THEREA105 Production Laboratory
This course focuses on the technical aspects of stage and costume craft: scenery and prop building, lighting execution, and costume building. It offers a hands-on experience where students participate in making theater productions happen. All sections will participate in the backstage work of the Theater Department’s productions. Forty to 60 hours (to be determined) of production crew participation outside of the regular class meetings are required. While this course is required of theater majors, it is also recommended for students wishing to explore an aspect of theatrical production and is excellent preparation for theater design courses.
Offering: Host
Grading: Cr/U
Gen Ed Area: HA-THEA
Prereq: None

THEREA110 Drafting for Theatrical Design
This course is intended to provide students with a basic knowledge of computer drafting, for theatrical design and other performative arts. Students will learn the language of the line, the drafting standards for theater, as codified by the United States Industry of Theatre Technology (USITT), and the means to create accurate, measured drawings. We will cover topics including, geometry, line weights, scale, theatrical drafting conventions and symbols, ground plan drawings, elevation drawings, section drawings, dimensioning, page layout, and printing.
Offering: Host
Grading: A-F
Gen Ed Area: HA-THEA
Prereq: None

THEREA115 America in Prison: Theater Behind Bars
This course will give students the opportunity to study theater as a tool for social activism and to apply that knowledge to practical work in institutions that are part of the American criminal justice system. No previous experience in theater is necessary. Students will be encouraged to use their own skills in music, art, and drama as they devise ways to use the arts as catalysts for individual and social transformation.

The Theater Department organizes a variety of performances for students enrolled in its courses. Field trips to see performances off campus are integrated into course syllabi. Instructors will notify students of all dates at the beginning of the semester and costs for all course field trips are covered (specifically, transportation to and from the performance and tickets). Any potential scheduling conflicts for field trips should be discussed with faculty members.

Once students indicate that they are going and tickets are purchased, it is assumed they will attend. (Students backing out of field trips they had said they would attend will be asked to cover the cost of their ticket.) Performances of visitors to Wesleyan’s Center for the Arts are integrated into course syllabi and students are required to attend these performances unless otherwise negotiated with instructors. Tickets for performances are available to students at the Box Office in Usdan at the reduced price of $6.00.
Offering: Host
Grading: A-F
Gen Ed Area: HA-THEA
Prereq: None

THEREA120 Shakespeare in Performance: Speak the Speech
This course will give students the opportunity to analyze and experience Shakespeare’s plays in performance. They will write critical essays that discuss the performance techniques required to bring Shakespeare’s plays to life. They will also memorize and perform monologues and short scenes from Shakespeare’s plays, putting the insights from their written papers into action. The focus will be on linking critical insights and performance practice rather than creating polished performances, so students will be welcome even if they have never acted before. The course will introduce students to the department’s mission of integrating performance and practice. The final exam will consist of a performance accompanied by a research paper.
Offering: Host
Grading: A-F
Gen Ed Area: HA-THEA
Prereq: None

THEREA135 Documentary Performance: Theater and Social Justice
This course will introduce students to theater as a medium for exploring issues related to social justice and political activism. We will examine techniques used by documentary theater artists such as Emily Mann, Doug Wright, Moses Kaufman, Anna Deavere Smith, and Jessica Blank, who create plays based on interviews, newspaper articles, memoirs, and other documents related to controversial social issues. The course will begin with an investigation of the issue of mass incarceration and will include visits from formerly incarcerated individuals who have agreed to recount their experiences in prison. These prison stories will be the primary sources for the course’s initial writing assignments, which will consist of short performance scripts and analytical papers. Subsequent weekly assignments will include performance scripts and analytical papers based on issues that will range from gay rights and racism to sexual violence and the stereotyping of Muslim women.
Offering: Host
Grading: A-F
Gen Ed Area: HA-THEA
Prereq: None

THEREA150 Plays and Performances
This course is designed to introduce students to a wide range of plays that are representative of different theatrical genres, styles, and canons. We will read scripts, attend productions on and off campus, and engage in discussions about the artistic merits and sociocultural contexts of these works. The course is divided into two greater units: the meanings of avant-garde (the making of 20th-century theater), and representations of the margins (theater and identity). Some of the plays examined in this seminar are A Doll’s House (Ibsen), The Jewish Wife (Brecht), Fefu and Her Friends (Forne), They Alone Know (Tardieu), Spring Awakening (Wedgekind), Endgame and Act Without Words (Beckett), Cloud Nine (Churchill), Kiss of the Spider Woman (Puig), The Laramie Project (Kaufman), Irma Vep (Ludlam), Fires in the Mirror (Anna Deavere Smith), and M. Butterfly (David Henry Hwang).
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: None

THEREA167 Women and Women First: The Theater of Gender and Sexuality
Exploring theater and other performance "sites" as resources for critical and creative worldmaking, this writing-intensive FYS will provide an introduction to feminist and queer performance. We will analyze the representation of women on stage, examine different ways in which people “do” gender and sexual identity in daily life, and articulate different strategies artists use to convey feminist or queer messages to their audiences. Over the course of the semester, students will be expected to produce 20 pages of critical writing (three short performance reviews and one 10-page research paper), perform staged readings, and workshop their writing. Whenever possible, we will pair performance studies texts alongside plays, performance art pieces, and other scenes of visual and cultural production. Selected playwrights, theorists, and performers may

THEREA168 Intersections: Gender, Race, and Performance
This course will explore the intersections of gender and race through the lens of performance. We will examine how performance has been used to challenge and reinforce social norms related to gender and race, and how performers have used their artistry to navig
include Sue- Ellen Case, Cherrie Moraga, Judith Butler, Karen Finley, C. Carr, Nao Bustamante, José Muñoz, Ana Mendieta, Sharon Hayes, RuPaul, Jennie Livingston, Eileen Myles, Larry Kramer, Susan Sontag, Todd Haynes, Carrie Brownstein/Fred Armisen, and Carmelita Tropicana.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: FGSS167
Prereq: None

THEA170 Lives of 20th-Century American Theater Artists
The seminar provides an overview of groundbreaking moments in 20th-century American theater history through a comparative examination of the autobiographies, biographies, diaries, journals, and letters of important actors, designers, directors, and theater critics. Many of these artists are members of minority groups, and all have contributed to significant changes in the nation’s theatrical landscape.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA

THEA172F Staging America: Modern American Drama (FYS)
Can modern American drama—as cultural analysis—teach us to reread how America ticks? Together we will explore this question as we read and discuss some of the most provocative classic and uncanonized plays written between the 1910s and the present. Plays by Susan Glaspell, Eugene O’Neill, Mike Gold, workers theater troupes, Clifford Odets, Tennessee Williams, Arthur Miller, Amiri Baraka, Arthur Kopit, Ntozake Shange, Luis Valdez, David Mamet, Tony Kushner, Ayad Akhtar, and others will help us think about what’s at stake in staging America and equip us as cultural analysts, critical thinkers, close readers of literature, and imaginative historians of culture and theater. This seminar will introduce first-year students to the kind of critical thinking developed in majors such as English; American Studies; African American Studies; Feminist, Gender, and Sexuality Studies; College of Letters; Theater Studies; and the Social and Cultural Theory Certificate.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST125F, ENGL175F, COL125F, FGSS175F, AFAM152F
Prereq: None

THEA175F August Wilson (FYS)
During his lifetime, the world-renowned African American playwright August Wilson graced stages with award-winning and -nominated plays from his "Pittsburgh Cycle." This course examines the 10 plays of this cycle in the order that the playwright wrote them, from JITNEY (1982) to RADIO GOLF (2005). We will pay special attention to the playwright’s use of language, history, memory, art, and music within his oeuvre.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM177F, ENGL176F
Prereq: None

THEA183 Directed Experiences in Acting
Class members perform in a series of exercises, monologues, and scenes or short plays directed by members of the directing class (THEA281 or THEA381). Rehearsals take place outside of class. Approximately 60 hours of rehearsal and performance time are required. The Theater Department organizes a variety of performances for students enrolled in its courses. Field trips to see performances off campus are integrated into course syllabi. Instructors will notify students of all dates at the beginning of the semester and costs for all course field trips are covered (specifically, transportation to and from the performance and tickets). Any potential scheduling conflicts for field trips should be discussed with faculty members. Once students indicate that they are going and tickets are purchased, it is assumed they will attend. (Students backing out of field trips they had said they would attend will be asked to cover the cost of their ticket.) Performances of visitors to Wesleyan’s Center for the Arts are integrated into course syllabi and students are required to attend these performances unless otherwise negotiated with instructors. Tickets for performances are available to students at the Box Office in Usdan at the reduced price of $6.00.

Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-THEA
Prereq: None

THEA185 Text and the Visual Imagination
This course is about creating visual ideas through the interpretation of text. By exploring various texts, this class will navigate a variety of design concepts used in performance practices. The focus will include the development of a visual language, an investigation of creative processes, and collaborative concepts. The Theater Department organizes a variety of performances for students enrolled in its courses. Field trips to see performances off campus are integrated into course syllabi. Instructors will notify students of all dates at the beginning of the semester and costs for all course field trips are covered (specifically, transportation to and from the performance and tickets). Any potential scheduling conflicts for field trips should be discussed with faculty members. Once students indicate that they are going and tickets are purchased, it is assumed they will attend. (Students backing out of field trips they had said they would attend will be asked to cover the cost of their ticket.) Performances of visitors to Wesleyan’s Center for the Arts are integrated into course syllabi and students are required to attend these performances unless otherwise negotiated with instructors. Tickets for performances are available to students at the Box Office in Usdan at the reduced price of $6.00.

Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-THEA
Prereq: None

THEA199 Introduction to Playwriting
This course provides an introduction to the art and craft of writing for theater. In the course of the semester, students will create plot and characters, as well as compose, organize, and revise a one-act play for the final stage reading. The course will help students develop an artistic voice by completing additional playwriting exercises, as well as reading and discussing classic and contemporary plays. The instructor and students’ peers will provide oral and written feedback in workshop sessions.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: ENGL269
Prereq: None

THEA202 Greek Drama: Theater and Social Justice, Ancient and Modern
This course introduces students to Greek drama as produced in its original setting in ancient Athens and then adapted in modern times. The majority of our readings will be drawn from classical material: tragedies by Aeschylus, Sophocles, and Euripides, comedies by Aristophanes, and selections from Aristotle’s Poetics and Plato’s Republic. We will look at production practices, acting and audience experience, and the role of theater in shaping cultural values. Questions will
include: How does theater as art reflect the personal, social, and political
life of the Athenians? What is the connection between the development of
Greek drama and the growth of the first democracy? What are the emotions of
tragedy for its mythic characters and for its real audience? And why have we
been talking about catharsis for centuries? What is the relationship between
emotions, drama, and social justice? For the last part of the semester, we will
turn to adaptations of Greek tragedy in the 20th and 21st centuries by Jean-
Paul Sartre, Bertolt Brecht, Sarah Kane, and Yael Farber. We will discuss how the
dilemmas and emotions of tragedy are replayed in response to World War II, the
South African Truth and Reconciliation Commission, PTSD, and consumer culture,
among others.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: CCIV202
Prereq: None

THEA203 Special Topics in Theater History
This class will serve as an introduction to theatricality, performance studies
methods, and aesthetic theories. Over the course of the semester, we will
explore theater and performance practices from Sophocles’ Oedipus the King
to Aphra Behn’s The Rover. We will analyze plays from Classical Greece to the
English Reformation as we examine traditional conceptions of the theatrical.
Given the complex and varied roles theater has played during these time periods,
we will begin by placing pressure on the terms “theater” and “history.” We will
pay particular attention to the intersections between theater history, dramatic
literature and cultural performance as we trace key moments in theatrical
development. Readings will be organized geographically and diachronically,
giving us a mobile and flexible account of theater, theory, and practice across
a variety of cultures. At the end of this course, students will be familiar
with milestones in theater history; be able to write a critical and descriptive
performance paper; demonstrate a knowledge of critical performance and
aesthetic theories; use performance as research methodology.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: None

THEA210 Shakespeare
This course is an introduction to the drama of William Shakespeare. We will read
plays representing the major dramatic genres—comedy, history, and tragedy—and
study them in the context of the historical transformations that shaped early
modern England, from the Protestant Reformation to New World colonization.
Our guiding focus will be on drama as a form of skepticism. How, we will ask,
do Shakespeare’s plays force us to question the legitimacy of political rule, the
categories of race and gender, and the nature of the self? How do they imagine
the challenge of knowing, trusting, and loving others? And how do they wrestle
with the dangers of doubting too much?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL205
Prereq: None

THEA213 Performing Arts Videography
This course provides an introduction to shooting and editing video and sound
with a particular focus on the documentation of dance, music, and theater
performance. Additional consideration will be given to the integration of
videographic elements into such performances. Students will work in teams
to document on-campus performances occurring concurrently. Related issues
in ethnographic and documentary film will be explored through viewing
and discussion of works such as Wim Wenders’s Pina, Elliot Caplan’s Cage/
Cunningham, John Cohen’s The High Lonesome Sound, and Peter Greenaway’s
Four American Composers.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: DANC231, MUSC231
Prereq: None

THEA214 Theater of Anton Chekhov: Research, Analysis, and Performance
This course will take a journey into the theatrical world of one of the most
famous playwrights of all times, Anton Chekhov. Students will read, research,
analyze, and perform scenes from all of Chekhov’s plays including dramas,
comedies, and vaudevilles. Videos of the world’s best performances and movies
adapted from his dramas will illustrate different artistic approaches to well-
known texts. The course will also examine in detail the historical and cultural
context of Chekhov’s writing, as well as issues of translation and adaptation of his
plays for the contemporary theater.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: COL215
Prereq: None

THEA218 Shakespeare and the Tragedy of State
Power, rebellion, class, and justice in English Renaissance tragedy.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL218
Prereq: None

THEA220 Performing Indonesia
This course will examine the theater, dance, and puppetry of Indonesia in the
context of its cultural significance in Indonesia and in the West. Students will
read a variety of texts related to Indonesian history, myth, and religion. Students
will also read books and essays by anthropologists Hildred Geertz, Clifford
Geertz, and Margaret Mead to understand how the arts are integrated into
the overall life of the island archipelago. Artifacts of physical culture will also
be examined, including the palm-leaf manuscripts that are quoted in many
performances; the paintings that depict the relationship between humans,
nature, and the spirit world that are the subject of many plays; and the masks
and puppets that often serve as a medium for contacting the invisible world
of the gods and ancestors. Translations of Indonesian texts will be analyzed
and adapted for performance. The direct and indirect influence of Indonesian
performance and history on the West will be discussed by examining the work of
theater artists such as Robert Wilson, Arianne Mnouchkine, Lee Breur, and Julie
Taymouir, who have all collaborated with Balinese performers.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: CEAS229, DANC220
Prereq: None

THEA221 Rescripting America for the Stage
This is a writing course for students interested in the study and practice of
adapting texts for performance from a variety of source materials related to all
forms of American culture from the revolution to hip hop. Initially our primary
source material for adaptation will be Herman Melville’s “Confidence Man.”
We will examine a range of performance texts adapted from nontheatrical
sources, including Lin-Manuel Miranda's “Hamilton” and Dario Fo's subversive rewrite of Columbus' voyages, "Johan Padan and the Discovery of the Americas." Ancient Greek drama will also be studied for its dramatic structure and for its significance as a source for American adaptations such as Lee Breuer's "Gospel at Colonus." This course counts as a workshop and techniques course for the Writing Certificate.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: None

THEA224 Medieval Drama: Read It and Be in It
It was and still is revolutionary theater! This course will examine early English drama in its many forms, from the civic mystery cycles of the 15th century to the morality plays Mankind and Everyman. We will cover topics including the role of drama in defining communal identities, dramatic interpretations of gender, and the responses of drama to contemporary social and religious controversies. Most readings will be in modernized and annotated Middle English, so we will pay close attention to language.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL224, MDST224
Prereq: None

THEA228 The Absurdity of Modernity: The Meaning of Life on the Modern Stage
The indescribable horror of two bloody world wars in the 20th century gave rise to numerous artistic movements that questioned the validity of science and the discourse of reason and logic to help human beings to make sense of our world. Among these were dadaism, surrealism, and the theater of the absurd. Confronted with the perceived failure of the promise of science, theater practitioners took to staging life unfettered by logic, reason, order, or meaning. How do we act if we think that life has no meaning? Without the scientific method to guide us, what happens to our understanding of how the world around us works and where we fit in? Where do hopelessness and despair lead us as a species? Can we somehow find meaning in an apparently meaningless existence? In this course, we will examine how dramatists in Europe and Latin America have staged these existential conundrums that threaten to undermine centuries of social and scientific “progress.” All class work is in English.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: ENGL278
Prereq: None

THEA231 Classic Spanish Plays: Love, Violence, and (Poetic) Justice on the Early Modern Stage
From 1580 to 1680, Spanish playwrights created one of the great dramatic repertories of world literature, as inventive, varied, and influential as the classical Greek and Elizabethan-Jacobean English traditions. This profit-driven popular entertainment of its day appealed to the learned and illiterate, to women and men, and to rich and poor alike. And the plays correspondingly mixed high and entertainment of its day appealed to the learned and illiterate, to women and

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: DANC237
Prereq: None

THEA238 The Intercultural Stage: Migration and the Performing Arts in the Hispanic World
Hybridity, heterogeneity, transnationalism, and interculturalism are just a few of the terms that have proliferated within the marketplace of ideas over the past several years as reflections, from within the field of critical theory, of one of the contemporary world’s dominant social realities: the massive displacement of peoples across borders and the creation of constricted multicultural zones
of interaction and conflict within the confines of single nations. The Spanish-speaking world has been affected by this phenomenon in particular ways, in both Spain and North America. In this course, we will study how Spanish, Mexican, and Chicano playwrights and stage artists working in various genres have responded to this reality, how and why they have chosen to craft the collective experience of the border as performance, and how they have addressed the cultural and political tensions that are associated with this experience. The framework for our study will be comparative in both content and format. We will focus on two borders—the Strait of Gibraltar and the Rio Grande (Rio Bravo)—and on the two corresponding migratory experiences: from North and sub-Saharan Africa into Spain, and from Latin America into the U.S. This course will be taught simultaneously at Wesleyan and at the Universidad Carlos III in Madrid, Spain. When possible, classes will be linked through videoconferencing. Wesleyan students will collaborate with their counterparts in Spain on various projects and presentations. In general, this course is designed to help students develop skills of critical analysis while increasing their Spanish language proficiency and intercultural awareness.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA

THEA249 Contemporary Plays: Writing and Reading
Students will read plays currently or recently produced around the nation and write short-form dramatic pieces in response to and in conversation with the techniques and styles encountered. The course may be taken separately but is intended as a prelude to THEA399, Advanced Playwriting: Long Form.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: ENGL249
Prereq: THEA199

THEA254 The World of Federico García Lorca: Tradition and Modernity in the Spanish Avant-Garde
Our focus will be the Spanish avant-garde as mirrored in the poetry and plays of Federico García Lorca, one of Europe's most celebrated authors. A substantial portion of the syllabus includes the poetry and plays of writers who represent the literary traditions (classical, medieval, Golden Age) and contemporary intellectual context (1900–1936) that influenced Lorca. These readings will help us to understand how the modern and the popular interact in the literature and visual arts (Picasso, Dalí, Buñuel) of this period of intense intellectual ferment. Since intellectual and ideological ferment run parallel during these years, we will also study the relationship between the arts and ideology, concentrating on the portrayal of Lorca as a modern bard or public intellectual in the context of the Second Republic (1931–1939), Spain's first important experiment with a progressive democracy.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: COL237, SPAN254
Prereq: None

THEA261 Sites of Resistance & Memory: Theater, Performance, & Political Consciousness in Contemporary Spain
Compared to other literary genres, and given its essentially social (public) format, the theater is an especially vulnerable mode of cultural expression and, therefore, becomes the natural prey of both overt (institutionalized) and covert (social) systems of censorship. The tendency for authoritarian regimes to scrutinize stage practices is exemplified by the official (state) censorship that prevailed under Franco (1939–1975) and that prompted Spanish playwrights to develop subtle strategies for resisting authority in the name of democracy and for dialoguing with their society, as playwrights are wont to do, regarding the crucial social and political concerns of the day. The parliamentary regime born in aftermath of the dictator's death ushered in an era of fervor and experimentation unprecedented in recent Spanish cultural history, one in which playwrights have increasingly embraced the struggle against more covert (social) forms of censorship in attempting to craft a new social order for a new political context: a democratic mindset that will serve to solidify the foundations of the young democratic state. Our goal in this course is to trace these trends through a close reading of key works by the major Spanish playwrights active since 1939. We will focus on context, on how the theater, society, and politics are intertwined, through evaluating both works of dramatic literature and the place and meaning of the public, commercial, and alternative theater circuits where many of these plays were premiered. Our aim, broadly, is to understand the extent to which collective memory and national identity, as staged over the past
three-quarters of a century, have become a battleground where Spaniards either seek or resist reconciliation with their shared history.

**Offering:** Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: SPAN261
Prereq: None

**THEA266 Black Performance Theory**
What does it mean to perform identity, to perform race, to perform blackness? How is blackness defined as both a radical aesthetic and an identity? In this course, we will focus on theater and performance as a resource for thinking about black history, identity, and radical politics in excess of the written word. Following recent work in Black Studies and Performance Studies, this class will pay particular attention to the doing of blackness, the visible, sonic, and haptic performances that give over to a radical way of seeing, feeling, and being in an anti-black world. Plays, films, and texts might include works by Fred Moten, Alexander Weheiluye, Brandon Jacobs-Jenkins, Suzan Lori-Parks, Danai Gurira, Shane Vogel, Adrienne Kennedy, Sarah Jane Cervenak, Dee Rees, Celimé Scamama, Saidiya Hartman, Huey P. Copeland, Darby English, Lorraine Hansberry, Hilton Als, Spike Lee, Isaac Julien, Martine Symys, Tavia Nyong’o, and Daphne Brooks.

**Offering:** Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: ENGL263, AFAM266, FGSS276
Prereq: None

**THEA267 Revolution Girl-Style Now: Queer and Feminist Performance Strategies**
Looking to the rich cultural history of queer and feminist performance in the U.S., this course examines performances of gender, sexuality, obscenity, and refusal. In this class, we will ask how the terms “feminist” and “queer” come to determine a specific piece of theater or performance art. Is it the author’s own political affiliation that establishes the work as feminist? Is it the audience’s reading that gathers a work of art under a queer rubric? Furthermore, where does feminist performance meet queer performance? Topics will include feminist body art, AIDS activism, queer nightlife, installation and performance art, video art, and memoir. Focusing in on strategies for engaging the many meanings of the words “queer” and “feminist,” we will pair theoretical readings with theatrical sites. Authors and artists to be discussed will include Judith Butler, Paula Vogel, Holly Hughes, Beth Henley, Karen Finley, Samuel Delany, Nao Bustamante, Rebecca Schneider, Anna Deavere Smith, José Muñoz, Jill Dolan, Sylvia Rivera, Sharon Hayes, Sharon P. Holland, Bikini Kill, boychild, Lucy Lippard, Laurie Weeks, and Dean Spade.

**Offering:** Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: AMST276, FGSS267
Prereq: None

**THEA269 Introduction to Performance Studies**
Performance Studies is an interdisciplinary field (brushing up against anthropology, theater studies, and linguistics, critical race studies, psychoanalysis & queer theory) that orbits around conceptions of the live. This course will introduce students to the history of performance studies by looking at key texts that have defined the field. We will use the "performance" as a concept and lens to discuss art, theater, dance, music, everyday performances, and presentations of the self. Through close reading of theoretical texts, visual art works, and live performances will explore the social and cultural importance of performance and performativity, especially as they come to bear upon queer and minoritarian lives and dreams.

**Offering:** Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: None

**THEA276 Body, Voice, Text: Theater and the Transmission of Experience**
Theater can and does exist as a written text, but we all know that its existence on the page is meant as a precursor to its live performance out in the world. In this course, our approach to a series of Latin American plays will be informed by competing notions of the theater as both a field of academic inquiry (built on reading, study, research, and interpretation) and also as an art form (built on reading, rehearsal, repetition, direction, and interpretation). We will combine traditional academic study of the written dramatic text with theater workshop exercises meant to train actors for the delivery of the staged performance text. Students will thus gain an understanding of how academic study and and workshop rehearsal take different approaches to what is essentially the same goal/problem: how to interpret the text written by the dramatist, whether for meaning or performance. This course will be taught in Spanish.

**Offering:** Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST276, SPAN276
Prereq: None

**THEA279 Music Theater Workshop**
This class will be a collaborative, hands-on workshop for playwrights and composers who will work together throughout the semester to create original, one-act musicals. Students will generate show ideas, draft librettos, and musicalize their scripts to create original musical theater pieces. Both playwrights and composers will write lyrics. Students will explore writing strategies and narrative structure and apply those skills to tell stories through the distinct genre of the American musical. Students will leave the class with a grasp of the components of this art form, as well strategies to create new work of their own.

**Offering:** Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MUSC230
Prereq: THEA199 OR MUSC103 OR MUSC201

**THEA280 Award-Winning Playwrights**
With textual analysis and intellectual criticism at its core, this course examines the dramatic work of award-winning playwrights through theoretical, performative, and aesthetic frames. The first half of our investigation explores companion texts written by premier playwrights. In the latter end of the course, we examine singular texts written by acclaimed newcomers. A select range of reviews and popular press publications help to supplement our discussions. In all cases, we are interested in surveying the ways in which these playwrights work within varying modes of dramatic expression and focus their plays on such topics as class, ethnicity, era, disability, gender, locale, nationality, race, and/or sexuality.

**Offering:** Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM279, ENGL281
Prereq: None
THEA281 Introduction to Directing
In this basic experimental studio course, students investigate the role and work of a director. Through practice and discourse, topics to be considered include the director’s analysis of text, research, working with actors, blocking, rehearsal procedures, and directorial style.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: THEA245

THEA285 Acting II
This course is a continuation of THEA245, Acting I, deepening the investigation of contemporary actor training methods grounded in the work of Konstantin Stanislavsky. Through advanced scene study, students apply their exploration of technique and training. This is an advanced acting course in studio format.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: THEA245

THEA289 Writing History
This course is an intermediate-level playwriting workshop. We will examine plays that use different dramaturgical strategies to grapple with, question, and invigorate the historical record, including Miller’s The Crucible, Jacob Jenkins’s An Octaroon, Miranda’s Hamilton, and Shakespeare’s histories. We will then write original plays that spring from, react to, and grapple with the past as it has been told and hidden from telling. In addition to numerous short exercises, students will research and write a 40-page history play.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: ENGL299
Prereq: [THEA199 or ENGL269]

THEA291 French and Francophone Theater in Performance
This course introduces students to the richness of the French and Francophone dramatic repertories, on the one hand, and, on the other, invites them to discover acting techniques (such as movement, physicalization, memorization, mise en scène, and so forth). Students will thus put their language skills into motion, and the course will culminate in a public performance at the end of the semester. (Special accommodations will be made for students who do not wish to perform publicly.) Taught exclusively in French, the course will place particular emphasis on the improvement of students’ oral skills through pronunciation and diction exercises, all the while polishing their written expression and enhancing their aural comprehension.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: ENGL330
Prereq: [THEA199 or ENGL269]

THEA297 Latin American Theater and Performance
This course will focus on the history, theory, and practice of theater and performance in Latin America in the 20th century. We will be particularly interested in the intercultural aspects of Latin American theater and performance that have reinvented and reinvigorated European dramatic forms through their constant interaction with non-Western cultural expressions in the Americas. We will examine a wide variety of performance practices, including avant-garde theater, community theater, street performance and agitprop, solo, and collective theater. The syllabus is loosely organized in a chronological fashion, structured more importantly around critical themes in Latin American history, culture, and society in the 20th century. We will take as our primary source material both readings and video recordings, when available, that will be supplemented by a wide variety of historical, critical, and theoretical background readings, including texts written by theater practitioners, theorists, and critics.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: SPAN279, LAST266
Prereq: None

THEA299 A Playwright’s Workshop: Intermediate
This course will help students discover the power of research as a source of theatrical inspiration. We will research the techniques of playwrights such as Suzan-Lori Parks, Dario Fo, Doug Wright, Caryl Churchill, and Arthur Kopit (along with others you will choose on your own) to find out what can be learned by borrowing, adapting, transforming, rejecting, inverting, or reimagining elements of their work. We will also research historic and contemporary events as sources for the creation of effective theatrical characters and situations. To use Parks’ metaphor, we will use research as a way to dig for the bones, hear the bones sing, and write it down.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: ENGL299
Prereq: [THEA199 or ENGL269]

THEA302 Contemporary Theater: Theories and Aesthetics
By examining key moments in American theater history, the course explores the active relationship between theoretical thought and aesthetic innovation on stage. We reconstruct these moments by relying on a variety of documents and media, including, but not limited to, theater on film, play texts, documentaries, scholarly articles, manifestos, and reviews. The course highlights the ways in which groundbreaking works represent dynamic, diverse, and cumulative ruptures with the mainstream and ultimately shape how we see and create theater today. At the end of this course, students will: be familiar with milestones in theater history; demonstrate knowledge of critical performance and aesthetic theories; and use performance as a research methodology.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: THEA105 OR THEA150 OR THEA245 OR [THEA199 or ENGL269] OR THEA185

THEA305 Lighting Design for the Theater
This course explores the design and technical aspects of lighting design, as well as the role of the lighting designer in a production. Practical experience is an important part of the course work.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: THEA105 OR ENGL269

THEA309 The Actor’s Work on Psychophysical Actions: A Nonrealist Approach
The course offers an in-depth studio experience in Jerzy Grotowski’s approach to the creation of psychophysical actions outside of the frame of realism. The term psychophysical action was coined by Russian director and pedagogue Konstantin Stanislavsky, who dedicated his life’s work to the elaboration of the first Western acting system. Stanislavsky viewed the acting conventions of Romanticism and melodrama as “false,” inadequate, and passé. As a proponent
of realism, then an emerging theatrical genre, Stanislavsky sought to develop an acting system that would support the creation of “truthful” actions on stage. The late Polish director Jerzy Grotowski continued Stanislavsky’s research on the method of psychophysical actions. In response to the theatrical trends of his time, Grotowski’s own research aimed at freeing actors from the conventions and materials of realism. Instead of departing from dramatic literature, students in this course will learn how to create psychophysical actions using points of departure such as personal memory, short stories, poems, visual materials, objects, traditional song, and so forth. The goal is to guide them to create repeatable scores of psychophysical actions; select, extend, and/or omit specific fragments in their score; juxtapose text or song to the physical score; and use objects in a manner that is precise and expressive. During the second half of the semester, students will learn how to “edit” their scores of psychophysical actions in partner and ensemble work. This portion of the course provides actors with insight into directorial work, a knowledge that gives them greater autonomy in the creative process. The Theater Department organizes a variety of performances for students enrolled in its courses. Field trips to see performances off campus are integrated into course syllabi. Instructors will notify students of all dates at the beginning of the semester and costs for all course field trips are covered (specifically, transportation to and from the performance and tickets). Any potential scheduling conflicts for field trips should be discussed with faculty members. Once students indicate that they are going and tickets are purchased, it is assumed they will attend. (Students backing out of field trips they had said they would attend will be asked to cover the cost of their ticket.) Performances of visitors to Wesleyan’s Center for the Arts are integrated into course syllabi and students are required to attend these performances unless otherwise negotiated with instructors. Tickets for performances are available to students at the Box Office in Usdan at the reduced price of $6.00.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: THEA245

THEA310 Shakespeare's Macbeth: From Saga to Screen
A close reading of Shakespeare’s play that will position the play in terms of its historical and political contexts and its relation to early modern discourses on the feminine, witchcraft, and the divinity of kings. We will begin with a consideration of the historical legends that constitute Shakespeare’s "sources," then read the play slowly and closely, coupling our discussions with readings from the period, exploring how Shakespeare’s contemporaries thought of the political and cultural issues raised in the play. We will then compare how our contemporaries have recast these concerns by comparing scenes from films of MACBETH from 1948 to the present.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL305
Prereq: None

THEA315 Stage Management
This course is intended to provide students with a basic knowledge of stage managing for theater. Students will learn the core essentials to theater collaboration: interpersonal relationships, time management, industry standards, leadership roles, effective communication and observation. The role of the stage manager is foundational to every theater production. This role has the potential to lift up any collaborative work, or hinder it. Specific topics covered will include working with a director and actors, dramaturgy, managing auditions and rehearsals, props, effective communication tools across many types of theater making, stage management paperwork, technical rehearsals, and running/calling a show.

Potential projects include: Auditions to Opening night paper project of a show, calling a pre-produced dance piece, and interviewing a professional working Stage Manager.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: THEA105

THEA316 Performance Studies
Performance Studies introduces students to theories from the fields of aesthetics and cultural studies to help them examine how particular uses of the body, space, and narrative intersect to inform our experience of "performance." broadly defined. A reading- and writing-intensive seminar, Performance Studies prepares students to develop in-depth research on a topic of their choice. They may experiment with archival and library research, analysis of live performance, and analysis of documents of various kinds, including visual materials. In class, we will look at a wide range of public events and use the frame of performance studies to engage the interplay between real and fictional in both artistic productions and performative contexts. This seminar is appropriate and recommended for students with a background in either performance (theater, dance, music, performance art) or ritual/cultural studies.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: RELI385
Prereq: None

THEA317 One Night Only: Performance and Technology in the American Avant-Garde
Performance is usually defined by its presence on a stage, by its noise, mess, and theatrical flourish in the here-and-now. Media, on the other hand, is thought of as fixed, repeatable, and unchanging. In this course we will ask: What does it mean for media to perform and, conversely, what does it mean when performance is taped, digitized, and mediated? Using the perceived tension at the intersection of performance and technology, we will explore key performance studies terms such as liveness, presence, ephemera, performance, and documentation. We will examine technology and its uses in performances, as well as the relationship technology has to theories of performance more broadly. We will focus in particular on the relationship between media and performance in contemporary American performance. Students will be asked to contribute to a class website conversation, archive live performance, and produce keyword video dialogues. Texts and artistic sites will include Reza Abdoh, Dynasty Handbag, Adrian Piper, Vito Acconci, Nam June Paik, Todd Haynes, Genesis Breyer P-Orridge, My Barbarian, Walter Benjamin, Wendy Chun, Donna J. Haraway, Lev Manovich, Peggy Phelan, Brian Massumi, Lisa Nakamura, Alexander Galloway, and Mladen Dolar.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: FGSS317, AMST277
Prereq: None

THEA318 Introduction to Viewpoints
In this studio class, students learn and are immersed in the Viewpoints—a vocabulary which breaks down the two dominant issues any performance-based artist deals with: Time and Space. Students practice the Viewpoints and learn a language for talking about what happens on stage. Through practice, students develop tools not only for their own individual work, but for collaboration, offering ensembles a way to quickly generate original work. While a form of movement improvisation, students will also apply the Viewpoints as a means to staging to text as well as generate composition pieces. This class is open to
THEA323 Survey of African American Theater
This course surveys the dynamism and scope of African American dramatic and performance traditions. Zora Neale Hurston's 1925 play COLOR STRUCK and August Wilson's 2006 play GEM OF THE OCEAN serve as bookends to our exploration of the ways in which African American playwrights interweave various customs, practices, experiences, critiques, and ideologies within their work.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL385, AFAM323, FGSS323
Prereq: None

THEA325 The Contemporary Stage and the Antitheatrical Prejudice
Theater has always hosted a broad array of art disciplines: dance, literature, music, the visual arts, and, most recently, film and the digital moving image are commonly incorporated on the theatrical stage. Regardless, the lingering assumption that theater is irrevocably anchored in a dramatic text resulted in the classification of the emerging theatrical forms of the late 20th century as “performance,” rather than as “theater” per se. The theoretical foundation of this course will be what Erika Fischer-Lichte has called “the performative turn.” We will consider theater as event as we examine its mobility across art disciplines. Theater’s defining characteristics lie in the verifiable autonomy of a production’s “performance text,” not the written one, but the live and kinesthetic “text” that engages the actors’ bodies and design elements in time and space.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM384
Prereq: None

THEA329 Technical Practice A
This course will involve assignment to a responsible position in one of the various areas of technical theater, as crew head, stage manager, etc. THEA329/THEA331 may be repeated to a total of 1.50 credits.
Offering: Host
Grading: Cr/U
Credits: 0.25
Gen Ed Area: HA-THEA
Prereq: THEA105

THEA331 Technical Practice B
This course will involve assignment to a responsible position in one of the various areas of technical theater, such as crew head, stage manager, etc. THEA329/ THEA331 may be repeated to a total of 1.50 credits.
Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: HA-THEA
Prereq: THEA105

THEA340 Performing Brazil: The Postdictatorship Generation
This course takes as its point of departure a close and critical reading of modernist Oswald de Andrade’s “Cannibalist Manifesto” (1928) and the writings of artists working during and after the dictatorship years. As the semester progresses, the course will examine postdictatorship works in film, music, literature, the fine arts, dance, and theater. Students will have access to examples in the form of texts in translation, images, and performance recordings. Discussion will focus on the relationship between Brazil’s postcolonial condition and political history, including the country’s current artistic production and sense of national identity.
Thea348 Music and Theater of Indonesia
Since the early history of Indonesia, the Indonesian people have continually
been in contact with a number of foreign cultures. Particularly, Hinduism, Islam,
and the West have had significant impact on the development of Indonesian
culture. This course is designed as an introduction to the rich performing arts
and culture of Indonesia. A principal theme will be the differing intercultural and
interreligious experiences in the two neighboring and related cultures of Java
and Bali. In light of the increasingly contentious global geopolitical environment
in our post-9/11 world, the course pays special attention to the impact of the
recent deeper Islamization on Indonesian performing arts. A portion of the
course is devoted to demonstrations and workshops, including instruction of
performance of Terbang (an Islamic frame drum ensemble) and Gamelan
(percussion ensemble of Java and Bali).
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: MUSC111
Prereq: None
Thea350 Calderwood Seminar in Public Writing: Arts Journalism
Arts Journalism will give students the opportunity to write about the arts in
a variety of short forms that put performance in context for general readers.
Students will work in pairs, serving in alternate weeks as either writers or editors.
The writing assignments will include live performance reviews, book reviews,
program notes, op-eds, feature articles, artist profiles, interviews and grant
proposals.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: CHUM317
Prereq: None
Thea351 Melodrama Since 1700
Although today melodrama calls up ideas related to film, the term has musical
origins: it originally indicated a work in which melos (music) and spoken drama
were united in one multimedia format. Eighteenth-century melodrama admitted
of many manifestations, encompassing everything from comic operas (like
Mozart’s Magic Flute, which alternated singing with spoken dialogue) to
experimental symphonic works (in which a narrator’s declaimed monologue was
emotionally painted by the accompanying orchestra). Melodrama in this musical
sense persisted through to the twentieth century, and included notable works
such as Schoenberg’s Pierrot Lunaire. But slowly melodrama as a term began to
take on connotations relating to one of comic opera’s central conceits: hyperbole
and exaggeration. Melodrama became synonymous with comic excesses of
emotional portrayals. Eventually, during the twentieth century, this meaning
fastened onto a constellation of generic implications within the domain of film
(think, for example, of Joan Crawford in Mildred Pierce). In its afterlife during
the twenty-first century, melodrama has sometimes been used pejoratively:
it can be employed as an epithet to disqualify the performance of emotion as
inappropriately intense, or to designate emotion connected to an ostensibly
inappropriate subject. But even in this new sense, melodrama retains an element
of its early history insofar as it can be appropriated within subcultures in order
to comically mock the traditions of mass culture. This course examines the long
history of melodramatic art forms from the eighteenth century through to the
present day. Together we will perform close readings of the objects within this
rich tradition, supplemented by readings in queer theory, critical theory, and
performance studies.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CHUM351
Prereq: MUSC201 OR MUSC202
Thea357 Space and Materiality: Performing Place
Scenography explores and shapes the material world in and through the
performative event. In site-specific performances, scenography transforms place
and time to create an alternative reality in which the materiality of the artistic
design and the performer’s body intervene in the architecture of a place and the
spectator’s reception of meaning. In this course, we will study site interventions
through the lens of street performance, immersive theater, and the theatrical
apparatus to build a theoretical and hands-on understanding of the material
potential and limitations of the four key elements involved in the scenographic
project—artistic design, the actor’s body, local architecture, and time.
This course is divided in four units: site-specific interventions; street
performance; immersive theater; and theatrical apparatus. Each unit includes
scholarly readings, assignments in performance and scenography, and a response
paper. The final project for the course is a performance intervention devised for
a particular site on campus that demonstrates the student’s cumulative grasp of
site specificity, scenography, and materiality.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: CHUM317
Prereq: None
Thea359 Design and the Performative Space
In this course, we will explore, construct, and deconstruct the performative
space, whether theatrical, site-specific, or virtual. We will analyze the space
as a context to be activated by the body of the performer and witnessed by
an audience. Through theoretical and practical assignments, we will study
the aesthetic history of the theatrical event while developing your own
creative design process. You will be guided through each step of this process:
concept development, visual research, renderings or drawings (Vector Works
and Sketchup), model making (3D printing and modeling), and drafting. The
Theater Department organizes a variety of performances for students enrolled
in its courses. Field trips to see performances off campus are integrated into
course syllabi. Instructors will notify students of all dates at the beginning
of the semester and costs for all course field trips are covered (specifically,
transportation to and from the performance and tickets). Any potential
scheduling conflicts for field trips should be discussed with faculty members.
Once students indicate that they are going and tickets are purchased, it is
assumed they will attend. (Students backing out of field trips they had said they
would attend will be asked to cover the cost of their ticket.) Performances of
visitors to Wesleyan’s Center for the Arts are integrated into course syllabi
and students are required to attend these performances unless otherwise negotiated
with instructors. Tickets for performances are available to students at the Box
Office in Usdan at the reduced price of $6.00.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: DANC359
Prereq: THEA105 OR THEA150 OR THEA185 OR ARST131
THEA360 Media for Performance
This course examines the use of technology in performance, from the creation of mechanical moving scenery to 3D scenography. We will look into the development of the theatrical technology from the Renaissance to today's conception of the digital theater, virtual reality, and online performances. The class format will be divided into lectures and studio class, where students will develop practical work creating their own digital performances.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: DANC364
Prereq: None

THEA364 Friendship and Collaboration: In Theory, In Practice
How do we conceive of friendship, collaboration, love, and collectivity? In an interview, Michel Foucault stated that the relational task of the homosexual was to "invent, from A to Z, a relationship that is still formless, which is friendship: that is to say, the sum of everything through which they can give each other pleasure." This course considers theories and performances of relationality, queer belonging, and friendship with an emphasis on forms of belonging and recognition that exceed normative protocols. We will ask how queer practices, black thought, brown study, and indigenous epistemologies inform our own imaginations of collaborative projects. Beginning with philosophical determinations of friendship, we will branch out to imagine ways in which artists, lovers, friends, and/or cohabitators enact togetherness. Artists and projects to be discussed include: Andy Warhol's Factory, Hugo Ball, Emily Johnson, Black Salt Collective, My Barbarian, Harriett's Apothecary, General Sisters, the Critical Indigenous Photographic Exchange, Betalocal and more.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: ENGL362, AFAM364
Prereq: None

THEA365 Greek Tragedy: Euripides
Euripides is well known for being experimental and controversial, in his own time and beyond. Aristophanes famously accuses him of corrupting his audience by bringing too much of a democratic sentiment to his plays—women and slaves having way too much to say. Nietzsche much later will attribute to him the very death of tragedy. In this course, we will explore this legacy by reading one of his plays in the original along with diverse approaches to his work. The selection of the play will be determined by the composition of the student-group and previous exposure to Greek drama.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: GRK365
Prereq: None

THEA366 The Sounds of Black and Brown Performance
This course organizes itself as a scene of listening with care to black and brown sounds, where listening is conceived as a mode of audience engagement of performances informed by avant-garde, queer, and critical race theories. Listening, then, is part of the artistic-theoretical practices that students will both read about and act out in this course. Here, we will engage theater, dance, and performance with the demand of listening in brown for the distinct sounds made in different performances, whether by identifiable racialized artist-subjects or not, and how they compel us to think of embodiment. If to say black is to say abjection, prison, AIDS, as well as the generative, the contra-rationally beautiful (Moten), and if to say "gender-y" is to say threatening, off-kilter, violatable, as well playful, and transformative (Sedgwick, Doyle), then what happens when we listen in brown, that is, with the headphones of melancholia, depression, as well as wildness, the excessive, the "hot and spicy" as critiques of the violence of the whitened norm (Muñoz)?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL363, AFAM362, CHUM366
Prereq: None

THEA370 Engaging Audiences: Spectatorship Within Black Popular Culture and Performance
This course uses recent scholarship on spectatorship and popular culture to interrogate the production and reception of “popular” black performances and representations within and beyond the United States. With special attention to the historical context in which these black cultural products are created, disseminated, and received, we focus on the social spaces, local contexts, temporal conditions, and embodied acts within which these case studies emerge and examine the political implications of their consumption and sustainability. Central to our investigation will be a consideration of the ways in which the terrain of “the popular” is inextricably linked to issues of aesthetics, appropriation, authenticity, circulation, community, globalization, identity, marginalization, meaning-making, and power. Case studies will include historic and contemporary examples from theater, dance, film, music, media, and the visual arts.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM370, AFAM370
Prereq: None

THEA371 Sister Acts: Black Feminist/Womanist Theater of the African Diaspora
This course surveys the dynamism and scope of contemporary feminist/womanist drama written by black women playwrights of the African Diaspora. Reading select plays from Africa, Canada, the Caribbean, England, and the United States, alongside theory and criticism, we examine the impact of race, gender, identity, and sexuality politics on black feminist/womanist theater. Throughout our study of these dramatic texts, their performances, and their subsequent critiques, we are equally invested in the bridges and the gaps, the audibles and the silences, and the overlaps and the divides, as they are formed. Significantly, this analytic undertaking involves a simultaneous critique of the role of the playwright, the spectator, and the critic of black feminist/womanist theater. At all times, consideration is given to the ways in which these playwrights collectively use theater as a platform to explore black and female and diasporic subjectivities across regional, national, and, at times, linguistic differences.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: FGSS371, AFAM371, ENGL371
Prereq: None

THEA381 Directing II
This course, the continuation of THEA281, presents a further investigation of the elements of directing: script selection, research, production concept, orchestration of that concept, casting and coaching actors, and development of a ground plan. Elements of set, lights, costumes, props, music, etc. will be developed within a shared laboratory approach. This is an advanced directing course in studio format. Students will develop all work in a focused, workshop environment; additional research and written description of ideal design elements will accompany the studio project.
Offering: Host
Grading: A-F
Theater (THEA)

Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: (THEA245 AND THEA281)

THEA383 Introduction to Costume Design for Performance
This course is an exploration of costume design concepts for contemporary performance including theater and other genres. The class will include beginning elements of costume design, including character/script analysis, research, costume lists, action charts, visual design concepts and techniques, and collage and drawing skills.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: THEA105 OR THEA185 OR ARST131 OR ARST445

THEA384 Introduction to Puppetry: The Creation of Puppet Performance from Oral Histories and Factual Events
We will begin our exploration with a two-session intensive workshop with Dan Froot and the WHO'S HUNGRY? Puppeteers, where we will be working with stories collected in New England at homeless shelters and food banks. Based on this introduction, students will then create their own fact-based performances on topics or individuals of their own choice. The emphasis of the course is on theatricalization and performance rather than the creation of technologically complex puppets.
Offering: Host
Grading: OPT
Credits: 0.50
Gen Ed Area: HA-THEA
Prereq: None

THEA390 Performance Ensemble
Since theater is an art of collaboration, this course will offer advanced acting and directing students an opportunity to develop their skills in an ensemble environment and collaborate on the final presentation in the form of public performance. Students will be able to choose an acting or directing concentration. Acting techniques will include intense work on one or two chosen characters, developing three-dimensionality of the part, performing in an ensemble, and Michael Chekhov's acting method. Directing techniques will focus on adaptation, production concept, and the orchestration of that concept in terms of research, work with actors, ground plan, set, lights, costumes, props, sound, etc. Students will go through all stages of preparing a public performance: selecting the script, its analysis, adaptation, conceptualization through design elements, casting, rehearsing, collaboration with designers, and performing.

The course will fulfill an advanced directing requirement for students interested in pursuing senior theses in directing and offers an additional level of acting training to advanced acting students.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: THEA245

THEA399 Advanced Playwriting: Long Form
This is an immersive workshop for students working at a rigorous, committed level of playwriting. We will focus on long form as students begin, develop, and rewrite full-length plays, challenging themselves to expand their technique as they articulate their creative vision.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: ENGL399

Prereq: [THEA199 or ENGL269]

THEA401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

THEA402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

THEA403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

THEA404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

THEA407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

THEA408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

THEA409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

THEA410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

THEA411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

THEA412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

THEA419 Student Forum
This is a student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

THEA420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

THEA427 Performance Practice A
Assigned advanced work done under faculty supervision in the departmental production program. Entails 60 hours of participation.
Offering: Host
THEA431 Performance Practice B
Assigned advanced work done under faculty supervision in the department production program. Entails 60 hours of participation.
Offering: Host
Grading: OPT
Credits: 0.25
Gen Ed Area: HA-THEA
Prereq: None

THEA433 Performance Practice C
Assigned advanced work done under faculty supervision in the department production program. Entails 120 hours of participation.
Offering: Host
Grading: OPT
Credits: 0.50
Gen Ed Area: HA-THEA
Prereq: None

THEA434 Applied Scenography: From Idea to the Stage
This course may be repeated for credit. In this course, students will develop a specific design for the stage by doing close reading and analysis of the text for their specific projects. Students will be guided through each step of these processes in a formal approach: concept development, visual research, renderings or drawings, model-making, and/or drafting. The course will have a special emphasis on the collaborative process and on the designer’s role to fulfill the needs for the actual construction of their projects. Students will create design set, media, or costumes for their projects, integrating the notions of design principles and performance elements. This course counts toward the Theater Major as Performance Practice (in Design) only.
Offering: Host
Grading: OPT
Credits: 0.50
Gen Ed Area: HA-THEA
Prereq: None

THEA435 Performance Practice in Design A
Assigned advanced work in technical theater. Program A entails commitment of 60 hours of time.
Offering: Host
Grading: OPT
Credits: 0.50
Gen Ed Area: HA-THEA
Prereq: THEA359 OR THEA383

THEA437 Performance Practice in Design B
Assigned advanced work in technical theater. Program B entails a commitment of 120 hours of time.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: None

THEA465 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
Offering: Host
Grading: OPT

THEA469 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Prereq: None

THEA470 Independent Study, Undergraduate
Credit may be earned for an independent study during a summer or authorized leave of absence provided that (1) plans have been approved in advance, and (2) all specified requirements have been satisfied.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Prereq: None

THEA491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT

THEA492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT