

THEATER

The Theater Department considers the critical and creative study of each theatrical area to be an essential component of a liberal arts education. Offerings include courses in acting; civic engagement and outreach; criticism, ethnography, history, and literature; costume, lighting, scenic, and media-based design; directing; performance studies; theory; performance art; playwriting; puppetry; and solo performance.

Many theater courses are cross-listed with academic departments in all divisions, as well as Wesleyan's colleges. Theater faculty and majors are committed to collaboration within and across departments. The Theater Department strongly encourages students to attend performances and lectures sponsored by all performing and visual arts departments.

Each year the department sponsors productions and other events in a variety of theatrical forms; some are directed by faculty members or guest artists, while others are directed by undergraduates. Theater courses and productions reflect the interdisciplinary and multiple interests of the faculty and majors. Theater Department productions take place in the Center for the Arts Theater, the Patricelli '92 Theater, and other spaces on campus. The Center for the Arts (CFA) is a state-of-the-art facility with 400 seats. The Patricelli '92 Theater is a historic brownstone building with a traditional proscenium. Both theaters are highly flexible and can be used as black boxes. Site-specific performances take place across campus: in the Davison Art Center, the Center for African American Studies, and the Russell House, to name a few. All theaters and alternative spaces are available to faculty and senior thesis productions. The theater department is part of the Center for the Arts, a complex of studios, classrooms, galleries, performance spaces, departments, and programs that provide a rich, interdisciplinary environment for study and performance.

FACULTY

Katherine Brewer Ball

BA, Occidental College; MA, New York University; PHD, New York University
Assistant Professor of Theater; Assistant Professor, Feminist, Gender, and Sexuality Studies; Assistant Professor, African American Studies

Fiona Coffey

Associate Director for Programming and Performing Arts; Adjunct Assistant Professor of Theater

Courtney Gaston

BA, Centenary College La; MFA, University of Iowa
Assistant Professor of the Practice in Theater

Ronald S. Jenkins

BA, Haverford College; EDD, Harvard University
Professor of Theater; Chair, Theater

Robin Mazzola

BFA, Paier College Of Art
Costume Shop Manager; Adjunct Assistant Professor of Theater

Maria-Christina Oliveras

BA, Yale University; MFA, National Theatre Conservatory
Assistant Professor of Theater

Mary Paul

BFA, University of Connecticut

Assistant Professor of the Practice in Theater

Katie Pearl

BA, University of Washington; MFA, Brown University
Assistant Professor of Theater

Edwin Sanchez

CER, Yale University
Assistant Professor of the Practice in Theater

Edward Torres

BA, Roosevelt University
Assistant Professor of the Practice in Theater

AFFILIATED FACULTY

Rashida Z. Shaw McMahon

BA, Wesleyan University; MA, Northwestern University; PHD, Northwestern University
Associate Professor of English; Associate Professor, African American Studies; Associate Professor, Theater

Marcela Oteiza

BFA, University of Chile; MFA, California Institute of Arts
Associate Professor of Dance; Associate Professor, Theater; Associate Professor, College of the Environment

VISITING FACULTY

Miranda Dorothy Haymon

BA, Wesleyan University
Visiting Instructor of Theater

Andrew Holland

BA, Indiana University So Bend; MFA, Yale University
Visiting Assistant Professor of Theater

EMERITI

John F. Carr

BA, St. Michaels College; MAA, Wesleyan University; MFA, The Catholic University of America
Professor of Theater, Emeritus

Gay Smith

BA, University of Hawaii; MA, University of Hawaii; MAA, Wesleyan University; PHD, University of California, Los Angeles
Professor of Theater, Emerita

Leslie A. Weinberg

BA, Case Western Reserve Univ; MFA, University of Connecticut
Retired Artist-in-Residence, Theater

DEPARTMENTAL ADVISING EXPERTS

Ron Jenkins, Marcela Oteiza (Dance Dept)

- Undergraduate Theater Major (<https://catalog.wesleyan.edu/departments/thea/ugrd-thea/>)

THEA105 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**

Credits: **0.50**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA110 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**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA114 Incarcerated Stories: Documenting In/Justice

Students in "Incarcerated Stories: Documenting In/Justice" will collaborate with formerly incarcerated individuals and their families to create performances of theater and music based on interviews, trial transcripts, prison memoirs, and other texts related to mass incarceration. Students will learn how to apply their skills as writers, performers, or musicians to community service and activism as they learn about the United States' criminal justice system and its position at the heart of systemic racism in America. The class will be taught remotely and the performances generated by the students and their formerly incarcerated collaborators will be disseminated as widely as possible, with the objective of amplifying marginalized voices to raise awareness of mass incarceration's social impact and the need for carceral reform. Due to the collaborative nature of this course, and its dependence on interaction with formerly incarcerated individuals and their family members who will be visiting the class remotely via Zoom, weekly online attendance is required.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA115 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.

This counts as an Expanded Field of Theater course for the Theater Major.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA125F Performing Contemporary Playwrights (FYS)

This course will explore performance/close readings of classic and contemporary writers, specifically BIPOC artists. Plays by Migdalia Cruz, Dominique Morisseau, Luis Alfaro, Chay Yew, Sarah Ruhl, Quiara Alegria Hudes, Lynn Nottage, Lorca, the Greeks, and Shakespeare, are currently under consideration. No performance experience is required.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **None**

THEA135F Documentary Performance: Theater and Social Justice (FYS)

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, Moises 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: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA150 Introduction to Performance Studies

What is performance? Is it an event and action? Is it what happens on a stage? How might we think of theater and performance as both a critical lens for viewing social and cultural life, and as a creative practice of worldmaking? This course is designed to introduce students to the theoretical, critical, and creative practice of performance studies. Pulling from anthropology, theater, dance, queer studies, critical race theory, and linguistics, we will look at performance ranging from "Paris Is Burning" (directed by Jennie Livingston), to "Slave Play" (written by Jeremy O. Harris), to the work of artists Ana Mendieta, Marina Abramovic, Paula Vogel, Faye Driscoll, Will Rawls, Coco Fusco, Ralph Lemon, Lin-Manuel Miranda, Tony Kushner, and many others. In this course we will pay particular attention to queer and minoritarian artists and makers.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA150F Introduction to Performance Studies (FYS)

What is performance? Is it an event or an action? Is it what happens on a stage or in your living room? Furthermore, what does performance have to do with race, gender, sexuality or community? This course approaches theater and performance as both a critical lens for viewing social and cultural life, and as a creative practice of worldmaking. Students will be introduced to the theoretical, critical, and creative field of performance studies. Pulling from anthropology, theater, dance, queer studies, critical race theory, and linguistics, we will look at performances ranging from "Paris Is Burning" (directed by Jennie Livingston), to

"Slave Play" (written by Jeremy O. Harris), to the work of artists Ana Mendieta, Marina Abramovic, Paula Vogel, Amiri Baraka, Faye Driscoll, Zora Neal Hurston, Will Rawls, Coco Fusco, Ralph Lemon, Lin-Manuel Miranda, Eiko Otake, Muriel Miguel, Tony Kushner, and many others. In this writing intensive course we will pay particular attention to queer artists and artists of color.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

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: **ENGL175F, AMST125F, COL125F, AFAM152F, FGSS175F**

Prereq: **None**

THEA175F August Wilson

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: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **ENGL176F, AFAM177F**

Prereq: **None**

THEA183 The Actor's Experience

The Actor's Experience is a class that offers the opportunity to work on plays and scenes with student directors, examining (and experiencing) the actor-director relationship. Through in-class exercises and rehearsals, students will gain experience in analyzing, staging, and performing scenes. In-class exercises will be pulled from Suzan-Lori Parks's "365 Plays/365 Days," Lorraine Hansberry's "A Raisin in the Sun," and Adrienne Kennedy's "The Owl Answers." Final, rehearsed scene work will be pulled from Branden Jacobs-Jenkins "Appropriate," Bruce Norris's "Clybourne Park," and Suzan-Lori Parks's "Fucking A."

The Actor's Experience welcomes both experienced and inexperienced actors. Newcomers welcome—it's a great way to get to know the community of the theater department. Students must be available for the entire class period, although you will not always be required to stay the entire time.

Offering: **Host**

Grading: **Cr/U**

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.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

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: **OPT**

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 Playing in the Theater Archive: An Introduction to Performance Studies

This class will serve as an introduction to theatricality, performance studies, and aesthetic theories. We will analyze plays and performances as we examine classical and contemporary conceptions of the theatrical. Given the complex and varied roles theater has played throughout history, 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, cultural performance, and the role of the theater archive as we explore 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 touchstones in theater history; be able to write a critical and descriptive performance paper; demonstrate a knowledge of critical performance and aesthetic theories; and use performance as research methodology.

This counts as a Theater Methods course for the theater major.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA210 Shakespeare

This lecture course is designed to introduce students to the often-demanding texts of Shakespeare's plays, their major genres (comedy, history, tragedy, and romance or tragicomedy), and the contexts in which they were produced. Shakespeare's career spanned a period of remarkable social, political, religious, and economic change, including the Protestant Reformation, the transition from feudalism to mercantile capitalism, early colonialism, global trade, and the rise of the first purpose-built, commercial theaters. Innovations in dramatic form and genre, which Shakespeare helped craft, sought to make sense of these momentous shifts for a diverse public theater. The lectures assume no prior knowledge of Shakespeare or his times and are designed to illuminate the texts of the plays by examining their cultural contexts.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **ENGL205**

Prereq: **None**

THEA211 Pitch It: Persuading Diverse Audiences to Support Original Theater Projects

You have a script, some songs, and a production design...but you need support to make your project happen. Inspiring people to support original ideas requires research, skill, and craft. This course will offer students the insight, skills, and judgment needed to pitch their projects to writers, producers, donors, designers, and audiences. We will examine a range of creative projects launched in New York City and smaller arts communities to answer the questions: Where did these start? What made them captivating? And who brought them to life? We will then discuss best practices for communicating future projects orally and in writing.

Ideally, students should come to the first class with several ideas for arts projects that they would like to pitch. These can be students' own creations or others' work that students believe should be seen by a wider audience. The first half of the semester will focus on successfully-launched theater projects. In the second half of the semester, students will conceptualize and develop an arts idea they are passionate about. They will learn what makes arts proposals competitive, and will practice pitching to classmates and others. Students will have the opportunity to revise and expand their ideas and work. Students will be graded on a written portfolio and an end-of-semester pitch to the class.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-WRCT**

Identical With: **WRCT213**

Prereq: **None**

THEA212 Composition Across the Arts

Grounded in embodied art-making practices, this survey course will introduce students to art-making processes in dance, performance, creative writing, and sound. Connections will be explored amongst the disciplines and students will be encouraged to discover their own unique and hybrid forms. The class will

be facilitated by Nicole Stanton with modules taught by resident and visiting artists from across the arts. The first part of the semester will focus on hands-on experimentation, contextual readings, viewings, and discussion. In the second part of the semester, students will create their own creative projects, participate in in-depth critique sessions, and develop a digital portfolio to document their work. The course will culminate in public exhibitions and performances of the student's creative projects. This course can serve as the gateway to the Dance Major.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Identical With: **DANC212**

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: **MUSC231, DANC231**

Prereq: **None**

THEA215 Latinx Theater in the U.S.: Analysis & Performance

This Latinx theater study and performance class will examine American-born playwrights of the Latinx Diaspora. Playwrights who are of Mexican, Cuban, Puerto Rican, and Dominican descent are just a few of the many Latinx identities in the United States. The goal will be to examine the specific cultural identities within the United States, their origins, experiences, and stories in this country. We will analyze and explore the universal resonance of these plays as well as their current relevance to contemporary American culture, both politically and socially. Students will be required to do monologue work and scene study for the performance portion of this course.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA216 Performance Curation as Relational Praxis

When we hear the word "curator" we might think of the iconic fictional character of Bette Porter--someone who works in a museum or gallery with a vision for how paintings, sculptures, and wall texts are put together for a show. In this class we will expand on this idea of the curator to explore what happens when we add performance to the task of curation. Or, put differently, we will ask what happens when we remove performance from the more theatrical tradition to add it into the gallery and museum space. Thinking between performance studies, visual art, and museum studies, this course explores the role of the performance curator. Connecting performance curation to community engagement, social practice, and transformative justice, we will explore the ways in which performance might address questions of racial inequality, gender variance, class access, and dis/ability. We will ask: How does performance live in art institutions? How do you compensate a performer for a fleeting piece of work? How does performance help us reimagine the space of the art institution itself? Does performance curation make possible new genres of performance?

Can, and how, might we apply its practices back to more traditional theater contexts at the university, in the art world, and beyond?

In this class students will explore theories of performance curation as a practice of not only selecting and choosing, but of building relationships. We will look at museum shows, arts organizations, and performance scholars to eventually build individual proposals for our own performance events. Artists and scholars to be discussed include Nivaldo Acosta, Mariana Valencia, Justin Allen, Morgan Bassichis, Jamie Shearn Coan, Ralph Lemon, Thomas Lax, Adrienne Edwards, Tourmaline, Carolyn Lazard, The Poetry Project, Center for Experimental Lectures, Wendy's Subway, Adult Contemporary, and more.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA217 Performing Democracy: Theater, Activism, and Community Engagement

This course will give students the opportunity to use theater as a tool for community engagement and social activism. No theater experience is required, but students will be asked to make informal presentations of texts related to issues of social justice, climate change, health care, and economic equality in a variety of community settings that may include senior citizen homes, public schools, or political campaign rallies. During election years these presentations may involve re-enactments of presidential debates and political speeches by figures from Greta Thunberg, Chief Joseph, James Baldwin, and Barack Obama to Richard Nixon, William F. Buckley, Emma Goldman, and Donald Trump. These presentations will be designed to elicit discussion and debate from community audiences and encourage those community members to vote and participate in the democratic process as advocates for the principles they believe in most strongly. Students will collaborate with their community partners in creating new performances that give voice to their experience and concerns.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

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**

THEA219 The Anthropology of Performance

This course traces the intersection of anthropology, theatre, and performance studies to explore cultural phenomena of ritual, event, spectacle, audience, liveness, and mediation in different cultures across the globe. Drawing from both ethnographic writing and anthropological, performance, and media theory concerning the nature of presence, spectatorship, belonging, and representation, students wade into debates on performativity, liveness, affect, and *communitas*. In turn, students use their knowledge of these debates to put forth their own original analyses of live events they attend while also experimenting with practices of ritual building.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-ANTH**

Identical With: **ANTH219**

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 Breuer, and Julie Taymour, 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**

THEA231 Classic Spanish Plays: Love, Violence, and (Poetic) Justice on the Early Modern Stage

From 1580 to 1690, Spanish and Latin American playwrights created one of the great dramatic repertoires of world literature, as inventive, varied, and influential as the classical Greek and Elizabethan-Jacobean English traditions. A distinguishing feature of this theatrical tradition is the unusual prominence it lent to actresses (and roles written for them), as well as to women in the paying audiences. 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 low characters, language, genres, and sources, with results regularly attacked by moralists. Vital, surprising, and ingenious, they exposed the creative tension between art and profit on a new scale, a tension that remains alive for us. We will examine five of the greatest of these plays by Cervantes, Lope de Vega, Calderón de la Barca, Tirso de Molina, and Sor Juana Inés de la Cruz (in Mexico or "New Spain") in a variety of genres and modes (history, epic, romantic comedy, tragedy, Islamic borderland, metatheater, parody, siege play, philosophical and theological drama), with their deft character portraits (the original Don Juan by Tirso; Calderón's "Spanish Hamlet" Segismundo; Lope's spitfire diva Diana, the Countess of Belflor; and Sor Juana's cross-dressing comic virtuosi) and their spirited dialogue, inventive plots, and dazzling metrical variety. We will look at the social conditions that enabled the Spanish stage to serve as a kind of civic forum, where conflicts between freedom and authority or desire and conformism could be acted out and the fears, hopes, dangers, and pleasures generated by conquest, urbanization, trade, shifting gender roles, social mobility, religious reform, regulation of matrimony and violence, and clashing intellectual and political ideals could be aired. We pay particular attention to the shaping influence of women on the professional stage (in contrast to England) and to performance spaces and traditions. Organized around the careful reading of five key play-texts in Spanish, together with historical, critical, and theoretical readings, this course assumes no familiarity with the texts, with Spanish history, or with literary analysis. However, an interest in engaging these wonderful plays closely, imaginatively, and historically is essential. There will be opportunities to pursue performance, adaptation, and translation.

This counts as a Theater Method course for the Theater Major.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-RLAN**

Identical With: **SPAN231, COL313**

Prereq: **None**

THEA233 All Ah We: Contemporary Afro-Caribbean Drama & Performance

What are the dramatic utterances of Afro-Caribbean artists? How do Afro-Caribbean playwrights and other narrative-based performance artists present "Caribbean" and/or "West Indian" subjectivities in ways that are shared, yet critically different? In what ways are Afro-Caribbean dramas and performance pieces repositories for the practical, the theoretical, the sociological, the political, the imagined, and the lost? In answering these questions and more, we examine these textual and embodied expressions from the complicated crossroads of class, creolization, diaspora, ethnicity, folklore, gender, history, indentured servitude, isolation, language, race, religion, and slavery. At all times, this course reveals in the polyphony that is Afro-Caribbean drama and performance.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **ENGL233, AFAM233, CHUM233**

Prereq: **None**

THEA235 Writing on and as Performance

This course focuses on developing descriptive critical and creative writing skills in relation to both witnessing and doing live performance. Through close readings of texts by authors including José Esteban Muñoz, Jennifer Doyle, Eileen Myles, Lydia Davis, Hilton Als, Glenn Ligon, Claudia Rankine, Eve Sedgwick, Fred Moten, and Ann Pellegrini, this course will challenge students to craft ideas and arguments by enhancing critical reading skills, creative thinking, and clear writing. We will experiment with style and form from academic essays to performative writing, performance lectures, artist interviews, and free-form prose. Students will complete in-class writing assignments and

exercises in response to written, recorded, and live performances by a range of contemporary artists. This class is particularly interested in ways in which gender, race, and sexuality are shaped by language, and how language as a performative tool can be a site for "insurrection" (Moten), "gaps, overlaps, dissonances" (Sedgwick), and "listening in detail" (Vazquez).

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **ENGL278**

Prereq: **None**

THEA237 Performance Art

This course can be understood as an ephemeral, time-based art, typically centered on an action or artistic gesture that has a beginning and an end, carried out or created by an artist. It also contains the elements of space, time, and body. This hands-on course explores the history and aesthetics of performance art and how it relates to the performing arts (dance and theater). In a project-based format, students conduct performance assignments and conceptual research within the gaps that exist between performative art forms. The course focuses on analyzing and studying artists who used the concepts of chance, failure, or appropriation in their work.

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 Río Grande (Río 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: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-RLAN**

Identical With: **SPAN258, LAST259**

Prereq: **None**

THEA243 Theater/Drama Traditions of China and Japan

This seminar offers a window into Chinese and Japanese drama and theater traditions from their beginnings to the 20th century. We engage issues of dramatic texts as well as performance practices; thus, the course draws on

material from theater history, performance and acting conventions, and the literary history of drama. Readings and discussions span major genres of dramatic writing and their different modes of performance, including the Chinese dramatic genres of zaju and chuanqi; Chinese performance styles of Beijing opera and Kunqu; and Japanese dramatic genres and performance practices of noh, kyogen, kabuki, and puppet theater. Throughout the course, we engage closely with dramatic texts as literature, giving detailed thematic readings to some canonical and non-canonical plays. We also consider how dramatic writing and theatrical performance relate to broader trends in sociopolitical history and literary history, exploring how dramatic texts and theatrical performance embody a multivalent and multisensory space that is unique among creative enterprises. We deal with both the actor and the text, and consider how each are conditioned by modern and premodern contexts. No prerequisites are required, although some prior knowledge of China or Japan is helpful.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-CEAS**

Identical With: **CEAS243, WLIT222**

Prereq: **None**

THEA245 Acting I

This studio course will explore the fundamentals of acting and how they are applicable to all areas of life, regardless of vocation. A wide range of exercises will be used to develop relaxation, concentration, and the imagination, and to free the body and voice of tension. Students will examine the creative process practically and theoretically, through exercises including games, improvisation, monologues, and scene work. Emphasis will be placed on building confidence, cultivating each artist's individual voice, and approaching the work with a deep sense of curiosity, generosity, joy, and serious play.

For more information on Acting I, please visit: <https://youtu.be/IKS7g1DMD58>

For those who have already taken Acting 1 and wish to take it again for credit, please email Professor Oliveras directly for consideration as such.

This counts as a theater arts course for the theater major.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA246 Adornment: The Human Body on Display

Personal adornment has been important throughout history in demonstrating distinctive features of world cultures, creating forms and images that illustrate spiritual beliefs, as well as representing individuals or groups through the use of decorative elements.

In this course, we will explore the many ways adornment - through the manipulations of makeup, hair and millinery accessories - can create a profound transformation in the appearance of the wearer. These adornment techniques have been a source of fashionable expression for thousands of years - from the Kohl rimmed eyes of the ancient Egyptians to the elaborate hairstyles of the Greeks and Romans, to the beauty marks that were popular with French nobility in the 18th century. Contemporary use of adornment can be seen in the constructed artistry of David Bowie's alter egos for performance in the 1970s and Lady Gaga's innovative use of prosthetic makeup for facial enhancement.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA254 The World of Federico García Lorca: Tradition and Modernity in the Spanish Avant-Garde

Our focus will be the Spanish avant-garde as reflected by the plays and poetry of Federico García Lorca, one of Europe's most celebrated authors. A substantial portion of the syllabus includes works that 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. Given the interaction of intellectual and ideological ferment during these years, we will also focus on the relationship between art and ideology generally speaking, and especially on Lorca's profile as a modern bard or public intellectual in the context of the Second Republic (1931-1939), Spain's first important experience with progressive democracy.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-RLAN**

Identical With: **SPAN254**

Prereq: **None**

THEA259 Face the Blank Page

A 13-week course for the beginning playwright. Students will read 12 plays and write essays on each one, in which they will explore the creation of the play. The why of it. Who is the main character, what do they want, what's stopping them from getting it, and finally, what is the point of no return? Students will look at the time and society in which the play is placed. What obstacles were part of their world; what did they have to overcome, and what did they have to accept? Every play will also serve as a prompt for a writing exercise that students will be responsible for. Students will take a character or situation from the play and make it their own. Also, as a group, the class will write an original play. Each student will be assigned a scene, and week by week the play will come together. This collective creation will be inspired by a song; everyone will have the same song, and each student will continue the play based on the scene that preceded it. Each student will be a part of building the structure of the play and will be able to put their own stamp on it.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

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, theater is an especially vulnerable mode of cultural expression and, therefore, can easily fall victim to both overt (institutionalized) and covert (social) systems of censorship. The tendency for authoritarian regimes to scrutinize stage practices is exemplified by the state censorship that prevailed under Franco (1939-1975) and that prompted Spanish playwrights to develop subtle strategies for resisting authority and for addressing the crucial social and political concerns of the day. The parliamentary regime born in the aftermath of the dictator's death in 1975 ushered in an era of experimentation unprecedented in recent Spanish cultural history. During these years, playwrights have increasingly embraced the struggle against more covert (social, market-driven) 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 1950. We will focus on context, on how theater, society, and politics are intertwined, by evaluating both works of dramatic literature themselves 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 legacies of repression.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-RLAN**

Identical With: **SPAN261**

Prereq: **None**

THEA263 Mythic & Modern: Reappropriating Classical Themes in Contemporary Drama and Performance

What does it mean to defy the authority of the patriarch, of family, or of government? How do these structures of authority intersect in contemporary society? How do we, today, understand "destiny"? How do we challenge it, and what are the consequences for doing so? How do we break the patterns of shame and disenfranchisement inherited from the shared past? These are just some of the social, political, and ethical concerns transmitted over time by playwrights, stage and performance artists, and film directors who treat classical myths as valuable constructs for interrogating our contemporary world and society. In this collaborative, project-based course we explore how classical myths have been appropriated within the modern Italian and Italophone cultural context. Just as important as our study and discussion of modern adaptations of classical models are the staged readings of key scenes incorporated strategically throughout the semester that help us develop an organic understanding of the material from the inside. Our overarching aims include: 1) exposing what persists in modern adaptations of classical myths, 2) tracking the kernels of change that the adaptations present, and 3) understanding why performers over time, working in disparate cultural milieus, continue to seek and derive inspiration from classical myths. The mythic figures we examine may include any of the following: Sophocles' *Antigone*, Euripides' *Oedipus* and *Medea*, Aeschylus' *Agamemnon*, as well as figures from the *Oresteia* and from such epics as Homer's *Iliad* and Virgil's *Aeneid*. This course is taught in conjunction with ITAL263 and FREN263. The final collaborative performance, scheduled during the final exams period, will involve students from across the Romance Languages and offers the unique opportunity for cohort building among students of French, Italian, and Spanish.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-RLAN**

Identical With: **ITAL263**

Prereq: **ITAL221**

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 Weheliye, Brandon Jacobs-Jenkins, Suzan Lori-Parks, Danaï Gurira, Shane Vogel, Adrienne Kennedy, Sarah Jane Cervenak, Dee Rees, Celiné Sciamma, Saidiya Hartman, Huey P. Copeland, Darby English, Lorraine Hansberry, Hilton Als, Spike Lee, Isaac Julien, Martine Syms, Tavia Nyong'o, and Daphne Brooks.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **AFAM266, ENGL263, 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: **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.

This counts as an Expanded Field of Theater course for the Theater Major.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA273 BlaQueer Sounds: Queer Negotiations in African American Music

The term "BlaQueer," first coined by Tabais Wilson, is an invention of the intersectionality era; an acknowledgment of the unique and multifaceted experiences/identities formed at the nexus of racial, gendered, and sexual marginalization. In creating the portmanteau BlaQueer, Wilson underscores that, for people who are both Black and queer, these identities are inseparable, immutable, and irreducible. While the term BlaQueer, and by extension the concept it represents, is fairly new, there are long histories of Black queer people navigating and negotiating identity, revolutionizing and contributing to discourses on race, class, and gender. This course offers an exploration of the BlaQueer expressions, movements, and (most importantly) people that transformed American culture through music. While this course follows a historical arc, the primary aim of this course is to engage BlaQueer musical lineages through a critical interdisciplinary academic lens; accordingly, this course incorporates gender/women's studies, African American studies, performance studies, queer studies, and musicology.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-AFAM**

Identical With: **AFAM273, MUSC273**

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 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: **SPAN276, LAST276**

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, simulating the real-world process of writing a piece of musical theater. Students will explore standard works in the musical theater canon as well as less traditional pieces, concentrating on dramaturgical elements specific to the form (opening numbers, "I Want/I Am" songs, extended musical sequences, act one finales, 11 o'clock numbers, etc.). Students will then apply this knowledge to their own work as they generate scenes, songs, and outlines for libretti. Students will leave the class with a grasp of the classic components of this art form, hopefully inspired to follow or bend the "rules" to suit their own creative instincts.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

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: **ENGL281, AFAM279**

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: **OPT**

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 and other contemporary theorists. Through advanced scene study, students apply their exploration of technique and training. This is an advanced acting course in studio format.

This counts as a Theater Arts course for the Theater Major.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **THEA245**

THEA286 Solo Performance

This course will provide students with acting and playwriting skills that will enable them to research, write and perform a solo performance piece based on a subject of their choice. The work of Anna Devere Smith, Roger Guenvere Smith, Dario Fo and Franca Rame among others, will be studied as models for the creation of solo performance pieces that combine artistic virtuosity with a concern for social justice.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

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**

Prereq: **[THEA199 or ENGL269]**

THEA290 Staging Race in Early Modern England

This course analyzes the dramatic representation of race in the plays of Shakespeare and his contemporaries. We will examine the historical emergence of race as a cultural construct in relation to related conceptions of complexion, the humoral body, gender, sexuality, and religious, ethnic, and national identity. Readings focus on three racialized groups: Moors, Jews, and Native American "Indians." After reading the play-texts in relation to the historical moment in which they were first produced (using both primary and secondary sources) we will then consider their post-Renaissance performance histories, including literary, theatrical, and film adaptations.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **ENGL280, FGSS320, CHUM289**

Prereq: **None**

THEA291 French and Francophone Theater in Performance

This course introduces students to the richness of the French and Francophone dramatic repertoires, 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: **1.25**

Gen Ed Area: **HA-RLAN**

Identical With: **FREN281**

Prereq: **None**

THEA292 Spectacles of Violence in Early Modern French Tragedy

The French Kingdom endured decades of socio-political unrest and religious wars during the sixteenth and early seventeenth centuries. The tragedies that emerged from these bloody conflicts--many of which staged physical violence--not only reflected but also actively participated in the debates surrounding the 'troubles civils.' In this advanced seminar, we will study such tragedies in order to examine the uses, functions, and ethics of spectacular violence, in plays that adapt mythological stories (e.g., Medea), religious narratives (e.g. David and Goliath, Saint Cecilia), and current events (e.g., executions, assassinations, and regicides) for the stage. We will read the plays alongside and against the competing theoretical frameworks of violence found in various poetic treatises of the time period, yet we will also keep in mind the practical constraints and conditions of performance in early modern France. Finally, we will reflect on why we should read these plays today and how they inform our contemporary moment. Readings, written assignments, and discussion will be in French.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-RLAN**

Identical With: **FREN306, COL306**

Prereq: **None**

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**

THEA301 Immersive Theater: Experimental Design, Material Culture and Audience-Centered Performance

This course offers a comprehensive exploration of Third Rail Projects' approach to crafting and performing in immersive performance formats. Students will work closely alongside Co-Artistic Director Tom Pearson to explore Third Rail's toolbox of techniques, including:

- Developing presence and clarity around audience engagement
- Remaining spontaneous and responsive to the changing landscape of an active audience
- Generating game play for crafting immersive scenes
- Understanding ritual, narrative, and audience initiation through the study of a scene from one of our immersive productions

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **DANC311**

Prereq: **None**

THEA302 Contemporary Theater: Theories and Aesthetics

This class will serve as an introduction to Theater & Performance Studies, interdisciplinary fields that brush against anthropology, linguistics, critical race studies, psychoanalysis, queer theory, and art history. We will approach "performance" as a practice and a lens. Students will explore close reading strategies for both textual and live performance events and examine live art, theater, everyday performances, and presentations of the self. This course will pay particular attention to the social and cultural importance of performance and performativity, especially as they come to bear upon queer, black, Latinx, and indigenous lives and dreams.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **CHUM344**

Prereq: **THEA105 OR THEA150 OR THEA245 OR [THEA199 or ENGL269] OR THEA185**

THEA305 Lighting Design for the Theater

This course will introduce students to the history, basic principles, and practical application of lighting design through lecture, discussion, demonstration, and practical application. Students will develop a deeper understanding of the methodology and applications of light in storytelling, which will help them communicate with collaborators.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **THEA105 OR DANC105**

THEA306 Techniques of the Liar: Performance, Artifice, Fraud

This seminar is a cultural and intellectual history of fraudulence, fiction, and faking it. We will explore both specific performance practices as well as theorizations of artifice, fraud, and authenticity. Topics will include illusion, ventriloquism, and sleight of hand; mimetic acting and the manufacture of "emotion"; dance technique and the concealment of effort; and musical improvisation and the politics of invention. We will also consider the complexities of drag, camp, and minstrelsy and historicize their surrounding discourses, centering the contributions of feminist, queer, and critical race studies. Looking at a range of (predominantly U.S.-based) practices from the mid-19th century to the present, we will consider how artifice and theatricality have been historically reviled as qualities inherent to femininity and queerness,

respectively; how "authenticity" is both gendered and racialized; and how hiding, fabulation, exaggeration, and duplicity have also offered means of freedom or resistance.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM306, FGSS305**

Prereq: **None**

THEA308 Composition in the Arts

Composition, the manner in which elements are combined or related to form a whole in space and time, is a basic practice in all the arts. This course brings together practitioners from diverse art forms and traditions to address the basic issue of composition.

In this seminar, we will explore the compositional process through assignments that address the interacting concepts of site and information. By "site," we mean a semantic field extending through corporeal, environmental, and social dimensions. By "information," we mean representations abstracted from sites, "meaningless" when independent of any specific semantic interpretation. Participants will compose individual and collaborative interventions in a wide range of sites--public, private, physical, and electronic--in response to the problems posed.

This course is permission-of-instructor, and is intended for upper-level majors in Art, Dance, Film, Music, and Theatre, and others with sustained compositional practices suitable to the course.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-MUSC**

Identical With: **MUSC308, ARST308**

Prereq: **None**

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.

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: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **ENGL305**

Prereq: **None**

THEA311 Queer and Trans Aesthetics

This seminar will consider contemporary trans and queer theory foregrounding race, class, disability, migration, diaspora, indigeneity, and colonization alongside the work of BIPOC queer and trans artists in particular. The course's animating (and unfixable!) questions include: How do artists produce and intervene in understandings of gender and/or sexuality through their work? What does it mean for an artist or viewer to describe an image, object, or performance as "queer" or "trans"? What constitutes a "queer" or "trans" reading of visual culture? How might various formulations of "queer" and "trans" relate to, put pressure on, and/or resist "aesthetics"? What is the relationship between an artist's self-identification and/or their resistance to categorization (e.g., in terms of race, gender, sexuality, disability, class, nationality) on the one hand, and audiences' efforts to engage and interpret their art on the other? Put another way: What, if anything, does an artist's "identity" (asserted and/or imposed) have to do with their art? And what does a viewer's "identity" (asserted and/or imposed) have to do with how they approach and interpret visual culture? Several artist talks and/or class visits (all virtual) are being organized in conjunction with the seminar.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **FGSS331, SOC300, AFAM331, AMST326**

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: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **THEA105**

THEA316 Advanced Topics in Performance Studies: Imagining Anticolonial Performance Practices

What is the relationship between decolonization and performance? How might we think of performance as a critical and creative resource for the anti-normalization of settler logics and practices, including the private ownership of land and extraction of natural resources for profit? In this course we will approach these questions through the lens of performance studies (an interdisciplinary field focused on the live event and in conversation with anthropology, theater studies, linguistics, critical race studies, psychoanalysis, and queer theory). Grounded in Indigenous studies, this class will use "performance" as both a practice and a lens. We will explore questions including: "What do land, sovereignty, sustainability, and subsistence-based practices have to do with performance?" "What is the colonial history of dominant performance cultures?" "Can, or should, we separate performance from the political in our understanding of theater and performance as merely an aesthetic practice?" With a specific attention to Native North American epistemologies and practices, we will study contemporary Indigenous art and theories in order to imagine performance's potential ability to work toward the disobedience and anti-normalization of settler colonial logics and laws. Student projects will take the shape of semester-long critical research papers. We will read theoretical works by Patrick Wolfe, Sandra Ruiz, Eve Tuck, J. Kehaulani Kauanui, Linda Tuhiwai Smith, Jolene Rickard, Jodi Byrd, and Stephanie Nohelani Teves and engage artistic works by Nicholas Galanin, Jeffery Gibson, James Luna, Vick Quezada, Emily Johnson, AKU MATU, Muriel Miguel, S.J. Norman, Joseph Pierce, and many others.

Offering: **Host**Grading: **OPT**Credits: **1.00**Gen Ed Area: **HA-THEA**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 directors, actors, designers, dancers, choreographers, musicians, composers, and writers.

Offering: **Host**Grading: **Cr/U**Credits: **1.00**Gen Ed Area: **HA-THEA**Identical With: **DANC318**Prereq: **None****THEA319 Voice and Heightened Text**

This is an advanced acting class in studio format focusing on the skills of voice, speech and movement in current practice as adapted by professional directors and actors. Students will follow a progression of in-class exercises designed to respond to textual demands through ongoing scene study techniques, vocal explorations and physical commitment in performance of heightened text. Examination of text will culminate in close study of Shakespeare's First Folio and its clues to performance. Students will study, analyze, memorize, rehearse and perform scenes and monologues.

Offering: **Host**Grading: **A-F**Credits: **1.00**Gen Ed Area: **HA-THEA**Prereq: **THEA245****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****THEA327 Dangerous Acts: Theater, Transgression, and Social Justice, Ancient and Modern**

The first plays in the history of theater feature transgressive acts: murder, illicit sex, violence, and torture. Action-packed, gory, and heart-wrenching, these spectacles of mass entertainment were also staged specifically to "train" citizens to be thoughtful legislators, jurists, and policy makers. They were deliberately crafted to make audiences grapple with demanding questions--legal, ethical, and moral: the "laws" of war; discrimination (based on gender, class, ethnic background); privacy and political participation; confession, guilt, and punishment; anger and sympathy in decision-making, and much more.

In this course, we will read a selection of Greek plays, ancient and modern critical works, and modern adaptations to consider the role of theater in politics, aesthetics, and social and emotional engineering.

Readings from antiquity will include plays by Aeschylus, Sophocles, Euripides, and Aristophanes and readings from Plato and Aristotle. Modern works will include plays and writings by Jean-Paul Sartre, Bertolt Brecht, Sarah Kane, Yael Farber, and movie adaptations.

This course will fall under the Poetry & Performance and History/Social Justice tracks.

Offering: **Crosslisting**Grading: **A-F**Credits: **1.00**Gen Ed Area: **HA-CLAS**Identical With: **CCIV327**Prereq: **None****THEA328 Breaking New Ground Residency: The Masses Are Asses Radio Play**

As the inaugural recipient of the Breaking New Grounds Development Residency, WesTheater Alum Miranda Haymon '16 will workshop and direct a radio play version of Pedro Pietri's 1984 play "The Masses Are Asses." As part of this course, students will have the opportunity to work with Miranda Haymon and further explore the work of Nuyorican poet Pedro Pietri. For their production team, Haymon is looking for one assistant director, two actors, one dramaturg, and one stage manager.

Offering: **Host**Grading: **OPT**Credits: **0.50**Gen Ed Area: **HA-THEA**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**

THEA333 About Clothes: Styles, Histories, Activisms, Poetics

This course is a chance to think together about living in, and in relation with, clothes. We will examine some of the histories, meanings, and monies that circulate around sartorial style, focusing on several interconnected sites around the world, from the eighteenth century to the present, and drawing on literature, performance, visual arts, historical and scientific scholarship, journalism, and activism. As we investigate forms of work, representation, and resistance that have produced some of the clothes of this time and of the past, we will study the transatlantic and global circuits (among Europe, Africa, Asia, and the U.S.) that have informed various fashion systems. We will consider how particular textiles and textures, cuts of cloth, and racialized and gendered ideas of style emerged in conjunction with enslaved and other forms of labor. We will look at some examples of how the work, products, and pleasures of this multi-billion-dollar business have been considered trivial and fleeting. We will learn about various efforts to archive and preserve clothes. Thinking always about connections between style and sexuality, we will look also at ritual, political, and medical uses of clothing. Throughout, you will conduct your own experiments at the intersections among language, identities, and the materiality of clothes. This seminar will welcome guest speakers who are experts on aspects of African, European, British, African-American, and Middle Eastern clothing and fashion. We will also be in conversation with the work of scholars and artists visiting the Center for the Humanities for the semester's theme of Ephemerality.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM333, ENGL332, FGSS333**

Prereq: **None**

THEA337 Insubstantial Pageants: Late Shakespeare

This seminar examines the Center for the Humanities' Spring 2020 theme of "Ephemera" through the lens of four late plays by Shakespeare ("Hamlet," "King Lear," "The Winter's Tale," "The Tempest") and their preoccupation with the time, temporality, belatedness, and the ephemerality of theater (and the world-as-stage).

In addition to considering the mutability of the play-texts themselves (several of which exist in multiple versions), we will consider how they refashion their sources, and how they are themselves refashioned in later productions and adaptations.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM337, ENGL321**

Prereq: **None**

THEA346 Shakespeare's Islands

How did England's insularity and expansionist ambitions on the world's stage shape Shakespearean dramaturgy in his many plays with island settings? This course, taught in conjunction with the Center for the Humanities' spring 2022 theme of "Islands as Metaphor and Method" considers how Shakespeare's

island locales (e.g., in ancient and medieval Britain, the Mediterranean, and the Americas) transformed the Globe theater into a physical and conceptual site for imagining the utopian and dystopian potential of early English nation-building and colonial expansion, and for exploring the poetics of relation and alterity, peripherality and centrality, archaism and futurity. In addition to studying the play-texts themselves, we will consider how their island settings are explored in subsequent theatrical and film productions and adaptations.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM364, ENGL377**

Prereq: **None**

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 portion of the course is devoted to demonstrations and workshops, including instruction of an Islamic frame drum ensemble, singing, and Gamelan (percussion ensemble of Java and Bali).

Offering: **Crosslisting**

Grading: **OPT**

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**

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 portrayal. 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**

THEA352 Following Fornés: Creativity, Intimacy, and Imagination

This course undertakes an investigation and application of the creative process of visionary iconoclast Maria Irene Fornés: a queer, Latinx playwright whose wildly idiosyncratic plays defied both convention and categorization. Fornés' legendary workshops shaped a generation of playwrights, including Nilo Cruz, Caridad Svich, and Sarah Ruhl.

Students will engage with Fornés' own creative process via her ephemera: in this case, the spoken fragments, outtakes, and audio marginalia left behind from the filming of her documentary collaboration with director Michelle Memran, "The Rest I Make Up." As I work to compile and cohere this material into a book, the class will be applying it, directly, to the conception and creation of their own performance works.

Students who are interested in writing/directing/devising live works of performance are best suited to this class. No former experience necessary, but a willingness to create and share live work and writing on a weekly basis is required. Our work will be contextualized by assigned research and writing into Fornés as a key figure of the American theater, and will culminate in the presentation of our creative projects.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM352**

Prereq: **None**

THEA354 Improvisation: Diasporic Modalities

Freestyle, groove, jam: Improvisation has always been a key tool in the creation and evolution of dances of the African Diaspora. This movement-based course will deepen the inquiry of the Africanist aesthetic in dance through an improvisatory experiential framework. What movement conversations are created through a deep listening to self and our impulses to engage with sound/music, the environment, and our community? How do we honor the self in collective experiences? Students will embody explorations of the improvisatory concepts, sequences, and modalities that are rooted in the dances of: West African, Afro-Beats, Afro-Brazilian, Jamaican Dancehall, Capoeira, Jazz, African American Social Dances, House, and Bomba. We will use the foundational improvisational principles of these dance forms through a balance of play, investigation, and rigor. Studio work will be supplemented with readings, video, and homework assignments geared toward creating new improvisational scores. The course will also include visits from guest artists.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Identical With: **DANC354**

Prereq: **None**

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**

THEA357Z Space and Materiality: Performing Place

Scenography explores and shapes the material world in and through the performative event. In site-specific performances, it 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 direct 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 into three units: (1) site-specific; (2) street performance; and (3) immersive theater. Each unit includes scholarly readings, assignments in performance and scenography, and specific showings. There will be two written responses for the course (5-to-7-page papers) on two of the works experienced at the festival that demonstrate the student's cumulative grasp of site specificity, scenography, and materiality. There will also be a final media journal showing.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Identical With: **DANC357Z**

Prereq: **None**

THEA359 Space Design for Performance

In this course, students will study, construct, and deconstruct the performative space, whether in the theater or site-based, by analyzing the space as a context to be activated by the body of the performer and witnessed by an audience. Through practical assignments, the class will learn the aesthetic history of the theatrical event (considering plays, rituals, street parades, and digital performances, among others), while developing and discovering the student's own creative process (visual, kinetic, textual, etc.). Students will be guided through each step of the design process, including close reading, concept development, visual research, renderings or drawings, model making and drafting.

In this course, special emphasis is given to contemporary performance as a mode of understanding cultural processes as a relational system of engagement within our ecosystem, while looking at environmental and sustainable design, materials, and the environmental impacts of processing. Students will create and design performance spaces, while realizing scale models and drawings and integrating the notions of design and environmental principles and elements.

Students will have the opportunity to develop skills using 3D-drafting and 3D-modeling software.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **DANC359, ENV5359**

Prereq: **THEA105 OR THEA150 OR THEA185 OR ARST131 OR ARST190**

THEA360 Media for Performance

This course examines the use of media and technology as it relates to dramaturgy and design for performance. Class time will be used for lecture, discussion, and experimentation, during which we will explore new technologies used in the industry, including projections, VR, AR, and software such as After Effects and Isadora. Throughout the semester, they will use the skills learned to create their own digital performances.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **DANC364**

Prereq: **None**

THEA362 Visualizing Black Remains

This advanced seminar engages African Diaspora critical thought and aesthetic production (visual art, performance, film, literature) that grapple with the appetite, effects, and stakes of representing Black remains. What does this visual reproduction make possible or obscure, and what is its relationship to violence? The class will also encourage students to think about the ethics of reparation/repatriation in relation to forms of loss and dispossession that can neither be repaired/repatriated nor visually evidenced (in conventional ways). In those instances, how do contemporary critical thinkers and/as contemporary artists help us rethink loss, mourning, objecthood, violence, empathy, and reparation?

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM362, AFAM363, ANTH362, ENGL363, FGSS362**

Prereq: **None**

THEA363 (Un)Popular Performances/Performances (Im)Populaires

In 1607, a young Scotsman named William Drummond was studying law in Bourges, France, a popular "study abroad destination" for Scottish students as well as an important stopover city on the routes of itinerant professional and amateur actors. While in Bourges, these actors performed a variety of different kinds of plays, including tragedies, comedies, tragicomedies, pastorals, and farces. Although these performances were often met with hostility from the city's religious authorities, Drummond attended several plays during his stay and, lucky for us, took rather detailed notes about them. His observations from the 1607 "season" are preserved in his personal papers in the National Library of Scotland.

This course will use Drummond's notes as a guide to discover and examine other forms of evidence—both traditional and nontraditional—that help us understand what was at stake in theater, performance, and (un)popular culture in late 16th- and early 17th-century France. We will study the ways the past has been organized and cataloged, how traditional sources and research have shaped our view of the past, and how unconventional methodologies can help us locate new sites of knowledge and culture. Written assignments, class discussions, and (most) readings will be in French.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM363, COL363, FREN363, MDST363**

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, and Indigenous epistemologies inform our own imaginings of collaborative projects. Beginning with philosophical determinations of friendship, we will branch out to imagine ways in which artists, lovers, friends, and/or co-habitators enact togetherness. This class will focus on theoretical readings and creative exercises and will culminate in a collaborative project.

This counts as an Expanded Field of Theater course for the Theater Major.

Offering: **Host**

Grading: **OPT**

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 identifiably 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: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM366, AFAM362**

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: **ENGL371, FGSS371, AFAM371**

Prereq: **None**

THEA372 Site-Specific Choreography

This course addresses the construction of contemporary performance in alternative, nontheatrical spaces. Students will create, design, and structure movement and image metaphors; design and realize scenic objects; and integrate technologies that enhance performance at large. Daily practice will focus on developing compositional tools to trigger events, to set off the performance space, and to create optimal conditions for audience and performer participation. Skills in movement observation, critical reading, and video analysis will inform the course's practical and historical frameworks.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Identical With: **DANC371**

Prereq: **None**

THEA373 Afro-Pessimism and Performance

This class engages African and African diaspora critical thought and aesthetic production (dance, visual art, performance art, installation, film) to think about colonial dispossession, objectification, and reparation. We will address topics such as the repatriation of artifacts and other ephemera taken from Europe's colonies that are housed in the archives of European cultural institutions. The objects in question have been described as either artwork, artifacts, or anthropological fetish objects (depending on which field one engages with). How can we rethink our understanding of objecthood as irreducible to "inanimate" things but as also signaling a regime of imperial domination and enslavement that violently turned African personality into a status of objecthood? What does it mean to think about the object (broadly defined) in relation to loss and the (im)possibilities of repatriation and reparation? How does the Black performer's body's disappearance/remains endow the Western art institution? The course will encourage students to think about repatriation as well as certain losses that can neither be repaired/repatriated nor evidenced in conventional ways. In those instances, how do contemporary critical thinkers and/as contemporary artists help us rethink loss, mourning, as well as the promises and ends of reparation? The assigned readings offer ways to think about colonial archives not merely as neutral repositories of past events, but also as performances; as enactments of power, aesthetic value judgment, and hierarchical arrangements of knowledge production. The theoretical, art historical, psychoanalytic, philosophical, and creative reading materials engage contemporary scholars', artists', and activists' response to both the recorded and ephemeral archives of Black dispossession. Students are encouraged to engage in events and workshops outside of the classroom, such as visiting library archives, attending performances, gallery exhibits, and film screenings.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM371, AFAM370, FGSS381**

Prereq: **None**

THEA376 The Artist in the Community: Civic Engagement and Collaborative Dancemaking

This is a hybrid course in which we will combine theoretical analysis with practical application and project based-work. Students will explore how, in a collaborative community setting, performance and art-making can be used to address local issues, spark community dialogue, and encourage civic participation, and will consider the power dynamics and ethical issues that emerge. This hybrid course includes readings, seminar discussion, and community-engaged research, practice, and reflection. We will begin with an overview of artists who engage directly with communities, places, and environments, and we will explore new means of civic participation. Artists will include (among others): Allison Orr, Pablo Helguera, Ananya Chatterjea, Amie Dowling, Jawole Willa Jo Zollar, Marty Pottenger, Liz Lerman, John O'Neal, and Free Southern Theater/Junebug Productions.

A module on Forklift Danceworks's community-based practice will coach students in embedded artistic research, interviewing, and collaborative creation. Students will apply their learning by job-shadowing campus employees, with culminating creative projects connected to Forklift's performance project with Physical Plant employees (to take place in Oct. 2021).

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENVS**

Identical With: **ENVS376, DANC376**

Prereq: **None**

THEA377 Worlding the World: Creation Myths from Ancient Greece to the Multiverse

This course will focus on two questions that have thwarted and enthralled scientists, philosophers, and theologians for millennia: Where have we come from? and Where are we going? By reading ancient Greek and early Christian sources alongside contemporary astrophysicists, we will witness the reconfigured resurrection of some very old debates about the creation and unmaking of the world. Is the universe eternal, or was it created? Is it finite or infinite? Destructible or indestructible? Linear or cyclical? And is ours the only universe, or are there others?

The semester will be divided into four sections. The first will explore the dominant, or "inflationary," version of the big bang hypothesis in relation to the Christian doctrine of creation. The second will consider the possibility that the whole universe might be a negligible part of a vast "multiverse" in conversation with the early Greek atomists, who posited an extra-cosmic space teeming with other worlds. The third will explore contemporary cyclical cosmologies--that is, theories that posit a rebirth of the cosmos out of its fiery destruction--in relation to early Stoic philosophy and cross-cultural cyclic mythologies. The fourth will explore quantum cosmologies, in which the universe fragments into parallel branches each time a particle "decides" upon a position. We will examine these varied cosmologies of multiplicity, not with a view toward adjudicating among them, but toward pointing out their mythic and ontological genealogies and consequences.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-RELI**

Identical With: **CHUM377**

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**

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: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **THEA105 OR THEA185 OR ARST131 OR ARST445**

THEA385 The Working Actor: Acting Beyond the University

This course is geared toward those students venturing into the earliest stages of an acting career. Emphasis will be placed on auditioning for film, television, and theater, finding opportunities in NYC, LA, and regional markets, cultivating a network, self-tapes, clarifying a mission statement, and logistics of the business (headshots, agents, casting directors, unions). The course will include talks with industry professionals, and students will leave the course with a tentative plan of action, including audition material and resources to facilitate the transition from the classroom into the professional world. If interested, please contact the instructor via email ASAP to set up individual conferences.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **(THEA245 AND THEA285) OR (THEA245 AND THEA309) OR (THEA245 AND THEA318) OR (THEA245 AND THEA319)**

THEA385Z The Working Actor: Acting Beyond the University

Schedule: Monday through Friday; A mix of asynchronous and synchronous class time, to be determined based on student enrollment/time zones.

This course is geared toward those students venturing into the earliest stages of an acting career. Emphasis will be placed on auditioning for film, television, and theater, finding opportunities in NYC, LA, and regional markets, cultivating a network, self-tapes, clarifying a mission statement, and logistics of the business (headshots, agents, casting directors, unions). The course will include modules that address the industry shift to on-line, including voice-over, radio plays, ZOOM-specific plays, and auditioning via ZOOM/self-tapes.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

THEA390 Performance Ensemble

Since theater is an art of collaboration, this course will offer advanced acting, directing, and playwriting students an opportunity to develop their skills in an ensemble environment and to collaborate on creative practice. Students will

explore creating text, embodying performance, and developing an understanding of dynamic space with the goal of engaging collaborative processes. Techniques of storytelling, negotiation of differences in communication, and developing a coherent and cohesive theatrical event will be explored. Students will go through all stages of research, improvisation, rehearsal, and analysis of preparing a theatrical performance for an invited audience in a workshop structure.

This course will NOT fulfill an advanced directing requirement for students interested in pursuing senior theses in directing. This course provides an additional level of performance training beyond the core courses in acting, directing, and playwriting.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **THEA281 OR THEA199 OR THEA245**

THEA391 The Live Event: Politics and Practice of Creating Site-Specific Performance

In this course students will consider the role of site in performance-making. We start the semester with the assumption that there is no site that is not specific: every place carries with it a political, social, and historical identity, as well as an aesthetic and an architecture. At the same time, we as artists and makers are driven by our own values and interests. How do we enter into a collaboration with a site to create a live event with meaning and impact, both for ourselves and for our audiences? From architect Maya Lin, whose interactive Vietnam War Memorial rewrote the function of a monument to be about personal encounter and shared reckoning, to artist Paul Ramirez Jonas, whose "Key to the City" project gave thousands of people access to private spaces across New York, to "Haircuts by Kids," a project of the Canadian theater company Mammalian Diving Reflex, in which third-graders are trained to offer haircuts to adults, artists across disciplines are devising diverse answers to this question.

This class combines seminar-style discussion with studio-style making. Students will engage with scholarship by Miwon Kwon, Paul Smith, Tania Bruguera, Claire Bishop, and Shannon Jackson among others, in order to contextualize the making of our own sited live event works that explore how space, place, and architecture play into questions of narrative, performance, and community. Short written responses to reading will be turned in throughout the semester. The class culminates in either a final paper or final, sited project (individual or collaborative) on campus or in Middletown.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Prereq: **None**

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: **OPT**

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: **OPT**

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**

Grading: **OPT**

Credits: **0.25**

Gen Ed Area: **HA-THEA**

Prereq: **None**

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: **0.50**

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: **1.00**

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 and 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: **THEA359 OR THEA383**

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: **None**

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**

THEA466 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, Undergradua

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**