THEATRE ARTS

Overview and Contact Information

The Mount Holyoke Department of Theatre Arts brings together artists, scholars, and practitioners in a flexible curriculum designed to:

• provide a strong liberal arts foundation, preparing students for advanced study and professional work in theatre and performance
• train students to think critically and globally and to collaborate with others in a diverse environment
• foster creativity through intensive study and practice and instill leadership skills as students take on key roles in acting, directing, design, technical theatre and stage management
• cultivate and engage an audience as writers, performers, designers and directors.

In addition to the general major in theatre arts, the department offers three areas of specialization – acting/directing, design/technical theatre, and theatre histories and theory – facilitating the choice of path best suited to student interest and career goals. The department encourages interdisciplinary work, linking the study of and work in performance to other fields ranging from English through Psychology and Education, to Dance, Anthropology, Film Studies, Music, and Gender Studies, among others. Theatre Arts students enjoy the advantage of Five College department offerings and productions, an expansive range of opportunities in coursework and practical experience.

Contact Information

Amy Rodgers, Chair, Theatre Arts Steering Committee
Barbara Bunyan, Business Manager, Academic Department Coordinator

Alice Withington Rooke Theatre
413-538-2834
https://www.mtholyoke.edu/acad/theatre

Faculty

This area of study is administered by the Department of Theatre Arts Steering Committee:

Robin Blaetz, Emily Dickinson Professor of Film Studies
Rose Flachs, Professor of Dance
Vanessa James, Professor of Theatre Arts
Amy Rodgers, Associate Professor of English; Dean for the Senior Class
Noah Tuleja, Assistant Professor of Theatre Arts; Director of the Rooke Theatre

Additional Theatre Arts Faculty and Staff:

Amanda Walker, Guest Artist in Theatre Arts
Heidi Holder, Visiting Lecturer in Theatre Arts
Michael Ofori, Visiting Lecturer in Theatre Arts
Elaine Bergeron, Costumer
Lara Dubin, Lighting Technician

Requirements for the Major

A minimum of 38 credits:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEAT-100</td>
<td>Introduction to Theatre</td>
<td>4</td>
</tr>
<tr>
<td>THEAT-105</td>
<td>Acting I</td>
<td>4</td>
</tr>
<tr>
<td>THEAT-127</td>
<td>Introduction to Lighting and Sound Design</td>
<td>4</td>
</tr>
<tr>
<td>or THEAT-180</td>
<td>Introduction to Technical Theatre</td>
<td></td>
</tr>
<tr>
<td>or THEAT-120C</td>
<td>Topics in Design: 'Costume Construction'</td>
<td></td>
</tr>
<tr>
<td>or THEAT-120C</td>
<td>Topics in Design: 'Costumes Beyond Clothing'</td>
<td></td>
</tr>
<tr>
<td>THEAT-251</td>
<td>Histories of Performance I</td>
<td>4</td>
</tr>
<tr>
<td>THEAT-252</td>
<td>Histories of Performance II</td>
<td>4</td>
</tr>
<tr>
<td>THEAT-299</td>
<td>Career Preparation Seminar 1</td>
<td>2</td>
</tr>
<tr>
<td>THEAT-350</td>
<td>Seminar</td>
<td>4</td>
</tr>
<tr>
<td>Three additional 4-credit courses, above the 100 level, in an Area of Concentration chosen by the student 2</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

In completing all of the above, at least 12 credits must be completed at the 300 level

Total Credits 38

1 Or a substitute course approved by the department. THEAT-299 is normally taken during Junior year

2 More details about the available concentrations or their alternative are listed under "Additional Specifications" below

Additional Requirements

• Production Card. All Theatre Arts majors must complete a Production Card.

Additional Specifications

• For all majors, a minimum of 24 credits must be taken through regular 4-credit courses within the department.

• For all majors, a maximum of 8 practicum or independent study credits may be applied to the major if approved by the department.

• The Concentration. Theatre Arts majors may choose one of the three areas of concentration listed below and complete at least 12 credits above the 100 level, per the specifications for that area of concentration. If a student chooses not to focus on one of the listed concentrations, they must additionally complete at least one course in dramatic literature and two additional 4-credit courses above the 100-level approved by the department.

Concentration 1: Acting/Directing

• THEAT-205 or THEAT-215
• THEAT-285
• THEAT-282 (or THEAT-282 at the 300-level) or serving as director or an assistant director for at least one department production

Note: all students in the Acting/Directing concentration must audition for all department productions unless already contracted to direct, assistant-direct, or stage manage, or unless they are studying abroad.

Concentration 2: Design/Technical Theatre

• THEAT-222 or THEAT-224 or THEAT-227
• THEAT-220
• THEAT-282 (or THEAT-282 at the 300-level), at the discretion of the instructor

Note: all students in the Design/Technical Theatre concentration must design or serve as an assistant designer in a department production.

Concentration 3: Theatre Histories and Theory
• THEAT-234
• Two courses in dramatic literature above the 100-level

Requirements for the Minor
A minimum of 20 credits:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEAT-100</td>
<td>Introduction to Theatre</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>At least one course at the 300 level</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>An additional 12 credits at the 200 or 300 level</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Total Credits</td>
<td>20</td>
</tr>
</tbody>
</table>

Additional Specifications
• A minimum of 12 credits must be taken through regular 4-credit courses within the department
• A maximum of 4 practicum or independent study credits, if approved by the department

Teacher Licensure
Students interested in pursuing licensure in the field of theatre can combine their course work in theatre arts with a minor in education. In some instances, course work in the major coincides with course work required for licensure; in other cases, it does not. For specific course requirements for licensure within the major of theatre arts, please consult your advisor or the chair of the theatre arts department. Further information about the minor in education (http://catalog.mtholyoke.edu/areas-study/psychology-education/#minortext) and the Teacher Licensure program (http://catalog.mtholyoke.edu/areas-study/psychology-education/#teacherlicensesuretext) is available in other sections of the catalog, or consult the Department of Psychology and Education.

Licensure also requires a formal application as well as passing scores on the Massachusetts Test of Educator Licensure (MTEL) in both the literacy component and the subject matter component. Copies of the test objectives for the MTEL are available in the Department of Psychology and Education.

Additional information about the Licensure Program, including application materials, can be found on the Teacher Licensure Program website (https://www.mtholyoke.edu/acad/teach).

Course Advice
Lab/Crew Requirements
Lab: Some courses may require a student’s participation in a preparation or a running crew on a major production on one of the five campuses. One such crew will satisfy a student’s lab requirement for courses taken in a single semester.

Prep Crews in costume, lighting, and scenic preparation require up to 24 hours of outside classroom work for the semester. Every crew is different and every production is different from every other show, so time commitments may vary from semester to semester. Arrangements must be made at the beginning of the semester with the crew head. Lighting prep may have some day, evening and/or weekend work.

Running Crews vary from production to production, but generally will begin the day before Tech Rehearsal (usually the Thursday before the show opens) and continue w/technical, dress rehearsals, and all performances through closing performance.

Students taking THEAT-100 Intro to Theatre are required to sign up to assist with “Front of House” duties working with the House Manager(s) for one or two evenings per production, or assisting with poster/flyer distribution.

Volunteering allows a student doing a running crew to receive one (1) credit — completed as a 200-level independent study with the appropriate staff person (costumes, lighting, sets). Prep crews do not qualify for credit — the hours to complete the crew are too few compared to a running crew. Students fulfilling a running crew as part of a class requirement are not eligible for an extra credit.

Failure to fulfill a crew will result in a significant reduction in your grade.

Department Productions and Practicum Credit
Practicum credit may be awarded for participation in department productions: 1, 2, or 4 credits at the 200 or 300 level at the discretion of the instructor. Department productions are the practical application of a student’s classroom experience, and encompass intensive teaching and learning. They require a substantial investment of time by both students and their instructors, which is usually the equivalent of a 4-credit course at the 200 or 300 level. Practicums are not limited to theatre majors and minors. If a student acts in, directs, serves as an assistant director, designs, serves as assistant designer, stage manages, serves as assistant stage manager, or serves on a run crew on a department production, they will receive a grade and credit through a practicum at the appropriate level agreed to by the practicum instructor.

PRACTICUM for Actors
Auditions for department productions are open to all Mount Holyoke and Five College students. All selected students may be enrolled in the practicum. The practicum for actors is THEAT-282, which may also be taken at the 300 level with the department’s consent.

PRACTICUM for Directors and Assistant Directors
Majors and minors concentrating in directing may be invited to be a director on a department production. They must have taken at least one approved directing course and served as assistant director for a previous approved production. Assistant directors can apply to or be invited by the director of a production to act as an assistant. The practicum for directors and assistant directors is THEAT-282, which may also be taken at the 300 level with the department’s consent.

PRACTICUM for Set, Costume, Lighting and Sound Designers
Majors and minors concentrating in design may be invited to be a designer on a department production. They must have taken the design course in their field (see prerequisites below) and served as assistant designer for a department production. Assistant designers can apply to or be invited by the designer of a production to act as an assistant and must be approved by the department. The practicum for designers is THEAT-262CS, THEAT-262LS, or THEAT-262SC as appropriate. Prerequisites are:

• For set designers: THEAT-122, THEAT-227, or any THEAT-220, Assistant Designer on an approved production.
• For costume designers: THEAT-120CC or THEAT-124, Assistant Designer on an approved production.
• For lighting designers: THEAT-126, Light Board Operator on a Department production, Assistant Lighting Designer on a Department production.
• For sound designers: THEAT-128, Sound Board Operator for a Department production, Assistant Sound Designer on a Department production.

Practicums for Stage Managers and Assistant Stage Managers
Stage managers and assistant stage managers may apply to and are selected by the department. THEAT-282 is the practicum for stage managers.

Independent Work
Independent Study
Independent studies may be taken with the consent of an instructor and the approval of the department. Please note that only 8 credits of practicums and/or independent study can be counted toward the major and must be approved by the department. Proposals for independent study must be presented in written form and must not duplicate a course in the department's curriculum.

Senior Thesis Requirements and Procedures
Students wishing to write a senior thesis in the department must demonstrate excellence in critical writing and the desire to explore a topic in depth through extensive research. In certain cases, traditional research methods may be supplemented by creative work, as long as that work is understood to be an organic part of the written thesis, and vice versa.

The student should discuss their interest with the department chair who will assist in choosing an advisor who, in turn, will work closely with them throughout the process. Two additional readers should be included on the student’s committee.

By March of the junior year, the student should submit a proposal to the chair of the department that includes the following:

• A brief explanation of why they want to pursue a thesis.
• A three- to five-page description of the thesis. This should include an introduction to the subject, a breakdown of chapters and their contents, a tentative schedule for completion of the work, and a preliminary bibliography. If additional research outside the College is required, this must also be detailed.

Note: If creative work is involved as a form of research, the proposal must include a clear explanation of the relationship between artistic practice and critical writing, the resources needed to complete the artistic work, and a schedule for doing so.

The department will meet to discuss the proposals in the spring semester. If any revisions to the proposal are suggested, the student should submit them to the chair as soon as possible.

Final decisions will be announced on or about April 1, and are based on the student's demonstrated abilities, the feasibility of the particular topic, and the availability of faculty resources.

Senior Project
Students wishing to do a senior project must demonstrate advanced skills in the field of the proposed project (i.e., directing, playwriting, performance) and the ability to facilitate and complete the project.

If the project requires the participation of additional students, the student making the proposal must demonstrate strong leadership skills. Immediately following spring break of their junior year, students should submit a proposal to the department chair that includes the following:

• a brief explanation of the reasons for the senior project
• a three- to five-page description of the project. This should include a description of the creative project, with a step-by-step breakdown of the process involved to complete it, and a list of additional people (i.e., designers, actors, stage managers, etc.) needed or involved in the project.
• a timeline
• a list of possible venues
• a script, screenplay, or writing sample, depending on the type of project proposed
• supplemental materials that may better help the department understand the project

The department will meet to discuss proposals in early April. Final decisions will be based on the student's demonstrated abilities, the feasibility of the project, and the availability of faculty, staff, and department resources.

Course Offerings
THEAT-100 Introduction to Theatre
Fall. Credits: 4
Taught by Department of Theatre Arts faculty and staff, this course offers the student a study and practice of theatre as a collaborative art. Course includes the analysis of the dramatic text in terms of the actor; the director; the scenic, costume, lighting, and sound designers; and technicians. Close analytical readings of play texts and critical/theoretical essays will be supplemented by attending theatre productions both on and off campus and by staging students’ own theatrical projects.
Applies to requirement(s): Humanities
H. Holder
Notes: requirement for the Theatre major

THEAT-105 Acting I
Fall and Spring. Credits: 4
This course will focus on basic Stanislavski techniques: concentration, imagination, relaxation, objective/action, and beats/scene analysis. Each student will apply these concepts to one open scene, one monologue and one realistic contemporary scene.
Applies to requirement(s): Humanities
N. Tuleja, The department
THEAT-120 Topics in Design
THEAT-120CB Topics in Design: 'Costumes Beyond Clothing'
Spring. Credits: 4
This course will explore areas of costuming that do not include clothing: millinery, armor making, masks, fabric painting, and dyeing, as well as body sculpting. This class requires both research work and a lot of hands-on work. We will explore the materials used for these types of projects and the safe handling of these materials. Students will create a project in each area covered.
Crosslisted as: ARTST-137CB
Applies to requirement(s): Humanities
E. Bergeron
Advisory: Students must have machine and hand sewing skills.
Notes: Materials fee $50

THEAT-120CC Topics in Design: 'Costume Construction'
Not Scheduled for This Year. Credits: 4
This course takes students through the theatrical process of creating clothing and accessories for the stage. Topics covered are hand sewing techniques, fabric identification and use, and clothing alterations. The course will explore basic pattern drafting and draping, and some accessory construction. Students will work from costume renderings to build and alter clothing for Rooke Theatre productions.
Applies to requirement(s): Humanities
E. Bergeron
Notes: lab; materials fee $50

THEAT-127 Introduction to Lighting and Sound Design
Not Scheduled for This Year. Credits: 4
An introduction to the art and practice of lighting and sound design for the theatre. This course will cover the basic tools and techniques of designing light and sound and provide an understanding of the designer’s role in the collaborative process of producing a show. Students will have the opportunity to create their own lighting and sound designs in the Black Box classroom and present them to the class. In addition to class time students are required to complete 24 hours of light prep crew -- this is an extension of the class where students will learn how to hang and focus lights, read a light plot, and work as a lighting team on the Theatre Department main stage productions.
Applies to requirement(s): Humanities
L. Dubin
Notes: lab

THEAT-180 Introduction to Technical Theatre
Spring. Credits: 4
This course will examine the materials and techniques used in building and operating theatrical scenery. It will include prop building, rigging, and welding for the theatre. Students will learn the skills to work in the scene shop interpreting scenic designs for department productions.
Applies to requirement(s): Humanities
S. Hill
Notes: lab; $50 materials fee. Theatre tickets and any design supplies are the responsibility of the student

THEAT-205 Acting II
Not Scheduled for This Year. Credits: 4
A continuation of techniques developed in Acting I. Concentration is on scene work with ‘classic’ and contemporary realist playwrights, i.e., Chekhov, Ibsen, Williams, Churchill, Kane, etc. Students will perform at least four scenes using the Stanislavski method as their base. Practical tools explored in class are intended to offer the student greater vocal, physical, and imaginative freedom and clarity, as well as text analysis skills.
Applies to requirement(s): Humanities
N. Tuleja, The department
Prereq: THEAT-105.

THEAT-215 Topics in Performance
This course offers a specific approach to performing. Topics include mask characterization, physical theatre techniques, acting Shakespeare, and vocal training, among others.

THEAT-215CM Topics in Performance: 'Stage Combat'
Not Scheduled for This Year. Credits: 4
The purpose of this course is to help the actor discover a full awareness of their body so it can be used as an effective tool in creating and performing stage combat. Through a series of classroom exercises and performances this course will focus on giving students a strong foundation in stage combat techniques, including basic martial training, unarmed combat, quarterstaff, and sword and dagger/shield work. Students must be comfortable analyzing scenes of violence from contemporary film and stage and be prepared to work in a highly physical setting.
Applies to requirement(s): Humanities
N. Tuleja
Prereq: THEAT-105.

THEAT-215CV Topics in Performance: 'Choreography of Violence'
Not Scheduled for This Year. Credits: 4
Through a series of readings, classroom exercises, and performances this course will focus on giving students a strong foundation in stage combat techniques, including basic martial training, unarmed combat, knife work, and sword and dagger work. Students will then use this foundation to choreograph a series of scenes, while incorporating special effects meant to heighten the violence of the scenes. Special effect techniques explored may include, blood work, scarring, burns, etc. Students must be comfortable analyzing scenes of violence from contemporary film and stage and be prepared to work in a highly physical setting.
Applies to requirement(s): Humanities
N. Tuleja
Notes: materials fee $25

THEAT-215MP Topics in Performance: 'Movement for the Performance'
Not Scheduled for This Year. Credits: 4
This course introduces students to a range of physical techniques for creative expression in performance. Through a series of classroom exercises, readings and performances, students develop a process for reducing habitual tensions, enabling them to find maximum effect with minimum effort, connect their movement to imagery and text and increase the strength, flexibility and dynamic qualities of their physical expression. Techniques are drawn from a wide variety of movement pedagogies including, but not limited to, Zarrilli, Feldenkrais, Oida and Pisk. This course will require outside rehearsals for class performances as well as one research project on a major movement practitioner.
Applies to requirement(s): Humanities
N. Tuleja
Prereq: THEAT-105.
Fall. Credits: 4
This class explores African approaches to performance, premised on the interdisciplinarity of theatre in many African societies. We take our inspiration from centuries of apprentice-style artist training in some indigenous West African societies. The evolution of oral and popular performance traditions into literary theatre has also necessitated a similar trend in the training of the modern actor. The primary object of this class is to be able to embody a plethora of idiomatic expressions. Thus, we will move to the energy of the drums, we will train the ears to transmit the complex musicality of several sonic elements and raise our voices in song and apply them in scene explorations. Ultimately, we intend to unlock new ways of using our minds, bodies, and voices as conduits of exciting storytelling.
Crosslisted as: AFCNA-241PE
Applies to requirement(s): Humanities; Multicultural Perspectives
M. Ofori

THEAT-215VP Topics in Performance: ‘Voice for Performance’
Not Scheduled for This Year. Credits: 4
Fundamental voice technique course intended to develop the actor’s breath, tone, range, and the muscles of the articulators. Through an integrated approach of voice and movement, students will explore their habits and find balance among the body, voice, diction, intention, and thought. Vocal techniques employed include those of Patsy Rodenburg, Cicely Berry, Kristin Linklater, and Catherine Fitzmaurice. Vocal practice, which includes speaking poetry and dramatic texts, will provide the basis for developing a free, open and supported voice.
Applies to requirement(s): Humanities
The department
Prereq: THEAT-105.

THEAT-220 Topics in Design
Various topics in theatrical design, or in related design fields, including theory, practice, and history. Subjects may include opera performance and design, costume crafts, and materials and techniques, among others.

THEAT-220CH Topics in Design: ‘Costume History for the Costume Designer’
Spring. Credits: 4
Research-driven weekly discussions on the history of Western clothing as it intersects with social, political and technological changes, and drawing sessions using the Mount Holyoke Antique Clothing Collection. Course covers clothing circa 1100-2016.
Applies to requirement(s): Humanities
V. James

THEAT-220DF Topics in Design: ‘Design for Film’
Fall. Credits: 4
The development of production design, art direction and costume design for film from its theatrical beginnings in the early twentieth century to the present. Students will engage in an investigation of the field through research projects that will include written work, story board design and visual presentations.
Crosslisted as: FLMST-220DF
Applies to requirement(s): Humanities
V. James

THEAT-222 Scene Design
Fall. Credits: 4
An introduction to the art and work of the set designer in the performing arts. Students will learn how a designer approaches a script, how this work impacts a production, and what means are used in the execution of the process. They will learn how to develop their own visual imaginations and how to create visual concepts through discussion, renderings, models, and some hand drafting.
Crosslisted as: ARCH-203
Applies to requirement(s): Humanities
V. James
Notes: Lab; $50 materials fee. Any additional design supplies and materials are the responsibility of the student.

THEAT-224 Costume Design
Fall. Credits: 4
An introduction to the art and work of the costume designer in the performing arts. Students will learn how a costume designer analyzes a script, approaches research, renders costume sketches, and helps to shape a production.
Applies to requirement(s): Humanities
A. Walker
Notes: Lab; $50 materials fee. Any additional design supplies and materials are the responsibility of the student.

THEAT-227 Advanced Lighting and Sound Design
Fall. Credits: 4
Taking basic lighting and sound design skills to the next level, this course will provide a more in-depth study of the skills needed to design lighting and sound for the theatre. Students will have the opportunity to focus on their main area of interest - lighting or sound - or continue study in both subjects. In addition to individual design projects presented in the Black Box classroom, there will be active participation in the light and sound designs of the department productions, along with possible student productions.
Applies to requirement(s): Humanities
L. Dubin
Prereq: THEAT-127.

THEAT-234 Topics in Theatre Studies
THEAT-234CW Topics in Theatre Studies: ‘Androgyny and Gender Negotiation in Contemporary Chinese Women’s Theater’
Fall. Credits: 4
Yue Opera, an all-female art that flourished in Shanghai in 1923, resulted from China’s social changes and the women’s movement. Combining traditional with modern forms and Chinese with Western cultures, Yue Opera today attracts loyal and enthusiastic audiences despite pop arts crazes. We will focus on how audiences, particularly women, are fascinated by gender renegotiations as well as by the all-female cast. The class will read and watch classics of this theater, including Romance of the Western Bower, Peony Pavilion, and Butterfly Lovers. Students will also learn the basics of traditional Chinese opera.
Crosslisted as: ASIAN-215, GDST-204CW
Applies to requirement(s): Humanities; Multicultural Perspectives
Y. Wang
Notes: Taught in English
Not Scheduled for This Year. Credits: 4
What and whom is theatre for? How might viewing a performance be dangerous? What rules govern theatre, and who makes them? Who should play what role? In this course we analyze major theoretical and performance texts, explore censorship, and investigate theatrical controversies. Readings (supplemented by video materials) to include both theory and drama, with a particular focus on disputes over what can be said and seen and on the politics of representation. Case studies include the judgment against Corneille’s “Le Cid”, the “Playboy riots” at Dublin’s Abbey Theatre, disputes over race and gender in casting, and the vexed matter of selecting works for high school and college performance.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
H. Holder

THEAT-234SP Topics in Theatre Studies: 'Shakespeare in Performance: Case Studies in Stage Production History'
Spring. Credits: 4
To what purpose(s) have Shakespeare’s plays been staged, and how has staging practice changed and developed? Our focus will be broad, covering such matters as acting, directing, design, history/criticism/dramaturgy. Units will include period/modern-dress Shakespeare, anti-realist staging, changing acting styles, “historically accurate” productions, “global Shakespeare,” topical/political productions, and gender/race in casting. Several Key plays will form the core: Midsummer Night’s Dream, Macbeth, Hamlet, and The Winter’s Tale. The course will involve some attendance at live performance (likely a group trip to New York).
Crosslisted as: ENGL-234SP
Applies to requirement(s): Humanities
H. Holder
Notes: Theatre tickets and food are the responsibility of the student. Cost of travel arrangements to New York is undetermined at this time.

THEAT-234TH Topics in Theatre Studies: 'Case Studies in Theatre History and Dramaturgy'
Fall. Credits: 4
An exploration of theatre history and dramaturgy. Students learn to apply historical methods to theatre, exploring a range of materials including scholarship, images and archival items. Class discussions and assignments address the matter at the heart of theatre history: how do we interpret something as ephemeral as theatrical production? The second half of the course turns to the application of techniques of research and analysis learned in the first: specifically, the work of the dramaturg. Focusing on one of Rooke Theatre’s current productions, each student develops a dramaturgical “book,” a comprehensive collection of tools and historical/contextual materials for the production team.
Applies to requirement(s): Humanities
H. Holder
Prereq: THEAT-100, THEAT-251, or THEAT-252.

THEAT-251 Histories of Performance I
Fall. Credits: 4
A survey of world performance history, including: the evolution of human language and consciousness; the rise of oral, ritual, and shamanic performance; religious and civic festivals; and imperial theatre practices that position the stage at the dangerous intersection of religious worship, public taste, royal patronage, and government censure. Understanding performance as both artistic practice and social institution, this course emphasizes the role performance has played in changing audiences and as a cultural and political force in various societies. We explore not only how performances were created—in terms of design, dramaturgy, architecture, and acting— but also for whom, and why.
Applies to requirement(s): Humanities; Multicultural Perspectives
H. Holder

THEAT-252 Histories of Performance II
Spring. Credits: 4
A historical survey of dramatic texts and world performance traditions from the seventeenth to the twentieth centuries, with attention given to: the influence of print culture on early modern theatrical movements; the rise of nationalism and the creation of dramatic genres; and the effects of industry and technology on experimental modernist forms. Understanding performance as both artistic practice and social institution, this course emphasizes the role performance has played in changing audiences and as a cultural and political force. As such, we explore not only how performances are created—in terms of design, dramaturgy, architecture, and acting—but for whom, and why.
Applies to requirement(s): Humanities; Multicultural Perspectives
H. Holder

THEAT-262 Theatre Practicum

THEAT-262CS Theatre Practicum: 'Costumes'
Fall and Spring. Credits: 1
The practicum covers crew for hair and makeup or wardrobe on a production. The student fulfilling a run crew must be present for all technical rehearsals and performances plus a training session scheduled before the start of tech. No previous experience is necessary for any of these positions; training will be provided as part of the practicum.
Applies to requirement(s): Meets No Distribution Requirement
E. Bergeron
Instructor permission required.
Notes: Repeatable. Contact Elaine Bergeron (Costume Shop Manager) for specific dates and times.
THEAT-262LS Theatre Practicum: ‘Lighting and Sound’

Fall and Spring. Credits: 1

This course is for students interested in the production crew positions listed below. No previous experience is necessary for any of these positions; training will be provided as part of the practicum. The student will need to be present for all technical rehearsals and performances and a training session scheduled before the start of tech. **Light Board Operator:** Program and run the light control board under the guidance of the Lighting Designer and Stage Manager. **Sound Board Operator:** Program and run the sound board and sound computer under the guidance of the Sound Designer and Stage Manager. **Follow Spot Operator:** Operate a follow spot under the guidance of the Lighting Designer and Stage Manager. Must be comfortable with heights. **Projection Operator:** Program and run the projection equipment and computer under the guidance of the Projection Designer and Stage Manager.

Applies to requirement(s): Meets No Distribution Requirement

L. Dubin
Instructor permission required.

Notes: Repeatable. Contact Lara Dubin (Lighting Sound Supervisor) for the specific dates and times.

THEAT-262SC Theatre Practicum: ‘Scenic Run Crew’

Fall and Spring. Credits: 1

This course is for students interested in working on Scenic Run Crew. No previous experience is required for this position; training will be provided as part of the practicum. Students will need to be present at all technical rehearsals and performances and will need to help with the strike of the set for the final performances.

Applies to requirement(s): Meets No Distribution Requirement

S. Hill
Instructor permission required.

Notes: Repeatable. Contact Shawn Hill (Technical Director) for specific dates and times.

THEAT-280 Stage Management

Not Scheduled for This Year. Credits: 4

This course is designed to provide students with an overview of what a stage manager does and why a stage manager is integral to any theatrical production. Students will understand the technical and artistic skills required of a stage manager, and will examine a dramatic text from a stage manager’s perspective. Through group activities and in-class projects, students will use the text to execute stage management duties during the pre-production, rehearsal, and performance process. This will include creating paperwork, taping out a ground plan, noting blocking, prompting, running a tech rehearsal, creating a prompt book, and calling cues.

Applies to requirement(s): Humanities

The department

Prereq: THEAT-100.

Notes: Theatre tickets, supplies, and materials are the responsibility of the student.

THEAT-281 Shakespeare

Spring. Credits: 4

A study of some of Shakespeare’s plays emphasizing the poetic and dramatic aspects of his art, with attention to the historical context and close, careful reading of the language. Eight or nine plays.

Crosslisted as: ENGL-211

Applies to requirement(s): Humanities

K. Walker

Restrictions: Course limited to sophomores, juniors and seniors

THEAT-282 Theatre Practicum

Fall and Spring. Credits: 1 - 4

This course is open to any student cast in a mainstage production or serving as a stage manager, assistant stage manager, or assistant director. The student is expected to attend all rehearsals and performances under the supervision of the director. Rehearsals include table reads, blocking and staging, scene work, run-throughs, dress rehearsals, technical rehearsals, invited dress, which culminates in performances for the public. Outside work includes line memorization, character work, and scene preparation. Total contact hours range anywhere from 75-125 over the course of the production.

Applies to requirement(s): Meets No Distribution Requirement

N. Tuleja, The department

Instructor permission required.

Advisory: by audition or interview only

Notes: Repeatable for credit. Meets Humanities requirement if taken for 4 credits.

THEAT-283 Playwriting

Not Scheduled for This Year. Credits: 4

This course offers practice in the fundamentals of dramatic structure and technique. Weekly reading assignments will examine the unique nature of writing for the theatre, nuts and bolts of format, tools of the craft, and the playwright’s process from formulating a dramatic idea to rewriting. Weekly writing assignments will include scene work, adaptation, and journaling. The course will culminate in a significant writing project. Each class meeting will incorporate reading student work aloud with feedback from the instructor and the class. Students will listen, critique, and develop the vocabulary to discuss plays, structure, story, and content.

Crosslisted as: ENGL-205

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

The department

Prereq: One course in Theatre Arts or a creative writing English course.

Notes: Cannot be taken at the 300 level.

THEAT-285 Directing I

Not Scheduled for This Year. Credits: 4

This course is designed to be an introduction to the fundamental theories and principles of directing for the stage. Visual theory, text analysis, collaborative techniques, and organizational strategies are examined and applied in class exercises, including the direction of a major scene. Each student will be required to cast, rehearse, and present to the public a fully realized scene by the end of term. Directing is a complicated activity that requires you to do and be many things, and this course will help you lay the foundation to discovering your own process.

Applies to requirement(s): Humanities

N. Tuleja

Prereq: THEAT-100 or THEAT-105.

THEAT-295 Independent Study

Fall and Spring. Credits: 1 - 4

The department

Instructor permission required.
THEAT-299 Career Preparation Seminar
Not Scheduled for This Year. Credits: 2
This class offers junior and senior majors training and guidance in various forms of graduate- and professional-level presentation, including preparation of/for portfolios, application letters and statements, interviews, auditions, talks, writing samples, and the effective use of digital tools. Designed to facilitate a successful transition to professional work in theatre or to advanced study, the course is structured in part according to the needs of the majors who enroll. Required group meetings will be balanced by individual work with faculty in the student's area of specialization. All students will make formal presentations of work at the end of term.
Applies to requirement(s): Meets No Distribution Requirement
The department
Restrictions: This course is open to juniors and seniors; This course is limited to Theatre Arts majors only.

THEAT-305 Acting III: Styles
Spring. Credits: 4
This performance-intensive course will focus on specific styles, ranging from the Greek to Shakespeare, to non-realism. Through a series of classroom explorations, students will learn how to craft a believable character, using the gesture, vocal, and physical language of certain styles including but not limited to: chorus work, soliloquies, and scenes.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive
N. Tuleja

THEAT-315 Topics in Performance
Topics courses offer a specific approach to performing. They may include mask characterization, physical theatre techniques, acting Shakespeare, and vocal training, among others.

THEAT-315AS Topics in Performance: 'Advanced Performance Studio'
Not Scheduled for This Year. Credits: 4
This course is designed for students with a strong grasp of acting, directing, or both. Any student interested in acting will be expected to perform weekly, drawing on styles ranging from Classical Greek to Experimental, including both scene work and audition pieces. Directing students will have the chance to work in a similar variety of styles, starting with a few short scenes and concluding with a major project between 45-60 minutes in length. Those students interested in both areas will have the chance to pursue both areas.
Applies to requirement(s): Humanities
N. Tuleja
Instructor permission required.
Prereq: At least 8 credits above the 200 level in theatre performance and/or directing.

THEAT-315AT Topics in Performance: 'Audition Techniques'
Fall. Credits: 4
The purpose of this course is to prepare students for the challenges that accompany auditioning for film and theatre. During the semester students will be asked to work on a series of monologues (4-6) that range from classical to contemporary in style. Time will also be spent on cold readings, taped auditions, resume and headshot workshops, and singing auditions. This is an advanced level course and is intended for students interested in pursuing audition both at Mount Holyoke College and outside of academic institutions. The pace will be brisk and students will be required to perform or present material every week.
Applies to requirement(s): Humanities
N. Tuleja
Prereq: THEAT-105 and one of the following: THEAT-205, THEAT-215, or THEAT-305.

THEAT-320 Topics in Design
Various topics in theatrical design, or in related design fields, including theory, practice, and history. Subjects may include opera performance and design, costume crafts, and materials and techniques, among others.

THEAT-350 Seminar
THEAT-350AT Seminar: 'African Theatre'
Spring. Credits: 4
This course introduces the oral traditions, important playwrights, and aesthetic innovations in postcolonial literary theatre in some African societies. The oral theatre traditions of Africa are an example of the innate human quest to perform and will eventually be the basis for understanding some of the innovations made in African literary theatre. We shall also focus on writings by African writers and writers of African descent who deal with the post-colonial conditions of Black Africa and the African Diaspora. This class is designed to serve as a window into the continent of Africa: its people, its ideas, triumphs, struggles, and the complex histories emerging from its vastness and diversity.
Crosslisted as: AFCA-341AT
Applies to requirement(s): Humanities; Multicultural Perspectives
M. Ofori
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in Theatre Arts or Africana Studies.

THEAT-350CM Seminar: 'Contemporary Masculinities on Stage and Screen'
Not Scheduled for This Year. Credits: 4
This course explores postmodern American masculinity as it is constructed and disseminated through contemporary film and theater. Students will study contemporary theories of masculinity as well as portrayals of masculinity, in its various forms, for both stage and screen. In addition, we will explore what is at stake (culturally, ideologically, and economically) in perpetuating certain masculine archetypes, and what "new" representations have arisen in the past few decades. Finally, we will consider the ways in which film and theater imagines masculinity to intersect with race, gender, and class, and the limitations of that representational archive.
Crosslisted as: FLMST-320CM
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
A. Rodgers
Prereq: FLMST-201 or THEAT-100.

THEAT-350EN Seminar: 'En Garde, a Study of Stage and Screen Violence'
Not Scheduled for This Year. Credits: 4
All Drama is Conflict. This course investigates how dramatic conflict is represented in theatre, television and film and examines its effect on the audience. Through a series of readings, class discussions, and viewings including, but not limited to, Romeo & Juliet, The Duelists, and Fight Club, students will attempt to answer the question: what is it about human nature that makes us fascinated by violence as a form of entertainment?
Applies to requirement(s): Humanities
N. Tuleja
Prereq: 8 credits in Theatre Arts.
THEAT-350PD Seminar: 'Primate Dramas: Kinship, Evolution, Theatricality'
Not Scheduled for This Year. Credits: 4
This seminar explores how intra-primate relations have been dramatized throughout the twentieth century, as species difference dis/entangled with racial, class, and ethnic identities. Each class will focus on one or more "primate dramas" (plays, films, stories, essays), which will be read alongside critical work from the interdisciplinary fields of gender, performance, and animal studies. The intertextuality of this material will be an important area of inquiry, as it suggests a narrative lineage evolving in response to scientific and cultural change. Familiarity with dramatic theory, feminist science studies, environmental studies, and/or film studies will be helpful.
Crosslisted as: GNDST-333PD
Applies to requirement(s): Humanities
E. Rundle
Restrictions: This course is open to juniors and seniors
Prereq: One of the following: THEAT-251, THEAT-252, GNDST-101, GNDST-221, FLMST-201, ENVST-210.

THEAT-350SC Seminar: 'Science, Magic, and Superstition in Early Modern Drama'
Fall. Credits: 4
In the sixteenth and seventeenth centuries, belief in demons, fairies, apparitions, and other magical beings was still held by many in early modern England, including both the theaters' audiences and its critics. At the same time, sciences such as alchemy, palmistry, astrology, and dream interpretation borrowed from magical discourse to argue for their efficacy. This course examines the relationships among early modern literature, science, and magic by treating each as influential discursive practices that speak to and yet challenge each other. Our attention will be focused on the recent turn to scientific thought in literary analysis, with critical approaches from the history of the body, environmental and ecocriticism, animal studies, and history of science.
Crosslisted as: ENGL-392SC
Applies to requirement(s): Humanities
K. Walker
Prereq: ENGL-199.

THEAT-350TC Seminar: 'Stage Spectacle, Technology, and Special Effects'
Not Scheduled for This Year. Credits: 4
We go to performances, in part, for the spectacle: for visions that thrill and compel us to look. This course will offer analysis of the different ways in which stage spectacle can work its magic. Consideration will be given to the use of the performer’s body, deployment of stage violence, the appearance of animals, and the development of stage technologies. Certain plays will provide case studies, including Shakespeare's Titus Andronicus and Midsummer Night's Dream, Takeda Izumo et al.'s Chushingura, Dion Boucicault's The Corsican Brothers, and the National Theatre of Scotland's Black Watch. Some reading of theory, from Aristotle to Artaud, will assist us.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
H. Holder
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in Theatre Arts including THEAT-251 or THEAT-252.

THEAT-350TD Seminar: 'Design for Theatre, Opera and Dance'
Not Scheduled for This Year. Credits: 4
The purpose of this course is to study the histories of design for performance. The arts of designing for theatre, dance and opera will be studied in historical, sociological and political contexts, through illustrated lectures and class discussions. Students will make engaging and informative class presentations that will begin with substantive research and will lead to two written papers fully illustrated in PowerPoint or a similar program. There will be an opportunity to select a practical aspect of the design process and experiment with it.
Applies to requirement(s): Humanities
V. James
Prereq: 8 credits in Theatre Arts.

THEAT-350WS Seminar: 'Women in Shakespeare'
Not Scheduled for This Year. Credits: 4
This is a performance seminar focusing on the female characters in Shakespeare and using Tina Packer’s (Founding Artistic Director of Shakespeare & Company) Women of Will: Following the Feminine in Shakespeare’s Plays as the jumping-off point for exploration of Shakespeare's plays. In her book, Packer traces the evolution of Shakespeare’s female characters, while examining his own growth as a writer from youthful misogynist, to lover, to unabashed feminist. This course will explore that journey, both through analysis and performance, and each student will be required to perform three to four scenes and monologues illuminating that idea.
Applies to requirement(s): Humanities
N. Tuleja
Prereq: 8 credits in Theatre Arts.

THEAT-395 Independent Study
Fall and Spring. Credits: 1 - 8
The department
Instructor permission required.