THEATRE (Div I)

Chair: Professor Omar Sangare

- Robert E. Baker-White, Professor of Theatre
- Deborah Brothers, Costume Director and Lecturer in Theatre
- Emmanuelle F. Delpech, Visiting Lecturer in Theatre
- Sean Devare, Arthur Levitt, Jr. ’52 Artist-in-Residence
- Amy S. Holzapfel, Professor of Theatre; on leave Fall 2022
- James L. Pethica, Senior Lecturer in English and Theatre; affiliated with: Theatre Department; on leave Spring 2023
- Shanti Pillai, Assistant Professor of Theatre
- Barbara Samuels, Visiting Assistant Professor of Theatre
- Omar A. Sangare, Chairperson and Professor of Theatre

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

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

MAJOR

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

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

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

Production Requirement for the Theatre Major:

All majors in Theatre are required to participate in a minimum of four department productions. Participation in at least one of these four must be in stage management. Assignment to productions in stage management must be made in consultation with the department Chair. Students participating in a production will be enrolled in THEA 290-299: Theatre Department Production as a partial-credit, fifth course, admitted by permission of the department Chair and evaluated on a Pass/Fail basis only. Students remaining in the course beyond the sixth week of the start of a term will be graded by the instructor. Enrollment is by audition or appointment within the Theatre department. Students who do not wish to enroll for credit will be given the opportunity by the department to be removed from the course. Rehearsals for productions are scheduled TBA, based on the availability of the ensemble, and do not conflict with other academic commitments, such as evening courses or evening exams. The department normally produces three productions per academic year. Students may enroll in multiple productions in the same semester and may repeat a production course by permission of the department Chair. For each departmental production they participate in, a student will receive a partial credit of .5 on their College
THE DEGREE WITH HONORS IN THEATRE

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

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

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

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

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

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

STUDY ABROAD

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

FAQ

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

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

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

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

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

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

No.

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

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

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

Give examples in which students thought or assumed that courses taken away would count toward the major or concentration and then learned they wouldn’t:
None to date.

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

THEA 100  (S)  ADAPTING TO THE LANGUAGE OF THE CAMERA
The course will focus on the creation of screen character and introducing different acting techniques. By means of improvisation, concentration exercises and games, the class will attempt to create a common film vocabulary and understanding through effective analysis of the recorded on-camera scenes. The course will culminate in the presentation of scenes from classical and contemporary film or television. In addition, the students will research one of the masters of the cinema movies -- for example, Charlie Chaplin, Orson Welles, Alfred Hitchcock, Ingmar Bergman, Akira Kurosawa, Federico Fellini, Kathryn Bigelow, Francis Ford Coppola, Spike Lee, Darren Aronofsky, etc. The student will give a brief oral report and write a one to three page paper.

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

Prerequisites: OPEN TO ALL STUDENTS

Enrollment Limit: 12

Enrollment Preferences: INTEND TO MAJOR IN THEATER

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

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

Cross-listings: THEA 101  COMP 151  GBST 116

Primary Cross-listing

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

Requirements/Evaluation: two 5-page critical essays, journal reflections, studio exercises, and active participation in all activities
THEA 103  (F)(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)

Fall 2022

STU Section: 01  M 7:00 pm - 9:40 pm  Omar A. Sangare

Spring 2023

STU Section: 01  M 7:00 pm - 9:40 pm  Omar A. Sangare

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

Cross-listings: CLAS 101  COMP 101  THEA 104

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)

Fall 2022
LEC Section: 01 MR 2:35 pm - 3:50 pm Sarah E. Olsen

THEA 150 (S) The Broadway Musical (DPE)

Cross-listings: MUS 150 THEA 150

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

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

Prerequisites: none
Enrollment Limit: 30
Expected Class Size: 30
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
MUS 150 (D1) THEA 150 (D1)

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

Not offered current academic year

THEA 201 (S) Worldbuilding: Design for the Theater

Cross-listings: ARTS 201 THEA 201

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

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 10

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 2023

STU Section: 01 MW 11:00 am - 12:15 pm Barbara Samuels
LAB Section: 02 M 1:10 pm - 3:50 pm Barbara Samuels

THEA 203 (F) Why we put on Masks: Theory and Practice
Masks disguise, protect, and transform. Masks have also been used for spiritual and theatrical purposes throughout the world. In these times masks are part of everyday conversations and lives. This course will survey masks thematically from current events, history, theory, theatre, and geographic locations. There will also be practical assignments in creating masks in various mediums such as recyclable materials, cloth, and paper mâché.

Class Format: Also studio -

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: first years and sophomores

Expected Class Size: 10

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

Materials/Lab Fee: 75 lab fee

Distributions: (D1)

Not offered current academic year

THEA 205 (S) ACTING FOR THE CAMERA
The course will focus on the creation of screen character and introducing different acting techniques. By means of improvisation, concentration exercises and games, the class will attempt to create a common film vocabulary and understanding through effective analysis of the recorded on-camera scenes. The course will culminate in the presentation of scenes from classical and contemporary film or television. In addition, the students will research one of the masters of the cinema movies -- for example, Charlie Chaplin, Orson Welles, Alfred Hitchcock, Ingmar Bergman, Akira Kurosawa, Federico Fellini, Kathryn Bigelow, Francis Ford Coppola, Spike Lee, Darren Aronofsky, etc. The student will give a brief oral report and write a one to three page paper.

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

Prerequisites: OPEN TO ALL STUDENTS

Enrollment Limit: 12

Enrollment Preferences: SOPHOMORES, JUNIORS, SENIORS, MAJORS

Expected Class Size: 12
THEA 206 (S) Directing for the Stage
An introduction to the resources available to the Stage Director for translating interpretive concepts into stageworthy physical realization. Kinetic and visual directorial controls, as well as textual implications and elements of dramatic structure, and strategies of working with actors and other collaborators will be studied in detail. Most assignments will involve hands-on directing projects presented in class for collective critique.

Requirements/Evaluation: committed participation in the preparation and performance of production exercises; there will be some written assignments
Prerequisites: Theatre 101 or permission of instructor
Enrollment Limit: 10
Enrollment Preferences: Theatre majors and prospective Theatre majors
Expected Class Size: 8
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)

Spring 2023
STU Section: 01  T 1:10 pm - 3:50 pm  Robert E. Baker-White

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, including: 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 contribution to the class, students will conduct and share independent research on the genre of realism and its expression within various forms of time-based visual media, including theatre, film, TV, and social media. As a final project, students will perform two- or three-person scenes in front of an invited audience.

Requirements/Evaluation: weekly journal writing; active participation in class exercises and discussion; independent research and 15-minute group oral presentation; a midterm, off-book performance of a short scene; a final, off-book performance of a longer scene
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: Theatre majors, 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)

THEA 211 (S) Performing Greece
Cross-listings: CLAS 211  COMP 248  THEA 211

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

Requirements/Evaluation: active participation in class, short essays/projects (2-5 pages each, 5 total, including a longer final essay/project)
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: first-year students and sophomores and majors in Classics, Comparative Literature, and Theatre
Expected Class Size: 10-12
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
CLAS 211 (D1) COMP 248 (D1) THEA 211 (D1)
Not offered current academic year

THEA 214 (S) Writing for Stage and Screen
Cross-listings: THEA 214 ENGL 214
Primary Cross-listing
This studio/workshop course is designed for students interested in a semester-long immersion in the practice of dramatic writing for theater, film, television and audio. Students should expect to write most days. Our focus will be on the fundamentals of story, and the cultivation of each writer's individual voice. In addition to reading existing dramatic texts of various genres and forms, and completing weekly prompts and exercises exploring character, dialogue, structure, theme, conflict and world building, students will work toward a longer final project. Students will present their own work regularly, and respond to each other's work. The course will culminate in a staged reading of excerpts for the campus community.
Requirements/Evaluation: a daily journal; weekly writing exercises; peer responses; a ten-minute piece; a final 20-30 minute piece; attendance and class participation
Prerequisites: students are asked to submit a brief statement describing their interest and any past experience (if applicable) in writing for the stage and/or screen
Enrollment Limit: 18
Enrollment Preferences: Theatre and English majors; Comparative Literature majors
Expected Class Size: 14
Grading: yes pass/fail option, no fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
THEA 214 (D1) ENGL 214 (D1)
Attributes: FMST Related Courses
Not offered current academic year

THEA 215 (F) Performance Ethnography (DPE)
Cross-listings: GBST 215 DANC 214 ANTH 215 AMST 214 THEA 215
Secondary Cross-listing
The course aims to explore the theory, practice, and ethics of ethnographic research with a focus on dance, movement, and performance. Traditionally considered to be a method of research in anthropology, ethnography is the descriptive and analytical study of a particular community through fieldwork, where the researcher immerses herself in the culture of the people that she researches. In this course students will be introduced to (i) critical theory that grounds ethnography as a research methodology, (ii) readings in ethnographic studies of dance and performance practices from different parts of the world, and (iii) field research in the local community for their own ethnographic projects. This is primarily a discussion-based seminar course and may include fieldwork, attendance at live performances, film screenings, workshop with guest artists etc. No previous dance or performance experience is assumed or required.
Class Format: community-based field work

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

Prerequisites: none

Enrollment Limit: 15

Expected Class Size: 10

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
GBST 215 (D2) DANC 214 (D1) ANTH 215 (D2) AMST 214 (D1) THEA 215 (D1)

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

Not offered current academic year

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

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

Secondary Cross-listing

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian-American (including South-Asian) communities are cultivated, expressed, and contested. It will orient students towards "reading" and analyzing live and mediated performances within historical, social, and political frameworks. Students will explore how socio-historical contexts influence the processes through which dance performances are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies, and will engage with issues such as nation formation, race and ethnicity, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include film screenings, discussion with guest artists and scholars, and opportunities for creative projects. No previous dance experience is required.

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 15

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ASIA 216 (D1) GBST 214 (D2) ASST 214 (D1) AMST 213 (D1) THEA 216 (D1) ASIA 214 (D1) DANC 216 (D1)

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

Not offered current academic year

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

THEA 220  (F)  Greek Tragedy

Cross-listings: CLAS 202  COMP 220  THEA 220

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 35

Enrollment Preferences: majors, first-years, sophomores

Expected Class Size: 12

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
CLAS 202 (D1) COMP 220 (D1) THEA 220 (D1)

Not offered current academic year

THEA 222  (S)  Solo Performance

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

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

Prerequisites: permission of instructor

Enrollment Limit: 10
THEA 226  (S)  Gender and the Dancing Body  (DPE)
Cross-listings: AMST 226  WGSS 226  THEA 226  DANC 226

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

Requirements/Evaluation: class participation, reading responses, essays, in-class writing assignments, and group presentations
Prerequisites: none
Enrollment Limit: 15
Expected Class Size: 10-15
Grading: yes pass/fail option, no fifth course option
Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
AMST 226 (D1) 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.

Not offered current academic year

THEA 228  (S)  Performance Practices of Global Youth Cultures
Cross-listings: GBST 228  THEA 228

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

Class Format: reading and discussion
Requirements/Evaluation: includes class discussions, self-reflexive presentations and papers, journal reflections, one 10-page paper based on original research with in-class presentation
Prerequisites: none
Enrollment Limit: 15
**THEA 229 (F) Modern Drama**

**Cross-listings:** THEA 229 ENGL 202 COMP 202

**Primary Cross-listing**


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

**Prerequisites:** none

**Enrollment Limit:** 16

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

**Expected Class Size:** 16

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

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

**Distributions:** (D1)

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

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

**Attributes:** ENGL Literary Histories C

Fall 2022

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

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**THEA 230 Performance Practices of India (DPE)**

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

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

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** preference for seniors and juniors

**Expected Class Size:** 12

**Grading:**

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

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

**Attributes:** GBST South + Southeast Asia Studies Electives

**Not offered current academic year**

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

**Cross-listings:** THEA 233 ENGL 235

**Primary Cross-listing**

How well do you know Stanislavsky, Strasberg or Adler? This tutorial offers an exploration of the most notable theatre artists from the past and present. Students will select a specific master with a unique theatrical style, and will study that iconic artist's particular method or approach. Students will be encouraged to choose any master who had made a significant contribution to theatre -- such as Constantine Stanislavsky, Stella Adler, Sanford Meisner, Lee Strasberg, Bertolt Brecht, Michael Chekhov, Jerzy Grotowski, Tadeusz Kantor, Pina Bausch, Tadaishi 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 246 (F) Asian American Performance: Activism and Aesthetics (DPE)**

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

**Primary Cross-listing**

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

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

**Prerequisites:** none

**Enrollment Limit:** 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 (D1) THEA 246 (D1) AMST 249 (D2)

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

Not offered current academic year

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

Cross-listings: ENGL 253 WGSS 250 THEA 250

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

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

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

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

Not offered current academic year

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

Cross-listings: COMP 256 THEA 252 ENGL 256

Primary Cross-listing

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

Distributions: (D1) (WS)

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

COMP 256 (D1) THEA 252 (D1) ENGL 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 2023

TUT Section: T1 TBA Robert E. Baker-White

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

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

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

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

Enrollment Limit: 12

Enrollment Preferences: Theatre or English majors or prospective majors.

Expected Class Size: 10

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

Distributions: (D1)

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.
**THEA 255  (S)  Performing Shakespeare**

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

**THEA 256  (S)  The Expressive Body**

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

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Enrollment Limit: 12
Enrollment Preferences: seniors and juniors in the major
Expected Class Size: 12
Grading: no pass/fail option, no fifth course option
Distributions: (D1)

Not offered current academic year

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

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20
Enrollment Preferences: Comparative Literature majors
Expected Class Size: 15
Grading: yes pass/fail option, no fifth course option
Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
Difference, Power, and Equity Notes: This course tracks performance studies’ engagement with feminist, queer, post-colonial, and critical ethnic studies scholarship, equipping students with tools and concepts with which to analyze power, difference, and equity.

Attributes: WGSS Theory Courses

Not offered current academic year

THEA 270  Stop Making Sense: Absurd(ist) Theatre in Historical Context  (WS)
In most academic work the point of analysis is to make sense, to find meaning, to explain intricate or confusing phenomena, to provide clarity from complexity. What happens when we can't do this, indeed, when the objects of our analytical attention seem willfully designed to thwart the attempt? Such is the challenge of "understanding" the traditions of the absurd. In this tutorial course, we will engage this challenge within the realm of Western theatre and performance from 1900 to the present. Beginning with selected readings from writers who have engaged the absurd in theoretical fashion (Albert Camus, Soren Kierkegaard, Jean-Paul Sartre, Martin Esslin), the course will move swiftly to original artworks for contemplation and analysis. Some questions we will grapple with include: How do we, can we, should we respond to art that specifically defies meaning? Can art that seems pointless have a point? How and when have strategies of nonsense, circular reasoning, linguistic obfuscation, and intentional theatrical absence been employed to disguise, or deflect attention from, specific didactic (even political) agendas? What role specifically does theatre, theatricality, or performativity play in the presentation of art that refuses understanding? Playwrights will range from canonical (Samuel Beckett, Eugene Ionesco) to more obscure but equally engaging (as well as baffling) artists (Peter Handke, Slavomir Mrocek, Richard Foreman). We will follow standard practice in tutorial pairs, as each week one student will prepare original analysis of the assigned reading, and the other will craft a response to prompt an hour-long discussion. Whether we "make sense," or perhaps discover different ways of appreciating the varied works of art, will depend on the nature of those weekly attempts.

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

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

Grading:

Distributions: (D1)  (WS)

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

Not offered current academic year

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

Cross-listings: THEA 272  ENVI 271

Primary Cross-listing

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

Distributions: 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 we can 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 283 (F) The Actor-Creator: Introduction to Physical Theatre Tools

Cross-listings: THEA 283 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:

THEA 283 (D1) ARTS 383 (D1)

Fall 2022

STU Section: 01 F 11:00 am - 12:15 pm Emmanuelle F. Delpech

LAB Section: 02 W 1:10 pm - 3:50 pm Emmanuelle F. Delpech
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  THEA 285

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 6

Grading: no pass/fail option, yes fifth course option
THEA 287  Design for Film & Television

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 8

Grading:

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

Distributions: (D1)

Not offered current academic year

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

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

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

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: theater majors, art majors

Expected Class Size: 6

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

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

Distributions: (D1)

Not offered current academic year

THEA 289  (F)  Set Design for Stage and Film

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

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

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

**Enrollment Limit:** 12

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

**Expected Class Size:** 8

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

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

**Distributions:** (D1)

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: From Research to Adaptation** (DPE)

This course introduces students to methods of historical research and creative adaptation in the global archives of performance and theatre. 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 dramaturg and performance 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. Then, examining how select historical sources and materials been taken up--adapted, appropriated, recycled, or re-appropriated--by contemporary artists, students will themselves work towards the creation, development, and performance of their own artistic approaches to the historical archive. While attending to theatre's formal aspects, we will at the same time focus on the relationship of performance to politics, as well as to the enduring legacies of empire, state power, colonialism, and private capital in which they are historically embedded and by which they have 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. Students will be required to present and share their creative responses to the material studied in the course.

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

Prerequisites: Theatre 101 or 201, or by written permission of instructor

Enrollment Limit: 14

Enrollment Preferences: Theatre majors

Expected Class Size: 14

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 dominant sites of knowledge transfer, status, and value in our field. Instead, theatre and performance are approached as diverse forms of repertoire and embodied knowledge that must be analyzed in relation to the structures of social inequity and power in which they historically arise.

Spring 2023

STU 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: WGSS 305  ANTH 305  AMST 305  THEA 304

Secondary Cross-listing

Bears. Cubs. Otters. Pups. Twinks. Radical Fairies. Leathermen. Mollies. Drag queens. Dandies. Sisters of Perpetual Indulgence. Gay men, including gay trans men, have organized themselves into various subcultures within their community for centuries. This seminar is devoted to exploring these subcultures in (a mostly US-context) in greater detail using ethnographic texts, anthropological studies, historical accounts (including oral histories), and media. Topics include cruising and flagging, the anthropological significance of gay bars, histories of bath house culture, rural vs urban queer experiences, the ball scene, drag, diva worship, the reclamation of "fabulousness and 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:

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

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

Attributes: WGSS Racial Sexual + Cultural Diversity Courses
THEA 305 (S) Project: Costume-Design, Performance, and Beyond

Cross-listings: ARTS 200 THEA 305

Primary Cross-listing

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

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

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

Enrollment Limit: 10

Enrollment Preferences: Theater and Art Studio, sophomores and juniors

Expected Class Size: 8

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

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

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

Distributions: (D1)

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

ARTS 200 (D1) THEA 305 (D1)

Not offered current academic year

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

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

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Theater majors first, then Concentrators

Expected Class Size: 10

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

Distributions: (D1) (WS) (QFR)

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

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

Not offered current academic year

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

Cross-listings: THEA 315 ARTS 313
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)

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

**Cross-listings:** THEA 321 MUS 323 DANC 323

**Secondary Cross-listing**

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

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

**Prerequisites:** None

**Enrollment Limit:** 15

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

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option
Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 321 (D1) MUS 323 (D1) DANC 323 (D1)

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

Attributes: MUS World Music/Ethnomusicology

Not offered current academic year

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

Cross-listings: AMST 331 COMP 330 THEA 330

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 10

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
AMST 331 COMP 330 (D1) THEA 330 (D1)

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

Not offered current academic year

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

Cross-listings: THEA 333 ARTS 332

Primary Cross-listing

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12
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: THEA 340 ENGL 345 COMP 343

Primary Cross-listing

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

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

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

**Enrollment Limit:** 14

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

**Expected Class Size:** 14

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

**Distributions:** (D1) (WS)

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

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

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

**Attributes:** ENGL Literary Histories A

Not offered current academic year

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**THEA 341 (S) Performing Masculinity in Global Popular Culture** (DPE)

**Cross-listings:** AMST 358  LATS 341  THEA 341  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 (e.g., K-Pop), hip hop masculinities, and the curious blend of chastity and homoeroticism that constitutes masculinity in the contemporary vampire genre. Through these and other examples, we learn to recognize masculinity as a performance shaped by the political economy of a given culture.

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

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** a short statement of interest will be solicited

**Expected Class Size:** 20

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

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

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

AMST 358 (D2) LATS 341 (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

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Spring 2023

SEM Section: 01 W 7:00 pm - 9:40 pm  Gregory C. Mitchell

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

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

**Primary Cross-listing**

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

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors; Comparative Literature or English majors

Expected Class Size: 8-10

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

Distributions: (D1)

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

Not offered current academic year

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

Cross-listings: COMP 387 THEA 387 ENGL 309

Primary Cross-listing

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

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

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English and Comparative Literature majors.

Expected Class Size: 10

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 387 (D1) THEA 387 (D1) ENGL 309 (D1)

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 393 (F) Staging Identities

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

**Primary Cross-listing**

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

**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 2022

IND Section: 01 TBA Omar A. Sangare

THEA 398 (S) Independent Study: Theatre

Theatre independent study
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 2022
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: THEA 402 WGSS 402 AMST 402 AFR 329

Secondary Cross-listing
This seminar provides an overview of queer, women of color feminist, decolonial, and critical ethnic studies critiques of orthodox Marxism. Beginning with core texts from the tradition, we will examine a range of forms of labor and social positions that complicate Marx's emphasis on the white male industrial factory worker. In the first part of the seminar, we will study seminal texts that center reproduction, racial slavery, care and domestic work, indentured servitude, sex work, and migrant labor, and in the second half, we will turn to an array of practices that respond to and offer strategies to survive under racial capitalism. This seminar will equip students with critical understandings of the ways racial capitalism has centrally relied on the mass elimination, capture, and recruitment of different racialized and gendered bodies in and beyond the U.S. and how, through performance, the capitalist system of value and life under these conditions can be undone and reimagined.

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

Spring 2023

SEM Section: 01  W 1:10 pm - 3:50 pm  Kelly I. Chung

THEA 416 (S) Senior Seminar: The Art of Minor Resistance: Advanced Readings in Race, Gender, Performance
Cross-listings: COMP 404 ARTH 416 THEA 416 WGSS 416

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

Requirements/Evaluation: in-class discussion, partner presentation, weekly reading responses, final project
Prerequisites: WGSS 101
Enrollment Limit: 15
Enrollment Preferences: WGSS majors, students with previous performance studies coursework
Expected Class Size: 15
Grading: yes pass/fail option, no fifth course option
Distributions: (D2)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 404 (D2) ARTH 416 (D2) THEA 416 (D1) WGSS 416 (D2)

Not offered current academic year

THEA 455 (S) Advanced Practicum
This independently designed practicum offers an opportunity for students to gain practical, hands-on experience in theatre at an advanced level by receiving course credit for serving as an assistant to a faculty member on a Theatre Department production. Students interested in assisting a faculty member or guest artist on a production in any non-acting capacity—directing, design (costume, lighting, multimedia, scenic, sound), dramaturgy, or technical management—may enroll in the Advanced Practicum, pending the approval of a designated faculty advisor as well as the Department Chair. Working closely with the faculty advisor, the student will both serve as an assistant on the production and design a curriculum of readings and assignments intended to complement the experience of the assistantship. If funding allows, practitioners in the professional theatre will be invited as guest evaluators. Though the nature of each assistantship will vary according to the demands of each production, the experience of the assistantship will ideally simulate that which a student might undertake within the professional theatre.

Requirements/Evaluation: research, attendance at rehearsals, studio work, & final portfolio; research, attending weekly production meetings, rehearsals, studio work, and final portfolio, as well as other tasks determined by the faculty advisor
Prerequisites: THEA 101 or THEA 102, and THEA 201
Enrollment Limit: 4
Enrollment Preferences: Theatre majors
Expected Class Size: 2
Grading: no pass/fail option, no fifth course option
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 2022
HON Section: 01 TBA Omar A. Sangare

THEA 494  (F)(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)

Fall 2022
HON Section: 01 TBA Omar A. Sangare
Spring 2023
HON Section: 01 TBA Omar A. Sangare

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

THEA 13  (W) Stitch Circle: Knitting as Social Practice
Do you knit? Have you ever wanted to learn how to knit? In this studio course, intended for both beginners and more advanced knitters, students will come together to experience the joy, fun, contemplative practice, and social activity of the stitch circle. Working with The Spin-Off yarn shop in North Adams, students will select an accomplishable project suited to their unique skill level (scarves, hats, blankets, mittens, socks, tea cozies, etc.). Establishing our class as a knitting circle, we will gain practice as knitters, working towards the completion of our individual projects. But we will also spend time in the circle discussing and learning about knitting as a social practice, one often involving women or historically marginalized social groups. During the term, students conduct independent research on a particular knitting practice, farm, or cultural/regional type of knitting, sharing their discoveries with the group in the form of a brief oral presentation and accompanying poster. Each student will also be responsible for curating a “play list” of music chosen for each circle. At the end of the term, we will share our knitting projects and research with the community by way of a class exhibition. Students should be prepared to spend time knitting outside of class. A field trip to The Spin-Off shop to select and obtain materials is mandatory. We may also take a field trip to a nearby fiber animals farm and fiber mill to learn about the process of raising animals for wool as well as spinning, carding, dyeing, and manufacturing wool.

Requirements/Evaluation: Final project or presentation
Prerequisites: None
Enrollment Limit: 10
Enrollment Preferences: In overenrolled, preference will be given to students with some experience in the creative arts, whether visual or performance based.
Expected Class Size: NA
Grading: pass/fail only
Materials/Lab Fee: $50
Attributes: EXPE Experiential Education Courses  SLFX Winter Study Self-Expression  STUX Winter Study Student Exploration  WELL Winter Study Wellness
THEA 15 (W) The Red Nose Clown

The Red Nose clown. This intensive will push students to find their most vulnerable self. To be in front of an audience without their social mask but rather with the smallest mask in theater, the Red nose. The red nose reveals the naive, the idiot, the most evident state of an actor before it starts acting. To be stupid, really stupid, not act stupid is the hardest task for an actor. To be true, to go beyond the "trying to be" but really just be there in front of an audience in the present moment is a gift for any artist. The red nose allows us to see humanity in its most disconstructed state. It makes us laugh, because we are all living off balance trying to keep up with all the bumps along the road and pretending that we've got it all figured it out. The clown doesn't pretend , it tries hard to survive. And somehow that makes us laugh. This intensive will guide you to see and be seen by an audience. To try to be the best at something even if you're not, to live through the "flop", the failure of success. You will discover your "idiot" and interact with other clowns to create pieces that will be shared with an audience. To make us laugh. Or maybe smile? Or maybe cry... Humanity is so complex and the clown flirts with its intimacy to remind us that it's ok to fail, it's ok to want to be the best, to be pretentious because we care so much. The clown is not ironic. It is sincere... and it is that sincerity that touches us and makes us laugh and understand one another more.

Requirements/Evaluation: Final project or presentation

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Theatre majors, prospective Theatre majors

Expected Class Size: NA

Grading: pass/fail only

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

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

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

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

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