

THEATRE (Div I)

Chair: Professor Omar Sangare

- Robert E. Baker-White, Chair and Professor of Theatre
- Amy S. Holzapfel, Professor of Theatre
- Sydney Maresca, Visiting Assistant Professor of Theatre
- Jessica R. Pearson-Bleyer, Visiting Assistant Professor of Theatre
- James L. Pethica, Senior Lecturer in English and Theatre; affiliated with: English, Theatre
- Shanti Pillai, Assistant Professor of Theatre; on leave 2023-2024
- Omar A. Sangare, Professor of Theatre; on leave 2023-2024
- Kim Stauffer, Visiting Lecturer in Theatre

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

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

MAJOR

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

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

Theatre 201 Worldbuilding: Staging and Design For The Theater

Theatre 301 Embodied Archives: Global Theatre & Performance Histories

Theatre 406 Practicing Theory: Senior Seminar

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

Production Requirement for the Theatre Major:

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

THE DEGREE WITH HONORS IN THEATRE

GUIDELINES FOR HONORS

IN THE DEPARTMENT OF THEATRE WILLIAMS COLLEGE

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

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

THE DEGREE WITH HONORS IN THEATRE

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

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

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

PROJECT PROPOSAL

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

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

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

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

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

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

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

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

Resume: a recent resume.

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

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

TIMETABLE OF PROPOSAL AND COMPLETION OF HONORS

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

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

JUNIOR YEAR:

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

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

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

SENIOR YEAR, FALL:

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

During term: research and preparation for production or written thesis

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

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

End of Fall term: Honors Advisor, in consultation with faculty in Theatre, determines whether a

candidate may proceed with Honors for a second term or turn the project into an Independent Study.

Should a candidate not be given permission to continue

in Honors for the second term, they must change their enrollments as appropriate for Winter Study and the Spring term.

SENIOR YEAR, WINTER STUDY:

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

SENIOR YEAR, SPRING:

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

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

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

and sketches, etc. The candidate will work with their Honors Advisor to determine the exact contents of the digital portfolio. All production portfolios must also contain a proper bibliography of sources and materials consulted during the project.

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

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

Additional Information

Proposals for Joint or Collaborative Projects:

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

Technical, Financial, and Staff Support:

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

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

STUDY ABROAD

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

FAQ

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

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

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

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

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

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

No.

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

Yes.

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

Yes.

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

Yes.

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

None to date.

THE NATIONAL THEATRE INSTITUTE

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

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

The course will focus on the creation of screen character and introducing different acting techniques. By means of improvisation, concentration exercises and games, the class will attempt to create a common film vocabulary and understanding through effective analysis of the recorded on-camera scenes. The course will culminate in the presentation of scenes from classical and contemporary film or television. In addition, the students will research one of the masters of the cinema movies -- for example, Charlie Chaplin, Orson Welles, Alfred Hitchcock, Ingmar Bergman, Akira

Kurosawa, Federico Fellini, Kathryn Bigelow, Francis Ford Coppola, Spike Lee, Darren Aronofsky, etc. The student will give a brief oral report and write a one to three page paper.

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

Prerequisites: OPEN TO ALL STUDENTS

Enrollment Limit: 12

Enrollment Preferences: INTEND TO MAJOR IN THEATER

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

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

Cross-listings: GBST 116 / COMP 151

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 14

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

Distributions: (D1)

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

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

Fall 2023

SEM Section: 01 MR 1:10 pm - 2:25 pm Jessica R. Pearson-Bleyer

SEM Section: 02 Cancelled

Spring 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Jessica R. Pearson-Bleyer

THEA 103 (S) Acting: Fundamentals

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

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

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

Cross-listings: CLAS 101 / COMP 101

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 40

Enrollment Preferences: Classics majors, first years, sophomores

Expected Class Size: 10-15

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

Distributions: (D1)

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

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

Not offered current academic year

THEA 141 (F) Opera

Cross-listings: MUS 141

Secondary Cross-listing

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

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 15

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

Distributions: (D1)

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

MUS 141(D1) THEA 141(D1)

Fall 2023

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

THEA 150 (S) The Broadway Musical (DPE)

Cross-listings: MUS 150

Secondary Cross-listing

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

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 30

Enrollment Preferences: Seniors and Juniors and music majors.

Expected Class Size: 30

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

Distributions: (D1) (DPE)

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

THEA 150(D1) MUS 150(D1)

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

Spring 2024

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

Primary Cross-listing

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

methods of communication, presentation, and group critique.

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

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

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

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

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

Distributions: (D1)

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

ARTS 201(D1) THEA 201(D1)

Spring 2024

STU Section: 01 W 1:10 pm - 3:50 pm Thursday Org Mtg 7:30 pm - 7:55 pm Sydney Maresca

THEA 203 (F) Living Masks: Theory and Practice

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Theatre majors; Art Studio majors

Expected Class Size: 8

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

Materials/Lab Fee: \$75 lab fee

Distributions: (D1)

Fall 2023

STU Section: 01 M 9:00 am - 12:15 pm Sean Devare

THEA 205 (S) ACTING FOR THE CAMERA

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

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

Prerequisites: OPEN TO ALL STUDENTS

Enrollment Limit: 12

Enrollment Preferences: SOPHOMORES, JUNIORS, SENIORS, MAJORS

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

THEA 206 (S) Directing for the Stage

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

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

Prerequisites: Theatre 101 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theatre majors and prospective Theatre majors

Expected Class Size: 8

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

Distributions: (D1)

Not offered current academic year

THEA 209 (S) Realism: Scene Study

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Theatre majors, preference given to those who have taken Thea 101. Otherwise please contact instructor for permission.

Expected Class Size: 14

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

Distributions: (D1)

Spring 2024

STU Section: 01 M 1:10 pm - 3:50 pm Kim Stauffer

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

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

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

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 5

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

Distributions: (D1)

Fall 2023

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

THEA 211 (S) Performing Greece

Cross-listings: CLAS 211 / COMP 248

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 10-12

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

Distributions: (D1)

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

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

Not offered current academic year

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

Cross-listings: DANC 216 / ASIA 216 / AAS 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 and Asian-American (including South-Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, discussion with guest artists and scholars, and opportunities for creative projects. No previous dance experience is required.

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

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

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

Attributes: AAS Core Electives AAS Gateway Courses

Fall 2023

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

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

THEA 220 (S) Greek Tragedy (DPE)

Cross-listings: CLAS 202 / COMP 220

Secondary Cross-listing

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

be in English.

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

Prerequisites: none

Enrollment Limit: 25

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

Expected Class Size: 25

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

Distributions: (D1) (DPE)

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

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

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

Spring 2024

SEM Section: 01 Cancelled

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

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 10-15

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

Distributions: (D1) (DPE)

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

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

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

Spring 2024

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

THEA 229 (S) Modern Drama

Cross-listings: COMP 202 / ENGL 202

Primary Cross-listing

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

Requirements/Evaluation: Two 6-page papers; regular short responses and discussion board postings; and active participation in class discussions.

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre, English, and Comparative Literature majors

Expected Class Size: 18

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

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

Distributions: (D1)

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

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

Attributes: ENGL Literary Histories C

Spring 2024

SEM Section: 01 MWF 11:00 am - 11:50 am James L. Pethica

THEA 230 Performance Practices of India (DPE)

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: preference for seniors and juniors

Expected Class Size: 12

Grading:

Distributions: (D1) (DPE)

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

Attributes: GBST South + Southeast Asia Studies Electives

Not offered current academic year

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

Cross-listings: ENGL 235

Primary Cross-listing

How well do you know Stanislavsky, Strasberg or Adler? This tutorial offers an exploration of the most notable theatre artists from the past and

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: none

Expected Class Size: 10

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

Distributions: (D1)

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

THEA 233(D1) ENGL 235(D1)

Not offered current academic year

THEA 238 (F) Musical Theatre

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

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors; Music majors

Expected Class Size: 18

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

Distributions: (D1)

Fall 2023

SEM Section: 01 MWF 11:00 am - 12:15 pm Jessica R. Pearson-Bleyer

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

Cross-listings: GBST 246 / AMST 249

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: sophomores, juniors, and seniors

Expected Class Size: 12

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

Distributions: (D1) (DPE)

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

GBST 246(D2) AMST 249(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.

Not offered current academic year

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

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

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

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

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

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

Fall 2023

TUT Section: T1 TBA Amy S. Holzapfel

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

Cross-listings: ENGL 256 / COMP 256

Primary Cross-listing

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

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

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

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

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

Spring 2024

TUT Section: T1 Cancelled

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

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

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

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

Enrollment Limit: 12

Enrollment Preferences: Theatre or English majors or prospective majors.

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

THEA 254 (F) PHYSICAL VOICE & ACTING

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

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

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

Prerequisites: No prerequisites.

Enrollment Limit: 14

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

Expected Class Size: 14

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

Distributions: (D1)

Not offered current academic year

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

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

In most academic work the point of analysis is to make sense, to find meaning, to explain intricate or confusing phenomena, to provide clarity from complexity. What happens when we can't do this, indeed, when the objects of our analytical attention seem willfully designed to thwart the attempt?

Such is the challenge of "understanding" the traditions of the absurd. In this tutorial course, we will engage this challenge within the realm of Western theatre and performance from 1900 to the present. Beginning with selected readings from writers who have engaged the absurd in theoretical fashion (Albert Camus, Søren Kierkegaard, Jean-Paul Sartre, Martin Esslin), the course will move swiftly to original artworks for contemplation and analysis. Some questions we will grapple with include: How do we, can we, should we respond to art that specifically defies meaning? Can art that seems pointless have a point? How and when have strategies of nonsense, circular reasoning, linguistic obfuscation, and intentional theatrical absence been employed to disguise, or deflect attention from, specific didactic (even political) agendas? What role specifically does theatre, theatricality, or performativity play in the presentation of art that refuses understanding? Playwrights will range from canonical (Samuel Beckett, Eugene Ionesco) to more obscure but equally engaging (as well as baffling) artists (Peter Handke, Slavomir Mroček, Richard Foreman). We will follow standard practice in tutorial pairs, as each week one student will prepare original analysis of the assigned reading, and the other will craft a response to prompt an hour-long discussion. Whether we "make sense," or perhaps discover different ways of appreciating the varied works of art, will depend on the nature of those weekly attempts.

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

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

Grading:

Distributions: (D1) (WS)

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

Not offered current academic year

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

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

Secondary Cross-listing

"Asian Theatres," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theatres have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Noh, and Talchum reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite.

Class Format: We will have a field trip after Spring Break to the Harvard-Yenching Library to examine their collection of 1989 Tian'anmen Student Protest materials

Requirements/Evaluation: Evaluation will be based on 1) ACTIVE in-class discussion; 2) three short papers (3 pages each); 3) a take-home midterm; and 4) participation in a final in-class theatre production.

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

Enrollment Limit: 20

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

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

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

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

Attributes: AAS Non-Core Electives GBST East Asian Studies Electives

Spring 2024

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

THEA 272 (S) Theatre & Environment: Site, Nature, Ecoperformance, Utopia (DPE)

Cross-listings: ENVI 271

Primary Cross-listing

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

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

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

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

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

THEA 272(D1) ENVI 271(D1)

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

Attributes: ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

THEA 274 Performing Utopia

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

Class Format: This course will contain a studio component

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors

Expected Class Size: 12

Grading:

Distributions: (D1)

Not offered current academic year

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

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

Attributes: AMST Arts in Context Electives

Not offered current academic year

THEA 281 (F) Perversity & Play: Embodying Black Feminist Methods in Contemporary Visual Art & Performance (DPE)

Cross-listings: AFR 290 / WGSS 290

Secondary Cross-listing

What critical interpretations can we conceive in examination of emerging Black femme artists who reclaim their bodily autonomies as "mother f** monsters," reassert their "WAP(s)" as new materialist methods, reembody Harriet Tubman as she leads an army of "Bad b**," and subvert derogatory archetypes i.e., "mammy," "sapphire" or "venus." In this class we will survey an introduction to the field of Black Feminist studies through this lens of perversity and play. The subject of perversity points to a violent history of misrepresentation where stereotypes anchored and mobilized perceptions of Black womanhood while the notion of play offers an analysis that shows how contemporary Black women employ/perform diversions to these limiting categories of race, gender and sexuality. Students will examine the foundational scholarship from the works of Audre Lorde, Saidiya Hartman, Hortense Spillers, and Katherine McKittrick (just to name a few). Moreover, an engagement of Black feminist studies will enable students to examine the social and geographic organizations of Black femme bodies on a global scale. By centering Black feminist methods with decolonial praxis, we will disassemble a limiting American grammar that imposes Black women to positions of hyper-visibility and absence.

Requirements/Evaluation: 20%Free Writes/ Weekly Reflections; 25% Short Presentation: Discussion Leader; 20% Paper 1; 25% Paper 2; 10% Participation

Prerequisites: None

Enrollment Limit: 20

Enrollment Preferences: Enrollment preference to WGSS majors as well as those cross listed in Africana Studies and Theatre Departments. These enrollment preferences are made to consider students who have specialized interests in these disciplines given the course being advanced

Expected Class Size: 20

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:

AFR 290(D2) THEA 281(D1) WGSS 290(D2)

Difference, Power, and Equity Notes: Deals with power imbalances around race, gender and sexuality and how these both manifest in the real world and also can be addressed through various strands of academic theory.

Attributes: WGSS Theory Courses

Fall 2023

SEM Section: 01 TR 11:20 am - 12:35 pm Iyanna C. Hamby

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

Cross-listings: ARTS 383

Primary Cross-listing

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

Requirements/Evaluation: Attendance and active participation in each class session. Assigned project and scene work (solo and in small groups).

Creation of physical performance objects (masks, etc.) Solo and group presentation of assigned work in class.

Prerequisites: None

Enrollment Limit: 16

Enrollment Preferences: Theatre majors

Expected Class Size: 12

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

Distributions: (D1)

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

ARTS 383(D1) THEA 283(D1)

Not offered current academic year

THEA 284 (F) Global Digital Performance (DPE)

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

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

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

Attributes: GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

THEA 285 (S) Lighting Design for Performance

Cross-listings: DANC 285

Primary Cross-listing

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

drawings and paperwork used to make an artist's design into a reality. The class format will be a combination of lectures, discussions, and studio work.

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 6

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

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

Distributions: (D1)

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

THEA 285(D1) DANC 285(D1)

Not offered current academic year

THEA 287 Design for Film & Television

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 8

Grading:

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

Distributions: (D1)

Not offered current academic year

THEA 288 (F) Storyboarding: Building Visual Narratives

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

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

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: theatre majors, art majors

Expected Class Size: 8

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

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

Distributions: (D1)

Fall 2023

STU Section: 01 M 1:10 pm - 3:50 pm Sean Devare

THEA 289 (F) Set Design for Stage and Film

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 8

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

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

Distributions: (D1)

Not offered current academic year

THEA 290 (S) Theatre Department Production

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

Class Format: half credit, fifth course option only

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

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 40

Grading: pass/fail option only

Distributions: No divisional credit

Not offered current academic year

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

This course introduces students to methods of historical research and creative adaptation in the global archives of performance and theatre, stemming from antiquity to roughly 1900. What is an archive? What is a repertoire? How does embodied knowledge get acquired, stored, and transferred over time? Who owns, or curates, the artistic remnants and shared traditions of the past? Practicing the skills of a theatre historian, students will engage with the archives and repertoires of global theatre and performance, learning how to access, research, interpret, and gain deeper understandings of the artistic past. Examining how contemporary artists have engaged with (adapted, appropriated, recycled, or re-appropriated) historical sources and materials, students will themselves work towards the creation, development, and, if they like, live performance of their own artistic approaches to and interpretations of selected archival works. While attending to theatre's formal aspects, we will at the same time focus on the relationship of performance to politics and society, as well as to the enduring legacies of empire, state power, colonialism, and private capital in which it is historically embedded and by which it has been shaped. If and when possible, we will encounter archival sources housed in College Archives and WCMA. This course is required for Theatre majors and is a prerequisite for THEA 401.

Class Format: This class is a combined studio/seminar and will involve both critical study and creative work. Students will be required to present and share their responses to the material studied in the course with one another.

Requirements/Evaluation: active participation in class discussion; a 5-7 page midterm paper on a topic of choice; a 15-minute oral presentation on a selected historical resource; a final 8-10 page paper, 30-page creative adaptation script, or 10-minute live performance

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Theatre majors, as well as students interested in the arts

Expected Class Size: 8

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

Distributions: (D1) (DPE)

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

Spring 2024

SEM Section: 01 T 11:20 am - 12:35 pm R 11:20 am - 12:50 pm Amy S. Holzapfel

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

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

Secondary Cross-listing

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1) (DPE)

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

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

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

Attributes: WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

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

Cross-listings: ARTS 200

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and Art Studio majors

Expected Class Size: 10

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

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

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

Distributions: (D1)

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

ARTS 200(D1) THEA 305(D1)

Fall 2023

STU Section: 01 W 1:10 pm - 4:00 pm Sydney Maresca

Spring 2024

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

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

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

Requirements/Evaluation: Upon completion of the semester, you will be able to demonstrate and ability to: draft, rewrite, discuss and continue to

rewrite; engage verbal discussion of your work and your colleagues work; place the work in context of other artists and artistic pursuits; place work in context of culture and society; complete a full draft of your play.

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Theater majors first, then Concentrators

Expected Class Size: 10

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

Distributions: (D1) (WS) (QFR)

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

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

Not offered current academic year

THEA 312 (S) Dressed for Diplomacy: Global Visitors to Early Modern Europe

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

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

Prerequisites: No prerequisites.

Enrollment Limit: 12

Enrollment Preferences: Theatre majors

Expected Class Size: 12

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

Distributions: (D1)

Spring 2024

SEM Section: 01 Cancelled

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

Cross-listings: ARTS 313

Primary Cross-listing

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

Requirements/Evaluation: Creative projects preparation and presentation. Active participation in class and critique sessions. Occasional writing

assignments to accompany design work.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

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

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

Distributions: (D1)

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

THEA 315(D1) ARTS 313(D1)

Not offered current academic year

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

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

Class Format: discussion

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

Prerequisites: none; open to all

Enrollment Limit: 15

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

Expected Class Size: 10

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

Distributions: (D1)

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

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

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

Fall 2023

SEM Section: 01 W 7:00 pm - 9:40 pm Rashida K. Braggs

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

Cross-listings: DANC 323 / MUS 323

Secondary Cross-listing

At the heart of this class is the question, how do artists and organizations use the performing arts to effect social change in their communities?

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

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

Prerequisites: None

Enrollment Limit: 15

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

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

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

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

Attributes: MUS World Music/Ethnomusicology

Spring 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Corinna S. Campbell

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

Cross-listings: ARTS 332

Primary Cross-listing

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

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

THEA 333(D1) ARTS 332(D1)

Not offered current academic year

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

Cross-listings: COMP 360 / ENGL 364

Primary Cross-listing

During the Irish Literary Revival of c.1885-1920, Irish writers sought to assert "Irishness" as culturally distinctive, and resisted the marginalizing impacts of British colonial rule. The achievement of Independence in 1923 brought years of insularity and censorship, but over the past three decades Ireland's embrace of globalization and the hybridizing impacts of postmodernism has led to a remarkable flowering of creative vitality. This course will trace the evolution of Irish theatre over the past century-and-a-half. We will read plays by Dion Boucicault, Oscar Wilde, W.B. Yeats, J.M. Synge, Augusta Gregory, George Bernard Shaw, Douglas Hyde, Sean O'Casey, Samuel Beckett, Brendan Behan, Brian Friel, Marina Carr, Frank McGuinness, Christina Reid, Conor McPherson, and Martin McDonagh, and also chart the course of the founding and history of the Abbey Theatre, one of first National Theatres in Europe.

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Theatre majors, English and Comparative Literature majors

Expected Class Size: 19

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

Distributions: (D1) (DPE)

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

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

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

Attributes: ENGL Literary Histories B ENGL Literary Histories C

Fall 2023

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

THEA 339 (F) Introduction to Dramaturgy

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

Class Format: studio course with seminar components

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

outreach strategy; lobby design and curatorship; critical/theoretical perspective; and creative adaptation.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Theatre majors

Expected Class Size: 6-8

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

Distributions: (D1)

Not offered current academic year

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

Cross-listings: COMP 343 / ENGL 345

Primary Cross-listing

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

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

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

Enrollment Limit: 14

Enrollment Preferences: Theatre and English majors or prospective majors

Expected Class Size: 14

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

Distributions: (D1) (WS)

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

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

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

Attributes: ENGL Literary Histories A

Not offered current academic year

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

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

Secondary Cross-listing

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

learn to recognize masculinity as a performance shaped by the political economy of a given culture.

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

Prerequisites: none; WGSS 202 would be helpful

Enrollment Limit: 15

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

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

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

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

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

Fall 2023

SEM Section: 01 Cancelled

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

Cross-listings: COMP 355

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1)

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

COMP 355(D1) THEA 345(D1)

Spring 2024

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

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

Cross-listings: COMP 387 / ENGL 309

Primary Cross-listing

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

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

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English and Comparative Literature majors.

Expected Class Size: 10

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

Distributions: (D1)

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

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

Not offered current academic year

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

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

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

Prerequisites: THEA 201 or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: theater majors

Expected Class Size: 6

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

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

Distributions: (D1)

Not offered current academic year

THEA 392 (S) Black Ecologies: Performances of a Racial & Sexual Environmental Ethics (DPE)

Cross-listings: WGSS 392 / AMST 392 / AFR 355

Secondary Cross-listing

In "Black Birds, Black Lives & The Unfinished Work of Queer Ecologies," Nicole Seymour recounts the incident of avid bird watcher, Christian Cooper, who became a target of racial profiling in Central Park. Seymour asks "are only certain people allowed to nature and its benefits?" In the wake of slogans like "Black Lives Matter," the statement provokes thought on the black body's dehumanized representation within (and in connection to) material culture. Moreover, it centers these violent histories and how performances of anti-blackness are rendered intrinsic to the exploitation of the natural world. In this class we will explore this emerging field of Black Ecologies. We will assess how the concept can further radicalize *grassroots* initiatives for social justice, inform our understanding on the history of American slavery, and reframe our approaches to environmentalism through a

Queer and Feminist Lens. Most excitingly, we will view performances such as Barry Jenkins *Moonlight* (from a Black and Queer socio-ecological perspective), watch episodes of Ava Duvernay's *Queen Sugar* and even Beyonce's concert: *Renaissance*. These contemporary case studies provide us entry into an ecological ethic that centers non-human engagements where we might imagine otherwise possibilities for living in and creating liberated futures.

Requirements/Evaluation: 20% Weekly Journal Entries on Discussion Board; 20% Mini-Assignment 1; 20% Mini-Assignment 2; 25% Final Presentation; 15% Participation

Prerequisites: N/A

Enrollment Limit: 19

Enrollment Preferences: Preference will be given to WGSS majors who specialize in these interdisciplinary engagements and at the appropriate level to take a 300 (advanced level course).

Expected Class Size: 19

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

Distributions: (D1) (DPE)

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

WGSS 392(D2) THEA 392(D1) AMST 392(D2) AFR 355(D2)

Difference, Power, and Equity Notes: Deal fundamentally with axes of difference and various arrays of power and privilege.

Attributes: AFR Core Electives WGSS Theory Courses

Spring 2024

SEM Section: 01 TR 11:20 am - 12:35 pm Iyanna C. Hamby

THEA 393 (F) Staging Identities

Cross-listings: ENGL 393

Primary Cross-listing

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

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

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

Enrollment Limit: 14

Enrollment Preferences: Theatre and English majors or prospective majors.

Expected Class Size: 14

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

Distributions: (D1)

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

THEA 393(D1) ENGL 393(D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

THEA 397 (F) Independent Study: Theatre

Theatre independent study

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

Distributions: (D1)

Fall 2023

IND Section: 01 TBA Omar A. Sangare

THEA 398 (S) Independent Study: Theatre

Theatre independent study

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

Distributions: (D1)

Spring 2024

IND Section: 01 TBA Omar A. Sangare

THEA 401 (F) Senior Seminar: Practicing Theory

This class constitutes a culminating course of study for the Theater major. It aims to delve deep into consideration of the relationship between theory and practice, between text and performance, between performer and audience, and between aesthetics and politics. We will explore a selection of influential ideas and methodologies that have shaped both making theater and thinking about theater in various historical periods and cultural contexts. Seminar members will read and consider both theoretical and artistic texts. Through discussion and experimentation, we will endeavor to understand how theater engages with cultural, social, and philosophical issues that link the stage with the realities and fantasies of everyday life. Throughout the semester, focus will be maintained on the contributions of the members themselves, in both scholarly contributions to seminar sessions, and in artistic contributions through the presentation of assigned creative projects.

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

Prerequisites: limited to senior Theatre majors

Enrollment Limit: 10

Enrollment Preferences: senior Theatre majors only

Expected Class Size: 10

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

Unit Notes: this course is required for the Theatre major

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

Distributions: (D1)

Fall 2023

SEM Section: 01 T 1:10 pm - 3:50 pm Robert E. Baker-White

THEA 402 (S) Marxist Feminisms: Race, Performance, and Labor (DPE) (WS)

Cross-listings: AFR 329 / WGSS 402 / AMST 402

Secondary Cross-listing

This seminar provides an overview of queer, black and women of color feminist, decolonial, and critical ethnic studies critiques of orthodox Marxism. Beginning with core texts from the tradition, including *Capital Volume I*, we will examine a range of social positions and modes of extraction that complicate Marx's emphasis on the white male industrial factory worker. Every week, we will focus on texts that foreground conditions of reproduction, racial slavery, care and domestic work, indentured servitude, immigrant labor, land expropriation, and sex work among others. Throughout the seminar and particularly at the close of it, we will turn to critical perspectives and aesthetic practices that not only respond to these conditions but also incite new social relations and ways of being in the world. As such, this seminar will equip students with critical understandings of how racial capitalism has fundamentally relied on the mass elimination, capture, recruitment, and displacement of different racialized, gendered, and abled bodies in and beyond the U.S. as well as how the capitalist system of value and life under these conditions can and must be undone and reimaged.

Requirements/Evaluation: in-class discussion, short weekly posts, class presentation, final project

Prerequisites: previous coursework in AMST, WGSS, AFR, THEA, or LATS

Enrollment Limit: 12

Enrollment Preferences: senior AMST majors; juniors or seniors with previous experience in AMST, WGSS, AFR, and THEA

Expected Class Size: 12

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

Distributions: (D1) (DPE) (WS)

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

THEA 402(D1) AFR 329(D2) WGSS 402(D2) AMST 402(D2)

Writing Skills Notes: Students will present on and submit a 5-8 pg paper that rigorously analyzes and expands on a keyword. They will receive detailed feedback from me and one other student regarding grammar, structure, style, and argument. Using written and classroom feedback, students will then revise and resubmit their keyword papers to add to our final classroom keyword toolbox. For the final assignment, students will have the option to write a 8-10 page final research paper or manifesto.

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

Attributes: WGSS Theory Courses

Not offered current academic year

THEA 455 (S) Advanced Practicum

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

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

Prerequisites: THEA 101 and THEA 201

Enrollment Limit: 4

Enrollment Preferences: Theatre majors

Expected Class Size: 1

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

Distributions: (D1)

Spring 2024

STU Section: 01 TBA Jessica R. Pearson-Bleyer

STU Section: 02 TBA Jennifer C. Hard

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 2023

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 2024

HON Section: 01 TBA Omar A. Sangare

Winter Study -----

THEA 11 (W) Chekhov Unhinged: Parodies, Comic Oddities, and Fairy Musicals

As the great writer Leonid Andreev once wrote of the work of Russian dramatist Anton Chekhov: "On the stage, Chekhov must be performed not only by human beings, but by drinking glasses and chairs and crickets and military overcoats and engagement rings." While most people know Chekhov for his realist dramas, he also wrote more bizarre, satirical, and humorous content, including a "joke in one act," a "scenelet from an unproduced vaudeville," parodies, sketches, "comic oddities," and even an excerpt from a "fairy musical." In this Winter Study course, we will read, discuss, play with, and perform selections from Chekhov's early sketch comedies, monologues, and lesser known works as a way to appreciate the richness of his artistic sensibility and depth of his humor. What happens when we consider Chekhov as unhinged from reality? What can we discover about his writing, style, theatricality, or politics when we liberate his voice from the stifling confines of the cluttered drawing room? Working as actors, or, if they choose, as writers, students will select material from Chekhov's more radical canon to enact, or adapt, as a way to engage with this material on our feet. Additionally, focus will be given to the ways Chekhov's art prompts us to understand ourselves and our own contemporary world in deeper and more complex ways.

Class Format: This is a studio class and will involve us collaborating together as actors, makers, and creative practitioners, but students from all levels of experience are welcome! Our goal will be to create, develop, and design a short showcase of work from the "Unhinged Chekhov" to share with an invited audience in the form of a final performance presentation.

Requirements/Evaluation: active participation in class; weekly short writing and journaling exercises; performances of short scenes; collaboration in the development, design, and performance of a final group presentation

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: If overenrolled, preference will go to Theatre majors

Expected Class Size: 10

Grading: pass/fail only

Winter 2024

STU Section: 01 Cancelled

THEA 14 (W) Begin Here: Adventures in Storytelling

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

to listen to and engage with each other's stories. Student performance: The class will culminate in a student showcase performance, to which members of the public are welcome!

Requirements/Evaluation: Presentation(s); Performance(s); Other: Participation in being supportive storylistening partners and providing feedback to others

Prerequisites: None!

Enrollment Limit: 20

Enrollment Preferences: Seniors, then juniors, will be given first preference if the course is over-enrolled.

Expected Class Size: NA

Grading: pass/fail only

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

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

Winter 2024

LEC Section: 01 TR 1:00 pm - 4:00 pm Hari Stephen Kumar

THEA 16 (W) Puppet: Extending the Corporeal Form

This course will provide a hands-on and historical overview of puppetry and kinetic sculpture as a performance method spanning its ancient origins throughout the world, to contemporary artists pushing the boundaries of those traditions with new technologies. Weekly viewings and experiments with materials will allow students to develop original, fabricated designs, and will culminate in short puppet compositions to be presented at the end of the term.

Requirements/Evaluation: Completion of creative projects as assigned throughout Winter Study.

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Theatre majors

Expected Class Size: 12

Grading: pass/fail only

Winter 2024

STU Section: 01 MW 1:00 pm - 4:00 pm Sean Devare

THEA 22 (W) A Filmmaker's Workshop

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

Requirements/Evaluation: final project or presentation

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

Enrollment Limit: 32

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

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Jessica has made over 100 appearances on television series. She's a Tony and Emmy nominated actress having appeared on Broadway a dozen times. Her husband Adam Bernstein is an Emmy award winning TV director.

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

Winter 2024

LEC Section: 01 TR 1:00 pm - 4:00 pm Jessica A. Hecht

THEA 23 (W) Business of the Arts

The practical and administrative aspects of a profession and life in the Arts (performing, visual and other) are examined in this seminar. Topics include: speaking articulately about your work, budgeting basics, marketing your work, building a sustainable fundraising program that fits your artistic practice, cultivating relationships with key industry professionals, pitching your artistry, among other topics. Guest Artists and Arts Administrators from New England will join us with informative presentations that shed light on the practicalities and realities of being a professional artist. Over the course of Winter Study, students will design a hands-on plan and accompanying budget focused on developing and pursuing a life in the arts post-graduation. This course is about preparing artists on the practicalities of building an artistic life after college. By the end of the course, participants will be better prepared to perform the business tasks expected of arts professionals aimed at promoting your work, funding it and growing artistically within the larger arts landscape. Please note: This class is applicable to those students interested in pursuing a career in the Arts full-time, however, if you're considering a "day job" in a separate field, but also want to pursue your artistry part-time, then this class is also for you.

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

Prerequisites: Students need to have completed at least one course in Dance, Theatre, Studio Art or Art History.

Enrollment Limit: 20

Enrollment Preferences: Dance, Theatre, Studio Art and Art History Majors should be prioritized.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Sara Juli is an acclaimed solo performer who creates and tours original dance-theater. She is also the Founder/Director of Surala Consulting, a fundraising consultancy that helps non-profits and artists build and execute fundraising strategies.

Materials/Lab Fee: \$100

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression STUX Winter Study Student Exploration WELL Winter Study Wellness

Winter 2024

LEC Section: 01 RF 10:00 am - 11:30 am RF 12:30 pm - 2:00 pm Sara Juli

THEA 30 (W) Senior Production: Theatre

Theatre senior production.

Class Format: senior project

Grading: pass/fail only

Winter 2024

IND Section: 01 TBA Robert E. Baker-White

THEA 31 (W) Senior Thesis: Theatre

Theatre senior thesis.

Class Format: thesis

Grading: pass/fail only

Winter 2024

HON Section: 01 TBA Robert E. Baker-White

THEA 32 (W) Senior Honors Thesis: Theatre

Class Format: independent study

Grading: pass/fail only

Winter 2024

HON Section: 01 TBA Robert E. Baker-White

THEA 99 (W) Independent Study: Theatre

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

Class Format: independent study

Grading: pass/fail only

Winter 2024

IND Section: 01 TBA Robert E. Baker-White