

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.

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 Honors Thesis Requirements and Procedures

Students wishing to write a senior honors 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 an honors 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.

- Two samples of critical writing, preferably papers from previous classes, with professors' comments included.

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.

Contact Information

Sally Sutherland, Chair
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:

Ombretta Frau, Professor of Italian, Teaching Spring Only

Vanessa James, Professor of Theatre Arts, Teaching Fall Only

Olabode Omojola, Five College Professor of Music

Geoffrey Sumi, Professor of Classics

Sally Sutherland, Senior Lecturer in English

Additional Theatre Arts Faculty and Staff:

Noah Tuleja, Director of the Rooke Theatre; Lecturer in Theatre Arts

Heidi Holder, Visiting Lecturer in Theatre Arts

Elizabeth Pangburn, Guest Artist in Costume Design

Elaine Bergeron, Costumer

Lara Dubin, Lighting Technician

Shawn Hill, Technical Director

Requirements for the Major

A minimum of 38 credits:

THEAT-100	Introduction to Theatre	4
THEAT-105	Acting I	4
THEAT-122	Scene Design I	4
or THEAT-124	Costume Design I	
or THEAT-127	Intro to Lighting and Sound Design	
or THEAT-180	Introduction to Technical Theatre	
or THEAT-120C	Topics in Design: 'Costume Construction'	
THEAT-251	Histories of Performance I	4
THEAT-252	Histories of Performance II	4
THEAT-299	Career Preparation Seminar ¹	2
THEAT-350	Seminar	4
Three additional 4-credit courses, above the 100 level, in an Area of Concentration chosen by the student ²		12
In completing all of the above, at least 12 credits must be completed at the 300 level		
Total Credits		38

¹ This course 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:

THEAT-100	Introduction to Theatre	4
At least one course at the 300 level		4
An additional 12 credits at the 200 or 300 level		12
Total Credits		20

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/#teacherlicensuretext>) is available in other sections of the catalog, or consult Ms. Lawrence in the psychology and education department.

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

Some 100-level theatre arts courses have a lab component. Theatre labs consist of outside work that complements a course. Labs usually require about 2 hours/week. Labs (also known as crew) require participation in one of the two mainstage productions of the semester. A student may choose to work on a Prep Crew (applied work on sets, lights, costumes during technical rehearsals and performances). No previous experience needed: students will receive professional training in the area in which they choose to participate. A lab is a graded portion of the course.

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 levels 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 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.

Practicums 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 have 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 for 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 Study

Independent Studies may be taken with the consent of the instructor and the approval of the department. Please note that only 8 credits of practicums or Independent study can be counted towards the theatre arts major (4 towards the theatre arts minor) and must be approved by the department. Proposals for independent study must be presented in writing and must not duplicate a course in the department's curriculum.

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

B. Sloane, N. Tuleja

THEAT-120 Topics in Design

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-122 Scene Design I*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 discussions, renderings, models and some hand drafting. No previous experience in theatre, performance, or the visual arts is required.

*Crosslisted as: ARTST-137SC**Applies to requirement(s): Humanities**V. James**Notes: lab; materials fee of \$50. Theatre tickets and any additional purchase of design supplies and materials is the responsibility of the student***THEAT-124 Costume Design I***Fall. Credits: 4*

An introduction to the art and work of the costume designer in the performing arts. Students will learn how a designer approaches a script, how the designer's work impacts a production, and what methods are used in the execution of the design process. Students will learn how to develop their own visual imaginations and how to create visual concepts through discussions and renderings.

*Applies to requirement(s): Humanities**E. Pangburn**Advisory: No previous experience in theatre, performance, or the visual arts is required.**Notes: lab; \$45 materials fee. Any additional purchase of design supplies and materials is the responsibility of the student***THEAT-126 Lighting Design I***Not Scheduled for This Year. Credits: 4*

An introduction to the art and practice of lighting design for the theatre. This course will cover the basics of light, lighting equipment and how to develop a design for a theatrical production. Students will have the opportunity to use the Black Box Light Lab to create their own lighting designs from selected scenes of plays and musicals and learn the basics of programming a computerized lighting board. Students enrolled in this class will automatically be signed up for the Theatre Arts Department Light Prep Crew for the semester, where students learn to hang and focus lights on the Rooke Stage for the department's mainstage productions.

*Applies to requirement(s): Humanities**L. Dubin***THEAT-127 Intro to Lighting and Sound Design***Not Scheduled for This Year. Credits: 4*

An introduction to the art and practice of lighting & sound design for the theatre. This course will cover the basic tools and techniques of designing light & 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 & 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**Instructor permission required.**Notes: Purchase of theatre tickets is the responsibility of the student.***THEAT-180 Introduction to Technical Theatre***Fall. 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.

*Crosslisted as: ARTST-137TC**Applies to requirement(s): Humanities**S. Hill**Notes: Lab. Supplies fee of \$40 for material. Theatre tickets 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**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-215AF Topics in Performance: 'African Opera In Theory and Practice'*Spring. Credits: 4*

In this course, African opera will provide the framework for exploring salient features of African music. The course will begin by examining a wide range of performance elements, including ensemble practice, the role of dance, and musical storytelling. The second part will feature practical sessions culminating in a public performance of an African opera. Students will work with visiting and local musicians and choreographer. The practical sessions will afford students an opportunity to reflect on the theoretical issues examined earlier on in the semester, and gain practical knowledge of the African operatic tradition.

*Crosslisted as: MUSIC-228**Applies to requirement(s): Humanities; Multicultural Perspectives**B. Omojola***THEAT-215CP Topics in Performance: 'Intermediate Composition'***Spring. Credits: 4*

Intermediate Composition is structured as a workshop for you to explore and expand your own artistic vision. It will increase your understanding of inspiration and intention as they relate to choreography as well as encourage active consideration of choreographic possibilities for space, time, performer/audience interaction, energetic qualities, use of text, music, and physical and environmental intelligences.

*Crosslisted as: DANCE-252**Applies to requirement(s): Humanities**J. Coleman, P. Jones**Prereq: DANCE-151.**Notes: Repeatable for credit.*

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 Performer'***Spring. 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.**Notes: Materials fee \$25***THEAT-215VP Topics in Performance: 'Voice for Performance'***Fall. Credits: 4*

Linklater voice will be the major tool used to lay the groundwork for healthy, natural, dependable and expressive vocal communication and postural ease for theatre. Students will learn how to speak with poise, gain confidence, reduce performance anxiety, and build the range, resonance, and authenticity of their voice and person. Poetry and dramatic texts will be used.

*Applies to requirement(s): Humanities**A. Bock, N. Tuleja**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-220BC Topics in Design: 'Costume Crafts: Costumes Beyond Clothing'*Spring. Credits: 4*

Designed to explore the art of costume crafts vs. costume clothing, this course teaches students how to create dimensional objects through the use of flat patterning. Students explore how craft work utilizes ways in which sculpture, painting, color theory, sewing, pattern drafting, costume research and theory all come together. Millinery, armor, masks, fabric painting and dyeing, as well as body sculpting will be covered.

*Crosslisted as: ARTST-226BC**Applies to requirement(s): Humanities**E. Bergeron**Advisory: Hand and machine sewing helpful.**Notes: Lab fee \$50.***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**E. Pangburn***THEAT-220DF Topics in Design: 'Design for Film'***Not Scheduled for This Year. Credits: 4*

The class will study the development of Art Direction and Costume Design for Film and Television from their beginnings in the Twentieth Century to the present. Students will engage in an investigation of the field through written work, visual presentations and practical projects.

*Crosslisted as: FLMST-220DF**Applies to requirement(s): Humanities**V. James***THEAT-220DN Topics in Design: 'The Domestic Interior'***Not Scheduled for This Year. Credits: 4*

A visual history of domestic life, cultural and social intercourse related to dramatic literature and film. Students will learn how to identify the place and the period of domestic interiors through style, form, and pattern.

They will study the impact of social, economic and family organizations on living spaces and their use. Topics discussed will include classical revivals, the China trade, the industrial revolution, European country houses, American colonial farms, and living with modern technology.

Students will be required to prepare papers with visual presentations. The course will include site visits to houses and museums.

*Applies to requirement(s): Humanities**V. James***THEAT-220DR Topics in Design: 'Drawing for Theatrical Set and Costume Design'***Not Scheduled for This Year. Credits: 4*

This course is an investigation into the fundamentals of drawing for costume and set design, with illustration of visual ideas as the focus. Topics will include figure drawing, garment, fabric, and texture rendering for the purposes of costume design, and scale and perspective drawing of objects and environments for set design. Various media will be explored including pencil, paint, and mixed media collage.

*Crosslisted as: ARTST-226SC**Applies to requirement(s): Humanities**The department**Instructor permission required.**Prereq: THEAT-122 or ARTST-120 or ARTST-131.**Notes: Lab fee of \$50 for materials retained by student.*

THEAT-220SD Topics in Design: 'Site-Specific Design'*Spring. Credits: 4*

Ever wanted to turn the Upper Lake path into an Alice in Wonderland experience? Or maybe cover a building in Saran Wrap? Site-specific design, whether large-scale, such as a warehouse take-over by Punchdrunk, or intimate, such as a single melting ice block and a set of headphones, opens up people to experiencing something surreal and memorable in the everyday. This practice-based course seeks to explore the ways in which spaces can be transformed through collaborative performance and design. Structured around a series of readings and discussions, weekly and bi-weekly experimental projects, and a final performance project incorporating all the members of the team in a space unique to Mount Holyoke and South Hadley. Performance-making experience advised as well as an open mind and willingness to experiment.

*Applies to requirement(s): Humanities**A. Driftmier**Prereq: A theatre course at the 100 level or above or equivalent theatre experience.**Notes: Materials fee \$50***THEAT-222 Scene Design II***Not Scheduled for This Year. Credits: 4*

Students will study and compare the work of significant designers, and use this research to inspire and inform the growth of their own work. They will familiarize themselves with the best contemporary practices through reading current articles, reviews and critiques. They will develop a design project for inclusion in a portfolio and will gain a working knowledge of Photoshop, InDesign, and Vectorworks. They will assist design for the department's spring musical *Cabaret*. There will be an intensive weekend field trip to New York City and students will exhibit and present their semester's work in the final class.

*Applies to requirement(s): Humanities**V. James**Prereq: THEAT-100 and THEAT-122.**Notes: materials fee \$50. Any additional purchase of design supplies and materials is the responsibility of the student***THEAT-224 Costume Design II***Spring. Credits: 4*

Through practical and studio work, students will refine their creative process to industry standards. Course covers text and character analysis, drawing, painting and the designer's responsibility.

*Applies to requirement(s): Humanities**E. Pangburn**Prereq: THEAT-124.**Notes: Lab fee for materials \$50.***THEAT-227 Lighting and Sound Design II***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-126 or 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, GNDST-204CW**Applies to requirement(s): Humanities; Multicultural Perspectives**Y. Wang**Notes: Taught in English***THEAT-234DA Topics in Theatre Studies: 'Danger, Rules and Riots: Theatre and Performance Theory, Criticism, and Controversies'***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-234ST Topics in Theatre Studies: 'Stage to Screen'*Spring. Credits: 4*

A study of ten to twelve plays and their film adaptations. Plays are drawn from a range of periods and genres, and films are chosen to show the scope of adaptive approaches from filmed play to radical re-imagining. The course will include readings on the theory and history of theatre-to-film adaptations. Playwrights will likely include Oscar Wilde, Susan Glaspell, Tennessee Williams, Lorraine Hansberry, Edward Albee, David Mamet, and August Wilson.

*Crosslisted as: ENGL-217SC, FL MST-220SC**Applies to requirement(s): Humanities**S. Sutherland**Prereq: 4 credits in English or Film Studies or Theatre Arts.***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 for credit. 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 for credit. 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 for credit. Contact Shawn Hill (Technical Director) for specific dates and times.***THEAT-281 Shakespeare***Fall and 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**A. Rodgers, S. Roychoudhury**Restrictions: Course limited to sophomores, juniors and seniors*

THEAT-282 Theatre Practicum

Fall and Spring. Credits: 1 - 4

Fall 2017 Productions:

THEAT-282-01: "Frankenstein"

THEAT-282-02: "Bull in a China Shop"

Spring 2018 Production:

THEAT-282-01: "Midsummer Night's Dream"

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

Instructor permission required.

Advisory: by audition or interview only

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

THEAT-283 Playwriting

Spring. 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

K. Syers

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

Notes: Repeatable for credit. Cannot be taken at the 300 level.

THEAT-285 Directing

Fall. 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

Fall. 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

E. Pangburn

Restrictions: This course is open to Juniors and Seniors.; This course is limited to Theatre Arts majors only.

Notes: Materials fee: \$15

THEAT-305 Acting III: Styles

Fall. Credits: 4

This performance-intensive course will focus on classic comedic styles, ranging from the Greek, to Shakespeare, to Oscar Wilde. Through a series of classroom explorations, students will learn how to craft a believable character, using the gesture, vocal, and physical language of certain comedic styles including: chorus work, soliloquies, and period-style movement. Each student will present at least one monologue and two fully realized scenes.

Applies to requirement(s): Humanities

Other Attribute(s): Speaking-Intensive

N. Tuleja

Prereq: THEAT-105 plus 4 credits in a related subject.

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-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-320CD Topics in Design: 'Advanced Costume Design'

Not Scheduled for This Year. Credits: 4

A semester intensive course exploring the art and work of the costume designer in the performing arts. Students will expand on the process 'from page to stage,' including but not limited to period research, rendering techniques, production documentation, and the process of translating a design in the third dimension. Major stylistic developments in 20th Century costume will be explored. Students will generate a professional level costume design for an entire musical or opera.

Applies to requirement(s): Humanities

The department

Advisory: A College level costume design course

THEAT-334 Topics in Theatre Studies

Various topics in theatre studies including particular theatrical periods and genres. Topics may include melodrama, post-colonial theatre, early 20th century avant-garde movements, feminist theatre, etc. These courses include historical and theoretical approaches and could involve interdisciplinary collaboration.

THEAT-334EA Topics in Theatre Studies: 'Early Modern Drama'

Not Scheduled for This Year. Credits: 4

All the world's a stage. This course surveys the era of literary history that invented this powerful idea. The drama of the sixteenth and seventeenth centuries is a drama obsessively self-conscious, bursting with disguises, confidence tricks, cross-dressers, rituals, masques, and plays-within-plays. Reading Shakespeare as well as his rivals and peers (Marlowe, Jonson, Webster, and others), we will consider how theater, and the idea of theater, illuminates such concepts as desire, evil, gender, and ideology. Plays will likely include *Titus Andronicus*, *Doctor Faustus*, *The Alchemist*, and *The Duchess of Malfi*.

Crosslisted as: ENGL-317MD

Applies to requirement(s): Humanities

S. Roychoudhury

Prereq: ENGL-199 or ENGL-200 and either ENGL-210 or ENGL-211.

THEAT-350 Seminar**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-350FD Seminar: 'Revisiting the American Family Drama'

Fall. Credits: 4

Dramas focused on the always-fraught dynamics of the family have dominated American theatre since the appearance of Royall Tyler's "The Contrast" in 1789. This course examines the trajectory and endurance of the form, from eighteenth- and nineteenth-century works through realist, avant-garde, and absurdist plays of the twentieth century, and on to the adoption and revision of the form by writers of color and by gay, lesbian, and transgender artists. Dramatists include Eugene O'Neill, Zona Gale, Langston Hughes, Tennessee Williams, Maria Irene Fornes, Sam Shepard, Christopher Durang, Sung Rno, Suzan-Lori Parks, Paula Vogel, MJ Kaufman, Stephen Karam, A. Rey Pamatmat, and Taylor Mac.

Crosslisted as: ENGL-345FD

Applies to requirement(s): Humanities

Other Attribute(s): Speaking-Intensive, Writing-Intensive

H. Holder

Prereq: 8 credits in department.

THEAT-350HL Seminar: 'Hey, let's start a theatre company!'

Not Scheduled for This Year. Credits: 4

Students will develop and run their own performance company. The class, operating under a specific budget, will choose a season of work to be presented to the public. All decisions, including management, artistic direction, marketing, directing, and casting, will be made by the students taking the course. Each student will also be expected to write one research paper on a performance company of their choosing, in consultation with the professor. This course is designed for the performing arts student who wants to create a company in a safe and supportive environment.

Applies to requirement(s): Humanities

N. Tuleja

Prereq: 8 credits in Theatre Arts.

THEAT-350MJ Seminar: 'Marlowe, Jonson, Middleton'

Spring. Credits: 4

A seminar on three major early modern dramatists—Christopher Marlowe, Ben Jonson, and Thomas Middleton—focusing on the range of genres, characters, conflicts, and aspirations explored in their plays. These playwrights, along with their contemporary Shakespeare, shaped the late sixteenth and early seventeenth century theatre into a site for performing authority and conquest, national and individual identity, trickery and carnival, desire and sexuality, and complex unfoldings of revenge. Readings of several plays by each of the three dramatists will be supplemented by recent studies of early modern theatricality.

Crosslisted as: ENGL-317MJ

Applies to requirement(s): Humanities

S. Sutherland

Restrictions: This course is open to Juniors and Seniors.

Prereq: ENGL-199 or ENGL-200 and ENGL-210 or ENGL-211.

Notes: meets English department pre-1700 requirement; meets English department seminar requirement

THEAT-350PD Seminar: 'Primate Dramas: Kinship, Evolution, Theatricality'*Fall. 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-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-350WD Seminar: 'Women in Design'***Not Scheduled for This Year. Credits: 4*

This course will discuss women who have made a seminal contribution to the way we see and experience the visual world through design and material culture including the performing arts, film, fashion and couture, the decorative arts, gardens and interiors. Students will familiarize themselves with the work of Coco Chanel and her female contemporaries, Gertrude Jekyll, Zaha Hadid, Irene Sharaff, Loie Fuller, Sonia Delaunay, Lyubov Popova, Margaret Macdonald, and Eileen Grey as well as many other groundbreaking luminaries. Students will research and analyze a designer's work, and create written and visual presentations. Students will also design a small project.

*Applies to requirement(s): Humanities**V. James**Instructor permission required.**Prereq: 8 credits in Theatre Arts, English, Art History, Studio Art, or Dance.***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.*