation, quality of work
THEA 341  Performing Utopia: Dreaming Cultures Forward in the U.S. Imaginary

A seminar examining the performative dimensions of utopia and the utopian aspirations of performance. Using a case-study model, we will consider how different modes of performance—in theatre, film, art, and social media—have helped to produce and sustain utopian and new socialities in and across shifting temporalities in the U.S. cultural imaginary. This course will take deep dives into the archives and embodied repertoires of exemplary utopian movements drawn artistic and social spheres. What can be learned by setting the eighteenth-century spiritual collective of The Shakers beside the egalitarian performance collective of The Wooster Group? What are some key differences between the urban vision of the inclusive, African-American-built enclave of Soul City, established in North Carolina in 1973, and the Afro-futurist conception of Wakanda depicted in the film Black Panther? In what ways might Silicon Valley’s use of performance to promote the utopian promises of social media compare with the performative manipulations of ego-driven utopian cults, like Jim Jones’ The People’s Temple? On the flip side, we will examine how performance has been theorized as a productively utopian realm by critics like Jill Dolan and Jose E. Muñoz, and artists like Miguel Gutierrez, Guillermo Gómez-Peña, Faye Driscoll, Theaster Gates, Nick Cave, and Taylor Mac. What possibilities open up when we approach performance as utopian by design, based on its ability to gather people into a common space and time? Students will be required to attend a day field trip and performances.

Class Format: seminar

Requirements/Evaluation: weekly writing and "deep reads," a 6- to 8-page essay based on independent archival research, and a final 15-minute performance or other creative public presentation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Theatre majors; Comparative Literature majors; Art majors

Expected Class Size: 8

Distributions: (D1)

Not offered current academic year

THEA 345 (S) Contemporary Theatre and Performance

Crosslistings: COMP355 / ENGL349 / THEA345

Primary Crosslisting

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 Guirgis, 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.
Class Format: seminar

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

Distributions: (D1)

Spring 2019

SEM Section: 01    TR 9:55 am - 11:10 am    Amy S. Holzapfel

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

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.

Class Format: studio

Requirements/Evaluation: participation, indiv. presentations, contribution to group work, self-evaluation

Extra Info: 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

Distributions: (D1)

Not offered current academic year

THEA 361 (F)  Writing about Bodies

The goal is to think about describing bodies from a variety of disciplinary approaches and genres of writing. Its focus is on living bodies, or bodies that were once alive, with an emphasis on bodies that move i.e., performing bodies--actors, dancers, singers--and what makes them unique. We will also consider objects associated with bodies, and the ways they are animated, including how they are animated when the person who had them dies. The course is meant for juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations--art, theatre, literature, anthropology, philosophy--and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person. Among possible readings: Roland Barthes on cultural theory and representation; Claudia Rankine and Robin Coste Lewis on black bodies; Tamar Garb on portraiture; Elaine Scarry on the body in pain; Joan Acocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Marvin Carlson and Terry Castle on haunting; and Bill Brown and Mark Doty on things. In addition to readings, assignments include performances at the '62 Center and works on view at WCMA, as well as selected tapes of live performances as well as films and selected tapes of live
performances.

Class Format: tutorial

Requirements/Evaluation: alternating weekly essays (4-5 pages) and responses (2-4 pages) as well as discussion; one to two group meetings

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: ARTH 101-102, or permission of instructor; a writing sample that conveys the kind of subject you might be interested in pursuing

Enrollment Limit: 10

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARTH or THEA; meets Division 2 requirement if registration is under INTR or WGSS

Attributes: AMST Critical and Cultural Theory Electives; PERF Interdepartmental Electives;

Fall 2018

TUT Section: T1    TBA     Carol Ockman

THEA 365 (F)  Beckett, Pinter and Stoppard
Crosslistings: ENGL365 / COMP365 / THEA365

Primary Crosslisting
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.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors

Expected Class Size: 18

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

THEA 385 (S)  The Sculptural Costume and It’s Performance Potential
Crosslistings: THEA385 / ARTS385

Secondary Crosslisting
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.

Class Format: studio
THEA 397 (F) Independent Study: Theatre
Theatre independent study
Class Format: independent study
Distributions: (D1)

THEA 398 (S) Independent Study: Theatre
Theatre independent study
Class Format: independent study
Distributions: (D1)

THEA 401 (F) Senior Seminar: Practicing Theory
Humans seek out patterns and weave them into stories. In a collaborative art like theater those pattern pieces can come from anyone: writer or director, designer or performer; the stagehand placing furniture, the stage manager calling cues. The story is made from the totality of everything experienced by the audience. A relationship between storytelling and audience experience is hardly unique to the theatre. Chefs and game designers and performance artists and architects have all thought deeply about how what they make is experienced by their audience; how it is interacted with, used, and recalled after the experience has ended. How do artists and makers from a broad range of ephemeral disciplines approach the creation of an experience? How do they tell stories within and about the work that is created? How successfully do their theories align with their practice, and how might we re-imagine, reuse, or abuse their ideas in our own work for the live theater? As a culmination of performance studies for the Theatre major, this senior seminar will take a hybrid approach to the study of artist-audience interactivity and storytelling by blending theoretical, historical, and critical readings with a studio component that produces artistic responses to the ideas being studied.
Class Format: seminar
Requirements/Evaluation: critical analysis & discussion of readings, and active participation in critiques of made work; assignments consist of response papers alternating with creative projects
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: limited to senior Theatre majors
Enrollment Limit: 5
**Enrollment Preferences:**  Senior Theatre majors only  
**Expected Class Size:**  5  
**Department Notes:**  this course is required for the Theatre major  
**Materials/Lab Fee:**  up to $100 for materials and copying to be added to student term bill  
**Distributions:**  (D1)

Fall 2018  
SEM Section: 01    TR 9:55 am - 11:10 am    David Gürçay-Morris

**THEA 455 (F)  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.  
**Class Format:** studio  
**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  
**Extra Info:**  may not be taken on a pass/fail basis; not available for the fifth course option  
**Prerequisites:**  THEA 101 or THEA 102, and THEA 201  
**Enrollment Limit:**  4  
**Enrollment Preferences:**  Theatre majors  
**Expected Class Size:**  2  
**Materials/Lab Fee:**  $75.00 may be added to the student's term bill  
**Distributions:**  (D1)

Fall 2018  
STU Section: 01    TBA    Amy S. Holzapfel  
Spring 2019  
STU Section: 01    TBA    Amy S. Holzapfel

**THEA 493 (F)  Senior Honors Thesis: Theatre**  
Theatre senior honors thesis.  
**Class Format:** independent study  
**Extra Info:**  this is part of a full-year thesis (493-494)  
**Extra Info 2:**  may not be taken on a pass/fail basis; not available for the fifth course option  
**Distributions:**  (D1)

Fall 2018  
HON Section: 01    TBA    Amy S. Holzapfel

**THEA 494 (S)  Senior Honors Thesis: Theatre**
Theatre senior honors thesis.

Class Format: independent study

Extra Info: this is part of a full-year thesis (493-494)

Extra Info 2: may not be taken on a pass/fail basis; not available for the fifth course option

Distributions: (D1)

Spring 2019

HON Section: 01    TBA    Amy S. Holzapfel