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**

Ronald S. Jenkins  
BA, Haverford College; EDD, Harvard University  
Professor of Theater

Marcela Oteíza  
BFA, University of Chile; MFA, California Institute of Arts  
Assistant Professor of Theater; Assistant Professor, Theater

Edward Torres  
BA, Roosevelt University  
Assistant Professor of the Practice in Theater

**AFFILIATED FACULTY**

Quiara Alegria Hudes  
BA, Yale University; MFA, Brown University  
The Shapiro Distinguished Professor of Writing and Theater

BFA, Point Park College; MFA, University of Connecticut  
Visiting Assistant Professor of Theater

Katherine Brewer Ball  
BA, Occidental College; MA, New York University; PHD, New York University  
Visiting Assistant Professor, African American Studies; Visiting Assistant Professor of Theater

Kathleen F. Conlin  
BA, Youngstown St University; MA, University of Pittsburgh; PHD, University of Michigan  
Chair, Theater; Frank B. Weeks Visiting Professor of Theater

Rebecca Foster  
BA, Northwestern State U; MFA, University of Virginia  
Technical Director and Production Manager of Theater and Manager of '92 Theater; Visiting Assistant Professor of Theater

Tony Hernandez  
Technical Associate; Visiting Instructor in Theater and Assistant Technical Director of Theater

Greg Kotis  
BA, University of Chicago  
Visiting Artist-in-Residence in Theater

Donnie Mather  
BFA, Western Kentucky Uni  
Visiting Assistant Professor of Theater

Christian L. Milik  
BA, Brandeis University  
Costume Shop Manager; Visiting Instructor in Theater

Shira Milikowsky  
BA, Yale University; MFA, Columbia University  
Visiting Assistant Professor of Theater

Cybele Elise Moon  
BFA, Ohio University; MFA, California Institute of Arts  
Visiting Assistant Professor of Theater

Tira Palmquist  
BA, University of Iowa; MFA, University of California, Irvine  
Visiting Artist-in-Residence in Theater

Paul Pryce  
MFA, Yale University  
Visiting Assistant Professor of Theater

Edwin Sanchez  
Visiting Artist-in-Residence in Theater

**EMERITI**

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

William H. Francisco  
BA, Amherst College; MAA, Wesleyan University; MFA, Yale University  
Professor of Theater, Emeritus
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

THEA115 Introduction to Applied Theater: Working in Prisons
This course will give students the opportunity to study theater as a tool for community outreach and to apply that knowledge to practical work in community settings. 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 educational development in underserved populations. Particular focus will be given to theater programs that have been developed for prison populations, and students will have the opportunity to create collaborative performance projects in local prisons. Pedagogical principles will be based on the theater techniques of Augusto Boal. Collaboratively devised performance scripts will be adapted from classical literature (Shakespeare, Dante, ancient Greek drama, etc.).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA

DEPARTMENTAL ADVISING EXPERTS
Ron Jenkins, Marcela Oteiza (Dance Dept)

Gay Smith
BA, University of Hawaii; MA, University of Hawaii; MAA, Wesleyan University; PHD, University of California LA
Professor of Theater, Emerita; Faculty Fellow in Theater

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

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. Students will choose from three sections: set construction, costume construction, and light hanging/focusing. All sections will participate in the backstage work of the Theater Department's productions. While it 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

THEA135 Documentary Performance: Theater and Social Justice
This course will introduce students to theater as a medium for exploring issues related to social justice and political activism. We will examine techniques used by documentary theater artists like 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: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Prereq: None

THEA140 Middletown Arts: Social Justice and Community Development
This civic engagement class will explore how students can be active participants in society by defining and practicing the integration of art and social change. Community organizations find creative solutions to political, social, and economic issues in urban, rural, and global communities. Community artists have been collaborating with and working for community organizations, service providers, cultural and educational institutions, and government agencies as active agents for social engagement and change. This class will survey the Middletown arts community, including Kidcity, Oddfellows, the Buttonwood Tree, ArtFarn, and Wesleyan's Green Street Art Center, as well as individual artists living in Middletown Artist Cooperative (MAC) 650, an art space. Students will be integrated into activities and programs, attend community and board meetings, and meet with founders, directors, and artists to understand the social dynamics that infuse art into everyday society and create environments that offer distinct and unique partnerships and collaborations. Students will also be introduced to WESU 88.1 FM, a community service of Wesleyan University. Class deliverables will be public service announcements, Main Street monologues, and other creative methods that highlight and showcase the arts in Middletown.
Offering: Host
Grading: A-F
Credits: 1.00
THEA150 Plays and Performances

This course is designed to introduce students to a wide range of plays that are representative of different theatrical genres, styles, and canons. We will read scripts, attend productions on and off campus, and engage in discussions about the artistic merits and sociocultural contexts of these works. The course is divided into two greater units: The Meanings of Avant-Garde—the making of 20th-century theater and the present. Some of the plays examined in this seminar are: A Doll House (Ibsen), The Jewish Wife (Brecht), Fefu and her Friends (Fornes), They Alone Know (Tardieu), Spring Awakening (Wedekind), Endgame and Act Without Words (Beckett), Cloud Nine (Churchill), The Kiss of the Spider Woman (Puig), The Laramie Project (Kaufman), Irma Vep (Ludlam), Fires in the Mirror (Anna Deavere Smith), and M. Butterfly (David Henry Hwang).

Offering: Host
Grading: A-F
Credits: 1.00

THEA167 Women and Women First: The Theater of Gender and Sexuality

Exploring theater and other performance "sites" as resources for critical and creative worldmaking, this writing-intensive FYS will provide an introduction to feminist and queer performance. We will analyze the representation of women on stage, examine different ways in which people "do" gender and sexual identity in daily life, and articulate different strategies artists use to convey feminist or queer messages to their audiences. Over the course of the semester, students will be expected to produce 20 pages of critical writing (three short performance reviews and one 10-page research paper), perform staged readings, and workshop their writing. Whenever possible, we will pair performance studies texts alongside plays, performance art pieces, and other scenes of visual and cultural production. Selected playwrights, theorists, and performers may include Sue-Ellen Case, Cherrie Moraga, Judith Butler, Karen Finley, C. Carr, Nao Bustamante, José Muñoz, Ana Mendieta, Sharon Hayes, RuPaul, Jennie Livingston, Eileen Myles, Larry Kramer, Susan Santag, Todd Haynes, Carrie Brownstein/Fred Armisen, and Carmelita Tropicana.

Offering: Host
Grading: A-F
Credits: 1.00

THEA170 Lives of 20th-Century American Theater Artists

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

Offering: Host
Grading: A-F
Credits: 1.00

THEA172 Staging America: Modern American Drama

Can modern American drama—as cultural analysis—teach us to re-read how America "ticks"? Together we will explore this question as we read and discuss some of the most provocative classic and uncanonical plays written between the 1910s and the present. Plays by Susan Glaspell, Eugene O'Neill, Mike Gold, workers theater troupes, the Federal Theater Project, Clifford Odets, Tennessee Williams, Arthur Miller, Amiri Baraka, Arthur Kopit, Ntozake Shange, David Mamet, Tony Kushner, and others will help us think about what's at stake in staging America and equip us as critical thinkers, close readers of literature, and imaginative historians of culture and theater. The readings, lectures, and discussions will help members of the class navigate the curriculum and consider subjects such as English; American studies; theater; the College of Letters; feminist, gender, and sexuality studies; African American studies; and the Social, Cultural, and Critical Theory Certificate. This class is designed specifically for first-year students.

Offering: Crosslisting
Grading: A-F
Credits: 1.00

THEA175 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

THEA183 Directed Experiences in Acting

Class members perform in a series of exercises, monologues, and scenes or short plays directed by members of the directing class (THEA281 or THEA381). Rehearsals take place outside the class. Approximately 60 hours rehearsal and performance time are required.

Offering: Host
Grading: Cr/U
Credits: 0.50

THEA185 Text and the Visual Imagination

In this course, we will explore, deconstruct, and reinvent text by utilizing tools from design and visual arts. Through practical assignments, we will train our visual imagination, as well as develop an aesthetic literacy and knowledge of different performance elements. This class focuses on the creative process as...
well as provides new tools that will enable students to realize their own creative projects.

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

THEA199 Introduction to Playwriting
This First-Year Seminar course provides an introduction to the art and craft of dramatic writing. Students will focus on developing an artistic voice by completing playwriting exercises, reading and discussing classic and contemporary plays, and providing feedback to their peers in workshop sessions.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: ENGL269, ENGL269, ENGL199, ENGL269, ENGL199, ENGL269, ENGL269, ENGL199
Prereq: None

THEA202 Greek Drama: Passions and Politics on the Athenian and Modern Stage
This course will introduce students to Greek drama as produced in its original setting and adapted in modern times. Most of our readings will be drawn from classical material: tragedies by Aeschylus, Sophocles, Euripides, and comedies by Aristophanes along with selections from Aristotle’s POETICS and Plato’s REPUBLIC. We will consider issues such as: How does theater as an artistic medium reflect the personal, social, religious, and political life of the Athenians? Is there a connection between the development of Greek drama and the growth of the first democracy? What are the emotions of tragedy for the characters and for the audience and why have we been talking about catharsis for centuries? What is the relationship among the emotions, politics, and justice? We will finish the course by turning to adaptations of Greek tragedy in the 20th and 21st centuries—by Jean-Paul Sartre, Bertolt Brecht, and Yael Farber—to examine how the emotions and dilemmas of tragedy are replayed and revised in response to the Second World War and the South African Truth and Reconciliation Commission.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS, HA-CLAS, HA-CLAS, HA-CLAS, HA-CLAS
Prereq: None

THEA203 Special Topics in Theater History
This course uses historical examples, from preliterate Yoruba Ritual performances to early 17th-century European theater, to consider the ways in which theater historians reconstruct and analyze theatrical events of the past. Our investigation is chronologically and thematically designed to pinpoint major epochs in the development of theater as well as to comparatively approach the ways in which scholars uncover evidence regarding such issues as character, criticism, gender, nationalism, race, religion, sexuality, spectatorship, and spectacle in performance.

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

THEA205 Prison Outreach Through Theater
Students will have the opportunity to put social activism into practice through working on theater projects in community settings. One of the course’s projects will include teaching Shakespeare and other plays to incarcerated women using methods described in Jean Trounstine’s SHAKESPEARE BEHIND BARS. Students will also have the opportunity to create “invisible theater” events on themes of social justice inspired by the work of Augusto Boal, the Brazilian actor/politician/activist whose book THEATER OF THE OPPRESSED proposes ways in which theater can be used to achieve social change.

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

THEA208 History of Musical Theater
This course is a survey of American musicals produced in theater and film, roughly from the 1940s to the present. We use early revivals of Oscar Hammerstein II’s SHOW BOAT and George Gershwin’s 1935 production of PORGY AND BESS as the entry points of our analysis and end with Lin-Manuel Miranda’s IN THE HEIGHTS. Using Broadway, Hollywood, the contemporary Chitlin Circuit, and regional theaters across the country as sites of investigation, we trace the development of American musicals as they traverse different racial, social, cultural, and aesthetic boundaries. In each case study, our analysis is supplemented by a review of historical production documents, theater criticism, and theoretical texts.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-THEA
Identical With: ENGL233, MUSC276, AMST248, MUSC276, ENGL233, ENGL233, MUSC276, AMST248, MUSC276, ENGL233

THEA210 Shakespeare
This 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 in varying ways to make sense of these momentous shifts for a diverse theater public. The lectures assume no prior knowledge of Shakespeare or his times and are designed to illuminate the texts of the plays, their cultural contexts, and subsequent critical reception and performance history.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL205, ENGL205, ENGL205, ENGL205, ENGL205, ENGL205, ENGL205, ENGL205, ENGL205, ENGL205, ENGL205, ENGL205, ENGL205, ENGL205
Prereq: None

THEA213 Performing Arts Videography
This course provides an introduction to shooting and editing video and sound with a particular focus on the documentation of dance, music, and theater performance. Additional consideration will be given to the integration of videographic elements into such performances. Students will work in teams to document on-campus performances occurring concurrently. Related issues in ethnographic and documentary film will be explored through viewing
THEA214 Theater of Anton Chekhov: Research, Analysis, and Performance

The course will take a journey into the theatrical world of one of the most famous playwrights of all times, Anton Chekhov. Students will read, research, analyze, and perform scenes from all Chekhov’s plays including dramas, comedies, and vaudevilles. Videos of world’s best performances and movies adapted from his dramas will illustrate different artistic approaches to well-known texts. The course will also examine in detail the historical and cultural context of Chekhov’s writing, as well as issues of translation and adaptation of his plays for the contemporary theater.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: CEAS229, CEAS229, CEAS229, EAST229, CEAS229, DANC220, CEAS229, DANC220, CEAS229, CEAS229, EAST229
Prereq: None

THEA221 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, HA-ENGL, HA-ENGL
Identical With: ENGL218, ENGL218, ENGL215, ENGL218, ENGL218, ENGL215
Prereq: None

THEA220 Balinese Performance and Culture

This course will examine the theater, dance, and puppetry of Bali in the context of its cultural significance in Indonesia and in the West. Students will read the MAHABHARATA and RAMAYANA, which are central texts for Balinese performances held in Hindu temples as part of village festivals. Students will also read books and essays by anthropologists Hildred Geertz, Clifford Geertz, and Margaret Mead to understand how the arts in Bali are integrated into the overall life of the island. 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 is 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 Balinese performance texts will be studied to analyze the sophisticated wordplay that accompanies the spectacle of Balinese performance. The direct and indirect influence of Balinese performance on the West will be discussed by examining the work of theater artists like Robert Wilson, Arianne Mnouchkine, Lee Breur, and Julie Taymou, who have all collaborated with Balinese performers. Students will be evaluated on the basis of class presentations, a midterm exam, a research paper, and a final project.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA, HA-THEA, HA-THEA, HA-THEA
Identical With: CEAS229, DANC220, CEAS229, DANC220, CEAS229, CEAS229, CEAS229, EAST229, CEAS229, DANC220, CEAS229, DANC220, CEAS229, DANC220, CEAS229, CEAS229, CEAS229, EAST229, CEAS229, DANC220, CEAS229, CEAS229, CEAS229, EAST229
Prereq: None

THEA221 Translation/Adaptation

This is a writing course for students interested in the study and practice of adapting texts for performance from a variety of source materials. The primary source material for adaptation will be Dante’s INFERNO that is itself adapted from numerous sources including the Bible, political feuds, classical myths, and contemporary scandals. We will examine other performance texts adapted from unusual sources, including the South African satire of Apartheid–Woza Albert. Ancient Greek drama will also be studied for its dramatic structure and for its significance as both a source and product of adaptation that is endowed with new meaning in whatever era it is reimagined. Students will write their own short adaptations of scenes from these texts in weekly writing assignments before creating a final project, an adaptation of any source material they choose.

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

THEA224 Medieval Drama: Read It and Be in It

This course will examine early English drama in its many forms, from the civic mystery cycles of the 15th century to the morality play Mankind to Tudor plays famously indebted to the conventions of medieval theater, such as Marlowe’s Doctor Faustus (1592). 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, HA-ENGL, HA-ENGL
Identical With: ENGL224, MDST224, ENGL224, MDST242, ENGL224, MDST224, ENGL224, MDST224, ENGL224, MDST224, ENGL224, MDST242, ENGL224, MDST224
Prereq: None

THEA228 The Absurdity of Modernity: The Meaning of Life on the Modern Stage

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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FIST228, FIST228, FIST228, FIST228
Prereq: None

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

From 1580 to 1680 Spanish playwrights created one of the great dramatic repertoires of world literature, as inventive, varied, and influential as the classical Greek and Elizabethan-Jacobean English traditions. This profit-driven popular entertainment of its day appealed to the learned and illiterate, to women and men, and to rich and poor alike. And the plays correspondingly mixed high and 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 six of the greatest of these plays by Cervantes, Lope de Vega, Calderón de la Barca, and Tirso de Molina, in a variety of genres and modes (history, epic, romantic comedy, tragedy, Islamic borderland, parody, siege play, philosophical and theological drama), with their deft character portraits (the original Don Juan by Tirso, Calderón’s “Spanish Hamlet” Segismundo, and Lope’s spitfire diva Diana the Countess of Belfior) and their virtuoso dialogue, inventive plots, and dazzling metrical variety. We look at the social conditions that enabled the Spanish stage to serve as a kind of civic forum, where conflicts between freedom and autonomy 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 performance spaces and traditions and the shaping influence of women on the stage (in contrast to England). Organized around the careful reading of six 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 texts closely, imaginatively, and historically is essential. There will be opportunities to pursue performance, adaptation, and translation.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-RLAN
Identical With: ENGL234, ENGL234
Prereq: None

THEA234 Scripts and Shows: Modern Drama as Literature and Performance

Why read plays? What is the place of drama in literary studies? In modern culture and society? What answers to these questions are suggested by the works of classic modern writers like Ibsen, Strindberg, Chekhov, Brecht, and Beckett, and contemporaries like Tony Kushner and Suzan-Lori Parks? These are some of the questions we will try to answer as we examine a selection of plays from the modernist canon and the contemporary stage. This is a literature course, and no experience of theater is necessary, but we will pay some attention to imagining how scripts might be realized in performance, and there will be a chance for students to participate in rehearsed readings.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL234, ENGL234
Prereq: None

THEA235 Writing On and As Performance

This course focuses on developing descriptive critical writing skills. Through close readings of texts by authors including José Esteban Muñoz, Jennifer Doyle, Eileen Myles, Lydia Davis, Hilton Als, Claudia Rankine, Eve Sedgwick, and Ann Pellegrini, this course will challenge students to craft ideas and arguments by enhancing critical reading, creative thinking, and clear writing. We will experiment with style and form from academic essays to performative writing, performance lectures, 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.

Offering: Host
Grading: A-F
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 that utilized the concepts of chance, failure, or appropriation in their work.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA, HA-THEA
Identical With: DANC237, DANC237, DANC237, 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 playwrights and stage artists—Spanish, Latin American (Mexican), and Latino—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 attended to 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 Straights of Gibraltar and the Rio Grande—and on the two corresponding migratory experiences: North African and sub-Saharan migration into Europe (Spain); Latin American migration into the United States. SPAN258 will be taught in conjunction with a course offered simultaneously at the Universidad Carlos III de Madrid. When possible, classes will be linked through videoconferencing. Wesleyan students will collaborate with their Spanish peers on certain class projects.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
THEA242 Gender and Authority in the Spanish Comedia and Empire: The Spectacle and Splendor of Women in Power

In this course we will trace portrayals of women in positions of authority in Spanish Golden Age comedias as if we were following Ariadne’s thread. Along our route we will encounter the Jewish queen Esther in Lope de Vega’s La hermosa Esther, a Spanish Sultana in Cervantes’ La Gran Sultana, Queen Zenobia of the ancient Palmyrene empire in Calderón’s La gran Cenobia, the Baroque princess Estrella in his La vida es suelto y América, the self-possessed Aztec in his Divino narciso. We will focus on geographical, political, social, and religious factors insofar as they relate to the representation of authority and gender in these plays. We will assess as well the various relationships—love, captivity, cooperation, and subordination, for instance—that women in power establish with their male counterparts. We will explore, finally, the parallels that exist between the literary and political culture of the Spanish empire by comparing these dramatic representations of authority to symbols employed in official artistic representations by the Royal Court during the time of Philip III and Philip IV. J. P. Rubens’ Medici Cycle—commissioned portraits of Maria de Medici, the mother of Elisabeth of Bourbon, the Queen consort of Philip IV—will be especially useful in this regard. Our overarching aim is to evaluate the extent to which literary culture—in this case, the representation of women in power—may have influenced how female authority was conceived and portrayed in the public (political) sphere, in Spain and in the Spanish colonies. For that purpose, we will conclude by studying textual and pictorial accounts of Queen Isabel de Borbón composed in different Mediterranean and New World cities (Milan, Naples, and Rome; Puerto Rico, Lima, and México).

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

THEA245 Acting I

This course is designed to explore the actor’s instrument—specifically, the vocal, physical, and imaginative tools necessary for the creative work of the actor. Students will examine the creative process practically and theoretically, through exercises, improvisation, psychophysical actions, and text work. The course explores approaches to and theories about acting that are rooted in the techniques of Konstantin Stanislavsky.

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

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

THEA250 From Page to Stage: Directing the Realists

Approaching three core texts of theater and realism, this class aims to expose students to the tools of textual analysis, character development, and behavior manifestation—all for the purpose of performance. Through key works of Henrik Ibsen, Anton Chekhov, and Eugene O’Neill, the students will understand the roots of this revolutionary form of writing for the stage. The class will cover the basic elements of giving performative life to characters that exist solely in the imagination of the playwright as words on a page.

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

THEA253 Families on Stage: Individual, Society, and the Nation in Spanish Theater from 1600 to the Present

Theater showcases conflict, and conflict tends to be experienced most acutely within the intimate confines of the family. This is why the family and its spatial correlate, the home, have been treated as the privileged scenario for dramatic literature since the days of Oedipus and Hamlet. The parallel between the stage and the family and the allegorical implications that derive therefrom are a key incentive for much of the writing for the stage in Spain, from the Golden Age (1600s) to the present. In this course we will evaluate these implications at different stages of Spanish history to see how the portrayal on stage of family conflict evolves over time and is adapted to highlight social trends and questions of nationhood and collective identity within an evolving national domain.

Offering: Crosslisting
Franco (1939-1975), and that prompted Spanish playwrights to develop subtle practices is exemplified by the official (state) censorship that prevailed under the theater is an especially vulnerable mode of cultural expression and therefore Compared to other literary genres, and given its essentially social (public) format, Consciousness in Contemporary Spain

Prereq: COL288, RULE258, RUSS258, REES258, COL288, RULE258, RUSS258, REES258, COL288, RULE258, RUSS258, REES258, COL288, RULE258

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

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

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN253, COL263, SPAN253, COL263, SPAN253, IBST253, COL263, SPAN253, COL263, SPAN253, COL263, SPAN253, IBST253, COL263

THEA258 Russia’s Storyteller Playwrights

Many of the classics of Russian theater were written not by pure playwrights, but by authors like Gogol, Chekhov, and Bulgakov, who dedicated themselves primarily to narrative genres of story and novel. This trend continues today: Writers like Petrushevskaya are experimenting, both with plays and novels, as they work to create a new, post-Soviet Russian literature. Russian literature has been enriched by its playwright/story-teller tradition. When Gogol moved from writing short stories to writing plays in mid-career, he brought new principles of narrative form into the theater with him while at the same time embracing old conventions of dramatic comedy. When he exited the theater to write DEAD SOULS, he took with him principles of comedy that would shape his novel. A similar synergy can be seen in Chekhov, Bulgakov, and others. While reading play/story pairs by some of Russia’s leading writers, this course will clarify essential formal differences between narratives and plays that operate in all literatures; and it will explore how Russian literature has blended dramatic and narrative forms in innovative ways.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN254, COL237, SPAN254, COL237, SPAN254, COL237, IBST254, SPAN254, COL237, SPAN254, COL237, SPAN254, COL237, IBST254, SPAN254, COL237, SPAN254, COL237, SPAN254, COL237, IBST254

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 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 of Fred Moten, Alexander Weheilye, Brandon Jacobs-Jenkins, Suzan Lori-Parks, Danai Gurira, Shane Vogel, Adrienne Kennedy, Sarah Jane Cervenak, Dee Rees, Celinié Sciamma, Saidiya Hartman, Huey P. Copeland, Darby English, Lorraine Hansberry, Hilton Als, Spike Lee, Isaac Julien, Martine Syms, Tavia Nyong’o, Daphne Brooks, and others.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: AFAM266, ENGL263, FGSS276, AFAM266, ENGL263, AMST262, FGSS276, AFAM266, ENGL263, AMST262, FGSS276, AFAM266, ENGL263, AMST262, FGSS276, AFAM266, ENGL263, AMST262, FGSS276, AFAM266, ENGL263, AMST262, FGSS276, AFAM266, ENGL263, AMST262, FGSS276, AFAM266, ENGL263, AMST262, FGSS276, AFAM266, ENGL263, AMST262, FGSS276

THEA267 Revolution Girl Style Now: Queer and Feminist Performance Strategies

Looking to the rich cultural history of queer and feminist performance in the United States, 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 Lppard, Laurie Weeks and Dean Spade.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: AMST276, FGSS267, AMST276, FGSS267, AMST276, FGSS267, AMST276, FGSS267, AMST276, FGSS267, AMST276, FGSS267, AMST276, FGSS267
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 writing workshop will be comprised of half composers and half librettists, who will pair up throughout the semester and practice the art of collaboration. It is this collaborative element that makes this artistic process so distinct from nonmusical playwriting, therefore necessitating a separate classroom inquiry, rather than including music theater under the auspices of preexisting playwriting classes. Students, in pairs, will write songs based on classic structural models: the "I want song" and "double hook song," for example. In addition to practicing the art of collaboration and peer critique, students will explore the history and various artistic genres of the American musical. We will study the works of Gershwin, Bernstein, and Sondheim, among others, in addition to reading about the collaborative process involved in the making of great American musicals including West Side Story, Fiddler on the Roof, and others. Students will leave the class with a firm grasp on the legacy and components of this art form, as well as an understanding of the particular challenges of collaborative art making.

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

THEA280 Special Topics in Analysis and Criticism: Award-Winning Playwrights
This course explores the role of intellectual investigation and critical analysis in creative processes. Through individual and collaborative research, students will engage in the close reading of play texts within theoretical, performative, and aesthetic frames.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Prereq: THEA245 OR (THEA245 AND THEA203) OR (THEA245 AND THEA302) OR (THEA245 AND [ENGL281 or AFAM279 or THEA280])
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’s 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, HA-THEA
Identical With: ENGL330, ENGL330, ENGL330, ENGL330
Prereq: [THEA199 or ENGL269]

THEA291 French and Francophone Theater in Performance
This course offers students the opportunity to put their language skills in motion by discovering French and Francophone theater in general, and acting in French in particular. This transhistorical course will introduce students to acting techniques while allowing them to discover the richness of the French and Francophone dramatic repertoires. A particular emphasis will be placed on improving students’ oral skills through pronunciation and diction exercises. The course will culminate in the performance of the students’ work at the end of the semester. Based on the “cours d’interprétation,” and offered exclusively in French, this course gives French language students a chance to improve language skills and discover the art of acting.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FREN281, FREN281, FREN281, FREN281
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 twentieth century. We will be particularly interested in the inter-cultural aspects of Latin American theater and performance, which 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 twentieth century. We will take as our primary source material both readings and video recordings, when available, which 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, HA-RLAN, HA-RLAN
Identical With: SPAN279, LAST266, SPAN279, LAST266, SPAN279, LAST266, SPAN279, LAST266, SPAN279, LAST266, SPAN279, LAST266, SPAN279, LAST266, SPAN279, LAST266, SPAN279, LAST266
Prereq: None

THEA299 A Playwright’s Workshop: Intermediate
This intermediate intensive course in playwriting emphasizes student work. Students will focus on developing an artistic voice by completing playwriting exercises, listening to feedback, and reading and providing feedback to their peers in workshop sessions.
Offering: Host
Grading: A-F

THEA305 Lighting Design for the Theater
This course explores both the design and technical aspects of lighting design, as well as the role of the lighting designer in a production. Practical experience is an important part of the course work.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA
Prereq: THEA105 OR DANC105

THEA307 Acting Theories
This advanced seminar and studio course explores key 20th-century theories about the actor’s role on the production of meaning on the stage. While the academic component of the course examines seminal texts about the nature of acting, for its studio portion, students will engage in the in-depth study of a given scene and re-create it in different acting styles with the same partner.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Prereq: None

THEA309 The Actor’s Work on Psychophysical Actions: A Nonrealist Approach
This 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, HA-THEA, HA-THEA, HA-THEA, HA-THEA, HA-THEA
Prereq: THEA245

THEA310 All the World's a Stage: Theater and Society in the Age of Shakespeare and Calderón
In Shakespeare's words, "all the world's a stage." Likewise, Calderón de la Barca (to many the greatest of Spanish dramatists of that period) often referred to life as "the great theater of the world." Thus voiced two of the greatest dramatists of the time an idea actually shared by many of their contemporaries. Was this simply a way of talking, or did some deeper social truth lie behind the metaphor? Can we affirm that individuals in the Renaissance consistently behaved like actors in a stage? If so, can we apply rules learned through theatrical observations to the understanding of their sociology?

With these questions in mind, I propose this course as an analytical experiment. We will test the extent to which society and theater corresponded to each other. On the one hand, we will analyze plays from a historical perspective, as if they were events. On the other hand, we will analyze social manners and political events from a dramatic perspective, as if they were performances. The ultimate goal will be to explore the porous boundaries between fiction and reality during the Renaissance to generate a more comprehensive understanding of early modern culture.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: COL223, HIST190, COL223, HIST190, IBST271, ENGL305, ENGL305, ENGL305, ENGL305, ENGL305, ENGL305, ENGL305, ENGL305
Prereq: None

THEA311 Performing Shakespeare: Voice and Text
This course will be an intensive investigation of Shakespeare's language and characters through sonnet, soliloquy, and scene study and may culminate in a group performance. Students will conduct research into Shakespeare's sources and the context in which his plays have been performed. They will engage in the challenges of acting Shakespeare and the vocal work and text analysis necessary for bringing his heightened use of language to life.

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

THEA316 Performance Studies
Within the frame of performance studies, this seminar focuses on how particular uses of the body, space, and narrative inform the limits and intersections between ritual and performance, including the study of theoretical frames and audience reception. Performance is broadly defined to include cultural events and nontraditional performances. We will look at a number of theoretical texts as well as case studies, performances, and theories to examine theatrical modes of action and presence, as well as the limits between real and fictional.

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

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: AMST277, FGS5317, AMST277, FGS5317, AMST277, CHUM338, FGS5317, AMST277, FGS5317, AMST277, CHUM338, FGS5317, AMST277, FGS5317, AMST277, CHUM338, FGS5317
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 course is based in the voice work of Kristin Linklater and focuses on uncovering a voice that is flexible, sensitive to impulse, and revealing. By performing scenes taken from the plays of William Shakespeare, actors explore an embodied connection to language and text through voice, thereby unlocking greater range, resonance, and clarity in speaking heightened text.

Offering: Host
This is a writing course for students interested in the study and practice of adapting texts for performance from a variety of source materials. The primary source material for adaptation will be Dante’s *INFERNO* that is itself adapted from numerous sources including the Bible, political feuds, classical myths, and contemporary scandals. We will examine other performance texts adapted from unusual sources, including the South African satire of Apartheid—Woza Albert. Ancient Greek drama will also be studied for its dramatic structure and for its significance as both a source and product of adaptation that is endowed with new meaning in whatever era it is reimagined. Students will write their own short adaptations of scenes from these texts in weekly writing assignments before creating a final project, an adaptation of any source material they choose. 

Offering: Host

Grading: A-F
Credits: 1.00

GEN ED AREA: HA-THEA, HA-THEA, HA-THEA, HA-THEA, HA-THEA

Prereq: THEA245 OR THEA245 AND THEA285

THEA321 Translation/Adaptation

This course looks at the ways in which seven fascinating early modern plays by Cervantes, Shakespeare, Lope de Vega, John Webster, and Philip Massinger emerged from, responded creatively to, and still challenge narratives about a period in which many situate the origins of globalization. Written from 1580 to 1630 for the first public, commercial theaters of the Western world (in Madrid and London), these plays explore the anxieties, hopes, dangers, and pleasures generated by a century of displacements—of peoples, ideas, goods, capital, and diseases—that had transformed the look, feel, and taste of daily life even in remote villages of Spain and England. From Cervantes’ use of Roman history to dramatize the contemporary wages of empire, to Massinger’s and Cervantes’ evocations of Christian captivity in Tunis and Algiers (which Cervantes experienced in the flesh for five years), to Lope’s and Webster’s markedly distinct versions of a celebrity murder (of the Italian Duchess of Amalfi, killed by her brothers for marrying the commoner summoner of her household), to Shakespeare’s and Lope’s romantic comedy exploration of conflicting loyalties and shifting gender roles in a world of accelerated social mobility, these plays often resort to seemingly remote places (ancient Rome, Islamic Algiers and Tunis, Renaissance Milan and Naples) to examine the exoticism, immorality, internal conflicts, and injustices of the supposedly familiar worlds of their audiences in Madrid and London. Organized around the careful reading of seven key play-texts in English, together with historical, critical, and theoretical readings, this seminar will offer students multiple ways to approach early modern plays through printed, online, and Olin Special Collections resources. We will pay particular attention to the local conditions that help explain why Spanish and English theatrical cultures were so similar despite divergent political and religious trajectories (their commercial orientation, for instance) and also why, on the other hand, even plays that drew on the same sources could differ so markedly (because, for instance, of the prominence of actresses on the Spanish stage).

Those interested in translation and performance will have opportunities to pursue them in class presentations, papers, and final projects.

Offering: Crosslisting

Grading: A-F
Credits: 1.00

Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN

THEA322 The View from Abroad on the Early Modern Stage

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, HA-ENGL, HA-ENGL, HA-THEA

Identical With: ENGL385, AFAM323, FSGS323, ENGL385, AFAM323, FSGS323, ENGL385, AFAM323, FSGS323, AMST299, FSGS323, AFAM323, AMST299, ENGL385, AFAM323, FSGS323, AMST299, FSGS323, AFAM323, ENGL385, AFAM323, FSGS323, AMST299, FSGS323, AFAM323, AMST299, ENGL385, AFAM323, FSGS323, AFAM323, AMST299, FSGS323, AFAM323, AMST299

Prereq: None

THEA323 Survey of African American Theater

The course encourages students to experiment with the intersections of theory and practice. Departing from writings by key theater practitioners and thinkers, theater majors and prospective majors will engage in ensemble performance projects. The course welcomes students interested in acting, directing, design, and playwriting. It includes periodic critiques and focused workshops led by guest artists and culminates in an ensemble performance open to the public.

Strongly recommended for students interested in pursuing senior theses with a creative component.

Offering: Host

Grading: A-F
Credits: 1.00

Gen Ed Area: HA-THEA, HA-THEA

Identical With: CHUM384, CHUM384, CHUM384, CHUM384, CHUM384, CHUM384, CHUM384, CHUM384, CHUM384

Prereq: None

THEA325 Majors’ Performance Lab and Colloquium

The 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: A-F
Credits: 1.00

Gen Ed Area: HA-THEA, HA-THEA, HA-THEA

Identical With: CHUM384, CHUM384, CHUM384, CHUM384, CHUM384, CHUM384, CHUM384, CHUM384, CHUM384

Prereq: None

THEA329 Technical Practice A

The 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, HA-THEA, HA-THEA, HA-THEA

Prereq: THEA105

THEA331 Technical Practice B

The 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, HA-THEA, HA-THEA, HA-THEA
THEA334 Production and Performance of a German Play
This course entails intensive study of a play from the German repertoire, followed by production. If possible, students interested in the project should inform the German Studies Department during the preceding fall semester. All aspects of the production, including costume, directing, technical aspects of staging, and preparing the program, will be in the hands of the participants.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL348, FGSS348, ENGL348, FGSS348
Prereq: THEA105

THEA340 Performing Brazil: The Postdictatorship Generation
The course takes as its point of departure a close and critical reading of modernist Oswald de Andrade’s “Cannibalist Manifesto” (1928) and the writings of artists working during and after the dictatorship years. As the semester progresses, the course will examine postdictatorship works in film, music, literature, the fine arts, dance, and theater. Students will have access to examples in the form of texts in translation, images, and performance recordings. Discussions will focus on the relationship between Brazil’s postcolonial condition and political history, including the country’s current artistic production and sense of national identity.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: LAST340, FIST340, LAST340, LAST340, LAST340, FIST340,
LAST340, LAST340
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 arts and culture. This course is designed as an introduction to the rich performing arts and culture of Indonesia. A principal theme will be the differing experiences of historical development, colonization, decolonization, and modernization in the two neighboring and related traditional cultures of Java and Bali. A portion of the course is devoted to demonstrations and workshops, including instruction on the performance of terbangan (a frame drum ensemble), gamelan (percussion ensembles of Java and Bali), and kechak (a Balinese musical drama, employing complex rhythmic play, chanting, and storytelling).
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: MUSC111, MUSC111, MUSC111, MUSC111, MUSC111, MUSC111, MUSC111, MUSC111
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, 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 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: (1) site-specific interventions; (2) street performance; (3) immersive theater; and (4) 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, HA-THEA
Identical With: CHUM317, CHUM317, CHUM317, CHUM317
Prereq: None

THEA359 Design and the Performative Space
In this course, we will explore, construct, and deconstruct the performative space, whether theatrical, site-specific, or virtual. We will analyze the space as a context to be activated by the body of the performer and witnessed by an audience. Through theoretical and practical assignments, we will study the aesthetical history of the theatrical event, while developing your own creative design process. You will be guided through each step of this process: concept development, visual research, renderings or drawings, model making, and drafting.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA, HA-THEA
Identical With: DANC359, DANC359, DANC359, DANC359, DANC359
Prereq: THEA105 OR THEA150 OR THEA185 OR ARST131 OR THEA105 OR ARST131 OR THEA150 OR THEA105 OR ARST131

THEA360 Media for Performance
The course examines the use of technology in performance, from the creation of mechanical moving scenery to 3D scenography. We will look into the
development of the theatrical technology from the Renaissance to today's conception of the digital theater, virtual reality, and online performances. The class format will be divided into lectures and studio class, where students will develop practical work creating their own digital performances.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA
Identical With: DANC364, DANC364, DANC364, DANC364
Prereq: None

THEA362 The Body as Text in Latina/o Theater and Performance
How does one read a body, a body of work? This course will take as its basic premise that all bodies ask to be read, whether these bodies are socially, culturally, racially, sexually coded or bodies of work. Students will be exposed to the historical underpinnings of Latina/o theater movements and performances, from the 1960s to the present, to underscore the contingent relationship between exercises of everyday life and acts on stage. The Latina/o body is not only marked by modalities of difference but is an essential instrument of the subject—oftentimes unheard, unsayable, and unnoticed. Therefore, in this course, a double gesture in bodily reading will occur: one that brings to the fore a particular type of theater and performance as an intellectual corpus and the other that highlights specific enduring bodies in time. To accomplish such ends, students will be exposed to plays, performance scripts, media works of performances, theoretical companion pieces focused on Latinidad, and theorizations of the body.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL362, AMST366, ENGL362, AMST366
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 difference in recognition that exceed normative protocols. We will ask how queer practices, black thought, brown study, 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 cohabitators enact togetherness. Artists and projects to be discusses incude: Andy Warhol's Factory, Hugo Ball, Emily Johnson, Black Salt Collective, My Barbarian, Harriet's Apothecary, General Sisters, the Critical Indigenous Photographic Exchange, Betalocal and more.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: ENGL362, AFAM364
Prereq: None

THEA365 The Great Greek Creation Myth: Hesiod's Theogony
Students will read large selections of Hesiod's Theogony, the Greek creation myth, in the original ancient Greek. We will examine the Theogony in light of other creation stories of the ancient Near East, Egyptian, and Hittite cultures by which it was influenced. Through examination of structural themes and motifs (the understanding of the universe, the role of violence, the origins of and application of justice, and the creation of mankind, the shaping of women), we will discuss whether and how the Theogony diverges from other creation myths to establish or reflect values that can be said to be "uniquely Greek." Discussion will be supplemented by passages from his Works and Days.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS, HA-CLAS, HA-CLAS
Identical With: GRK365, GRK365, GRK365, GRK365, GRK365, GRK365, GRK365, 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, HA-CHUM
Identical With: CHUM366, ENGL363, AFAM362, CHUM366, ENGL363, AFAM362, CHUM366, ENGL363, AFAM362
Prereq: None

THEA370 Engaging Audiences: Spectatorship Within Black Popular Culture and Performance
This course uses recent scholarship on spectatorship and popular culture to interrogate the production and reception of “popular” black performances and representations, within and beyond the United States. With special attention to the historical context in which these black cultural products are created, disseminated, and received, we focus on the social spaces, local contexts, temporal conditions, and embodied acts within which these case studies emerge and examine the political implications of their consumption and sustainability. Central to our investigation will be a consideration of the ways in which the terrain of “the popular” is inextricably linked to issues of aesthetics, appropriation, authenticity, circulation, community, globalization, identity, marginalization, meaning-making, and power. Case studies will include historic and contemporary examples from theater, dance, film, music, media, and the visual arts.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Identical With: CHUM370, AFAM370, CHUM370, AFAM370, CHUM370, AFAM370, CHUM370, AFAM370
Prereq: None

THEA371 Sister Acts: Black Feminist/Womanist Theater of the African Diaspora
This course surveys the dynamics 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
Acting techniques will include intense work on one or two chosen characters, performance. Students will be able to choose acting or directing concentration. Since theater is an art of collaboration, this course will offer advanced acting and directing students an opportunity to develop their skills in an ensemble environment and collaborate on the final presentation in the form of public performances.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL371, FGSS371, AFAM371
Prereq: None

THEA381 Directing II
This course, the continuation of THEA281, presents a further investigation of the elements of directing, dealing with the production concept, and the orchestration of that concept in terms of research, work with actors, ground plan, set, lights, costumes, props, music, etc. This is an advanced directing course in studio format. Students will go through all stages of directing: selecting the script, its analysis, adaptation, set design, casting, rehearsing, lighting, and performing.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA, HA-THEA
Prereq: (THEA245 AND THEA281)

THEA383 Costume Design for Theater and Dance
An intensive exploration of the interaction of materials, the human form, and text in performance. The topics covered will include draping the human form, basic design, costume research, design presentation, styles of design, character analysis, and text analysis. The class examines a variety of texts that utilize the mythic figure of Medea as its central character. We will begin with the Euripides, the text that has primarily shaped Western stereotypes of the character. It will provide us with a baseline for understanding the story.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Prereq: THEA105 OR THEA185 OR ARST131 OR ARST445 OR THEA105 OR ARST131 OR ARST445

THEA384 Introduction to Puppetry: The Creation Of Puppet Performance From Oral Histories and Factual Events
We will begin our exploration with a two session intensive workshop with Dan Froot and the WHO'S HUNGRY? Puppeteers, where we will be working with stories collected in New England at homeless shelters and food banks. Based on this introduction, students will then create their own fact-based performances on topics or individuals of their own choice. The emphasis of the course is on theatricalization and performance rather than the creation of technologically complex puppets.

Offering: Host
Grading: OPT
Credits: 0.50
Gen Ed Area: HA-THEA, HA-THEA
Prereq: None

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

Students will go through all stages of preparing a public performance: selecting the script, its analysis, adaptation, conceptualization through design elements, casting, rehearsing, collaboration with designers, and performing.

The course will fulfill an advanced directing requirement for students interested in pursuing senior theses in directing and offers an additional level of acting training to advanced acting students.

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

THEA398 Theater Criticism
This course is designed to give students experience in analyzing, interpreting, and researching performances in preparation for writing dramatic criticism suitable for publication in newspapers, magazines, journals, blogs, and dramaturgical portions of theater programs.

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

THEA399 A Playwright’s Workshop: Advanced
This advanced intensive course in playwriting emphasizes student work. Students will focus on developing an artistic voice by completing playwriting exercises, listening to feedback, and reading and providing feedback to their peers in workshop sessions. Required for students interested in pursuing a senior thesis in playwriting.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: ENGL399, ENGL399, ENGL399, ENGL399, ENGL399, ENGL399, ENGL399, ENGL399, ENGL399, ENGL399, ENGL399, ENGL399, ENGL399, ENGL399
Prereq: [THEA199 or ENGL269] OR ([THEA199 or ENGL269] AND [THEA249 or ENGL249]) OR ([THEA199 or ENGL269] AND [THEA299 or ENGL299]) OR ([THEA199 or ENGL269] AND [THEA221 or THEA321]) OR [THEA199 or ENGL269] OR [THEA299 or ENGL299]

THEA401 Individual Tutorial, Undergraduate
Topic arranged in consultation with tutor. Permission of the tutor and department chair required.

Offering: Host
Grading: OPT

THEA402 Individual Tutorial, Undergraduate
Topic arranged in consultation with tutor. Permission of the tutor and department chair required.

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
THEA407 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

THEA408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

THEA409 Senior Thesis Tutorial
Includes senior honors production projects and/or theses. Open only to theater majors.
Offering: Host
Grading: OPT

THEA410 Senior Thesis Tutorial
Includes senior honors production projects and/or theses. Open only to theater majors.
Offering: Host
Grading: OPT

THEA411 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

THEA412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

THEA419 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

THEA420 Student Forum
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, 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, 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, HA-THEA, HA-THEA
Prereq: None

THEA434 Applied Scenography: From Idea to the Stage
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.
Offering: Host
Grading: OPT
Credits: 0.50
Gen Ed Area: HA-THEA, HA-THEA, 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, 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
Offering: Host
Grading: OPT

THEA466 Education in the Field, Undergraduate
This course is a heading for the award of credit for theater work in various areas conducted off-campus, usually at an institution such as Odd Fellows Playhouse or Long Lane School. Students must arrange their own projects. A total of 120 hours of participation is normally expected for one full credit.
Offering: Host
Grading: OPT

THEA469 Education in the Field, Undergraduate
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Prereq: None

THEA470 Independent Study, Undergraduate
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Prereq: None

THEA491 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT
THEA492 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT