

THEATRE (Div I)

Chair: Professor Omar Sangare

- Robert E. Baker-White, Professor of Theatre
- Lyndsey Bourne, Visiting Lecturer in Theatre
- Deborah Brothers, Costume Director and Lecturer in Theatre
- Coby Chasman-Beck, Visiting Lecturer in Theatre
- David Gürçay-Morris, Professor of Theatre; on leave 2021-2022
- Amy S. Holzapfel, Professor of Theatre
- James L. Pethica, Senior Lecturer in English and Theatre; affiliated with: Theatre Department
- Shanti Pillai, Assistant Professor of Theatre
- Barbara Samuels, Visiting Lecturer in Theatre
- Omar A. Sangare, Chairperson and Professor of Theatre
- Sayda G Trujillo, Visiting Lecturer in Theatre

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

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

MAJOR

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

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

Theatre 201 Worldbuilding: Staging and Design For The Theater

Theatre 301 Embodied Archives: Global Theatre & Performance Histories

Theatre 406 Practicing Theory: Senior Seminar

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

Production Requirement for the Theatre Major:

All majors in Theatre are required to participate in a *minimum of four* department productions. Participation in at least *one* of these four must be in stage management. Assignment to productions in stage management must be made in consultation with the department Chair. Students participating in a production will be enrolled in THEA 290-299: Theatre Department Production as a partial-credit, fifth course, admitted by permission of the department Chair and evaluated on a Pass/Fail basis only. Students remaining in the course beyond the sixth week of the start of a term will be graded by the instructor. Enrollment is by audition or appointment within the Theatre department. Students who do not wish to enroll for credit will be given the opportunity by the department to be removed from the course. Rehearsals for productions are scheduled TBA, based on the availability of

the ensemble, and do not conflict with other academic commitments, such as evening courses or evening exams. The department normally produces three productions per academic year. Students may enroll in multiple productions in the same semester and may repeat a production course by permission of the department Chair. *For each departmental production they participate in, a student will receive a partial credit of .5 on their College transcript. Production credits do not accrue, nor do they count towards a student's 32 required course credits for graduation.*

THE DEGREE WITH HONORS IN THEATRE

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

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

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

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

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

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

STUDY ABROAD

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

FAQ

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

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

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

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

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

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

No.

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

Yes.

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

Yes.

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

Yes.

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

None to date.

THE NATIONAL THEATRE INSTITUTE

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

THEA 100 (S) ADAPTING TO THE LANGUAGE OF THE CAMERA

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

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

Prerequisites: OPEN TO ALL STUDENTS

Enrollment Limit: 12

Enrollment Preferences: INTEND TO MAJOR IN THEATER

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

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

Cross-listings: THEA 101 COMP 151 GBST 116

Primary Cross-listing

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

anti-imperialism. This course, open to all students, is a gateway to the major in Theatre, and is a prerequisite for THEA 201, THEA 204, THEA 301, and THEA 401.

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

Prerequisites: none

Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1)

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

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

Fall 2021

SEM Section: 01 TR 11:20 am - 12:35 pm Shanti Pillai

THEA 103 (F) Acting: Fundamentals

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

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

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 12

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

Distributions: (D1)

Fall 2021

STU Section: 01 Cancelled

THEA 104 Greek Literature: Performance, Conflict, Desire

In the *Iliad*, Paris' desire for the famously beautiful Helen leads to the Trojan War, the devastating conflict between the Trojans and the Greeks retold and reimagined time and again in ancient Greek literature. The stories of Troy and its aftermath were performed not only as epic poems (as in the *Iliad* and the *Odyssey*), but also evoked by lyric song, dramatized on the tragic stage, and recounted in oratory. Beginning with the Homeric epics, this course explores the recurring and ever-shifting debates, longings, hostilities, and aspirations that drive Greek literature and shape its reception, paying special attention to questions of performance context and audience. We will consider, for example, how the competitive and erotically-charged environment of the Greek symposium is crucial for understanding both Sappho's songs and the philosophical dialogues of Plato and Xenophon. The nexus of performance, conflict, and desire will give us a distinct perspective on many important topics within the study of Greek culture, including the construction of personal and collective identity, the workings of Athenian democracy, and the development of literary genres. This course will include readings from the works of, e.g., Homer, Sappho, Herodotus, Aeschylus, Sophocles, Euripides, Aristophanes, Thucydides, and Plato, and assignments will incorporate interactive and experiential elements, such as recitations, staged readings, and debates. All readings are in translation.

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

Prerequisites: none

Enrollment Limit: 40

Enrollment Preferences: Classics majors, first years, sophomores

Expected Class Size: 10-15

Grading:

Distributions: (D1)

Not offered current academic year

THEA 125 (F) Theater and Politics (WS)

Cross-listings: ENGL 125 THEA 125

Secondary Cross-listing

When Plato designed his ideal republic, he excluded theater from it, arguing that indulging in the charms of theatrical representation would make men poor governors of themselves and thus threaten the integrity of fledgling Greek democracies. In the twentieth-century, however, the work of younger artists and playwrights as diverse as Bertolt Brecht and Antonin Artaud provocatively suggested that theater itself could remedy the ills that Plato thought it aggravated by restoring to the people the productive power that the passively on-looking masses had ceded to the charisma of dictators. Today, as rapid changes in media daily transform the way in which we experience the world and understand our place within it, artists, critics, and philosophers continue to draw on the terms of historical debates about theater in attempts to understand the political significance of technologically enhanced forms of global spectatorship, asking what becomes of the traditional roles of viewers and directors on the new world-stage, in an age when revolutions are triggered by cell phone images, but advertising campaigns are also customized to consumers based on automated scans of private information like email. In this seminar, students take a historical approach to these urgent contemporary questions, analyzing the politics of theater in literature, criticism, film, and philosophy from antiquity to the present.

Requirements/Evaluation: three papers of increasing length and complexity, one of which you will revise, totaling 20 pages of finished writing, and a portfolio of interpretive questions

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

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

Distributions: (D1) (WS)

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

ENGL 125 (D1) THEA 125 (D1)

Writing Skills Notes: The seminar includes extensive discussion of writing strategies throughout, frequent writing assignments, substantive feedback on writing assignments, and revision in response to that feedback.

Not offered current academic year

THEA 129 (S) Institutional Critique (DPE)

Cross-listings: THEA 129 ARTS 129

Secondary Cross-listing

This introductory course will investigate the performance potential of the radical art making methodology known as Institutional Critique. Influenced by Situationalism, and the Fluxus movement, Institutional Critique emerged as a way for artists to respond to the art worlds elitism, monopoly on culture, and dependency on Capitalism. Through collaborative performance based projects and readings students will explore the possibility of art to critically intervene in the hegemonic order and insight change within power relationships. We will also explore related movements such as Socially Engaged Practice, a term that describes art that is participatory and focuses as people as the medium. Artists covered will include: Thomas Hirshhorn, Tim Rollins, and Andrea Fraser. You do not need any prior experience just a willingness to use the power of voice and body.

Requirements/Evaluation: three collaborative projects, final independent project, readings, active participation, museum gallery visits, quality of work

Prerequisites: none

Enrollment Limit: 18

Expected Class Size: 10

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

Materials/Lab Fee: \$125 lab fee

Distributions: (D1) (DPE)

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

THEA 129 (D1) ARTS 129 (D1)

Difference, Power, and Equity Notes: Through a diverse selection of essays, visual art, and contact with prominent voices operating at the intersection of theory and practice students will examine how the concentration of power in the United States and Europe has contributed to inequities within educational, legislative and artistic institutions. Students will then transfer what they've learned to a research based visual practice that prioritizes social discourse.

Not offered current academic year

THEA 141 (F) Opera

Cross-listings: THEA 141 MUS 141

Secondary Cross-listing

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

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

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

Distributions: (D1)

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

THEA 141 (D1) MUS 141 (D1)

Not offered current academic year

THEA 150 (S) The Broadway Musical (DPE)

Cross-listings: MUS 150 THEA 150

Secondary Cross-listing

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

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 30

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

Distributions: (D1) (DPE)

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

MUS 150 (D1) THEA 150 (D1)

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

Not offered current academic year

THEA 201 (F)(S) Worldbuilding: Design for the Theater

Cross-listings: ARTS 201 THEA 201

Primary Cross-listing

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

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

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

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

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

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

Distributions: (D1)

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

ARTS 201 (D1) THEA 201 (D1)

Fall 2021

STU Section: 01 MW 11:00 am - 12:15 pm Barbara Samuels

LAB Section: 02 W 1:10 pm - 3:50 pm Barbara Samuels

Spring 2022

STU Section: 01 Cancelled

LAB Section: 02 Cancelled

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

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

Class Format: Also studio -

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: first years and sophomores

Expected Class Size: 10

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

Materials/Lab Fee: 75 lab fee

Distributions: (D1)

Fall 2021

SEM Section: 01 TR 9:55 am - 11:10 am Deborah A. Brothers

THEA 204 (S) Acting: Scene Work

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

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

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

Enrollment Limit: 14

Enrollment Preferences: Theatre majors or prospective Theatre majors

Expected Class Size: 14

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

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

Distributions: (D1)

Not offered current academic year

THEA 205 (S) ACTING FOR THE CAMERA

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

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

Prerequisites: OPEN TO ALL STUDENTS

Enrollment Limit: 12

Enrollment Preferences: SOPHOMORES, JUNIORS, SENIORS, MAJORS

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

THEA 206 (S) Directing for the Stage

An introduction to the resources available to the Stage Director for translating interpretive concepts into stageworthy physical realization. Kinetic and

visual directorial controls, as well as textual implications and elements of dramatic structure, and strategies of working with actors and other collaborators will be studied in detail. Most assignments will involve hands-on directing projects presented in class for collective critique.

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

Prerequisites: Theatre 101 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theatre majors and prospective Theatre majors

Expected Class Size: 8

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

Distributions: (D1)

Spring 2022

STU Section: 01 M 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.

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

Prerequisites: none

Enrollment Limit: 10

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

THEA 208 (F) Voice, Speech & Song for the Actor

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

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

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

Enrollment Limit: 14

Enrollment Preferences: Theatre majors, then Music majors

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

THEA 209 (S) Realism: Scene Study

A studio in the acting, craft, and performance of realism. How do we perform in the present moment? How do we act with purpose and intention? What makes something look and feel like it is happening for the first time? When might acting require us to do *less* rather than more? In this studio, we will explore tools and methods used by actors to tell truthful stories and convey the close imitation of reality on stage. Beginning with basic techniques and

exercises, we will move into more advanced scene studies based on short scenes from contemporary works by playwrights including: Branden Jacobs-Jenkins, Amy Herzog, Annie Baker, Dominique Morisseau, Eboni Booth, Lauren Yee, Mona Mansour, and others. As a contribution to the class, students will conduct and share independent research on the genre of realism and its expression within various forms of time-based visual media, including theatre, film, TV, and social media. As a final project, students will perform two- or three-person scenes in front of an invited audience.

Requirements/Evaluation: weekly journal writing; active participation in class exercises and discussion; independent research and 15-minute oral presentation; a midterm, off-book performance of a short scene; a final, off-book performance of a longer scene

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Theatre majors. All students are welcome into this class should there be spots remaining.

Expected Class Size: 10-12

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

Distributions: (D1)

Spring 2022

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

THEA 211 (S) Performing Greece

Cross-listings: CLAS 211 COMP 248 THEA 211

Secondary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 10-12

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

Distributions: (D1)

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

CLAS 211 (D1) COMP 248 (D1) THEA 211 (D1)

Not offered current academic year

THEA 214 (S) Writing for Stage and Screen

Cross-listings: ENGL 214 THEA 214

Primary Cross-listing

This studio/workshop course is designed for students interested in a semester-long immersion in the practice of dramatic writing for theater, film, television and audio. Students should expect to write most days. Our focus will be on the fundamentals of story, and the cultivation of each writer's individual voice. In addition to reading existing dramatic texts of various genres and forms, and completing weekly prompts and exercises exploring

character, dialogue, structure, theme, conflict and world building, students will work toward a longer final project. Students will present their own work regularly, and respond to each other's work. The course will culminate in a staged reading of excerpts for the campus community.

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

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

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors; Comparative Literature majors

Expected Class Size: 14

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

Distributions: (D1)

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

ENGL 214 (D1) THEA 214 (D1)

Attributes: FMST Related Courses

Not offered current academic year

THEA 215 (F) Performance Ethnography (DPE)

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

Secondary Cross-listing

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

Class Format: community-based field work

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

Prerequisites: none

Enrollment Limit: 15

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

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

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

Not offered current academic year

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

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

Secondary Cross-listing

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian-American (including South-Asian) communities are cultivated, expressed, and contested. It will orient students towards "reading" and analyzing live and mediated

performances within historical, social, and political frameworks. Students will explore how socio-historical contexts influence the processes through which dance performances are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies, and will engage with issues such as nation formation, race and ethnicity, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include film screenings, discussion with guest artists and scholars, and opportunities for creative projects. No previous dance experience is required.

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

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

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

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

Not offered current academic year

THEA 218 (F) Ritual, Pattern and Intuition: writing and devising for performance

Together, we will (re)discover alternative forms of writing and devising plays, to question the gender, racial and heteronormative bias in contemporary western narratology. In this class you will build and expand your dramaturgical toolbox to thoughtfully understand and engage with new plays, you'll explore your own individual artistic voice and process through creative experiments and generative writing exercises, and finally, you'll write/create a new performance project to be workshopped throughout the semester, culminating in a final presentation. This is a process driven class in which we will interrogate our existing habits and thought patterns to intuitively embrace new narrative structures. Through ritual, pattern and alternative forms of dramaturgy, we'll explore new ways to generate and organize content. We'll develop new work through weekly writing exercises and creative processes stimulated by design elements and influences from artists of other mediums. We'll critically consider and celebrate the work of artists existing outside of white heteropatriarchy. We'll collectively strategize non-hierarchical forms of the curation and presentation of performance.

Requirements/Evaluation: Weekly writing projects leading up to a longer final project, research and writing notebook compiled throughout the semester, peer responses; attendance and class participation

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

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D1)

Fall 2021

STU Section: 01 T 1:10 pm - 3:50 pm Lyndsey Bourne

THEA 220 (F) Greek Tragedy

Cross-listings: CLAS 202 COMP 220 THEA 220

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 35

Enrollment Preferences: majors, first-years, sophomores

Expected Class Size: 12

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

Distributions: (D1)

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

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

Not offered current academic year

THEA 222 (S) Solo Performance

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

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

Prerequisites: permission of instructor

Enrollment Limit: 10

Enrollment Preferences: to be determined by instructor

Expected Class Size: 4

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

Distributions: (D1)

Not offered current academic year

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

Cross-listings: COMP 218 THEA 225 WGSS 225

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: declared WGSS majors

Expected Class Size: 16

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

Distributions: (D2)

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

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

Not offered current academic year

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

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

Secondary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 10-15

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

Distributions: (D1) (DPE)

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

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

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

Not offered current academic year

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

Cross-listings: CHIN 227 THEA 227 COMP 227

Secondary Cross-listing

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

also become fluent in the landscape of performance culture in China. All class materials and discussions are in English.

Class Format: lecture/discussion

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: students who major or plan to major in Chinese and/or Asian Studies

Expected Class Size: 15

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

Distributions: (D1)

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

CHIN 227 (D1) THEA 227 (D1) COMP 227 (D1)

Not offered current academic year

THEA 228 (S) Performance Practices of Global Youth Cultures

Cross-listings: GBST 228 THEA 228

Primary Cross-listing

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

Class Format: reading and discussion

Requirements/Evaluation: includes class discussions, self-reflexive presentations and papers, journal reflections, one 10-page paper based on original research with in-class presentation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: seniors and juniors

Expected Class Size: 15

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

Distributions: (D1)

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

GBST 228 (D2) THEA 228 (D1)

Not offered current academic year

THEA 229 (F) Modern Drama

Cross-listings: THEA 229 ENGL 202 COMP 202

Primary Cross-listing

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

Requirements/Evaluation: Two 5-page papers; regular short responses and discussion board postings; and active participation in class discussions.

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Theatre, English, and Comparative Literature majors

Expected Class Size: 15

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

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

Distributions: (D1)

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

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

Attributes: ENGL Literary Histories C

Fall 2021

SEM Section: 01 MWF 12:00 pm - 12:50 pm James L. Pethica

THEA 230 Performance Practices of India (DPE)

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: preference for seniors and juniors

Expected Class Size: 12

Grading:

Distributions: (D1) (DPE)

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

Attributes: GBST South + Southeast Asia Studies Electives

Not offered current academic year

THEA 233 (F) Theatre Masters: Become One of Them

Cross-listings: THEA 233 ENGL 235

Primary Cross-listing

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

Requirements/Evaluation: Research, development, creativity, final performance.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: none

Expected Class Size: 10

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

Distributions: (D1)

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

THEA 233 (D1) ENGL 235 (D1)

Fall 2021

TUT Section: T1 TBA Omar A. Sangare

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

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

Secondary Cross-listing

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

Requirements/Evaluation: masculinity journal, mid-term essay exam, visual rhetorical analyses of pop culture images

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 14

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

Distributions: (D2) (DPE)

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

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

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

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

Not offered current academic year

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

Cross-listings: THEA 246 GBST 246 AMST 249

Primary Cross-listing

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

the political economy of cultural production that shapes how Asian American artists make and show work. In addition, we will explore how artists stake political claims in the public sphere through teaching and community organizing.

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: sophomores, juniors, and seniors

Expected Class Size: 12

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

Distributions: (D1) (DPE)

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

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

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

Fall 2021

SEM Section: 01 W 1:10 pm - 3:50 pm Shanti Pillai

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

Cross-listings: ENGL 253 WGSS 250 THEA 250

Primary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

ENGL 253 (D1) WGSS 250 (D1) THEA 250 (D1)

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

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

Not offered current academic year

THEA 251 (S) Offensive Art

Cross-listings: THEA 251 PHIL 251

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 25

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

Expected Class Size: 17

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

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

Distributions: (D2)

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

THEA 251 (D1) PHIL 251 (D2)

Attributes: PHIL Contemporary Value Theory Courses

Not offered current academic year

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

Cross-listings: THEA 252 COMP 256 ENGL 256

Primary Cross-listing

We want to make sense of things. In nearly all of our academic pursuits, the point of analysis is to find meaning, to explain intricate or confusing phenomena, to provide clarity from complexity. What happens when we can't do this, indeed, when the objects of our analytical attention seem willfully designed to thwart the attempt? Such is the challenge of "understanding" the traditions of the absurd. In this tutorial course, we will engage this challenge within the realm of Western theatre and performance from 1900 to the present. Beginning with selected readings from writers who have engaged the absurd in theoretical fashion (Albert Camus, Soren Kierkegaard, Jean-Paul Sartre, Martin Esslin), the course will move swiftly to original artworks for contemplation and analysis. Some questions we will grapple with include: How do we, can we, should we respond to art that specifically

defies meaning? Can art that seems pointless have a point? Playwrights will range from canonical (Samuel Beckett, Eugene Ionesco) to more obscure but equally engaging (as well as baffling) artists (Peter Handke, Slavomir Mrocek). We will follow standard practice in tutorial pairs, as each week one student will prepare original analysis of the assigned reading, and the other will craft a response to prompt an hour-long discussion. Whether we "make sense," or perhaps discover different ways of appreciating the varied works of art, will depend on the nature of those weekly attempts.

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

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

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

Writing Skills Notes: Weekly tutorial papers and response papers, plus regular feedback on writing/argumentation skills should meet WS criteria.

Fall 2021

TUT Section: T1 TBA Robert E. Baker-White

THEA 253 (F) Shakespeare alone/together: Interpretation and Performance of Soliloquies and Major Speeches

Shakespeare alone/together: Interpretation and Performance of Soliloquies and Major Speeches Many of Shakespeare's most intricate and challenging theatrical moments are contained within speech acts performed by an actor alone. These include true soliloquies, where the performer literally occupies the stage by him- or herself, and major speeches, where, although addressing other present characters, that performer still must carry the dramatic action for a significant time on their own. In both circumstances of course, the actor is actually always in the company of others--the audience. Such virtuosic talking presents unique challenges and opportunities for the Shakespearean actor. This class will investigate these challenges in two registers. First, each student will perform a series of speeches from the Shakespeare canon, focusing on vocal and physical approaches to characterization, and exploration of various modes of delivery. Second, for each set of speeches, the entire class will read selections from the critical literature on the play in question, and students will then be asked to re-interpret their performative delivery based on insights from the scholarship. In-class critiques will accompany all performances.

Requirements/Evaluation: Evaluation will be based on weekly presentation of performance material; participation in in-class critique of peer performances; weekly readings as assigned; short analytical papers to accompany performance projects.

Prerequisites: Theatre 101 or one college-level acting class or permission of instructor.

Enrollment Limit: 12

Enrollment Preferences: Theatre or English majors or prospective majors.

Expected Class Size: 10

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

Distributions: (D1)

Fall 2021

STU Section: 01 MR 1:10 pm - 2:25 pm Robert E. Baker-White

THEA 254 (F) PHYSICAL VOICE & ACTING

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

also be lead in the process of examining and developing a decolonizing practice to do with our relationship to time and product.

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

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

Prerequisites: No prerequisites.

Enrollment Limit: 14

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

Expected Class Size: 14

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

Distributions: (D1)

Fall 2021

STU Section: 01 MWF 9:00 am - 10:50 am Sayda G Trujillo

THEA 255 (S) Performing Shakespeare

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

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

THEA 256 (S) The Expressive Body

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

Class Format: includes both studio sessions and reading and discussion

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: seniors and juniors in the major

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

THEA 262 (F) Japanese Theatre and its Contemporary Context

Cross-listings: THEA 262 COMP 262 JAPN 260

Secondary Cross-listing

Japan's rich and varied performance traditions, old and new, born of different historical settings, coexist to this day and compete for the attention of audiences, domestically and abroad. The forms to be considered (noh-gaku, 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: discussion

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

Prerequisites: none; open to all

Enrollment Limit: 20

Expected Class Size: 15

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

Distributions: (D1)

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

THEA 262 (D1) COMP 262 (D1) JAPN 260 (D1)

Attributes: GBST East Asian Studies Electives

Not offered current academic year

THEA 266 (F)(S) Playwriting and Production: Exploration of Playwright as Theater Maker

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

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

Prerequisites: THEA 101 or permission from instructor; All students are asked to write a personal statement about their experience with collaborative practice and include questions that they would desire to pursue in the course.

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D1)

Fall 2021

STU Section: 01 Cancelled

Spring 2022

STU Section: 01 W 1:10 pm - 3:50 pm Ann Marie Dorr

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

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

DANC 267 (D1) WGSS 267 (D1) COMP 267 (D1) THEA 267 (D1)

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

Attributes: WGSS Theory Courses

Not offered current academic year

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

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

of those weekly attempts.

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

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

Grading:

Distributions: (D1) (WS)

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

Not offered current academic year

THEA 272 (S) Theatre & Environment: Site, Nature, Eco-performance, Utopia (DPE)

Cross-listings: THEA 272 ENVI 271

Primary Cross-listing

What is theatre's relation to the environment, whether natural or social? How does the site, place, or ecology of a performance change its meaning and reception? What role can live performance play in grassroots campaigns for climate action or environmental justice? How can we use theatre to, in the words of adrienne maree brown, "practice, in every possible way, the world we want to see?" In this combined seminar/studio course, participants will work collaboratively to create a series of mini-performances based on four categories: site, nature/ecology, eco-performance, and utopia.

Acknowledging the deep inequities (racial, gendered, ethnic, class-based) that constitute *all* human and environmental interaction, we will work to understand how art's relationship to the environment is itself shaped by the historical legacies of empire and global capitalism. As a contribution to the work of the studio, each student will share independent research on an artist, activist movement, or collective of their choice, such as: Hito Steyerl, Ellie Ga, Marta Rosler, Joan Jonas, Paul Chan, Theaster Gates, Bread and Puppet, Punch Drunk, En Garde Arts, Artchoke Dance, Talking Birds, Extinction Rebellion, Greenpeace, and others. As a special project in the class, we will collaborate with The Zilkha Center to create performances that engage directly with topics relevant to the campus and surrounding community. This is a seminar and maker's course that invites students to create, develop, perform, and share their work with each other and, in some cases, public audiences.

Class Format: This is a maker-based studio and seminar course that requires deep collaboration on the creation, development, and performing of original works of live performance.

Requirements/Evaluation: Creation and presentation of a series of four mini-performance pieces; a 15-minute independent oral presentation on a chosen artist or collective; weekly journal writing; deep and active participation and collaboration.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: if overenrolled, preference will be given to Theatre majors and Environmental Studies majors

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

THEA 272 (D1) ENVI 271 (D1)

Difference, Power, and Equity Notes: This course interrogates the deep inequities, injustices (racial, gendered, ethnic, and class-based), and power relations that constitute all of humanity's relation with earth's environment, ecosystem, and ecology. Students will not only study artists and collectives engaged with the work of environmental justice, accountability, and action, they will also make such art themselves.

Attributes: ENVI Humanities, Arts + Social Science Electives

Spring 2022

STU Section: 01 TF 1:10 pm - 2:25 pm Amy S. Holzapfel

THEA 274 Performing Utopia

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

Class Format: This course will contain a studio component

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors

Expected Class Size: 12

Grading:

Distributions: (D1)

Not offered current academic year

THEA 275 (S) American Drama: Hidden Knowledge (WS)

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.

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10

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

Distributions: (D1) (WS)

Writing Skills Notes: Weekly papers will prompt extensive commentary. The amount of writing in the course will be substantial and well spaced, followed by timely evaluation and suggestions for improvement. The course requires multiple assignments, each returned with comments which address writing problems and strategies, as appropriate. Student will receive guidance on structure, style, argumentation, and other significant aspects of writing throughout the semester.

Attributes: AMST Arts in Context Electives

Spring 2022

THEA 282 (S) Writing for Performance

Cross-listings: ENGL 280 THEA 282

Primary Cross-listing

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

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

Prerequisites: students with some experience in creative writing and/or performance

Enrollment Limit: 14

Enrollment Preferences: students who have taken THEA 214/ENGL 214 or another creative writing course

Expected Class Size: 14

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

Distributions: (D1)

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

ENGL 280 (D1) THEA 282 (D1)

Not offered current academic year

THEA 284 (F) Global Digital Performance (DPE)

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

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

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

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

Attributes: GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

THEA 285 (S) Lighting Design for Performance

Cross-listings: DANC 285 THEA 285

Primary Cross-listing

The artistic, intellectual, and practical roles of a designer vary widely, from the spectacle of Broadway to the do-it-yourself ingenuity of downtown theater to the conceptual frame of the art gallery space. This course explores the art and techniques of lighting design for performance. This course will cover the conceptual methodology for development of a design based in textual analysis and research. We will discuss light as an ephemeral substance and the visual content upon which we incorporate it into the theatrical world. Students will delve into how we use lighting to help to tell a story, influence the audience, and create a world unseen to many. By the end of the course, students will be able to answer the question of 'how do color, form, texture, and motion impact our emotions in everyday life and onstage?' We will explore the various tools that are used to implement such a design including the use of movement, color, intensity, and texture as compositional and storytelling tools; and the translation of concept into technical drawings and paperwork used to make an artist's design into a reality. The class format will be a combination of lectures, discussions, and studio work.

Requirements/Evaluation: Committed participation in class discussion and feedback; and the thoughtful, timely completion and presentation of multiple projects of varying scales, focusing on lighting design, considered both individually and when working in tandem. Students are expected to complete hours on the lighting hang, focus and tech of pre-determined department productions and are expected to attend Theater Department productions.

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 6

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

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

Distributions: (D1)

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

DANC 285 (D1) THEA 285 (D1)

Spring 2022

STU Section: 01 M 11:00 am - 12:15 pm Coby Chasman-Beck

LAB Section: 02 M 1:10 pm - 2:25 pm Coby Chasman-Beck

THEA 286 (S) Sound Design

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

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 6

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

Materials/Lab Fee: \$50

Distributions: (D1)

Not offered current academic year

THEA 287 Design for Film & Television

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 8

Grading:

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

Distributions: (D1)

Not offered current academic year

THEA 288 (F) Storyboarding: Translating the Text into the Visual

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

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

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: theater majors, art majors

Expected Class Size: 6

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

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

Distributions: (D1)

Not offered current academic year

THEA 289 (F) Set Design for Stage and Film

In this class, we will examine the similarities and differences in creating environments for performance in theater and for film by completing several set design projects that investigate each form. Creative thinking and problem-solving is the focus, but research, drafting, and model-building will be key components of this process. What is unique about design with audience and performer in the same space? What is unique about design for the frame of the camera? and how do we maximize the impact of each as visual designers?

Requirements/Evaluation: art project-based class. grades dependent on completion of projects, participation in group class discussion and critique, and improvement in skills/response to feedback over the semester.

Prerequisites: theater experience is preferred, but please contact instructor with any questions

Enrollment Limit: 12

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

Expected Class Size: 8

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

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

Distributions: (D1)

Fall 2021

STU Section: 01 Cancelled

LAB Section: 02 Cancelled

THEA 290 (S) Theatre Department Production

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

Class Format: half credit, fifth course option only

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

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 40

Grading: pass/fail option only

Distributions: No divisional credit

Not offered current academic year

THEA 301 (F) Embodied Archives: Global Theatre & Performance Histories (DPE)

Cross-listings: THEA 301 COMP 303

Primary Cross-listing

What is the past good for? Why study theatre history now? What do the archival performance traditions, practices, and sources of yesterday have, if anything, to offer the theatre artists of today and tomorrow? Digging into these questions, this combined studio/seminar course will introduce students to major global theatre and performance histories by considering how they've been taken up--adapted, appropriated, recycled, critiqued, and re-appropriated--by artists working in the field now. Why does dramatist Luis Alfaro return to Sophocles' *Electra* to tell a story about the experiences of Chicana communities in L.A.? What does the playwright Branden Jacobs-Jenkins find compelling about the allegorical performances of English Medieval theatre? What role does traditional Korean dance ritual play in the experimental theatre of artist Young Jean Lee? How have collaborators at New York's Public Theater sought to re-vitalize Shakespeare's works through community-driven practices? Through comparative pairings such as these, we will study and draw inspiration from the ways contemporary dramatists, makers, directors, and performers have approached the theatrical forms and performance practices of the past in the effort to create new perspectives on the present. While attending to theatre's formal and aesthetic aspects, we will at the same time focus on the relationship of performance to the enduring legacies of empire, state power, colonialism, and private capital in which they are historically embedded and by which they are shaped. If and when possible, we will encounter archival sources housed in College Archives and WCMA. As a final creative project, students will adapt, critique, or re-appropriate a source material of their own choosing. This course is required for Theatre majors and is a prerequisite for THEA 401.

Class Format: This class is a combined studio/seminar. Students will be required to present and share their creative responses to the material studied in the course.

Requirements/Evaluation: journal writing and active participation in class; a midterm creative adaptation project and accompanying "research casebook"; participation as discussion leader for one class; and a final creative adaptation or performance project and accompanying "research casebook."

Prerequisites: For Theatre majors: any 100 or 200-level theatre course.

Enrollment Limit: 16

Enrollment Preferences: Theatre majors; Comparative Literature majors

Expected Class Size: 8-10

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

Distributions: (D1) (DPE)

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

THEA 301 (D1) COMP 303 (D1)

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

Fall 2021

STU Section: 01 TR 11:20 am - 12:35 pm Amy S. Holzapfel

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

Cross-listings: WGSS 305 ANTH 305 AMST 305 THEA 304

Secondary Cross-listing

Bears. Cubs. Otters. Pups. Twinks. Radical Fairies. Leathermen. Mollies. Drag queens. Dandies. Sisters of Perpetual Indulgence. Gay men, including gay trans men, have organized themselves into various subcultures within their community for centuries. This seminar is devoted to exploring these subcultures in (a mostly US-context) in greater detail using ethnographic texts, anthropological studies, historical accounts (including oral histories), and media. Topics include cruising and flagging, the anthropological significance of gay bars, histories of bath house culture, rural vs urban queer experiences, the ball scene, drag, diva worship, the reclamation of "fabulousness and faggoty," the leadership roles of trans women and effeminate gay men in activist movements, gay gentrification, the growth of gay consumerism/ gay tourism/homonationalism, hierarchies of masculinity in the gay community (i.e., masc for masc culture), HIV/AIDS and the politics of PrEP, chemsex, the role of racialized dating "preferences," genealogies of BDSM

and leather culture, sexual health and discourses of "risk," the politics of barebacking and other sexual practices, queering consent, and the effects of hookup apps on gay culture. In addition to lectures, and discussions, there will also be some low-key performance-studies based exercises in queer praxis (e.g., drag workshops, mock debates, animal improvisation, role playing, etc.)

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1) (DPE)

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

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

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

Attributes: WGSS Racial Sexual + Cultural Diversity Courses

Spring 2022

SEM Section: 01 Cancelled

THEA 305 (S) Project: Costume-Design, Performance, and Beyond

Cross-listings: ARTS 200 THEA 305

Primary Cross-listing

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

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

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

Enrollment Limit: 10

Enrollment Preferences: Theater and Art Studio, sophomores and juniors

Expected Class Size: 8

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

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

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

Distributions: (D1)

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

ARTS 200 (D1) THEA 305 (D1)

Spring 2022

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

STU Section: 02 T 1:10 pm - 3:50 pm Deborah A. Brothers

THEA 308 (F) Directing: Bodies in Space and Time

This is a laboratory in which we will investigate the holistic art of directing live performance. The director is both a creator and interpreter. Students will sharpen their visual, spatial, sonic, and kinesthetic sensibilities while developing a clear, cogent directorial voice. We will learn by doing. Assignments will involve hands-on directing projects presented in class for collective critique. Through these weekly assignments, directors will devise and discover strategies for collaboration and vocabularies of action and intention.

Class Format: 3 hours per week

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

Prerequisites: none

Enrollment Limit: 6

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

Expected Class Size: 6

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

Distributions: (D1)

Not offered current academic year

THEA 310 (F) Playwriting: Facing the Blank Page (WS) (QFR)

I believe that after food and shelter, humans need stories to survive. This class will focus on each writer's dreams, fears and desires and how to turn them into plays. Students will explore the fundamentals of playwriting. This will include writing exercises, weekly pages, hearing your scenes out loud and at the end of the semester the first draft of a new play.

Class Format: Hybrid

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Theater majors first, then Concentrators

Expected Class Size: 10

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

Distributions: (D1) (WS) (QFR)

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

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

Not offered current academic year

THEA 311 (S) Theorizing Shakespeare

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

Secondary Cross-listing

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

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

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

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 19

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

Distributions: (D1)

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

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

Attributes: ENGL Criticism Courses ENGL Literary Histories A

Not offered current academic year

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

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

Secondary Cross-listing

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

Class Format: discussion

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

Prerequisites: none; open to all

Enrollment Limit: 15

Expected Class Size: 10

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

Distributions: (D2)

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

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

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

Not offered current academic year

THEA 320 (S) Marlowe and Shakespeare (WS)

Cross-listings: ENGL 320 THEA 320

Secondary Cross-listing

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

impact of their work? Critical readings will include essays by Harry Levin, Julia Lupton and Stephen Greenblatt.

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

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

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 15

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

Distributions: (D1) (WS)

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

ENGL 320 (D1) THEA 320 (D1)

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

Attributes: ENGL Literary Histories A

Not offered current academic year

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

Cross-listings: THEA 321 MUS 323 DANC 323

Secondary Cross-listing

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

Class Format: This is a remote course.

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

Prerequisites: None

Enrollment Limit: 15

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

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

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

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

Attributes: MUS World Music/Ethnomusicology

Not offered current academic year

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

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

Secondary Cross-listing

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

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

Prerequisites: None

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D2) (DPE)

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

THEA 322 (D1) AMST 326 (D2) WGSS 321 (D2) AFR 328 (D2)

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

Attributes: WGSS Theory Courses

Not offered current academic year

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

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

Secondary Cross-listing

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

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

Prerequisites: None

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D2) (DPE)

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

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

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

Attributes: WGSS Theory Courses

Not offered current academic year

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

Cross-listings: AMST 331 COMP 330 THEA 330

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 10

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

Distributions: (D1)

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

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

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

Not offered current academic year

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

Cross-listings: THEA 333 ARTS 332

Primary Cross-listing

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

Materials/Lab Fee: \$150-\$200 for supplies such as fabrics, papers, paints, markers, props, etc. as needed.

Distributions: (D1)

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

THEA 333 (D1) ARTS 332 (D1)

Spring 2022

STU Section: 01 MW 10:00 am - 11:50 am Shanti Pillai

LAB Section: 02 F 10:00 am - 11:50 am Shanti Pillai

THEA 335 (F) The Culture of Carnival

Cross-listings: COMP 338 THEA 335

Primary Cross-listing

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

Requirements/Evaluation: regular active class participation, one oral presentation including a 5-page essay, one 15-page research final paper and participation in a group project/public parade

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: sophomores and first-year students

Expected Class Size: 18

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

Distributions: (D1)

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

COMP 338 (D1) THEA 335 (D1)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

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

Cross-listings: THEA 336 ENGL 364 COMP 360

Primary Cross-listing

A survey of Irish drama since 1870, to include plays by Dion Boucicault, Oscar Wilde, W.B. Yeats, J.M. Synge, Lady Gregory, George Bernard Shaw, Douglas Hyde, Sean O'Casey, Samuel Beckett, Brendan Behan, Brian Friel, Marina Carr, Frank McGuinness, Conor McPherson, and Martin McDonagh.

Requirements/Evaluation: 18+ pages of writing, class participation

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors, English and Comparative Literature majors

Expected Class Size: 18

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

Distributions: (D1)

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

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

Not offered current academic year

THEA 339 (F) Introduction to Dramaturgy

The dramaturge is a major collaborator in theatre, playing the multi-faceted role of producer, curator, historian, literary manager, cultural critic, audience educator, community engager, and all-around supporter of a production process. Working closely with fellow theatre-makers, the dramaturge helps to shape a production, tell a story, and facilitate the rewarding process of creating a world on stage. This studio-based course will introduce students to the fundamentals of dramaturgy, including: new play development, production research and support, curatorship, literary management, educational outreach, criticism and journalism, social and community engagement, and adaptation. Assignments over the term will be hands-on, practical, creative, and project-based and include independent writing, research, oral presentation, as well as group work. We will also read new plays and discuss urgent topics in the theatre industry. During some terms, we may collaborate as dramaturges on departmental productions. As a culminating project, students will complete a creative adaptation and dramaturgical casebook for a source material of their own choosing. Students may be asked to attend live performances and exhibitions when relevant.

Class Format: studio course with seminar components

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Theatre majors

Expected Class Size: 6-8

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

Distributions: (D1)

Fall 2021

STU Section: 01 MR 1:10 pm - 2:25 pm Amy S. Holzapfel

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

Cross-listings: THEA 340 ENGL 345 COMP 343

Primary Cross-listing

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

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

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

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

Enrollment Limit: 14

Enrollment Preferences: Theatre and English majors or prospective majors

Expected Class Size: 14

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

Distributions: (D1) (WS)

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

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

Writing Skills Notes: Three papers rising from 4 to 6+ pages; regular discussion board postings and several short response papers. Students will receive timely comments from the instructor on their writing skills, with suggestions for improvement, and there will be opportunities for revision of submitted papers.

Attributes: ENGL Literary Histories A

Not offered current academic year

THEA 345 (S) Contemporary Theatre and Performance

Cross-listings: THEA 345 ENGL 349 COMP 355

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors; Comparative Literature or English majors

Expected Class Size: 8-10

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

Distributions: (D1)

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

THEA 345 (D1) ENGL 349 (D1) COMP 355 (D1)

Spring 2022

SEM Section: 01 Cancelled

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

Cross-listings: THEA 350 ARTS 250

Primary Cross-listing

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

an ongoing creative process. At the end of the semester the accumulated work will have a public presentation in a workshop format.

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Theatre majors and Art majors

Expected Class Size: 10

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

Distributions: (D1)

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

THEA 350 (D1) ARTS 250 (D1)

Not offered current academic year

THEA 365 (F) Beckett, Pinter and Stoppard

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

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors

Expected Class Size: 18

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

Distributions: (D1)

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

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

Attributes: ENGL Literary Histories C

Not offered current academic year

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

Cross-listings: THEA 385 ARTS 385

Secondary Cross-listing

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

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

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

Enrollment Limit: 14

Enrollment Preferences: Art and Theater majors

Expected Class Size: 12

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

Materials/Lab Fee: \$125

Distributions: (D1)

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

THEA 385 (D1) ARTS 385 (D1)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

THEA 387 (S) Ibsen, Chekhov and the emergence of Modern drama

Cross-listings: COMP 387 THEA 387 ENGL 309

Primary Cross-listing

This course will center on the plays of Henrik Ibsen and Anton Chekhov, key figures in the development of Modern European drama. Prospective readings will include Ibsen's *A Doll's House* (1879), *The Wild Duck* (1884), *Rosmersholm* (1886) and *Hedda Gabler* (1890); Chekhov's *The Seagull* (1896), *Uncle Vanya* (1900), *Three Sisters* (1901) and *The Cherry Orchard* (1904); along with August Strindberg's *Creditors* (1889) and Oscar Wilde's *An Ideal Husband* (1894). We will chart the development of dramatic realism and naturalism, and situate these plays in the context of the late-nineteenth century "ache of modernism", with supplemental readings that highlight changing conceptions of identity and subjectivity, emerging strains and contestations over gender and sexuality, and the wider sociological, political and technological changes of the period. The course will also be centrally concerned with these playwrights' innovative explorations of the investigations of theatre's capacities and limitations in representing social reality and the 'performance' of selfhood.

Requirements/Evaluation: Five papers, alternating weeks with your tutorial partner; critical responses to your partner's essays; evaluation of participation.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English and Comparative Literature majors.

Expected Class Size: 10

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

Distributions: (D1)

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

COMP 387 (D1) THEA 387 (D1) ENGL 309 (D1)

Spring 2022

TUT Section: T1 MR 1:10 pm - 2:25 pm James L. Pethica

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

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

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

Prerequisites: THEA 201 or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: theater majors

Expected Class Size: 6

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

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

Distributions: (D1)

Not offered current academic year

THEA 393 (F) Staging Identities

Cross-listings: THEA 393 ENGL 393

Primary Cross-listing

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

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

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

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

Enrollment Limit: 14

Enrollment Preferences: Theatre and English majors or prospective majors.

Expected Class Size: 14

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

Distributions: (D1)

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

THEA 393 (D1) ENGL 393 (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

THEA 397 (F) Independent Study: Theatre

Theatre independent study

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

Distributions: (D1)

Fall 2021

IND Section: 01 TBA Omar A. Sangare

THEA 398 (S) Independent Study: Theatre

Theatre independent study

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

Distributions: (D1)

Spring 2022

IND Section: 01 TBA Omar A. Sangare

THEA 401 (S) Senior Seminar: Practicing Theory

This class constitutes a culminating course of study for the Theater major. It aims to delve deep into consideration of the relationship between theory and practice, between text and performance, between performer and audience, and between aesthetics and politics. We will explore a selection of influential ideas and methodologies that have shaped both making theater and thinking about theater in various historical periods and cultural contexts. Sample artists or critics addressed by the course may include: Antonin Artaud, Veenapani Chawla, Franz Fanon, Bertolt Brecht, Jerzy Grotowski, Richard Schechner, Guillermo Gomez-Peña, Augusto Boal, Anne Bogart, and Rustom Bharucha. Through discussion and experimentation, we will endeavor to understand how theater engages with cultural, social, and philosophical issues that link the stage with the realities and fantasies of everyday life. Central to our exploration will be excavating the Eurocentric assumptions that conventionally shape the practice and study of theater in the United States. We will seek ways to decolonize our perspectives and ask critical questions about performance's potential to enact strategies of anti-racism and anti-imperialism.

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

Prerequisites: limited to senior Theatre majors

Enrollment Limit: 10

Enrollment Preferences: senior Theatre majors only

Expected Class Size: 10

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

Unit Notes: this course is required for the Theatre major

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

Distributions: (D1)

Spring 2022

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

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

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

Secondary Cross-listing

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

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

Prerequisites: WGSS 101

Enrollment Limit: 15

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

Expected Class Size: 15

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

Distributions: (D2)

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

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

Not offered current academic year

THEA 455 (F)(S) Advanced Practicum

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

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

Prerequisites: THEA 101 or THEA 102, and THEA 201

Enrollment Limit: 4

Enrollment Preferences: Theatre majors

Expected Class Size: 2

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

Materials/Lab Fee: \$75 may be charged to term bill

Distributions: (D1)

Fall 2021

STU Section: 01 TBA Barbara Samuels

Spring 2022

STU Section: 01 TBA Omar A. Sangare

THEA 493 (F) Senior Honors Thesis: Theatre

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

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

Distributions: (D1)

Fall 2021

HON Section: 01 TBA Omar A. Sangare

THEA 494 (S) Senior Honors Thesis: Theatre

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

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

Distributions: (D1)

Spring 2022

HON Section: 01 TBA Omar A. Sangare

Winter Study -----

THEA 12 (W) Reviewing the Performing Arts--An Introduction to Critical Writing

This course will begin with a week of readings in the critical literature of the past, concerning especially theatre and opera. Then students will write reviews of videos of excerpted and full performances (as well as a live performance, if accessible), both as homework and in class, and discuss them as a group. We will discuss ethical issues, in both journalistic contexts and those pertaining to a members of the arts community, as well as the history of critical writing inasmuch as it created a tradition that still informs what we write and what audiences read. Evaluation will be based on class

participation and two or three reviews, amounting to ten pages, which they will have written over the course. The course will be valuable for students who think they might be interested in a career in arts journalism, as well as for prospective theatre-makers who want to acquire a self-critical tool which will prove valuable in their work as performing artists and defuse the fear many of them may suffer from in the face of reviews. My contribution to the class is founded on my experience of over fourteen years as critic of theatre, opera, classical music, and art, editor/publisher of The Berkshire Review for the Arts (now Hudson-Housatonic Arts) and New York Arts, as well as a playwright-librettist, director, and actor. I have been an enthusiastic theatre-goer since childhood and studied ancient Greek tragedy and comedy in depth during my undergraduate and doctoral studies in the Classics at Harvard University and the University of Oxford.

Requirements/Evaluation: two or three reviews amounting to 10 pages

Prerequisites: Interest and possibly experience in the performing arts

Enrollment Limit: 20

Enrollment Preferences: interview

Grading: pass/fail only

Unit Notes: Michael Miller is a critic who writes about drama, opera, classical music, and the visual arts. He is an active theatre-maker as a playwright, director and actor. His solo play, "Transfiguration," received the Best One-Man Drama Award at the United Solo Theatre Festival 2018. This comes after a post-graduate degree from the University of Oxford, a Ph.D. in Classics and MA in Fine Arts at Harvard University and a career as a curator specializing in the Italian Renaissance and drawings.

Materials/Lab Fee: none

Winter 2022

LEC Section: 01 Cancelled

THEA 14 (W) Create a TV Series

Cross-listings: ENGL 14 THEA 14

Secondary Cross-listing

Every TV show starts with an idea. That idea becomes a Pilot--the first episode of a series. This course will help you learn what constitutes an effective idea for a TV show, and how to convert said idea into a pilot en route to a series. Our focus will include: What goes into a pilot that might suggest that there are many more stories to tell over multiple seasons? What makes the lead character complicated enough to support a whole world? Who are the other important characters, and how do they interact with that main character? How does the action in the pilot support the premise and promise of the series? In addition to developing our own stories, we will also analyze existing pilots to help us consider such issues as how concept and character are launched, and how to identify your "A", "B", and "C" stories. Along the way we will also learn about the realities of the business and the career paths of television writers, and guest speakers will include producers, studio executives and currently working writers. The goal will be a simulation of a collaborative and supportive "Writers' Room" where students can test and shape their premises, stories and characters. By the end of Winter Study each student will have written a 5- to 7-page treatment that conveys the show's world, people, and fundamental arcs, 5-7 sample pages of the pilot itself, and a verbal "Pitch" to be presented on the last day of class to a studio head. Class will meet three times a week for two hours, with individual one hour follow-ups.

Requirements/Evaluation: 5- to 7-page series treatment, 5- to 7-pages of pilot, and an oral fifteen minute pitch

Prerequisites: love stories and storytelling

Enrollment Limit: 12

Enrollment Preferences: seniors and English and Theater majors given preference

Grading: pass/fail only

Unit Notes: An Emmy-nominated writer and executive producer, Michael Sardo has worked on hundreds of episodes of television and developed and written series pilots for HBO Max, Showtime, Starz, TNT, ABC, NBC, Lifetime and USA networks, HBO Independent Productions, eOne, Witt/Thomas, NBC Productions, Universal Cable Productions, Slingshot Global Media, Circle of Confusion TV, Storyworld Entertainment, MGM Television and Radical Media. Michael teaches writing at Columbia University School of the Arts.

Materials/Lab Fee: none

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

ENGL 14 THEA 14

Winter 2022

LEC Section: 01 MTR 10:00 am - 11:50 am Michael Sardo

THEA 17 (W) The Lavender Blues: Queer Music Before World War II

Cross-listings: MUS 17 WGSS 17 THEA 17

Secondary Cross-listing

Some of the most famous American musical artists of the early twentieth century were not only "in the life"--meaning gay, bisexual, or transgender--but they sang about this life too. The most courageous of these artists? Women--queer white women and queer women of color. This course will introduce students to a little-known yet revolutionary moment in music history when pioneering artists sang boldly about sexual and gender fluidity and when women's voices literally took center stage. Each week our sessions will be anchored with a particular star whose life and music will lead us thematically to so much more. We'll start in vaudeville with the male impersonators, move on to the early blues and come home with the Jazz Age. Among other things we'll listen to recordings, watch videos, discuss the power of lyrics and language, learn the antecedents of modern-day drag, find out the stories behind the songs, discover how these songs influenced (and reflected) audiences and explore how this music evolved over time. We will sing a bit too! (But no vocal experience required.) Throughout we'll uncover what queer music history--and queer female artists--have to tell us about masculinity, femininity, gender fluidity, cross-dressing, homosexuality, love, race, religion and... fun. Students will be expected to keep a journal of ideas and reflection and do outside reading and listening. For a final project they'll write a 10-page paper, give a 10-minute in-class performance, or complete a comparable creative project inspired by the music/artists learned.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: statement of interest

Grading: pass/fail only

Unit Notes: Sarah S. Kilborne is an acclaimed author, performance artist and LGBTQ activist. Her multidisciplinary work has been featured in The Washington Post, The Los Angeles Times, Slate, BuzzFeed, and other national media. Her one-woman show The Lavender Blues: A Showcase of Queer Music Before World War II has been honored by the Association of Performing Arts Professionals as one of the most exciting new works of recent years. Her website is: www.SarahKilborne.com.

Materials/Lab Fee: none

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

MUS 17 WGSS 17 THEA 17

Winter 2022

LEC Section: 01 WR 1:00 pm - 3:50 pm Sarah S. Kilborne

THEA 18 (W) Honors Devised Performance Intensive

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

Requirements/Evaluation: final project or presentation

Prerequisites: permission of instructor

Enrollment Limit: POI

Enrollment Preferences: permission of instructor

Grading: pass/fail only

Materials/Lab Fee: \$15 and cost of books

Not offered current academic year

THEA 20 (W) Getting to the Big Ideas

Cross-listings: MUS 20 ENGL 18 AFR 20 THEA 20 SPEC 20

Secondary Cross-listing

What is the central idea behind any creative enterprise and how does one discover it? What is the artistic inspiration that fuels the creative journey? In this course, we will attend to these questions through an unearthing of the collaborative process of creative discernment. Led by the Emmy-Award Producer and Williams Alumnus Frank Doelger '75 (*Rome*, *John Adams* and *Game of Thrones*), and in conversation with award-winning documentary filmmaker and Professor of Africana Studies Rhon Manigault-Bryant, students will consider multiple narrative forms as they take a deep dive into the big ideas that generate stories. The course is informed by the work of African American science fiction writer Octavia E. Butler (1947-2006). With her collection *Blood Child and Other Stories* as a springboard, and a dynamic scaffolding process, we will explore the manifold creative decisions that inform the transformation of stories from one medium to the other. Each week, student groups will tackle the logistics that drive the creative process, including character formation, animation, music, and storyline. They will develop stories as writers and designers (week one); directors and composers (week two) and producers (week three), and at the end of the course present a culminating project of their collaborative storytelling journey. That final project--the creation of a lookbook--visually tells the stories creatives in a format that is used throughout the television and film industries. Informed by the tutorial style 15 students will be placed into groups of 3, and together will design the lookbook. The entire class will meet twice per week from 11am to 1pm, and each trio will have their own individual meeting times with the instructor(s) for 1.5 hours between 11am and 3pm. Groups will also meet a minimum of 2 hours outside of organized class time. Experts throughout the film and television industries will be "zoomed" in at no additional cost to students.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: students will be selected to the ensure broadest sense of diversity and inclusion (race, gender, identity, etc) as well as diversity of major and field

Grading: pass/fail only

Materials/Lab Fee: \$250

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

MUS 20 ENGL 18 AFR 20 THEA 20 SPEC 20

Winter 2022

LEC Section: 01 TBA Frank G. Doelger

THEA 22 (W) A Filmmaker's Workshop

This 4 week filmmaking workshop will culminate in screening of 6-8 short films which are written, acted, directed and edited by students. The class is taught by actress Jessica Hecht and her husband director/writer Adam Bernstein. The project was offered in 2019 and accommodated 30 WS students. We would love to offer it once again with a slightly deeper focus on writing and direction. The key to this project is collaboration in the creative process. Each week there will be 7-8 hours of in person class time and 10-12 hours of practical work outside of class. The week we shoot (week 3) will be the most demanding. Supplemental reading and film viewing is recommended. We will offer a set of resource materials. The weekly structure is as follows: WEEK ONE: *** Monday/ Tuesday class time 10-2:50 (lunch break included) Fundamentals of filmmaking--The Writer's Approach Our first week allows students to look at several examples of shorts films and experiment with writing prompts and improv exercises to build familiarity with how to structure a story. The week culminates in the formation of groups (4-5 students each) whose interest in a specific area of production has been noted. Scripts will be generated from these groups and a draft must be delivered by Saturday January 8. All students participate as needed but will have more responsibility in one self chosen area. WEEK TWO: ****either Sunday/Monday, Full day Monday or Mon/Tuesday approx 7 hours class time. (lunch breaks given) Will set day/time by Jan 2. Fundamentals of TV and Film Direction The skills of screen acting, design and cinematography are studied. Participants will be schooled in basic shots, the director's role and the actor's preparation. Casting is completed by

Friday. WEEK THREE: ***Schedules set by each team - approx 15 hours required for shooting. "Shooting a Film"- Groups are schooled in the organization of a shoot and the essential jobs of the crew. Films are shot over three days--a Final Pro vs AVID editing workshop completes the week. WEEK FOUR:****Schedules set by each team-approx 15 hours required. "Completing the Filmmaking Process." Films are edited and music added for the first 3 days of week. A public screening is organized to complete the workshop. Film discussion to follow. Jessica Hecht graduated with honors from The Tisch School of the Arts and has made over 100 appearances on tv series. She's a Tony nominated actress performing on Broadway in plays by Arthur Miller, Shakespeare Tennessee Williams among others. She won an Obie for her performance in Admissions at Lincoln Center. She has spent 13 seasons at The Williamstown Theatre Festival. She runs The Campfire Project, a theatre based wellness project that creates plays in refugee camps and teaches acting at HB. Adam Bernstein is an Emmy Awarded TV and Film Director. Jessica can be reached via email at Jessica.A.Hecht@williams.edu.

Requirements/Evaluation: final project or presentation

Prerequisites: one semester of Theatre or Studio Art; you may contact us for consideration if you do not meet that standard

Enrollment Limit: 30

Enrollment Preferences: if the course is over enrolled, Theatre Majors and next Studio Art Majors will take priority

Grading: pass/fail only

Materials/Lab Fee: none

Winter 2022

LEC Section: 1 MT 10:00 am - 2:50 pm Jessica A. Hecht

THEA 30 (W) Senior Production: Theatre

Theatre senior production.

Class Format: senior project

Grading: pass/fail only

Winter 2022

IND Section: 01 TBA Omar A. Sangare

THEA 31 (W) Senior Thesis: Theatre

Theatre senior thesis.

Class Format: thesis

Grading: pass/fail only

Winter 2022

HON Section: 01 TBA Omar A. Sangare

THEA 32 (W) Senior Honors Thesis: Theatre

Class Format: independent study

Grading: pass/fail only

Not offered current academic year

THEA 99 (W) Independent Study: Theatre

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

Class Format: independent study

Grading: pass/fail only

Winter 2022

IND Section: 01 TBA Omar A. Sangare