The information presented here is as of 10/24/2012.

**THEATRE (Div. I)**

Chair, Professor DAVID EPPEL

Professors: BAKER-WHITE, EPPEL. Associate Professor: SANGARE. Assistant Professors: HOLZAPFEL, MORRIS*. Lecturers: BROTHERS, CATALANO.

Visiting Lecturers: SEITEL, M. WILLIAMS§.

As a reflection of the theatre’s historical relationship to literature and the arts, stage production is studied in the context of the literary and artistic movements which have informed theatrical endeavor. The major in Theatre emphasizes the collaborative nature of the discipline by drawing upon courses offered by faculty of the Language, Literature, Music, and Art Departments. Although students will be equipped to graduate and professional school, in theatre, the major is primarily directed toward those interested in studying the theatre as an artistic phenomenon and as an interpretive tool. 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.

Williams theatre, 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 52 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.

Six required courses are:

1. Theatre 104(F) Critical Approaches to Theatre and Performance
2. Theatre 103(S) Acting I
3. Theatre 201 Theatrical Staging and Design: The Collaborative Process
4. Theatre 244 Introduction to Theatre Technology (formerly THEA 102)
5. Theatre 248 The Modern Theatre: Plays and Performance
6. Theatre 406 Senior Seminar

Three elective courses may be taken from the department’s other offerings. One elective must be a course within the department that culminates in departmental production. Substitutions of other Williams’ courses, or of Study Abroad courses, will 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.

Production requirement for the major: All majors in Theatre are required to participate in a minimum of four department productions in addition to the laboratory requirement for Theatre 244. Participation in at least two of the four must be in technical production and one of those two must be in stage management. Assignment to productions is normally made in consultation with the department Chair.

**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 portfolio will be comprised of four parts:

1. 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.
2. 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.
3. The third part of the portfolio is an annotated bibliography of approximately twelve dramatic or critical texts the student has read, and that he or she feels have had particular relevance in his or her 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 his or her 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.
4. 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 his or her 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 department chair early in their Williams careers if they anticipate a combination of Theatre major and study abroad.

**THEA 103(S) Acting I**

This introductory studio course will explore the variety of theatre and performance traditions from around the globe, from antiquity to the present day. Through close analysis of select texts and performance practices in a seminar format, the course will consider what role theatre plays in the establishment and growth of culture, politics, and aesthetics. Topics may include: Ancient Greek theatre, Classical Indian performance, Renaissance English theatre, Japanese Noh and Kabuki, popular American traditions, modern European theatre, and postmodern performance. Films and other media will be utilized when relevant. Regular in-class visits to the Williams College Museum of Art and the College Theatre will be important components of this course.

**THEA 104(S) Critical Approaches to Theatre and Performance (Same as COMP 104) (D)**

This introductory survey course will explore the variety of theatre and performance traditions from around the globe, from antiquity to the present day. Through close analysis of select texts and performance practices in a seminar format, the course will consider what role theatre plays in the establishment and growth of culture, politics, and aesthetics. Topics may include: Ancient Greek theatre, Classical Indian performance, Renaissance English theatre, Japanese Noh and Kabuki, popular American traditions, modern European theatre, and postmodern performance. Films and other media will be utilized when relevant. Regular in-class visits to the Williams College Museum of Art and the College Theatre will be important components of this course.

**THEA 201 Theatrical Staging and Design: Process of Collaboration (Same as ARTS 201) (Not offered 2012-2013)**

This course examines the designer’s and director’s creative process and collaborative roles in the creation of theater. Over a series of practical projects in staging and mise-en-scene, as well as scene, costume, and lighting design we will try different techniques for eliciting an initial creative response to a text, developing that response into a point-of-view, and solving the practical needs of the production. Particular emphasis will be placed on how directors and designers work together to imagine the fictional world(s) of theatrical productions, how design elements synthesize with one another, with the work of the actors and director, and with the larger intellectual, emotional, and physical context of the work as a whole. The course will be team-taught with the dual perspectives of directing and design prompting students to adopt various creative roles throughout the series of assigned projects. Basic presentation skills and technique, as well as methodologies for critical feedback, will be taught as crucial elements of staging and design development.
THEA 204(S) Acting II
Students will continue to develop technical skills, and the emotional and intellectual resources, required for the actor. The focus will be on the issues of characterization, textual understanding and emotional depth. The means of study and experimentation will be intense scene work requiring thorough preparation and creative collaboration. Improvisation and other exercises will be used to complement the textual work. The dramatic texts providing scenes for class will be from the early realist works onward.

No prerequisites. Evaluation will be based on attendance, completion of all class assignments, and class participation.

Format: seminar. Evaluation: Although there will be some modest written assignments, evaluation in the course will principally reflect the degree of committed participation in the preparation and performance of acting exercises.

Enrollment limit: 20 (expected: 18). Preference will be given to sophomores and first-year students.

Hour: 9:30-10:45 TR

THEA 214(S) Playwriting (Same as ENGL 214) (W)
This course is for those interested in writing and creating works for the theatre. The course will include a study of playwriting in various styles and genres, a series of set exercises involving structure and the use of dialogue, as well as individual projects. We will read and write, beginning with small exercises and working toward a longer final project. Students will meet on a weekly basis, and to collaborate with students enrolled in Directing. At the end of the term, we will share our collaborative work with the community as part of an informal Playwriting Festival.

No prerequisites. Evaluation will be based on attendance, completion of all class assignments, and class participation.


Hour: 11:00-12:50 MW

THEA 215(S) Music Theater in World Cultures (Same as ANTH 210 and MUS 214) (D) (W)
(See under MUS 214 for full description.)

Hour: 8:30-9:45 TR

BROTHERS

THEA 228 Theatrical Self-Production: The Cartographic Imagination (Not offered 2012-2013)
In today’s theatre world, self-production can be a vital, engaging, and necessary method of creating and producing theatrical works. This course examines theatrical self-production and the ways in which artists exploit this model in pursuit of their individual and collective ambitions. Through an examination of innovative, non-traditional models for performance creation, this class will form its own unique structure for developing and producing a new theatrical performance for public presentation. Operating within carefully chosen constraints, students will share equally the administrative, artistic, and production roles in the public presentation of their work on stage. Thus, a major emphasis of the course will be on experiential education, which provides an invaluable opportunity to encounter firsthand the complex relationship between artistry and production. To best advise and mentor students in all levels of design, direction, and performance, the course will include additional guest classes with practitioners from the profession, as well as the Department of Art and Design, who can help to guide the full range of skills necessary for students to realize their goals. Group presentations of the creative development process will provide opportunities for critical feedback, critique, and sustained mentorship on the path to a final performance. This year, 228 will investigate the performance possibilities contained in the idea of The Map, and in the act of mapping space and spatial relationships.

Format: seminar. Evaluation: Students will contribute to the creation of a final performance piece by the group as a whole. Grading will be based on committed class participation, contribution to the collective work of the class, group and individual presentations, and self-evaluation.

No prerequisites; students from a broad range of curricular disciplines are welcome, but some prior experience in theatre or theatre studies in preferable. Enrollment limit: 16 (expected: 12). Upon overenrollment, the instructors will seek to balance the course by level of prior theatre experience.

EPPEL and MORRIS

THEA 236 Political Theatre Making (Not offered 2012-2013)
Placing twentieth-century theatricality in the context of its historical roots in Western theatre, this course will examine a broad range of types of protest movements. From the biting observations of the British class system by playwrights such as Oscar Wilde, Noel Coward, and John Osborne, to mid-century American political writers such as Clifford Odets and Edward Albee, and Italy’s Dario Fo, to the relentless satire of contemporary South African performers such as Pieter Dirk-Uys, we will investigate dramatic writing and performance style as aspects of social and political resistance. Other groups studied may include the protest theatre of Johannesburg’s Market Theatre, Luiz Valdez’s Teatro Campesino, and a younger generation of post-apartheid experimentation in multi-ethnic South African theatre.

Format: seminar. Requirements: semester-length research project, including a substantial paper, based on the hypothetical creation of a theatre company within specific historical, social, and political contexts.

No prerequisites. Enrollment limit: 15 (expected: 15). First-year students must get permission of instructor.

EPPEL

THEA 243(4) Introduction to Theatre Technology
As an overview of performance spaces, production technologies and methods, the course will examine how and where plays are performed, produced, and designed. Students will attend laboratory sessions in design and technical production, and be required to participate in class discussions, drafting and technical production of one or more departmental productions.

Format: lecture/lab. Requirements: completion of two mid-term and final exams; participation in production.

Enrollment limit: 12 (expected: 10). Preference given to Sophomores and Juniors.

Hour: 8:30-9:45 TR

Lab: 1:10-3:50 W

CATALANO

THEA 245 (Re)Representing Sex: Shakespeare on Page and Stage (Same as EXPR 245 and WGSS 245) (Not offered 2011-2012)
(See under EXPR 245 for full description.)

BAKER-WHITE, ERICKSON

THEA 248(S) The Modern Theatre: Plays and Performance (Same as ENGL 234 and COMP 248)
A survey of major trends in playwriting and performance practice from the late nineteenth century to the end of the twentieth. We will read major playwrights from a variety of national traditions, always considering their works in the context of evolutionary and revolutionary transformations of theatre practice. Artists and movements may include Realism and Naturalism (Stanislavsky, Antoine, Ibsen, Strindberg, Chekhov, Shaw), the Epic Theatre (Brecht, Piscator), The Theatre of Cruelty (Artaud), the “Absurd,” (Beck-
THEA 250  Gender, Sexuality and the Modern Stage (Same as ENGL 253 and WGGSS 250)  
(Not offered 2012-2013)  
(D)

This seminar explores aspects of gender identity, sexuality, performativity, and representations of the body in modern and contemporary theatre. While our focus will be on the still understudied role of women in theatre, we will seek to define gender and sexual identity as unstable categories that transcend binary divisions. Close analysis of texts by diverse writers such as Sophie Treadwell, Caryl Churchill, Ntozake Shange, Tim Miller, Naomi Iizuka, Suzan-Lori Parks, Sarah Kane, Sarah Ruhl, and others, will occur alongside discussion of performative bodies in modern and contemporary media, from Karen Finley to Lady Gaga. Our approach to the material will be enriched by readings of select work by contemporary theorists such as Judith Butler, bell hooks, Cherrie Moraga, Donna Haraway, and others. This course meets the criteria of the Exploring Diversity Initiative as it draws focus towards the diversity of race, class and ethnicity represented by the subjects of our study as well as towards the political power of theatre and performance.

Format: Seminar. Requirements: three 8- to 10-page papers and a final performance project; in-class participation. Emphasis will be placed on developing skills in writing, reading, interpretation, critical argumentation, and oral response.

No prerequisites.  
Enrollment limit: 15  
Preference if over-enrolled: Majors in Theatre, English or Women's, Gender and Sexuality Studies.

BAKER-WHITE

THEA 262(S)  Performing Greece and Rome (Same as CLAS 262 and COMP 270)

See under CLAS 262 for full description.

HOPPIN

THEA 284(S)  Writing for Film, Video, and Performance (Same as ARTS 284)  
(W)

See under ARTS 284 for full description.

THORSON

THEA 302(F)  Scenic Design (Same as ARTS 221)

This course focuses on the creative, intellectual, and practical roles of a set designer in the development of works of theatre. Grounded in textual analysis and research, a range of techniques will be explored and utilized to create theoretical stage designs for several plays, musicals and/or operas over the course of the semester. Emphasis will be placed on 3-dimensional modeling as the primary means of process and presentation, but sketching, drafting, and digital tools will also be important factors in course work. Unique, diverse, and strong points of view will be encouraged. Lab fee: $125.

Format: Studio. Evaluation will be based upon commited class participation and thoughtful, timely completion of all assignments and projects.

Prerequisites: Theatre 201 or permission of instructor.  
Enrollment limit: 10  
Preference if over-enrolled: preference to Theatre majors.

This course does not count toward the Art major.

Hour: 2:35-3:50  
MW

M. WILLIAMS

THEA 303(S)  Stage Lighting

A study of the art and techniques of stage lighting. This class will provide instruction in the basic physics of light and color; the use of angle, intensity, color, texture and movement of light as compositional tools; various kinds of stage lighting instruments and their uses; conceptual development of a lighting design; translation of concept into light plot and channel hook-up; focusing the plot in the theater; and writing cues.

Texts for the course will be the texts and scores of the plays, operas and other dramatic works that we will examine from the lighting designer's perspective, supplemented with readings that address the technical aspects of stage lighting. The class format will be a combination of lecture/discussion sessions and practical labs.

Every effort will be made to provide students with lighting design opportunities on departmental productions as a part of their course work, in accordance with students' abilities and interests and in consultation with directors and other faculty. Students are encouraged to seek out lighting design opportunities outside the department as well, and may incorporate these projects into their coursework.

Evaluation will be based on class participation, successful completion of weekly projects, thorough technical understanding of a basic stage lighting system, and performance on a final exam.

Prerequisites: THEA 201 or permission of instructor.  
Enrollment limit: 12  
Preference if over-enrolled: Majors in Theatre, English or Women's, Gender and Sexuality Studies.

BROHERS

THEA 305(F)  Costume Design (Same as ARTS 200)

This course is an introduction to and an intensive study of the art of costume design. The course focuses on the designer’s process: script analysis, collaboration, research, color theory, basic design principles, rendering techniques, fabric research, organizational skills and presentation of designs. Evaluation will be based on multiple design assignments including a detailed final design project, costume labs, image and research files, costume sketchbook, short papers, committed participation, and attendance. 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.

Format: Studio.

Prerequisite: successful completion of any 200-level course in any of the fine or performing arts or permission of the instructor.  
Enrollment limit: 10  
Preference given to Theatre and Art Studio sophomores and juniors. Note: 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.

Hour: 1:10-3:50  
TF

SEITEL

THEA 306(F)  Acting III: Variable Topics Acting Studio: Physical Theatre

This course for advanced students of acting will focus on particular aspects of performance as determined by the instructor in each semester in which the course is taught. Topics may include acting in verse drama, movement for the actor, voice, performing Shakespeare, aspects of physical theatre, non-realist acting, etc. The course will be taught by members of the Theatre faculty and/or Guest Artists, and may be repeated by students as instructors and topics change. Texts and reading assignments will vary depending on each semester’s focus.

This semester Theatre 306 will focus on processes of Physical Theatre. The class is open to students interested in developing their ability in communication through the body language. Assigned research, analysis, discussions, and improvised exercises on stage will give us the opportunity to expand our understanding of physical vocabulary and will help us to express our intentions by evocative behavior. Based on various theatre techniques, including Grotowski’s and Suzuki’s, this course will hone artistic skills for performance and improve students’ confidence in their interactions with other people.

Format: Studio. Evaluation will be based on committed participation in class, and preparation and performance of assigned material.

Prerequisite: permission of the instructor.  
Enrollment limit: 14  
Preference if over-enrolled:those who have also taken Theatre 204.

Hour: 11:00-12:15  
MWF

SANGARE

BAKER-WHITE

THEA 307  Stage Direction (Not offered 2012-2013)

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.

Format: Studio. Although there will be some written assignments, including the assembly of directing production books and critiques of several productions, evaluation in the course will be based principally on committed participation in the preparation and performance of production exercises.

Prerequisites: Theatre 103 and Theatre 201 or permission of instructor.  
Enrollment limit: 12  
Preference to those who have also taken Theatre 204.

THEA 308  Directing Workshop (Not offered 2012-2013)

This is a studio workshop dealing with the preparation, performance, and evaluation of brief dramatic exercises and one-act plays. The emphasis will be on the director’s confrontation with the text, the actors, and the directorial controls chosen in support of interpretative concept.

Prerequisites: Theatre 201, 204, 307 or permission of the instructor.

THEA 311(S)  Theorizing Shakespeare (Same as ENGL 311 and WGGSS 311)

(See under ENGL 311 for full description.)

PYE

THEA 315(F)  Renaissance Drama (Same as ENGL 314)

(See under ENGL 314 for full description.)

KLEINER

THEA 317  Black Migrations: African American Performance at Home and Abroad (Same as AFR 317, AMST 317, COMP 319, DANC 317 and ENGL 317)  
(Not offered 2012-2013)

(See under AFR 317 for full description.)

BRAGGS
THEA 320(F) Shakespeare’s Othello (Same as ENGL 320) (D)
(See under ENGL 320 for full description.)  R. BELL

THEA 339 Introduction to Dramaturgy: The Art of Classical Adaptation (Not offered 2012-2013)
The dramaturgy is an important collaborator in the theatrical production process, playing the multi-faceted role of historian, cultural critic, audience educator, and overall supporter of the production team. Working closely with the director, the dramaturgy helps to shape a production and facilitate the demanding process of creating a world on stage. This course will introduce students to the fundamentals of production dramaturgy, applying our study of the practice to the topic of classical adaptation and translation. Sophocles’ Antigone and Euripides’ Hippolytus will serve as two of our foundational texts, from which we’ll consider adaptations by Racine, Anouilh, Brecht, Gambaro, and LeCompte. We’ll also view how modern directors have interpreted the classics through unique productions, such as Breuer’s The Gospel at Colonus, Brook’s Mahabharata, Mnouchkine’s Les Atrides, and Ninagawa’s Medea.
Format: seminar. Requirements/Method of evaluation: Assignments will be project-based and will range from making image boards to writing program notes. As a final assignment, students will research and write their own mini- adaptations of classical works and present their material to one another through informal, staged readings.
Prerequisites: This course will serve as the Junior Seminar for majors in the Department of Theatre. Enrollment for non-majors is possible with permission of instructor. Enrollment limit: 10 (expected: 10). Preference if over-enrolled: Required for majors and preference of instructor for non-majors.

THEA 342 Solo Performance (Not offered 2012-2013)
This is an acting course in which students will study the art and skill of monologue. We will look at the concepts of soliloquy and monologue and “one-person performance”, both from the points of view of content, and context—that is the relationship between the performer and the work, and between the performer and the audience. The course will culminate in a performance during the Theatre Department’s annual Dialogue One Festival. Students will identify an historical figure on which to base their final monologues, and the work will entail intensive study of that person.
Prerequisite: Theatre 103 or permission of the instructor. Enrollment limit: 10 (expected: 10). Preference given to Theatre majors.

THEA 345(F) Contemporary Drama and Performance (Same as ENGL 349 and COMP 355)
As Gertrude Stein once remarked, “The hardest thing is to know one’s present moment.” What is going on in today’s theatre? What are the hot topics? Who are the writers and directors of our recent past and present moment? This seminar course will consider both experimental and mainstream drama and performance from the past twenty years, focusing on topics such as: auteur-directors, new realism, identity theatre, environmental theatre, cyber-plays, and the “virtuosic theatre” of the new century. Artists to be considered may include: The Wooster Group, Richard Foreman, Robert Wilson, Edward Albee, Sam Shepard, David Mamet, Rachel Rosenthal, Caryl Churchill, Mac Wellman, Tony Kushner, David Henry-Hwang, Suzan-Lori Parks, Sarah Kane, Richard Maxwell, Annie Baker, and others.
Format: seminar. Evaluation will be based on written and dramaturgical-based assignments as well as in-class discussions and a creative writing and/or performance project. No prerequisites. Enrollment limit: 18 (expected: 15). If overenrolled, preference given to Theatre, Art History, English or Comparative Literature majors.
Hour: 9:55-11:10 TR

THEA 346 To Be Or Not To Be: Theatrical Decision-making (Not offered 2012-2013)
In this advanced acting course, students will examine a wide range of motivations, decisions, mistakes, and consequences that dramatic characters encounter. Through discussions and analysis of selected plays, students will find key moments that define tragedy, and will explore the ways in which characters change their behavior to resolve conflict. How do characters respond to problems? Could they make better choices? What can we change about our own decision-making? How do we protect ourselves from mistakes? Fundamental dilemmas will be examined through theory and improvisation. The results of our exploration will be presented in a final performance. This theatrical experience will prepare students for future challenges on the stage of life.
Format: studio. Requirements: evaluation will be based on committed participation in class, and preparation and performance of assigned material.
Prerequisites: Theatre 204 or permission of instructor. Enrollment limit: 10 (expected: 10). Preference given to Theatre majors.

THEA 397(F), 398(S) Independent Study

THEA 406(F) Senior Seminar: Theatre, Ritual and Play
This seminar course is required of all senior Theatre majors. The course is a revolving topics seminar. The subject matter and reading list for each iteration of the course will be determined by the instructor, but will in each instance focus on a current or historical question of theatre theory and practice. It is understood that the subjects addressed in the course will be broad enough to engage the varied interests of each senior class. The specific requirements for the class may vary, but in all cases students will be required to present original research and analysis in a public seminar presentation at the end of the semester. In Fall 2012 the seminar will explore the interrelated cultural phenomena of theatre (or, more broadly, performance), ritual and play. Each of these nouns may be considered as necessary attribute of any human activity, as a means of communication between or among people, as a subject or field of scientific inquiry, or as a facet of artistic cultural production. The purpose of the seminar will be to explore each of these phenomena on their own terms, and then to investigate some of the ways in which they interconnect in the spheres of art, religion, popular culture, and everyday life. Readings will include theorists from literary studies, anthropology, cultural studies, and related fields, as well as primary texts from drama and other arts.
Format: seminar. Requirements: project work, and presentation of original research and analysis in a public setting at the end of the semester.
No prerequisites; limited to senior Theatre majors. Enrollment limit: 8 (expected: 8). Preference given to Theatre majors.
Hour: 11:20-12:35 TR

THEA 493(F), 494(S) Senior Honors Thesis

THEA W31 Senior Project

THEA W32 Senior Honors Thesis
(See description of Degree with Honors.)
Of interest to advanced students:

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 may 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.