

## THEATRE (DIV I)

Chair: Associate Professor AMY HOLZAPFEL

Professors: R. BAKER-WHITE, D. EPEL. Associate Professors: D. GURCAY-MORRIS\*\*, O. SANGARE. Lecturers: D. BROTHERS, C. CATALANO, J. PETHICA. Visiting Lecturers: B. KREIMENDAHL§§, K. STEELE.

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 proceed to graduate and professional schools 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.

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:**

Six required courses:

- Theatre 101(F) Introduction to Theatre
- Theatre 103(S) Acting I OR Theatre 204 Acting II
- Theatre 201 Worldbuilding: Staging and Design For The Theater
- Theatre 244 Introduction to Theatre Technology
- Theatre 248 The Modern Theatre: Plays and Performance or Theatre 229 Modern Drama
- Theatre 406 Senior Seminar

Three elective courses must be taken from the department's other offerings. One of those electives must be at the 300-level or higher. 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.

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.

### 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 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.

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 chair early in their Williams careers if they anticipate a combination of Theatre major and study abroad. You can find general study away guidelines for Theatre [here](#).

## **THE NATIONAL THEATRE INSTITUTE**

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

## **THEA 101(F) Introduction to Theatre**

**Crosslistings:** THEA 101/COMP 151

This introductory course serves as a general gateway to the study of Theatre. The course investigates principal areas of Theatre practice, including the Play and Playwright, Actor, Director, Designer, Audience, and Company. Through lectures, class discussions, performance practice, and hands-on laboratory sessions, students will encounter dramatic texts and theatrical contexts from a variety of traditions around the globe. Dramatists covered may include: Sophocles, Shakespeare, Zeami, Molière, Chekhov, Beckett, and Parks. Students are expected to complete reading and writing assignments, as well as to participate in practical projects in the labs. This course is open to all and welcomes non-Theatre majors. For students interested in the Theatre major, this course fulfills a primary requirement and should be taken during one's first or second year.

**Class Format:** lecture

**Requirements/Evaluation:** three short papers; in-class writing; mid-term Company studio presentation; final Company performance and portfolio

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** none

**Enrollment Limit:** none

**Expected Class Size:** 30

**Distributional Requirements:**

Division 1

*Fall 2016*

LEC Section: 01 MR 01:10 PM 02:25 PM Instructor: Robert Baker-White

LAB Section: 02 R 02:35 PM 03:50 PM Instructor: Robert Baker-White

## **THEA 103(F) Acting I**

This course deals with the development of intellectual and emotional resources required for the actor and will explore an acting technique based on the work of Russian actor and director Constantin Stanislavsky. Students will examine the power of public presence through theory and practice while expanding their talents, sensitivity, and imagination.

**Class Format:** studio

**Requirements/Evaluation:** evaluation will be based on committed participation in class, preparation and performance of assigned material, and some modest written assignments

**Prerequisites:** none

**Enrollment Preferences:**

**Enrollment Limit:** 14

**Expected Class Size:** 14

**Dept. Notes:** course is a prerequisite for THEA 204

**Distributional Requirements:**

Division 1

*Fall 2016*

STU Section: 01 M 01:10 PM 03:50 PM Instructor: Omar Sangare

STU Section: 02 M 07:00 PM 09:40 PM Instructor: Omar Sangare

### **THEA 104 Critical Approaches to Theatre and Performance (D)**

**Crosslistings:** THEA 104/COMP 104

This introductory critical survey course will explore a 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 will occur, as well. This course meets the criteria of the Exploring Diversity Initiative as it engages in a cross-cultural investigation of performance and explores how theatre is deeply embedded in power relations.

**Class Format:** seminar

**Requirements/Evaluation:** 5 structured writing & creative assignments based on thematic elements of the course, as well as a final "Company" performance; in-class participation, writing, & discussion

**Extra Info:** participation in all LABS; all students enrolled in the course are also required to attend the departmental theatre productions

**Prerequisites:** none

**Enrollment Preferences:** Theater majors and Comparative Literature majors

**Enrollment Limit:** 18

**Expected Class Size:** 14

**Dept. Notes:** this course is a requirement for and is suggested as an introduction to the major in Theatre

**Distributional Requirements:**

Division 1

Exploring Diversity

**Other Attributes:**

FMST Related Courses

PERF Interdepartmental Electives

*Not Offered Academic Year 2017*

SEM Instructor: Amy Holzapfel

### **THEA 201(F) Worldbuilding: Staging and Design For The Theater**

**Crosslistings:** THEA 201/ARTS 201

This course examines the designer's and director's creative processes as they work together to imagine the fictional worlds of theatrical productions. Over a series of practical projects in staging, mise-en-scene, and various design disciplines, we will develop 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 is placed on how design elements synthesize with one another and the work of the actors and director, to form the larger intellectual, emotional, and physical context of the work as a whole. Students will adopt various creative roles throughout a series of assigned projects, giving a broad exposure to the work of designers and directors. Basic presentation skills and technique, as well as methodologies for critical feedback, will be taught as crucial elements of staging and design development.

**Class Format:** studio

**Requirements/Evaluation:** evaluation will be based upon committed class participation and thoughtful, timely completion of all assignments and projects

**Prerequisites:** none

**Enrollment Preferences:** Theatre majors

**Enrollment Limit:** 14

**Expected Class Size:** 12

**Dept. 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:** materials and copying \$125 to be added to the students' term bill

**Distributional Requirements:**

Division 1

*Fall 2016*

STU Section: 01 MW 11:00 AM 12:50 PM Instructor: David Gurcay-Morris

LAB Section: 02 W 01:10 PM 03:50 PM Instructor: David Gurcay-Morris

### **THEA 204 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. Students will be expected to have had previous acting experience, either through completion of Theatre 103 or through other relevant experience.

**Class Format:** studio

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

**Prerequisites:** THEA 103 or, for students with significant prior theatrical experience, permission of instructor

**Enrollment Preferences:** students intending to major in Theatre

**Enrollment Limit:** 14

**Expected Class Size:** 10

**Dept. Notes:** this course is a prerequisite for THEA 306

**Distributional Requirements:**

Division 1

**Other Attributes:**

PERF Interdepartmental Electives

*Not Offered Academic Year 2017*

STU Instructor: Robert Baker-White

**THEA 205(S) The Actor's Instrument**

Building on the Stanislavski-based imagination and characterization skills cultivated in Acting I, this course will focus on developing the actor's physical instrument, ensemble awareness and composition skills to stage scenes from plays that use highly poetic language. The physical regimen will combine the six core disciplines of the Suzuki Method of Actor Training with elements of Hatha Yoga, Barba's "Danza del Viento" rudimentary Viewpoints, vocal exercises based on the resonator work of Meredith Monk and Roy Hart, Alexander Technique and Skinner-based speech drills. As the poetic body and awareness of each other expands, students will work individually and in groups to apply their newfound physicality and perceptions to Shakespearean texts with progressively more time dedicated to composition work, monologues and scenes as the course progresses.

**Class Format:** studio

**Requirements/Evaluation:** attendance (40%), degree of committed participation, preparation in exercises and performance (40%) process writing (midterm and final) (20%)

**Prerequisites:** THEA 101 or THEA 103 or, for students with significant prior theatrical experience, permission of the department

**Enrollment Preferences:** students intending to major in Theatre

**Enrollment Limit:** 14

**Expected Class Size:** 14

**Dept. Notes:** equivalent to THEA 204

**Materials/Lab Fee:** materials fee of \$30 to be added to the student's term bill

**Distributional Requirements:**

Division 1

*Spring 2017*

STU Section: 01 MR 01:10 PM 03:50 PM Instructor: Kameron Steele

**THEA 206 Process and Aesthetic of the Actor**

This course will focus on developing two specific areas integral to the actor's craft: process and aesthetic. Different approaches towards the development of an actor's process will be examined: such as self-care, warming-up, character development, rehearsal etiquette and performance ritual. Scene study in a range of styles and genres, from classical to contemporary, Beckett to Deaver Smith, "outside in" to "inside out" will be utilized to develop and identify each actor's unique aesthetic. In addition to committed participation in class, students will be expected to complete some modest reading and writing assignments.

**Class Format:** studio

**Requirements/Evaluation:** in addition to committed, focused and positive class participation and scene study work, students will be expected to complete some modest reading and writing assignments

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** THEA 101 or THEA 103 or, for students with significant prior theatrical experience, permission of instructor

**Enrollment Preferences:** students intending to major in Theatre

**Enrollment Limit:** 14

**Expected Class Size:** 10

**Dept. Notes:** equivalent to THEA 204

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

STU Instructor: Kristen van Ginhoven

**THEA 209 Public Speaking: Traditions and Practice**

**Crosslistings:** AFR 202/THEA 209

Effective oral communication skills are necessary for any student, regardless of major or area of concentration. This course is designed to give students an introduction into the fundamentals of oral communication. We will discuss the critical role of both speakers and listeners within the transactional process of communication. Together we will explore African American oratorical traditions through viewing, listening to, and reading speeches from notable figures such as Frederick Douglass, Fannie Lou Hamer, Barak Obama, and many others. With an emphasis placed on Aristotelian and African American rhetorical methods of persuasion, evidence-based research, and organization, students will gain a better understanding of what it means to be an ethical and responsible communicator. Students will give three formal speech presentations with a focus on informative and persuasive elements. Through discussions, lectures, activities, readings, and speech presentations, students will develop meaningful skills to effectively communicate in the public setting.

**Class Format:** seminar

**Requirements/Evaluation:** students will give three formal speech presentations with a focus on informative and persuasive elements; through discussions, lectures, activities, readings, and speech presentations, students will develop meaningful skills to effectively communicate

**Prerequisites:** none

**Enrollment Preferences:** first-year and sophomore students.

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 2 requirement if registration is under AFR; meets Division 1 requirement if registration is under THEA

**Distributional Requirements:**

Division 2

*Not Offered Academic Year 2017*

SEM Instructor: VaNatta Ford

### **THEA 212T(F) From Stage to Page: Writing about Dance (W)**

**Crosslistings:** DANC 212/THEA 212

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

**Class Format:** tutorial

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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** first and second year students

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

Writing Intensive

*Fall 2016*

TUT Section: T1 Cancelled

### **THEA 214(S) Playwriting (W)**

**Crosslistings:** THEA 214/ENGL 214

A studio course designed 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 we will write, beginning with small exercises and working toward a longer final project. Students will be expected to share in and respond to each other's work on a weekly basis, and to present their own work regularly. At the end of the term, we will share our collaborative work with the community as part of an open studio experience.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on attendance, completion of all class assignments, and class participation

**Prerequisites:** none

**Enrollment Preferences:** Theatre and English majors

**Enrollment Limit:** 14

**Expected Class Size:** 14

**Distributional Requirements:**

Division 1

Writing Intensive

**Other Attributes:**

FMST Related Courses

*Spring 2017*

SEM Section: 01 MW 11:00 AM 12:15 PM Instructor: Basil Kreimendahl

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

**Crosslistings:** CHIN 227/COMP 227/THEA 227

This course explores the ways in which twentieth-century Chinese performative culture fashioned our contemporary understanding of "China." Starting with Chinese hybrid theatres staged in the US, Japan, and semicolonial Shanghai in the early 1900s and ending with the 2008 Beijing Olympic Opening Ceremonies, this course examines performative works drawn from the breadth of an expanded 20th century; including film, spoken drama, intercultural reproductions of Peking and *Kun* Operas, revolutionary and avant-garde theatre, Chinese Rock concerts, and global mass mediated performances. Emphasis will be placed on how performances (encompassing the performance onstage and the performance-making backstage) placed "China" on the global stage; and shaped racial, gender, and national identities among play-makers and audiences. We will also explore how Chinese operas were reinvented as "traditional culture" and a "national essence" in the early 20th century; and how agents of Chinese performance, as makers of imaginary worlds, serve as

both assets and threats to real-life arbiters of power. The class will be structured around the themes of "Inventing Tradition on the World Stage," "Acting the Right Part," and "Performing the Nation." Students will learn to engage performances as cultural texts embedded in national and global histories. By gaining knowledge about major playwrights, directors, artists, networks, and ideas, students will also become fluent in the landscape of performance culture in China. All class materials and discussions are in English.

**Class Format:** lecture/discussion

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

**Prerequisites:** none

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

**Enrollment Limit:** 19

**Expected Class Size:** 15

**Distributional Requirements:**

Division 1

*Spring 2017*

LEC Section: 01 TF 01:10 PM 02:25 PM Instructor: Man He

### **THEA 228 Theatrical Self-Production the Cartographic Imagination**

In today's theater 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 highly 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 Theater who can help to provide the full range of skills necessary for students to realize their goals. Group presentations of the creative development process will provide opportunities for guidance, 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.

**Class Format:** seminar

**Requirements/Evaluation:** students will contribute to the creation of a final performance piece by the group as a whole; evaluation based on committed class participation, contribution to the collective work of the class, group and individual presentations, and self-evaluation

**Prerequisites:** none; students from a broad range of curricular disciplines are welcome, but some prior experience in theatre or theatre studies is preferable

**Enrollment Preferences:** the instructors will seek to balance the course by level of prior theatrical experience

**Enrollment Limit:** 16

**Expected Class Size:** 12

**Distributional Requirements:**

Division 1

**Other Attributes:**

EXPE Experiential Education Courses

*Not Offered Academic Year 2017*

SEM Instructor: David Eppel

### **THEA 229(S) Modern Drama**

**Crosslistings:** THEA 229/ENGL 202/COMP 202

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

**Class Format:** lecture

**Requirements/Evaluation:** two 5-page papers, regular journal entries or postings, and active participation in class discussions

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** English and Theatre majors and students who have taken an English or Theatre course

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Dept. Notes:** satisfies the THEA 248 requirement for Theatre major

**Distributional Requirements:**

Division 1

**Other Attributes:**

ENGL Literary Histories C

*Spring 2017*

SEM Section: 01 MR 01:10 PM 02:25 PM Instructor: James Pethica

### **THEA 236 Political Theatre Making**

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.

**Class Format:** seminar

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

**Prerequisites:** none, though first-year students must get permission of instructor

**Enrollment Limit:** 15

**Distributional Requirements:**

Division 1

**Other Attributes:**

PERF Interdepartmental Electives

*Not Offered Academic Year 2017*

SEM

### **THEA 241(S) Performing Masculinity in Global Popular Culture (D)**

**Crosslistings:** WGSS 240/AMST 241/LATS 241/THEA 241/SOC 240

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

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Preferences:** in the event of over-enrollment, a short statement of interest will be solicited

**Enrollment Limit:** 20

**Expected Class Size:** 20

**Distribution Notes:** meets Division 2 requirement if registration is under AMST, LATS, SOC or WGSS; meets Division 1 requirement if registration is under THEA

**Distributional Requirements:**

Division 2

Exploring Diversity

**Other Attributes:**

EXPE Experiential Education Courses

FMST Related Courses

LATS Comparative Race + Ethnic Studies Electives

*Spring 2017*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Gregory Mitchell

### **THEA 242 Body of Knowledge**

**Crosslistings:** DANC 242/THEA 242

This is a movement course designed for creative thinkers, such as dancers, actors, musicians, and visual artists. The body is the sole mediator of human experience and the site where all creative work resides, so we must integrate movement as a source and resource in our work. We will engage the body as an expressive tool in support of artistic craft and technique and build confidence in our ability to translate creative impulses through physical action. We will focus on the kinetic application of movement in the art-making process, using core energy, dynamics, breath connection, strength, flexibility, stamina, and relaxation techniques in order to integrate our creative output. We will also examine how movement informs creative work across disciplines through readings, films, and museum visits.

**Class Format:** studio and seminar

**Requirements/Evaluation:** students will be assessed individually based on active class participation, journals, and final project

**Prerequisites:** experience in dance, acting, music, or the visual arts, or by permission of the instructor

**Enrollment Limit:** 12

**Expected Class Size:** 12

**Distributional Requirements:**

Division 1

Not Offered Academic Year 2017

### **THEA 243 Opera Since Einstein (W)**

**Crosslistings:** MUS 244/THEA 243

After 400 years, we might assume we know what "opera" is. However, in recent decades the genre has moved far beyond our preconceptions. This course asks us to examine opera of the last forty years with fresh eyes and ears, expanding our understanding of the term to include the interdisciplinary, multimedia, cross-cultural work that has been created by composers, directors (Peter Greenaway, Peter Sellars, Robert Wilson), filmmakers, choreographers, and visual artists in that period. Using the 1976 premiere of Philip Glass's seminal *Einstein on the Beach* as a starting point, we will examine such diverse works as Adams's *Nixon in China* and *The Death of Klinghoffer*, Glass's *Satyagraha*, Tan Dun's *Marco Polo*, Neuwirth's *Lost Highway*, Unsuk Chin's *Alice in Wonderland*, Andriessen's *Writing to Vermeer*, Ades's *Powder Her Face*, Muhly's *Two Boys*, Monk's *Atlas*, and Ashley's television opera, *Perfect Lives*. We will also seize the opportunity to study Greenstein's new opera project, concurrently under development for production during the semester.

**Class Format:** discussion/lecture

**Requirements/Evaluation:** evaluation based on 3 papers (6, 8, and 12 pages in length) and on class participation; drafts of two of these papers will be required

**Prerequisites:** none

**Enrollment Preferences:** none

**Enrollment Limit:** 19

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

Writing Intensive

Not Offered Academic Year 2017

LEC Instructor: W. Anthony Sheppard

### **THEA 244(S) Introduction to Theatre Technology**

As an overview of performance spaces, theatrical design technologies, technical production methods and management practices, this course will give students a practical working knowledge of theatre technology and organization. The course will cover standard industry tools and working methods for design disciplines including: scenery, lighting, costumes, sound, multimedia. Students will attend lectures, participate in labs in design and technical production, and will be required to participate on the production crew of one or more departmental productions.

**Class Format:** lecture/lab

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

**Prerequisites:** none

**Enrollment Preferences:** sophomores and juniors

**Enrollment Limit:** 12

**Expected Class Size:** 10

**Materials/Lab Fee:** \$50.00

**Distributional Requirements:**

Division 1

Spring 2017

LEC Section: 01 TR 09:55 AM 11:10 AM

LAB Section: 02 W 01:10 PM 03:50 PM Instructor: Emily Rea

### **THEA 245 (Re)presenting Sex: Shakespeare on Page and Stage**

**Crosslistings:** EXPR 245/THEA 245/WGSS 245

This experimental course approaches the question of how sex and sexual identity are portrayed in Shakespeare from two different directions—close reading focused on the page and acting centered on the stage. These two critical modes—reading the text versus performing the script—are often treated in compartmentalized fashion as separate, even incompatible activities. Our goal is to take up the challenge of bringing the two perspectives together within the framework of a single, integrated course. The teaching method is to bridge the gap between the two modes not by magically dissolving, but by actively engaging, the tensions between them. For example, no performance can include all the possible interpretations; performance decisions raise questions about what alternatives have been left out. Similarly, when all interpretive possibilities are held in imaginative suspension, the specifics of bodily movement and face-to-face interaction whose meanings emerge when enacted are lost. We propose to put the two orientations in a productive and innovative dialogue that enables students to experience the tension from both sides, to articulate the opportunities and limits of each side, and to combine their respective strengths. The mix of assignments (papers and scene work) will vary depending on whether students designate themselves as primarily scholars or actors, but some overlap will be built in to ensure that scholars gain understanding of acting and actors gain access to scholarship. All students will be expected to demonstrate versatility in traversing the full spectrum from interpretation through reading to interpretation through performance. The specific topic that will bring these theoretical issues into focus is the matter of sex and sexual identity, as illuminated through the analysis of language, psychology, and theatrical embodiment. Six plays will be studied in depth: *The Merchant of Venice*, *Twelfth Night*, *Othello*, *King Lear*, *Antony and Cleopatra*, and *The Winter's Tale*.

**Class Format:** lecture/discussion, with additional periods set aside for scene presentation

**Requirements/Evaluation:** evaluation will be based on several short papers and a final exam All students will take the final: "scholar" students will have rigorous expectations in the writing of papers; "actor" students will have intensive (graded) performance expectations  
**Prerequisites:** none; students wishing to enroll as Acting Students should consult with instructors

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distribution Notes:** meets Division 1 requirement if registration is under EXPR or THEA; meets Division 2 requirement if registration is under WGSS

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

LEC Instructor: Robert Baker-White

### **THEA 247T(S) Music for Theater Production**

**Crosslistings:** MUS 247/THEA 247

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

**Class Format:** tutorial

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

**Extra Info:** not available for the fifth course option

**Prerequisites:** ability to read music and permission of the instructor

**Enrollment Preferences:** Music and Theater Majors

**Enrollment Limit:** 16

**Expected Class Size:** 16

**Distributional Requirements:**

Division 1

*Spring 2017*

TUT Section: T1 TF 01:10 PM 02:25 PM Instructors: Ileana Perez Velazquez, Kameron Steele

### **THEA 248 The Modern Theatre: Plays and Performance**

**Crosslistings:** THEA 248/COMP 248/ENGL 234

This seminar will examine major trends in global theatre and performance from the turn of the nineteenth century through the postwar period. We will explore a variety of national traditions, comparing and positioning works in the context of revolutionary transformations of theatre practice. Artists to be considered may include: Strindberg, Ibsen, Wilde, Chekhov, Shaw, Pirandello, Treadwell, Artaud, O'Neill, Hughes, Stein, Williams, Hansberry, Al-Hakim, Brecht, Beckett, Abe, Genet, Soyinka, Pinter, Albee, Wilson, Gambaro, and Fornos. Although emphasis will be given to textual analysis and close reading, we will also consider trends in acting, directing, design, theatre architecture and the actor/audience relationship whenever possible.

**Class Format:** seminar

**Requirements/Evaluation:** two five-page papers; two "deep-reading" responses; active participation in class discussion; attendance at selected Theatre Department and Center Series productions

**Prerequisites:** none

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

**Enrollment Limit:** 18

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

SEM Instructor: Amy Holzapfel

### **THEA 250T(F) Gender, Sexuality and Modern Performance (D) (W)**

**Crosslistings:** THEA 250/ENGL 253/WGSS 250/COMP 247

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

**Class Format:** tutorial

**Requirements/Evaluation:** students will meet with instructor in pairs for an hour each week; they will write a 5- to 7-page paper every other week (five in all), and comment on their partner's papers in alternate weeks

**Extra Info:** emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and critical written and oral response

may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** sophomores and above; majors in Theatre, English or Women's, Gender and Sexuality Studies

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distribution Notes:** meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under WGSS

**Distributional Requirements:**

Division 1

Exploring Diversity

Writing Intensive

**Other Attributes:**

AMST Arts in Context Electives

PERF Interdepartmental Electives

WGSS Theory Courses

*Fall 2016*

TUT Section: T1 TBA Instructor: Amy Holzapfel

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

**Crosslistings:** THEA 260/COMP 290/ENGL 270

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, while, 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 performance, and assess a range of recent film and stage productions.

**Class Format:** seminar

**Requirements/Evaluation:** based on class participation, several short reading responses, and two longer papers

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

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

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distributional Requirements:**

Division 1

Writing Intensive

**Other Attributes:**

ENGL Literary Histories A

*Fall 2016*

SEM Section: 01 MR 01:10 PM 02:25 PM Instructor: James Pethica

### **THEA 262 Performing Greece and Rome**

**Crosslistings:** CLAS 262/THEA 262/COMP 270

This course explores the fluidity of genres by focusing on tragedy and comedy. Each began as a grafted thing, a hybrid, a fusion of poetic, musical and dance genres previously developed for a variety of occasions outside the Theater of Dionysus. Fusion continued to energize both genres, and we will attend to its effects as we read several tragedies by Aeschylus, Sophocles, and Euripides and comedies by Aristophanes from fifth-century Athens; a comedy by Menander from the early post-Alexandrian Greek world; comedies by Plautus and Terence from republican Rome; and a tragedy by Seneca from the imperial Rome of Nero. We will also read short selections from (or read about) the genres out of which tragedy and comedy were created and re-created, and into which they sometimes made their own incursions (e.g., heroic epic, women's laments, choral and solo lyric poetry, wisdom poetry, oratory, philosophical texts, histories, mime, farce, various kinds of dance, music and visual arts). We will especially attend to the ways tragedy and comedy inflected one another. Critical readings, along with modern productions of ancient tragedies and comedies, will guide us as we consider all these generic exchanges in light of changing conditions and occasions of theatrical performance, other public spectacles shaping the expectations of theater audiences, and the development of writing and reading as modes of performance.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on participation in class, several very short essays, and two longer essays, one of which may be replaced by an original script, design project, musical composition, or live performance

**Prerequisites:** none

**Enrollment Preferences:** if oversubscribed, preference given to majors or prospective majors in Classics, Theatre, Comparative Literature, English or another literature, and to students engaged in performing or studio arts

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

SEM Instructor: Meredith Hoppin

### **THEA 275T American Drama: Hidden Knowledge (W)**

**Crosslistings:** THEA 275/COMP 275/ENGL 224/AMST 275

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*, Machievelli'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 Edward Albee, Suzan-Lori Parks, Sarah Ruhl, Sam Shepard, Eugene O'Neill, Arthur Miller, David Mamet, Amy Herzog, and others. Student papers will explore how hidden knowledge structures dramatic action, how different characters create and respond to untruths, and what can we learn in particular from *American* drama about a national relationship to honesty and its opposites.

**Class Format:** tutorial

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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** Theatre majors, English majors

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distribution Notes:** meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under AMST

**Distributional Requirements:**

Division 1

Writing Intensive

**Other Attributes:**

AMST Arts in Context Electives

*Not Offered Academic Year 2017*

TUT Instructor: Robert Baker-White

### **THEA 280 Art of the Commons: Social Practice, Participatory Art and Performing Publics (D)**

**Crosslistings:** THEA 280/ARTH 280

What responsibility does art have to its public? How is art a "social practice"? What is the model of the "cultural commons" and how might it be reshaping the way we make art today? This combined seminar and studio course will begin by exploring the concept of the "commons" as a cultural resource belonging to all members of a community. Drawing from recent scholarship, theory and debates across disparate fields (law, economics, history, theatre and performance studies, and art), we will first define the "cultural commons" of Williams College and Williamstown. We will then design and implement a series of art and performance projects involving participation, collective labor and ownership, community building, utopianism, active spectatorship, and public space. Students will also conduct and present to the class independent research on contemporary artists (Theaster Gates, Mierle Laderman Ukeles, Santiago Sierra, Francis Alÿs, Tino Sehgal, Paul Chan), collectives (The TEAM, The Civilians, Gorilla Girls, Sojourn Theatre, The Neofuturists, Ghana Think Tank), and community-based initiatives in our local art institutions (WCMA, Mass MoCA, The Clark). Readings on participatory art, happenings, relational aesthetics, social works, and utopia may be drawn from such authors as: Allan Kaprow, Theodor Adorno, Augusto Boal, Nicolas Bourriaud, Jacques Rancière, Peggy Phelan, Shannon Jackson, Claire Bishop, Grant Kester, Nicholas Ridout, Jill Dolan, José E. Muñoz, Guillermo Gomez-Peña, and Rebecca Schneider. This course fulfills the Exploring Diversity Initiative by engaging directly with questions of how diversities of gender, race, class, and sexuality may be embraced rather than negated by communal forms of art making.

**Class Format:** seminar

**Requirements/Evaluation:** weekly writing; two "workshop" showings; public art or performance project; one 15-minute oral presentation; one 10- to 12-page paper; active participation

**Prerequisites:** none

**Enrollment Preferences:** Art Majors, Theatre Majors

**Enrollment Limit:** 14

**Expected Class Size:** 10

**Dept. Notes:** this is both a studio and seminar course, with both a workshop/lab and discussion

**Distributional Requirements:**

Division 1

Exploring Diversity

*Not Offered Academic Year 2017*

### **THEA 284 Writing for Film, Video, and Performance (W)**

**Crosslistings:** ARTS 284/THEA 284

This is a writing workshop for the time-based arts. We will study the use of language in a variety of kinds of film, video, and performance-based artworks. We will study examples in avant-garde film, video art, performance art, essay films, and explore the use of language and syntax of these forms in relation to, and in contrast with, popular cultural forms. The second half of the course will focus primarily on narrative screenwriting. The main goal of this course is to identify and generate a thematic, tonal, and narrative sensibility that is specific to each student. Students will create monologues, voiceovers, screenplays and avant-garde forms, and will also write several response papers about the use of language in film, video, and performance.

**Class Format:** studio

**Requirements/Evaluation:** grades will be based on in-class writing, weekly assignments, participation in workshop discussion and critiques, and video-sketches that visually demonstrate ideas generated through writing

**Enrollment Preferences:** students will be asked for writing samples

**Enrollment Limit:** 19

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

Writing Intensive

**Other Attributes:**

FMST Core Courses

*Not Offered Academic Year 2017*

STU Instructor: Joshua Thorson

### **THEA 302T Scenic Design and Experimental Performance**

**Crosslistings:** THEA 302/ARTS 221

The artistic, intellectual, and practical roles of a set designer vary widely, from the spectacle of Broadway to the do-it-yourself ingenuity of downtown theater. In contemporary experimental theater designers are essential parts of the ensemble, contributing equally to devised work alongside directors, writers, performers and dramaturgs. Design is not viewed as a response to the script, but rather an initial condition: a world whose creation describes the limits of the play while also providing the necessary components for that play to exist. In this way the act of designing and the act of devising can be seen as inextricably entwined—even interchangeable.

This course explores a range of techniques and methodologies utilized to create stage environments in traditional and experimental modes. Grounded in textual analysis and research, and emphasizing process, critique, and revision, we will create theoretical stage designs in response to a variety of performance texts. These may include plays, musicals, operas, physical- and dance-theater, and other work that is deeply grounded in the physicality of performer, spectator and performance environment. Emphasis will be on sketching and model-making as the primary means for developing and communicating design ideas. Drafting and digital tools will also be factors in course work, which will include training and mentorship in all materials and craft.

**Class Format:** tutorial

**Requirements/Evaluation:** evaluation will be based upon committed class participation in discussion and critique, as well as thoughtful, timely completion of all assignments and projects

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** THEA 201 or permission of instructor

**Enrollment Preferences:** Theatre and Art majors

**Enrollment Limit:** 10

**Expected Class Size:** 6

**Dept. Notes:** this course does not count toward the Art major

**Materials/Lab Fee:** lab fee of \$125 to be added to the student's term bill

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

TUT Instructor: David Gurcay-Morris

### **THEA 303 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 hookup; focusing the plot in the theater; and writing cues. The course will use texts and scores of plays, musicals, opera and dance to discover and evaluate the lighting design process. There will be primary source and supplemental technical readings for each class meeting. The class format will be a combination of lectures, discussions and practical labs.

**Class Format:** lecture/lab

**Requirements/Evaluation:** 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 project

**Prerequisites:** THEA 201 or permission of instructor

**Enrollment Limit:** 12

**Expected Class Size:** 8

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

LEC Instructor: Natalie Robin

### **THEA 305 Costume Design**

**Crosslistings:** THEA 305/ARTS 200

This course is both an introductory 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.

**Class Format:** studio

**Requirements/Evaluation:** 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

**Extra Info:** 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 Preferences:** Theater and Art Studio, sophomores and juniors

**Enrollment Limit:** 10

**Expected Class Size:** 8

**Dept. Notes:** does not satisfy any requirements for the Art major

**Materials/Lab Fee:** lab fee of \$100.00 will be added to the student's term bill

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

STU Instructor: Deborah Brothers

### **THEA 306(S) Acting III: An Actor in Action**

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 provide students with the opportunity to work in a full-scale departmental stage production. The play will be announced in the preceding semester, and students will be encouraged to sign up for this course during preregistration periods. Preregistered students will be invited to audition, and will be enrolled if appointed for specific roles. During the semester, students will explore the play through analysis, supplemental research, discussions, and exercises. The process will include working on individual character and interacting with other actors in scenes, and the final performances will be open to the public at the end of the semester. Students will sometimes be required to attend rehearsals outside of the listed class times, especially in the evenings and on weekends. All students participating in the production must also be available for technical rehearsal on the weekend prior to opening and for all performances thereafter.

**Class Format:** studio

**Requirements/Evaluation:** evaluation will be based on committed participation in the production process and quality of final performance on stage

**Prerequisites:** permission of instructor

**Enrollment Limit:** 13

**Expected Class Size:** 13

**Distributional Requirements:**

Division 1

*Spring 2017*

STU Section: 01 MW 07:00 PM 09:40 PM W 01:10 PM 03:50 PM Instructor: Omar Sangare

### **THEA 307 Stage Direction**

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.

**Class Format:** studio

**Requirements/Evaluation:** evaluation will be based principally on committed participation in the preparation and performance of production exercises; there will be some written assignments, including the assembly of directing production books and critiques of several productions

**Prerequisites:** THEA 103 and THEA 201 or permission of instructor

**Enrollment Preferences:** those who have also taken THEA 204

**Enrollment Limit:** 12

**Expected Class Size:** 8

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

STU Instructor: David Eppel

### **THEA 308 Directing**

This course is geared towards those who aspire to carry out a directorial vision for an audience. We will explore the defining creative concept, selecting dramatic material, analyzing text, working on dramatic structure, and making artistic choices in aspects of production design and acting. The class will conclude with a final project in which students will create a brief stage performance, a piece of performance art, or a short stage play designed for a video recording.

**Class Format:** studio

**Requirements/Evaluation:** evaluation will be based on committed participation in research and class discussions, general progress in the creative process, and quality/effectiveness of the final project

**Prerequisites:** at least one class taken in the theatre department, or permission of instructor

**Enrollment Preferences:** those who have also taken any other class in the Theatre department

**Enrollment Limit:** 10

**Expected Class Size:** 8

**Distributional Requirements:**

Division 1

**Other Attributes:**

FMST Related Courses

*Not Offered Academic Year 2017*

STU Instructor: Omar Sangare

### **THEA 309(S) The Ancient Greeks: Page To Stage**

Drama from Ancient Greece-written around the 5th century BCE by Euripides, Sophocles, Aeschylus, Aristophanes, and others-has enthralled and captivated audiences throughout the ages. In our times too, theatre makers around the world continue to return to Ancient Greek drama to reflect the state of our world, the chasm between rich and poor, warfare, migration, refugee crises, the terror of tyranny, clashes between religions, and the walls erected to separate people. In this stage directing course, we will explore the process of taking an ancient play and placing it within a framework, whether on a stage or another site, so that an audience may recognize something about its world. How and why does a director re-imagine the play for contemporary audiences? How does a work like Euripides' *Medea* transform from a formalized event with mandatory presentational requirements in the Theatre of Epidaurus in 490 BCE to a contemporary production in which Medea, wearing a 1950's housedress, having done her dreadful deed, stands exhausted in a plastic kiddie pool covered in the blood of her children, yelling at their father, who has run off with a younger woman? How does a director create a new world of *Medea*, in which the horror of infanticide remains? Reading several ancient Greek plays, students will each be assigned one, and over the course of the semester, imagine a performance with all of its production elements: setting, acting styles, rehearsal methods, historical period, to name a few. We will watch films of the work of contemporary directors and read accounts of modern versions of those productions. Finally, the choices that a director makes are very personal. Presentations will reflect each student's personal journey to bring that play to life. Finally, this course asks of students: what is your personal response to this play?

**Class Format:** seminar

**Requirements/Evaluation:** class participation, completion of weekly assignments, final written presentation of a play, and a fully mounted moment or scene

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** THEA 101, THEA 201, or permission of the instructor

**Enrollment Preferences:** Theatre Majors

**Enrollment Limit:** 14

**Expected Class Size:** 14

**Distributional Requirements:**

Division 1

*Spring 2017*

SEM Section: 01 TR 11:20 AM 12:35 PM Instructor: David Eppel

### **THEA 310(S) Tragic Stages**

**Crosslistings:** ENGL 308/THEA 310

The earliest surviving tragedies were composed for Athens' theater of Dionysus. Performed as part of a religious festival, they played on an outdoor stage that seated 12,000 spectators. When tragedy was revived some 2000 years later, it addressed itself to a new audience. The gods were dispatched. Choruses and masks dropped away in favor of sword fights and pig's blood. In this course we will consider both tragedy's invention and its reinvention. What happens when human suffering, once staged for ritual purposes, becomes a subject of mass entertainment? Works will include plays by Sophocles, Euripides, Seneca, Marlowe, Shakespeare, and Racine.

**Class Format:** seminar

**Requirements/Evaluation:** papers and short exercises

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

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

**Enrollment Preferences:** English majors

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distributional Requirements:**

Division 1

**Other Attributes:**

Spring 2017

SEM Section: 01 MR 01:10 PM 02:25 PM Instructor: John Kleiner

**THEA 317 Black Migrations: African American Performance at Home and Abroad**

**Crosslistings:** AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/A

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

**Class Format:** seminar/discussion

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

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none; open to all

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distribution Notes:** meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP, DANC, ENGL or THEA

**Distributional Requirements:**

Division 2

**Other Attributes:**

AFR Core Electives

AMST Arts in Context Electives

AMST Comp Studies in Race, Ethnicity, Diaspora

AMST Space and Place Electives

*Not Offered Academic Year 2017*

SEM Instructor: Rashida Braggs

**THEA 322 Race, Gender, and Performance from Literature to Social Media (D)**

**Crosslistings:** WGSS 330/COMP 339/AMST 332/LATS 335/THEA 322

How can contemporary performance expand ideas and practices of belonging in the United States, as figured through race, gender, and sexuality? This spring course will begin with readings of dramatic literature including Suzan-Lori Parks's *Venus*, David Henry Hwang's *M. Butterfly*, and Young Jean Lee's *The Shipment* to analyze literary and staged performance, then continue to discussions and readings on the performance of everyday life via the work of performance artists including Adrian Piper, Nao Bustamante, and Yoko Ono. We will develop shared vocabulary and methodologies of performance studies, including readings by scholars including J.L. Austin, Judith Butler, and José Esteban Muñoz. This course will engage foundational texts to performance studies and offer an interdisciplinary approach to scholarship in gender and sexuality studies, critical ethnic studies, and performance studies from the 1970s to the present. This course recognizes a suspicion for diversity discourses that universalize human experience and asks: how do we resist normativizing forces without reinforcing the regulating logics of those forces? This EDI course will critically engage with diversity from the heterogeneous and multiple perspectives of racial, sexual, and gender minorities, asking students not only to examine the diversity of human experience but to explore the political stakes of creative expression through interdisciplinary methods and forms.

**Class Format:** seminar

**Requirements/Evaluation:** in-class participation, partnered presentation, weekly reading responses, performance analysis, final paper

**Extra Info:** not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distribution Notes:** meets Division 1 requirement if registration is under COMP or THEA; meets Division 2 requirement if registration is under AMST, LATS or WGSS

**Distributional Requirements:**

Division 2

Exploring Diversity

**Other Attributes:**

ASAM Related Courses

FMST Related Courses

LATS Comparative Race + Ethnic Studies Electives

WGSS Racial Sexual + Cultural Diversity Courses

WGSS Theory Courses

*Not Offered Academic Year 2017*

SEM Instructor: Vivian Huang

### **THEA 325T A Room that Pretends to be Another Room: Scenography in Theory and Practice**

How have designers and directors thought about theatrical space? How successfully have their theories aligned with their practice? How are the ideas of the great European and American scenographers being re-imagined, reused, or abused on today's stages? In this tutorial we will take a hybrid approach to the study of scenography, blending theoretical, historical, and critical readings about stage design with a studio component that focuses on formulating an artistic response to those ideas. Our study of scenography will span a hundred years from Robert Edmund Jones to Nature Theater of Oklahoma, examining the ideas of Josef Svoboda, Bertolt Brecht and Caspar Neher, Mielziner, Lee, and Conklin; Wilson, Foreman, and The Wooster Group; and contemporary New York experimental theater. Assignments will alternate between writing short papers and creating preliminary scenic designs; both done in response to the designers or periods being examined in the readings. Introductory drawing and/or some scale model-making experience would be useful, but is not absolutely required.

**Class Format:** tutorial

**Requirements/Evaluation:** evaluation will be based on critical analysis & discussion of readings, and active participation in critiques of creative work; assignments will consist of response papers alternating with design projects

**Extra Info:** that include visual research, sketches and/or scale models; there will be a final public presentation or display of all students' work at the end of the semester

may not be taken on a pass/fail basis

**Prerequisites:** one of the following: THEA 101, THEA 201 (ARTS 201), THEA 248, ARTS 100; or permission of instructor

**Enrollment Preferences:** Theatre majors

**Enrollment Limit:** 10

**Expected Class Size:** 6

**Materials/Lab Fee:** fee of up to \$100 for materials and copying to be added to student term bill

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

TUT Instructor: David Gurcay-Morris

### **THEA 328(F) American Social Dramas (W)**

**Crosslistings:** SOC 328/AMST 328/COMP 325/THEA 328

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

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Preferences:** Anthropology and Sociology majors

**Enrollment Limit:** 19

**Expected Class Size:** 15

**Distribution Notes:** meets Division 2 requirement if registration is under SOC or AMST; meets Division 1 requirement if registration is under COMP or THEA

**Distributional Requirements:**

Division 2

Writing Intensive

*Fall 2016*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Christina Simko

### **THEA 330 New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City**

**Crosslistings:** THEA 330/COMP 330/AMST 331

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 Britton*, *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.

**Class Format:** seminar

**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 Preferences:** none

**Enrollment Limit:** 12

**Expected Class Size:** 10

**Distribution Notes:** meets Division 1 requirement if registration is under THEA or COMP; meets Division 2 requirement if registration is under AMST

**Distributional Requirements:**

Division 1

**Other Attributes:**

AMST Arts in Context Electives

AMST Space and Place Electives

FMST Related Courses

*Not Offered Academic Year 2017*

SEM Instructor: Deborah Brothers

### **THEA 335(F) The Culture of Carnival (D)**

**Crosslistings:** THEA 335/COMP 338

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

**Class Format:** studio

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

**Prerequisites:** none

**Enrollment Preferences:** sophomores and first-year students

**Enrollment Limit:** 20

**Expected Class Size:** 18

**Distributional Requirements:**

Division 1

Exploring Diversity

*Fall 2016*

STU Section: 01 M 01:10 PM 03:50 PM Instructor: Deborah Brothers

### **THEA 340(F) Twentieth and Twenty-First Century Struggle Theatre**

This course explores the impact of theatre on communities in general and on societies existing under specific circumscribed sociopolitical systems. The seminar investigates the power of theatre to influence, enlighten, and transform audiences within commonly lived sociopolitical systems. Over the course of the 20th and 21st centuries, theatre has provided a space where—within that famed "two hour traffic of our stage"—struggle can emerge and opposition can, somehow, be voiced. The theatre is a place of parable and of storytelling, a place where comedy, satire, and tragedy find within their audiences both recognition and identification. Put this way, theatre can be and has been a powerful and dangerous tool. The course will consider "Struggle Theatre" across a range of contexts, including: anti-apartheid South African protest theatre from the 1950s to 1980s; theatre movements in Eastern Europe during the Cold War; United States Depression-era and Viet Nam protest theatre; theatre in Brazil, Chile, Argentina and other South American countries during their periods of military dictatorships. We will look at current theatre movements in the USA as well as in the Middle East & North African Region, (MENA) and Europe. Readings will include theorists from literary studies, anthropology, cultural studies, and related fields, as well as primary texts from drama and other arts.

**Class Format:** seminar

**Requirements/Evaluation:** committed participation in class, on time completion of assignments, participation in staged events during the semester, where possible; a final, fully imagined project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** THEA 101 or a 200-level Theatre course or permission of instructor

**Enrollment Preferences:** Theatre majors

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

*Fall 2016*

SEM Section: 01 TR 11:20 AM 12:35 PM Instructor: David Eppel

### **THEA 342 Solo Performance**

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*.

**Requirements/Evaluation:** students will identify an historical figure on which to base their final monologues, and the work will entail intensive study of that person

**Prerequisites:** THEA 103 or permission of instructor

**Enrollment Preferences:** Theatre majors

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

STU Instructor: David Eppel

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

**Crosslistings:** THEA 345/ENGL 349/COMP 355/AMST 345

As Gertrude Stein once remarked, "The hardest thing is to know one's present moment." What is going on in theatre and performance today? What are the hot topics? Who are the writers, performers, and directors of our recent past and present moment? This seminar course will consider both experimental and mainstream drama and performance mainly in the U.S. from the past twenty years, focusing on topics such as: postmodern performance, theatre of images, auteur-directors, new realism, identity theatre, eco-theatre, performance art, postdramatic theatre, devised performance, virtuosic theatre, immersive theatre, social practice, neo-collectivism, and more. As part of the seminar, students will conduct individual research on selected topics and present their findings through oral reports. Students will be required to attend theatre, dance, and other performances at the '62 Center. Artists and groups considered may include: The Wooster Group, Richard Foreman, Robert Wilson, Meredith Monk, Edward Albee, Maria Irene Fornes, Sam Shepard, Caryl Churchill, Tony Kushner, Suzan-Lori Parks, Sarah Kane, Will Eno, Richard Maxwell, Young Jean Lee, Annie Baker, Branden Jacobs-Jenkins, Quiara Alegria Hudes, Anne Washburn, Elevator Repair Service, Nature Theatre of Oklahoma, The Civilians, and many others. 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 *right now*?"

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on written and dramaturgical-based assignments, an oral presentation, as well as in-class discussions and a final creative writing and/or performance project

**Prerequisites:** an introductory course in THEA, ENGL, ARTH, COMP, or AMST

**Enrollment Preferences:** Theatre, Art History/English or Comparative Literature majors

**Enrollment Limit:** 18

**Expected Class Size:** 16

**Distribution Notes:** meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under AMST

**Distributional Requirements:**

Division 1

*Spring 2017*

SEM Section: 01 TF 02:35 PM 03:50 PM Instructor: Amy Holzapfel

### **THEA 346 To Be Or Not To Be: Theatrical Decision-Making**

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 play, 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.

**Class Format:** studio

**Requirements/Evaluation:** evaluation will be based on committed participation in class, and preparation and performance of assigned material

**Prerequisites:** None

**Enrollment Preferences:** Theatre majors

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

STU Instructor: Omar Sangare

### **THEA 350 Devised Performance Studio**

**Crosslistings:** THEA 350/ARTS 250

This course offers students a hands-on experience of devising new performance work as an ensemble. Through an examination of innovative, non-traditional models for performance creation used by contemporary theater and art collectives (including Théâtre du Soleil, Complicite, Nature Theatre of Oklahoma, Elevator Repair Service, Big Art Group, The Civilians, The T.E.A.M., and National Theater of the United States of America), this class will form its own unique structure for developing and producing a new theatrical

performance. A major emphasis of the course will be on experiential education, which provides an invaluable opportunity to encounter firsthand the highly complex relationships present in collaborative creation. The course will also include guest classes with practitioners from the profession and other members of the Departments of Theater, Music, and Art, who can provide a fuller range of skills for the student ensemble to utilize during the devising process. Work-in-progress presentations spaced regularly throughout the semester will provide opportunities to receive feedback from small, invited audiences, as well as the opportunity to learn how to process and apply that critique to an ongoing creative process. At the end of the semester the accumulated work will have a public presentation in a workshop format.

**Class Format:** studio

**Requirements/Evaluation:** participation, indiv. presentations, contribution to group work, self-evaluation

**Extra Info:** students will contribute to the creation and presentation, by the group as a whole, of a newly devised performance piece

**Prerequisites:** none

**Enrollment Preferences:** the instructors will balance the course by level of prior theatrical experience

**Enrollment Limit:** 14

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

STU Instructor: David Gurcay-Morris

### **THEA 360 The Body as Book: Memory and Reenactment in Dance & Theater**

**Crosslistings:** THEA 360/DANC 303/COMP 360

What does it mean to conceive of the body as a book? This unique interdisciplinary studio/seminar course examines how dance and theater channel, preserve and transmit stories and cultural memory through individual and collective bodies. Dance and theater are traditionally defined as ephemeral arts, bounded by the limits of linear time and space. Yet, as Rebecca Schneider writes, "time is decidedly folded and fraught." Repetition and reenactment are forms of remembering, and performance is often not what disappears but what remains. How do we pass on knowledge in visceral and affective ways? What is a "repertoire"? What are the benefits and risks of continuity over time?

Taught as part of the Books Unbound curricular initiative, and in conjunction with the opening of the Sawyer-Stetson Library, the course will complete a project in which the class "embodies" material, first by exploring stories embodied by individual members of the class, and then by translating them through performance by the collective, culminating in dance/theatre pieces performed in the new library. Over the term, we will also study modern and contemporary American artists, such as: Martha Graham, The Wooster Group, Alvin Ailey, Meredith Monk, Anne Bogart, Ralph Lemon, Elevator Repair Service, Bill T. Jones, Marina Abramovic, José Limon, and Suzan-Lori Parks. We will also collaborate with professional artists invited to Williams to create and present dance and theater pieces in the new library.

**Class Format:** studio/seminar

**Requirements/Evaluation:** evaluation will be based on collaborative-based project work, individual research, writing and final performances

**Prerequisites:** no prior dance or theatre training is required

**Enrollment Preferences:** students majoring in Dance, Theatre, American Studies and Art

**Enrollment Limit:** 14

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

STU Instructor: Amy Holzapfel

### **THEA 361T(F) Writing about Bodies (W)**

**Crosslistings:** ARTH 361/INTR 361/WGSS 361/THEA 361

The goal is to think about describing bodies from a variety of disciplinary approaches and genres of writing. Its focus is on living bodies, or bodies that were once alive, with an emphasis on bodies that move i.e., performing bodies—actors, dancers, singers—and what makes them unique. We will also consider objects associated with bodies, and the ways they are animated, including how they are animated when the person who had them dies. The course is meant for juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations—art, theatre, literature, anthropology, philosophy—and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person.

Among possible readings: Roland Barthes on cultural theory and representation; Claudia Rankine and Robin Coste Lewis on black bodies; Tamar Garb on portraiture; Elaine Scarry on the body in pain; Joan Acocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Marvin Carlson and Terry Castle on haunting; and Bill Brown and Mark Doty on things. In addition to readings, assignments include performances at the '62 Center and works on view at WCMA, as well as selected tapes of live performances as well as films.

**Class Format:** tutorial

**Requirements/Evaluation:** alternating weekly essays (4-5 pages) and responses (2-4 pages) as well as discussion; one to two group meetings

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** ARTH 101-102, or permission of instructor; a writing sample that conveys the kind of subject you might be interested in pursuing

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH or THEA; meets Division 2 requirement if registration is under INTR or WGSS

**Distributional Requirements:**

Division 1

Writing Intensive

**Other Attributes:**

AMST Critical and Cultural Theory Electives

PERF Interdepartmental Electives

*Fall 2016*

TUT Section: T1 TBA Instructor: Carol Ockman

### **THEA 362(F) East Meets West: America, Japan, Theatre (W)**

This course is a practicum, featuring an investigation of traditional and contemporary East Asian Arts and their influence on performance in the Americas and Europe; culminating in a staged play based on a traditional Noh text. The theoretical/historical work will include weekly readings, viewings and discussion of various lead artists, forms and movements. The studio work will involve training, rehearsal and performance. Drawing on Professor Steele's experience with traditional Noh, as well as contemporary directors Tadashi Suzuki and Robert Wilson, the course will focus primarily on Japanese post Meiji-era performing Arts and their influence on the West. Artists/forms/movements to be studied are: Noh, Kabuki, Tadashi Suzuki, Lee-Chen Lin, Robert Wilson, Adriane Mnouchkine, Claude Debussy, Martha Graham, Yukio Mishima, Erik Ehn, John Cage and Yoshi Oida.

**Class Format:** studio

**Requirements/Evaluation:** 35% attendance, 35% class participation, 30% writing

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** Theatre majors, Asian Studies majors

**Enrollment Limit:** 20

**Expected Class Size:** 14

**Dept. Notes:** course will be a practicum, combining reading and class discussion with physical training, rehearsal and performance

**Materials/Lab Fee:** \$30.00

**Distributional Requirements:**

Division 1

Writing Intensive

**Other Attributes:**

INST East Asian Studies Electives

*Fall 2016*

STU Section: 01 TF 01:10 PM 03:50 PM Instructor: Kameron Steele

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

**Crosslistings:** ARTS 385/THEA 385

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

**Class Format:** studio

**Requirements/Evaluation:** evaluation will be based on the quality of work produced, the depth and quality of the content and process, participation in critiques, and attendance

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

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

**Enrollment Preferences:** Art and Theater majors

**Enrollment Limit:** 14

**Expected Class Size:** 12

**Materials/Lab Fee:** \$125

**Distributional Requirements:**

Division 1

*Spring 2017*

STU Section: 01 M 01:10 PM 03:50 PM Instructors: Amy Podmore, Deborah Brothers

### **THEA 397(F) Independent Study: Theatre**

Theatre independent study

**Class Format:** independent study

**Distributional Requirements:**

Division 1

*Fall 2016*

IND Section: 01 TBA Instructor: Amy Holzapfel

### **THEA 398(S) Independent Study; Theatre**

Theatre independent study

**Class Format:** independent study

**Distributional Requirements:**

Division 1

*Spring 2017*

IND Section: 01 TBA Instructor: Amy Holzapfel

### **THEA 406(F) Senior Seminar: Theatre, Ritual, 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 2016 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 a particular attribute of any human activity generally, 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.

**Class Format:** seminar

**Requirements/Evaluation:** project work, and presentation of original research and analysis in a public setting at the end of the semester

**Prerequisites:** limited to senior Theatre majors

**Enrollment Preferences:** Theatre majors only

**Enrollment Limit:** 4

**Expected Class Size:** 4

**Distributional Requirements:**

Division 1

*Fall 2016*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Robert Baker-White

### **THEA 439(F) Introduction to Dramaturgy: The Art of Adaptation**

The dramaturge is an important collaborator in the theatrical production process, playing the multi-faceted role of historian, cultural critic, audience educator, and supporter of the production team. Working closely with the director and design team, the dramaturge helps to shape a production and facilitate the demanding process of creating a world on stage. This advanced seminar course will introduce students to the fundamentals of production dramaturgy, applying our study of the practice to the more focused topic of the dramaturge's role as an adaptor and translator in the creative process of theatre making. As a major creative dramaturgical project for the course, students will choose a mythical or classical inspirational source (textual, visual, musical, or otherwise) and adapt it into a written performance piece. Along with creating our own projects, we will explore how contemporary writers, such as Tarell McCraney, Branden Jacobs-Jenkins, Amy Herzog, Elfriede Jelinek, and Anne Washburn, have adapted source material by engaging with ethnography, dramaturgical research, and archival digging.

**Class Format:** seminar

**Requirements/Evaluation:** assignments will be project-based and will range from making image boards to writing program notes and educational study guides

**Extra Info:** as a final assignment, students will research and write their own adaptations of selected inspirational sources and present their material to one another through informal, staged readings

**Prerequisites:** THEA 101, or by permission of instructor

**Enrollment Preferences:** Theatre majors; English majors with creative writing experience

**Enrollment Limit:** 14

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

*Fall 2016*

SEM Section: 01 TR 09:55 AM 11:10 AM Instructor: Amy Holzapfel

### **THEA 455(F,S) Advanced Practicum**

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

the nature of each assistantship will vary according to the demands of each production, the experience of the assistantship will ideally simulate that which a student might undertake within the professional theatre.

**Class Format:** studio

**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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** THEA 101

**Enrollment Preferences:** Theatre majors

**Enrollment Limit:** 4

**Expected Class Size:** 2

**Materials/Lab Fee:** \$75.00 may be added to the student's term bill

**Distributional Requirements:**

Division 1

*Fall 2016*

STU Section: 01 TBA Instructor: Amy Holzapfel

*Spring 2017*

STU Section: 01 TBA Instructor: Amy Holzapfel

**THEA 493(F) Senior Honors Thesis: Theatre**

Theatre senior honors thesis.

**Class Format:** independent study

**Extra Info:** this is part of a full-year thesis (493-494)

may not be taken on a pass/fail basis; not available for the fifth course option

**Distributional Requirements:**

Division 1

*Fall 2016*

HON Section: 01 TBA Instructor: Amy Holzapfel

**THEA 494(S) Senior Honors Thesis: Theatre**

Theatre senior honors thesis.

**Class Format:** independent study

**Extra Info:** this is part of a full-year thesis (493-494)

may not be taken on a pass/fail basis; not available for the fifth course option

**Distributional Requirements:**

Division 1

*Spring 2017*

HON Section: 01 TBA Instructor: Amy Holzapfel