THEATRE (Div I)
Chair: Associate Professor David Gürçay-Morris

- Robert E. Baker-White, Professor of Theatre
- Deborah Brothers, Costume Director and Lecturer in Theatre
- David Gürçay-Morris, Chair and Associate Professor of Theatre
- Amy S. Holzapfel, Professor of Theatre; on leave 2019-2020
- Ilya Khodosh, Visiting Lecturer in Theatre
- James L. Pethica, Senior Lecturer in English and Theatre; affiliated with: Theatre Department; on leave Fall 2019
- Shanti Pillai, Assistant Professor of Theatre
- Omar A. Sangare, Professor of Theatre

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

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

MAJOR
The Major in Theatre consists of nine courses, including the following:
- Theatre 101 The Art of Playing: An Introduction to Theatre and Performance
- Theatre 201 Worldbuilding: Staging and Design For The Theater
- Theatre 301 Embodied Archives: Global Theatre & Performance Histories
- Theatre 406 Practicing Theory: Senior Seminar

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

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

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

Cross-listings:  COMP 151  THEA 101

Primary Cross-listing

An introduction to the global art and practice of making theatre. Students will learn basic principles of different approaches to the actor’s labor, alongside the history, aesthetics, and literature 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, discussions, attendance at live performances, and workshops with guest artists and faculty, we will engage with theatre as a constantly evolving art form, sharpening our analytical skills through theoretical approaches from the fields of theatre and performance studies. As a capstone project, students will stage and perform selected scenes before an audience, using practical and interpretive skills gained from the course. This course is open to all students, is a gateway to the major in Theatre, and is a prerequisite for THEA 201, THEA 204, THEA 301, and THEA 401. Class will meet on Fridays when time is needed for studio exercises, rehearsals, mentoring student projects, or guest artist workshops.

Class Format: course will include both a seminar (1 hour and 15 minutes/week) and studio (2 hours and fifteen minutes/week); the total class meeting time will be 3 hours and 30 minutes per week

Requirements/Evaluation: two 5-page critical essays, journal reflections, performance projects, and active participation in discussions and studio exercises

Prerequisites: none

Enrollment Limit:  16

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

Expected Class Size:  16

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

Distributions: (D1)

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

COMP 151 (D1) THEA 101 (D1)

Fall 2019

SEM Section: 01  MW 11:00 am - 12:50 pm  Shanti Pillai

LAB Section: 02  F 11:00 am - 12:50 pm  Shanti Pillai

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

Cross-listings:  ARTS 102  DANC 102  THEA 102

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

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

Prerequisites: none

Enrollment Limit: 18

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

Expected Class Size: 18

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

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

Distributions: (D1)

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

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

Not offered current academic year
viewed), active and inactive participants, and breaking the fourth wall. This class is open to all students that are willing to embrace the awkwardness of their humanity and the vulnerabilities of our collective bodies.

Class Format: combined studio/seminar

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

Prerequisites: none

Enrollment Limit: 15

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

Expected Class Size: 15

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

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 120 (D1) THEA 120 (D1)

Spring 2020

SEM Section: 01    W 7:00 pm - 9:40 pmThursday Org Mtg 6:30 pm - 6:55 pm   Allana M. Clarke

THEA 125  (F) Theater and Politics  (WS)

Cross-listings: THEA 125 ENGL 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:

THEA 125 (D1) ENGL 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.

Fall 2019

SEM Section: 01    MWF 11:00 am - 12:15 pm   Walter Johnston
THEA 129  (S)  Institutional Critique  (DPE)

Cross-listings:  ARTS 129  THEA 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:

ARTS 129 (D1)  THEA 129 (D1)

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

Not offered current academic year

THEA 141  (F)  Opera

Cross-listings:  THEA 141  MUS 141

Secondary Cross-listing

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

Class Format:  discussion
Requirements/Evaluation:  a midterm, a brief paper, an 8-page paper, and a final exam
Prerequisites:  none
Enrollment Limit:  30
Expected Class Size:  20
Grading:  yes pass/fail option,  yes fifth course option
Distributions:  (D1)

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

THEA 141 (D1)  MUS 141 (D1)

Not offered current academic year
THEA 150  (S)  The Broadway Musical  (DPE)

Cross-listings:  MUS 150  THEA 150

Secondary Cross-listing

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

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 30

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

Distributions:  (D1)  (DPE)

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

MUS 150 (D1) THEA 150 (D1)

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

Spring 2020

LEC Section: 01    MR 1:10 pm - 2:25 pm     W. Anthony  Sheppard

THEA 201  (S)  Worldbuilding: Design for the Theater

Cross-listings:  ARTS 201  THEA 201

Primary Cross-listing

This course examines designers' creative processes as they work to imagine the fictional worlds of theatrical productions. Over a series of practical projects in multiple design disciplines, we will develop techniques for eliciting an initial creative response to a text; developing that response into a point-of-view; communicating that point-of-view with collaborators; and solving the practical needs of the production. Particular emphasis is placed on how design elements synthesize with each other (and with the imagined work of the actors and director) to form the larger intellectual, emotional, and physical context of the production as a whole. Students will adopt various creative roles over a series of projects, giving exposure to the working processes of designers specifically, and that of all collaborators in a theatrical production more generally. Methodologies for critical feedback, as well as presentation skills and techniques, will be taught as crucial elements of the artistic and collaborative process.

Requirements/Evaluation: committed participation in class discussion and feedback; and the thoughtful, timely completion of four design projects plus a month-long final

Prerequisites:  THEA 101 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences:  Theatre majors

Expected Class Size: 8

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

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

Materials/Lab Fee: $125 for materials and copying charged to term bill
Distributions: (D1)

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

ARTS 201 (D1) THEA 201 (D1)

Spring 2020

STU Section: 01    MW 11:00 am - 12:50 pm    Friday Org Mtg 11:00 am - 12:50 pm    David Gürçay-Morris

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

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

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

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Theater majors

Expected Class Size: 14

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

Distributions: (D1)

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

THEA 202 (D1) AFR 215 (D1) WGSS 215 (D1) DANC 215 (D1)

Not offered current academic year

THEA 204  (S) Acting: Scene Work

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

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
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 2020

STU Section: 01    T 1:10 pm - 3:50 pmThursday Org Mtg 8:00 pm - 8:25 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 211  (F)  Performing Greece

Cross-listings:  CLAS 211  THEA 211  COMP 248

Secondary Cross-listing

Modern readers often encounter Homer, Sappho, Sophocles, and the Greek orators as written texts, yet their first ancient audiences experienced the words of these authors not in silence and solitude, but in live performance contexts. This course, therefore, will take up performance as a critical lens for interpreting ancient Greek literature, situating these works within a rich culture of song, dance, speech, and debate. From the Homeric epics and the masterpieces of Greek tragedy and comedy to the speeches and dialogues of Demosthenes, Thucydides, and Plato, we will survey the evidence for the musical, visual, and embodied aspects of Greek literature. At the same time, we will reflect on the rewards and limits of enlivening the ancient world through the reconstruction and re-imagination of its performative dimensions. Our attention to performance will give us a distinct perspective on many important topics within the study of Greek civilization, including the construction of personal and collective identity, the workings of Athenian democracy, and the development of literary genres. In addition to a wide selection from Greek poetry, drama, and prose, our readings will include works by ancient and modern theorists of performance and culture. All readings are in translation.

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

Prerequisites:  none

Enrollment Limit:  40

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

Expected Class Size:  35

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) THEA 211 (D1) COMP 248 (D1)

Not offered current academic year

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

Cross-listings:  THEA 212  DANC 212

Secondary Cross-listing

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

Class Format:  tutorial

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

Prerequisites:  none

Enrollment Limit:  10

Enrollment Preferences:  first and second year students

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 212 (D1) DANC 212 (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

Spring 2020
SEM Section: 01    TR 11:20 am - 12:35 pm     Ilya  Khodosh

THEA 215  (F)  Performance Ethnography (DPE)
Cross-listings: DANC 214  GBST 215  THEA 215  AMST 214  ANTH 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:
DANC 214 (D1) GBST 215 (D2) THEA 215 (D1) AMST 214 (D2) ANTH 215 (D2)
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.

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

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

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 15

Expected Class Size: 15

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

Distributions: (D1)  (DPE)

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

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

Difference, Power, and Equity Notes: This course introduces students to the history of Asian-Americans through an analysis of performances by diasporic artists. Student will explore how race was central to the formation of the American nation, and how social and legal discriminatory practices against people of color influenced US popular culture. The assigned course material provide examples of how diasporic artists address these differences in power relations, hold systems of inequality accountable, and claim agency.

Spring 2020
SEM Section: 01  TR 9:55 am - 11:10 am  Munjulika Tarah

THEA 220  (F)  Greek Tragedy

Cross-listings: THEA 220  COMP 220  CLAS 202

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
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)

Spring 2020

TUT Section: T1  TBAThursday Org Mtg 9:00 pm - 10:00 pm  Omar A. Sangare

THEA 224 (F) Interdisciplinary Approaches

Cross-listings: ARTS 224  THEA 224

Secondary Cross-listing

In this studio course students will acquire the ability to think conceptually across artistic mediums by working in an interdisciplinary manner. Projects will investigate ideas of the artists body in contemporary art, memory, socio-political specificities, time, and abstraction. Students will be introduced to and create work with the 35mm film camera, the black & white darkroom, digital video, performance methods, and interactive installation. Students will gain additional hands on experience by engaging with invited artists, visiting museum exhibitions, and meeting with curators. Artists covered will include: David Hammons, Bruce Nauman, William Cordova, Taryn Simmon, Singa Ningudi, and Jennie C. Jones. No prior experience necessary.

Requirements/Evaluation: completion of three assigned project and independent final project, active class engagement during critique, quality of work, and development of technical skill

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: none, if over-enrolled Art Studio majors

Expected Class Size: 12

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

Materials/Lab Fee: $250 lab fee charged to term bill

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
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 (D2) WGSS 225 (D2)  
*Not offered current academic year*  

THEA 226 (S) Gender and the Dancing Body  
**Cross-listings:** AMST 226  THEA 226  DANC 226  WGSS 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 values. We will examine a wide range of dance genres, from stage performance to popular forms to dance on television, with particular attention to the intersections of race and class with gender. This is primarily a discussion-based seminar course but will also include attendance at live performances, film screenings, and discussions with guest artists. No previous dance experience required.  
**Requirements/Evaluation:** class participation, reading responses and essays, and presentations  
**Prerequisites:** none  
**Enrollment Limit:** 20  
**Enrollment Preferences:** WGSS majors  
**Expected Class Size:** 10-15  
**Grading:** no pass/fail option, no fifth course option  
**Distributions:** (D1)  
**This course is cross-listed and the prefixes carry the following divisional credit:**  
AMST 226 (D2) THEA 226 (D1) DANC 226 (D1) WGSS 226 (D2)  

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

Spring 2020
SEM Section: 01    W 1:10 pm - 3:50 pmThursday Org Mtg 7:30 pm - 7:55 pm Munjulika Tarah

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

Cross-listings: CHIN 227  THEA 227  COMP 227

Secondary Cross-listing

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

Class Format: lecture/discussion

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 15

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
CHIN 227 (D1) THEA 227 (D1) COMP 227 (D1)

Not offered current academic year

THEA 228  (S) Performance Practices of Global Youth Cultures

Cross-listings: GBST 228  THEA 228

Primary Cross-listing

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

Class Format: reading and discussion

Requirements/Evaluation: includes class discussions, self-reflexive presentations and papers, journal reflections, one 10-page paper based on original research with in-class presentation
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: seniors and juniors
Expected Class Size: 15
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
GBST 228 (D2) THEA 228 (D1)

Spring 2020
SEM Section: 01  M 1:10 pm - 3:50 pm
Thursday Org Mtg 8:00 pm - 8:25 pm  Shanti Pillai

THEA 229 (S) Modern Drama
Cross-listings: ENGL 202  COMP 202  THEA 229

Primary Cross-listing
Requirements/Evaluation: two 5-page papers; regular journal responses; a final exam; and active participation in class discussions
Prerequisites: none
Enrollment Limit: 18
Enrollment Preferences: Theatre, English, and Comparative Literature majors
Expected Class Size: 18
Grading: no pass/fail option, no fifth course option
Unit Notes: this course is strongly recommended for any students majoring in Theatre
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 202 (D1) COMP 202 (D1) THEA 229 (D1)
Attributes: ENGL Literary Histories C

Spring 2020
SEM Section: 01  TF 2:35 pm - 3:50 pm  James L. Pethica

THEA 240 (S) Queer Drama (DPE)
Cross-listings: WGSS 237  THEA 240

Primary Cross-listing
This seminar course is a deep dive into the richly dissonant dialogue between queer lives and live performance. How have queer artists shaped and reshaped the field of theatre and performance over time? How has drama, in turn, shaped the landscape of queer life? What inventions and innovations might we attribute to the evolution of "queer"? We will look to the work of artists such as Tennessee Williams, Tarell McCraney, Taylor Mac, Reza Abdoh, Sharon Bridgforth, Virginia Grise, and many others as we seek to map the messy topography of queer performance.
Class Format: three hours per week
Requirements/Evaluation: two 5-page papers, participation in text-based seminars, and a final performance
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: if the class is overenrolled, students will submit a letter of interest in the class

Expected Class Size: 14

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 237 (D2) THEA 240 (D1)

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

Not offered current academic year

THEA 241 (F) Performing Masculinity in Global Popular Culture

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 20

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 240 (D2) THEA 241 (D2) SOC 240 (D2) AMST 241 (D2) LATS 241 (D2)

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

Not offered current academic year

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

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

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

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 10

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

Materials/Lab Fee: $50
THEA 246  (F) Asian American Performance: Activism and Aesthetics  (DPE)

Cross-listings: AMST 249  GBST 246  THEA 246

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: sophomores and juniors

Expected Class Size: 15

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

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

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

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.

THEA 247  (S) Music for Theater Production

Cross-listings: THEA 247  MUS 247

Secondary Cross-listing

Music written to accompany or to "point up" the action or mood of a dramatic performance on stage can be traced to Ancient Theater. Are the labels of incidental and background music appropriate or patronizing for this genre? What is the difference between the composition of "incidental music" and sound designing? How does creating music to accompany a play differ from writing concert music or music for film, ballet, opera, or musical theater? What makes for effective incidental music? How does the music interact with the spoken drama? Students will discuss music composed for selected plays and will compose music for a scene of a play drawing upon pre-existing works, or creating their own. Format: tutorial. During the first and last weeks of the semester, students will attend two group classes. In the other weeks, students will meet with the instructor in pairs for a one-hour session. Students will write and present a 5- to 6-page paper every other week and a 1- to 2-page response to their partner's paper in the alternate weeks.

Class Format: tutorial

Requirements/Evaluation: evaluation will be based on five papers/presentations, and five responses

Prerequisites: ability to read music and permission of the instructor

Enrollment Limit: 10
Enrollment Preferences: Music and Theater Majors

Expected Class Size: 10

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 247 (D1) MUS 247 (D1)

Not offered current academic year

THEA 249 (F) Staging Race and Gender (DPE)

Cross-listings: ENGL 249 THEA 249 WGSS 269

Secondary Cross-listing

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

Requirements/Evaluation: four papers totaling at least 20 pages and in-class group performances

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

Enrollment Limit: 19

Expected Class Size: 19

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 249 (D1) WGSS 269 (D1)

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

Attributes: ENGL 200-level Gateway Courses

Not offered current academic year

THEA 250 (F) Gender, Sexuality and Modern Performance

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

Primary Cross-listing

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

Class Format: tutorial

Requirements/Evaluation: students will meet with instructor in pairs for an hour each week; they will write a 5- to 7-page paper every other week (five in all), and comment on their partner’s papers in alternate weeks; emphasis will be placed on developing skills in reading, interpretation, critical
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: (D1)

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
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)

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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)

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Tour Section: T1 TBA Robert E. Baker-White

LAB Section: T2 M 1:10 pm - 3:50 pm Robert E. Baker-White

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

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.
Primary Cross-listing

Four centuries on, Shakespeare still challenges us. How should we weigh the respective claims of our own era's concerns—such as gender, sexuality, race, class, or materiality, for instance—against the 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 an historical authenticity that can be constraining or even sterilizing, while, at the other extreme, staging the plays with the primary aim of making them “speak to our time” risks revisionary absorption in our own interests. We will focus on six Shakespeare plays, from different genres and periods of his career: *Romeo and Juliet*, *Henry V*, *Twelfth Night*, *Hamlet*, *Antony and Cleopatra*, and *A Midsummer Night's Dream*. Proceeding with each from close reading of the text, we will attend to the demands and opportunities of performance, and assess a range of recent film and stage productions.

Class Format: seminar

Requirements/Evaluation: class participation, regular reading responses, three longer papers

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Theatre and English majors, and prospective majors

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:

COMP 290 (D1) ENGL 270 (D1) THEA 260 (D1)

Writing Skills Notes: Four two-page readings response papers; three longer papers rising from 4 to 6+ pages. 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

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THEA 262 (F) Japanese Theatre and its Contemporary Context

Cross-listings: JAPN 260 COMP 262 THEA 262

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, 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:

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

Attributes: GBST East Asian Studies Electives

Not offered current academic year
THEA 265 (F) Digital Performance Lab

Cross-listings: THEA 265 SCST 265 STS 265

Primary Cross-listing

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

Requirements/Evaluation: bi-weekly projects and presentations, bi-weekly 2-page critical writing assignments, class participation, work ethic, and collaborative skills

Prerequisites: none

Enrollment Limit: 20

Expected Class Size: 6

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

Materials/Lab Fee: $100

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 265 (D1) SCST 265 (D2) STS 265 (D1)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

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

Cross-listings: DANC 267 WGSS 267 THEA 267 COMP 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 (D2) THEA 267 (D1) COMP 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.
Spring 2020

SEM Section: 01    W 1:10 pm - 3:50 pmThursday Org Mtg 7:30 pm - 7:55 pm   Vivian L. Huang

THEA 275  (F)  American Drama: Hidden Knowledge

Cross-listings: AMST 275  COMP 275  ENGL 224  THEA 275

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
AMST 275 (D2) COMP 275 (D1) ENGL 224 (D1) THEA 275 (D1)

Attributes: AMST Arts in Context Electives

Fall 2019

TUT Section: T1    TBA    Robert E. Baker-White

THEA 282  (S) Writing for Performance

Cross-listings: THEA 282  ENGL 280

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:
THEA 282 (D1) ENGL 280 (D1)

Not offered current academic year

THEA 285 (F) Scenic and Lighting Design for Performance

Cross-listings: THEA 285 DANC 285

Primary Cross-listing

The artistic, intellectual, and practical roles of a designer vary widely, from the spectacle of Broadway to the do-it-yourself ingenuity of downtown theater to the conceptual frame of the art gallery space. This course explores the art and techniques of lighting and scenic design for performance.

While grounded in a conceptual methodology for development of a design based in textual analysis and research, this course is equally concerned with providing instruction in the techniques and craft necessary for bringing a design to fruition, including: sketching, technical drafting, and model-making; basic physics and theories of color in both surfaces and light; the use of volume, movement, color, intensity, and texture as compositional and storytelling tools; the variety of stage lighting instruments and theatrical soft goods available, and their uses; writing cues; and the translation of concept into light plots, channel hookups, plans and elevations. We will use a variety of performance texts (plays, musicals, opera, and dance) to discover and explore the creative process from the perspective of scenic and lighting designers. The class format will be a combination of lectures, discussions and studio work.

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 6

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

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 285 (D1) DANC 285 (D1)

Fall 2019
STU Section: 01 TR 11:20 am - 12:35 pm Jason Simms
LAB Section: 02 T 2:30 pm - 3:50 pm Jason Simms

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
THEA 290  (F)(S)  Theatre Department Production

Participation in the production program is offered as a partial credit fifth course, is open to all students, and can only be taken on a Pass/Fail basis. Theatre Majors are required to participate in four department productions, and must serve as stage manager for one of them. Depending on their role in the production process, students will be admitted to Theatre Production courses by permission of the department Chair, following casting and the assembly of the artistic and production team. Students may participate in a production in one of three major roles: stage management, performing (actor or actress, musician, dancer, etc.), or non-performing (director, designer, dramaturge, choreographer, music director, production manager, etc.).

Stage managers or performers should expect to be in rehearsals, generally scheduled during the evening hours from 6-10PM, for up to twenty hours per week during a five to ten-week long production process, as well as up to ten hours per day during tech weekend and up to six hours per day during the performance run of the show. Non-performing roles may be expected to be involved in the production process before the start of rehearsals, participating in meetings, auditions, as well as a post-mortem process for each show. Entrance into a production for actors and major artistic roles are based on competitive auditions or prior experience. There is no online registration. Repeatable course numbers are designated as follows: 291 (Stage Management Production I); 292 (Stage Management Production II); 293 (Stage Management Production III); 294 (Performing Role Production I); 295 (Performing Role Production II); 296 (Performing Role Production III); 297 (Non-Performing Role Production I); 298 (Non-Performing Role Production II); 299 (Non-Performing Role Production III). Evening courses and exams will take precedence over half credit courses. Students may still participate in department productions even if they choose not to enroll for credit.

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, half credit fifth course option

Distributions: No divisional credit

Fall 2019
STU Section: 01  TBA  Robert E. Baker-White
Spring 2020
STU Section: 01  TBA  David Gürçay-Morris

THEA 301  (S)  Embodied Archives: Global Theatre and Performance Histories  (DPE)

Cross-listings: THEA 301  COMP 303

Primary Cross-listing

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

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

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

Enrollment Limit: 18

Enrollment Preferences: Theatre majors

Expected Class Size: 8-10

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

Not offered current academic year

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

Cross-listings: ARTS 200 THEA 305

Primary Cross-listing

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

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

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

Enrollment Limit: 10

Enrollment Preferences: Theater and Art Studio, sophomores and juniors

Expected Class Size: 8

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

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

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 200 (D1) THEA 305 (D1)

Fall 2019

STU Section: 01 R 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 311** (S) Theorizing Shakespeare

**Cross-listings:** COMP 310 THEA 311 ENGL 311 WGSS 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) THEA 311 (D1) ENGL 311 (D1) WGSS 311 (D2)

**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:** COMP 319 ENGL 317 THEA 317 AFR 317 DANC 317 AMST 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.
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.
Shakespeare’s wisdom, arguing that social and political events are “performances” that take shape in accordance with familiar cultural scripts, and indeed that social actors implicitly interpret real-world events using plot structures from literary and dramatic genres such as romance, irony, comedy, and tragedy. We will explore this thesis through the lens of contemporary American political events, including the Clinton-Lewinsky scandal, September 11, Hurricane Katrina, the 2012 presidential election, and current debates over Confederate symbolism. We will also pay careful attention to the unfolding drama associated with the 2016 presidential election. How do social performances and struggles to “control the narrative” shape the meanings and outcomes of political events? Are they merely “spectacles,” or wellsprings for genuine civic participation? What role do political comedy, satire, and social media play in shaping the trajectory of contemporary events? Major authors will include Victor Turner, Clifford Geertz, J.L. Austin, Erving Goffman, and Jeffrey Alexander. Throughout the semester, each student will develop a significant project on a political event of their choosing.

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 15

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

Distributions: (D2)

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

AMST 328 (D2) SOC 328 (D2) COMP 325 (D1) THEA 328 (D2)

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 (Lafrcadio Hearn), The Awakening (Kate Chopin), A Streetcar Named Desire (Tennessee Williams), The Moviegoer (Walker Percy), Why New Orleans Matters (Tom Piazza), A Confederacy of Dunces (John Kennedy O’Toole), New Orleans Sketches (William Faulkner), One Dead in the Attic (Chris Rose). Film examples such as A Streetcar Named Desire, An Interview with a Vampire, The Curious Case of Benjamin Button, When the Levees Broke, Treme, Waiting for Godot (in the 9th Ward). Music selections from examples such as Louis Moreau Gottschalk, Jelly Roll Morton, Louis Armstrong, Fats Domino, The Meters, Kermit Ruffins and the Rebirth Brass Band. Art selections will come from a variety of sources such as THE OGDEN Museum of Southern Art and Prospect 1, 2, & 3.

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

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 10

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

Distributions: (D1)

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

AMST 331 (D2) COMP 330 (D1) THEA 330 (D1)

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

Spring 2020

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

SEM Section: 02 W 1:10 pm - 3:50 pm Deborah A. Brothers
THEA 332  (F) Writing in the Margins: Race, Performance, Plagiarism  (DPE)
Cross-listings: COMP 358  THEA 332  ENGL 332

Primary Cross-listing

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

Requirements/Evaluation: a 5-page paper, a performance analysis, a short creative work, and a longer final creative work

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 14

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

Distributions: (D1)  (DPE)

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

COMP 358 (D1) THEA 332 (D1) ENGL 332 (D1)

Difference, Power, and Equity Notes: This course approaches questions of ownership, race, and power both critically and creatively.

Not offered current academic year

THEA 335  (F) The Culture of Carnival

Cross-listings: THEA 335  COMP 338

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:

THEA 335 (D1) COMP 338 (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 338  (S) Persona (DPE)
Cross-listings: ARTS 338  THEA 338

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

Requirements/Evaluation: timely completion of 4 assigned projects, assigned readings, active class participation, creation of an independent final project, attend lectures and class trips
Prerequisites: some experience with studio art courses, art history courses, performance experience, or consent of the instructor
Enrollment Limit: 10
Enrollment Preferences: majors, seniors, juniors, sophomores
Expected Class Size: 10
Grading: no pass/fail option, yes fifth course option
Distributions: (D1) (DPE)
This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 338 (D1) THEA 338 (D1)

Difference, Power, and Equity Notes: Through a critical investigation of the closed systems of signification that relate to the body: race, class, gender, and sexual orientation students will employ interdisciplinary methods of making to consider how these signifiers dictate the bodies that become Othered, concepts of hyper-visibility/invisibility, inclusion/exclusion, authorship, and ideas of authenticity.

Spring 2020
STU Section: 01  W 10:00 am - 12:15 pm Thursday Org Mtg 8:00 pm - 8:25 pm  Allana M. Clarke

THEA 341  Performing Utopia: Dreaming Cultures Forward in the U.S. Imaginary
A seminar examining the performative dimensions of utopia and the utopian aspirations of performance. Using a case-study model, we will consider how different modes of performance—in theatre, film, art, and social media—have helped to produce and sustain utopian and new socialities in and across shifting temporalities in the U.S. cultural imaginary. This course will take deep dives into the archives and embodied repertoires of exemplary utopian movements drawn artistic and social spheres. What can be learned by setting the eighteenth-century spiritual collective of The Shakers beside
the egalitarian performance collective of The Wooster Group? What are some key differences between the urban vision of the inclusive, African-American-built enclave of Soul City, established in North Carolina in 1973, and the Afro-futurist conception of Wakanda depicted in the film Black Panther? In what ways might Silicon Valley’s use of performance to promote the utopian promises of social media compare with the performative manipulations of ego-driven utopian cults, like Jim Jones’ The People’s Temple? On the flip side, we will examine how performance has been theorized as a productively utopian realm by critics like Jill Dolan and Jose E. Muñoz, and artists like Miguel Gutierrez, Guillermo Gómez-Peña, Faye Driscoll, Theaster Gates, Nick Cave, and Taylor Mac. What possibilities open up when we approach performance as utopian by design, based on its ability to gather people into a common space and time? Students will be required to attend a day field trip and performances.

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

Prerequisites: none

Enrollment Limit: 15

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

Expected Class Size: 8

Grading:

Distributions: (D1)

Not offered current academic year

THEA 345 (S) Contemporary Theatre and Performance

Cross-listings: COMP 355 ENGL 349 THEA 345

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors; Comparative Literature or English majors

Expected Class Size: 8-10

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

Distributions: (D1)

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

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

Not offered current academic year

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

Cross-listings: ARTS 250 THEA 350

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:

ARTS 250 (D1) THEA 350 (D1)

Not offered current academic year

THEA 365 (F) Beckett, Pinter and Stoppard

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

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors

Expected Class Size: 18

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

Distributions: (D1)

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

ENGL 365 (D1) ENGL 306 (D1) COMP 365 (D1) THEA 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: ARTS 385 THEA 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:

ARTS 385 (D1) THEA 385 (D1)

**Attributes:** EXPE Experiential Education Courses

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 2019
IND Section: 01 TBA David Gürçay-Morris

THEA 398 (S) Independent Study: Theatre
Theatre independent study

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

**Distributions:** (D1)

Spring 2020
IND Section: 01 TBA David Gürçay-Morris

THEA 401 (F) Senior Seminar: Practicing Theory
Humans seek out patterns and weave them into stories. In a collaborative art like theater those pattern pieces can come from anyone: writer or director, designer or performer; the stagehand placing furniture, the stage manager calling cues. The story is made from the totality of everything experienced by the audience. A relationship between storytelling and audience experience is hardly unique to the theatre. Chefs and game designers and performance artists and architects have all thought deeply about how what they make is experienced by their audience; how it is interacted with, used, and recalled after the experience has ended. How do artists and makers from a broad range of ephemeral disciplines approach the creation of an experience? How do they tell stories within and about the work that is created? How successfully do their theories align with their practice, and how might we re-imagine, reuse, or abuse their ideas in our own work for the live theater? As a culmination of performance studies for the Theatre major, this senior seminar will take a hybrid approach to the study of artist-audience interactivity and storytelling by blending theoretical, historical, and critical readings with a studio component that produces artistic responses to the ideas being studied.

**Requirements/Evaluation:** critical analysis and discussion of readings, and active participation in critiques of made work; assignments consist of response papers alternating with creative projects

**Prerequisites:** limited to senior Theatre majors

**Enrollment Limit:** 5

**Enrollment Preferences:** senior Theatre majors only
### THEA 416  (S) Senior Seminar: The Art of Minor Resistance: Advanced Readings in Race, Gender, Performance

**Cross-listings:** THEA 416  COMP 404  WGSS 416  ARTH 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:** (D1)

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

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

### 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 2019
STU Section: 01 TBA David Gürçay-Morris
Spring 2020
STU Section: 01 TBA David Gürçay-Morris

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 2019
HON Section: 01 TBA David Gürçay-Morris

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 2020
HON Section: 01 TBA David Gürçay-Morris

Winter Study
THEA 18 (W) Honors Devised Performance Intensive
This Winter Study course will act as an incubator for one or more Theatre Department productions led by students seeking a degree with Honors in Theatre, which are being developed as "devised" works. "Devised performance" is an umbrella term for ensemble-based approaches to making art using research, improvisation, and in-progress showings in a holistic, creative process to produce new and innovative performance work. By looking beyond the traditional roles, structures, and specializations of mainstream theater, today’s most compelling devised theater artists have sought out creative paradigms of shared responsibility, flattened hierarchies, and communication across disciplines. The ensemble or ensembles in question will be formed during the fall semester, begin their devising process during Winter Study and continue into the Spring Semester, with performances in the weeks following spring break. Students wishing to enroll in this Winter Study course may do so as members of the ensemble (which can involve work in acting, design, or technical and support roles) with permission of the instructor. Students may also participate in any of these various functions in the production, including acting, even if they do not choose to enroll in the Winter Study course. In addition to the normal activities associated with a devising process and the development of a new performance piece, students in the Winter Study course will participate in a work-in-progress showing, or produce a written paper or portfolio, in the last week of January documenting their work to date on the project.
Requirements/Evaluation: final project or presentation
Prerequisites: permission of instructor
Enrollment Limit: POI
Enrollment Preferences: permission of instructor
Grading: pass/fail only
Materials/Lab Fee: $15 and cost of books

Winter 2020
THEA 19 (W) Williams on Stage: Workshopping an Original Play

Denmark has "Hamlet." New Orleans has "A Streetcar Named Desire." Oklahoma has "Oklahoma!" But where is the play about Williams College? Where's the dramatic work that explores the history, mythology, and identity of this special place? How do we dramatize pivotal moments through which Williams became itself, and the ways in which it both changes and remains constant? Students taking this Winter Study course will help workshop an original new play about Williams College past, developed with and directed by Professor Omar Sangare, and written by Ilya Khodosh '08, who will be teaching THEA 214: Writing for Stage and Screen in the spring semester. Our work will culminate in a reading that may lead to a full production, coinciding with our campus-wide celebration of the 90th birthday of Stephen Sondheim '50. Adjunct Instructor Bio: Ilya Khodosh '08 received his D.F.A. from the Yale School of Drama. This spring, he will be teaching THEA 214 Writing for Stage and Screen.

Requirements/Evaluation: students taking this Winter Study course will help workshop an original new play about Williams College past, developed with and directed by Professor Omar Sangare, and written by Ilya Khodosh '08

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: permission by instructor

Grading: pass/fail only

Winter 2020

LEC Section: 01   TBA   Omar A. Sangare,  Ilya Khodosh

THEA 22 (W) A Filmmaking Intensive

This course involves students in every aspect of film production. The product of this workshop will be a collection of short films written, acted, designed, directed and edited by the class. In the first week we will break up into groups of four and write. The writing process will be enhanced by a master class led by a notable tv/screenwriter. Week 2 will focus on rehearsal, production design, and making a shot list; a master class in acting technique and direction for film will support the work. Then in week 3: Filming! We will shoot on location in and around campus, town and adjoining areas. Finally, the last week will be all about editing and post-production (music and sound mix). At the end of Winter Study we will hold a screening of our films with an invited audience. The class will expect 12 hours minimum of class time each week (three 4-hour classes) plus additional hours outside of schedule class time for rehearsal, costume and set assembly, foundational film viewing and related reading assignments. This is your crash class in how to make a film! Adjunct Instructor Bio: Jessica Hecht is known to television audiences as "Susan Bunch" on the iconic television series Friends and "Gretchen Schwarz" on Breaking Bad. She has also played memorable roles on Bored to Death, High Maintenance, Red Oaks, and Succession. Presently she stars in the Netflix series Special. An acclaimed stage actress, Hecht has appeared on Broadway in revivals of The Price opposite Mark Ruffalo, Fiddler on the Roof opposite Danny Burstein, The Assembled Parties opposite Judith Light, Harvey opposite Jim Parsons, After the Fall opposite Carla Gugino, The Last Night of Ballyhoo opposite Paul Rudd, Brighton Beach Memoirs opposite Laurie Metcalf, Julius Caesar opposite Denzel Washington, and A View from the Bridge opposite Liev Schreiber and Scarlett Johansson for which she was nominated for a Tony Award for her performance. She recently appeared on stage at Lincoln Center Theater in Admissions for which she received an Obie Award and was also nominated for an Outer Critics Circle Award. Her foundation, The Campfire Project, brings theatre and wellness into Greek refugee camps www.campfire-project.org Adjunct Instructor Bio: Adam Bernstein is an Emmy® and Peabody Award winning director whose work spans across television, film and music videos. For his directorial work on the critically-acclaimed 30 Rock, Bernstein earned an Emmy Award and a DGA® nomination in 2007. In 2014, he received an Emmy nomination for his work on the pilot for the Peabody and Golden Globe Award winning limited series, Fargo. Bernstein also directed the pilot episodes for Scrubs, Alpha House and Strangers with Candy. His additional television credits include Fosse/Verdon, Breaking Bad, Billions, Better Call Saul, Californication, Rescue Me, Bored to Death, Weeds, Shameless, Nurse Jackie, Entourage and Oz. In film, Bernstein directed Bad Apple starring Chris Noth, Elliot Gould and Robert Patrick. He also wrote and directed the 1997 feature Six Ways to Sunday starring Norman Reedus and Deborah Harry. He has directed over 70 music videos including "Love Shack" for The B-52's, "Hey Ladies" for the Beastie Boys and "Baby Got Back" for Sir Mix-a-Lot, which earned Bernstein an MTV Award nomination for "Best Rap Video." Bernstein began his career as an animator before going on to produce Nickelodeon's first original scripted live-action comedy, The Adventures of Pete & Pete, at the age of 26. In 1973, he was the recipient of the Good Citizenship Medal from the Daughters of the American Revolution. Bernstein currently lives in New York City with his wife, the actress Jessica Hecht.

Requirements/Evaluation: final project or presentation

Prerequisites: one semester of theatre, art or writing
Enrollment Limit: 24
Enrollment Preferences: based on a paragraph of stated interest in making a film
Grading: pass/fail only
Materials/Lab Fee: $25

Winter 2020
LEC Section: 01    MTW 10:00 am - 2:50 pm    Jessica A. Hecht, Adam Bernstein

THEA 30 (W) Senior Production: Theatre
Theatre senior production.
Class Format: senior project
Grading: pass/fail only

THEA 31 (W) Senior Thesis: Theatre
Theatre senior thesis.
Class Format: thesis
Grading: pass/fail only

THEA 32 (W) Senior Honors Thesis: Theatre
Class Format: independent study
Grading: pass/fail only

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

IND Section: 01    TBA    David Gürçay-Morris