

## **THEATRE ARTS (AS) {THAR}**

**100. Introduction to Theatre Arts. (C)** Arts & Letters Sector. All Classes. Malague.

An introduction to different approaches to understanding and analyzing performance, representational theatre, and non-representational theatre, using as test cases both dramatic scripts and live performance. Different aspects of theatre art and theatrical process (acting, design, audience, musical theatre) will be taught by guest lecturers drawn from the Theatre Arts faculty and local professionals.

**110. (COML110, ENGL087, HIST246, URBS212) Theatre, History, Culture I: Classical Athens to Elizabethan London. (B)** Arts & Letters Sector. All Classes. Schlatter. Required of all Theatre Arts Majors.

This course will explore the forms of public performance, most specifically theatre, as they emerge from and give dramatic shape to the dynamic life of communal, civic and social bodies, from their anthropological origins in ritual and religious ceremonies, to the rise of great urban centers, to the closing of the theaters in London in 1642. This course will focus on the development of theatre practice in both Western and non-Western cultures as it intersects with the history of cities, the rise of market economies, and the emerging forces of national identity. In addition to examining the history of performance practices, theatre architecture, scenic conventions, and acting methods, this course will investigate, where appropriate, social and political history, the arts, civic ceremonies and the dramaturgic structures of urban living.

**111. (COML111, ENGL097) Theatre, History, Culture II: Cities at Play from the Renaissance to the Rise of Realism. (C)** Arts & Letters Sector. All Classes. Ferguson.

This course examines theatre and performance in the context of the broader urban, artistic and political cultures housing them from the Renaissance to the mid-19th century. Encompassing multiple cultures and traditions, it will draw on a variety of readings and viewings designed to locate the play, playwright, trend or concept under discussion within a specific socio-historical context. The evolution of written and performed drama, theatre architecture, and scenography will be examined in tandem with the evolution of various nationalisms, population shifts, and other commercial and material forces on theatrical entertainments. Readings consequently will be drawn not only from plays and other contemporary documents, but also from selected works on the history, theory, design, technology, art, politics or society of the period under discussion.

**112. (COML112, ENGL098) Theatre, History, Culture III: Modernism to Post Modernism. (C)** Arts & Letters Sector. All Classes. Mazer.

This course will examine the interplay of theatrical theory, theatrical practice, and dramatic writing, in relation to contemporaneous societies and cultures, from the first experiments in penetrating the boundaries of "realism" at the end of the nineteenth century, through the present day. Areas of exploration include the invention of the avant garde, the rise of the auteur-director, political theatre, competing theories about the actor's body and the actor's emotions, performance art, feminist theatre, queer theatre, and the integration of non-western theatre into shared theatre practice in the colonial and post-colonial world.

**SM 114. (ENGL114) Playwriting Workshop. (B)** Staff. This course is not open to freshmen.

This course is designed as a hands-on workshop in the art and craft of dramatic writing. It involves the study of existing plays, the systematic exploration of such elements as storymaking, plot, structure, theme, character, dialogue, setting, etc.; and most importantly, the development of students' own plays through a series of written assignments and in-class exercises. Since a great deal of this work takes place in class -- through lectures, discussions, spontaneous writing exercises, and the reading of student work -- weekly attendance and active participation is crucial.

**SM 120. Introduction to Acting. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Ferguson, Malague, Schlatter, and Staff. Required of all Theatre Arts Majors.

Rooted in the system devised by Constantin Stanislavsky, this course takes students step by step through the practical work an actor must do to live and behave truthfully on-stage. Beginning with relaxation and physical exercise, interactive games, and ensemble building, students then learn and put into practice basic acting techniques, including sensory work, the principles of action, objectives, given circumstances, etc. The semester culminates in the performance of a scene or scenes, most often from a modern American play. This course strongly stresses a commitment to actor work and responsibility to one's fellow actors. Practical work is supplemented by readings from Stanislavsky and a variety of other acting theorists that may include Uta Hagen, Robert Cohen, Stella Adler, among others. Students are required to submit short essays over the course of the semester in response to the readings and in preparation for their final scene project.

**SM 121. Introduction to Directing. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Ferguson, Malague, Mazer, Schlatter. Required of all Theatre Arts Majors.

The aim of this course is to provide students with a basic knowledge of directing through an introduction to the functional tools of the craft. Classes provide lectures and practical work in dealing with topics such as the function of the director, analyzing a script, visual composition, blocking, stage business, and working with actors. This course is a prerequisite for Advanced Directing.

**125. The Play: Structure, Style, Meaning. (C)** Malague. Pending Curriculum Committee Approval.

How does one read a play? Theatre, as a discipline, focuses on the traditions of live performance. In those traditions, a play text must be read not only as a piece of literature, but as a kind of "blueprint" from which productions are built. This course will introduce students to a variety of approaches to reading plays and performance pieces. Drawing on a wide range of dramatic texts from different periods and places, we will examine how plays are made, considering issues such as structure, genre, style, character, and language, as well as the use of time, space, and theatrical effects. Although the course is devoted to the reading and analysis of plays, we will also view selected live and/or filmed versions of several of the scripts we study, assessing their translation from page to stage.

**SM 130. Introduction to Light, Set, and Costume Design. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Baratta. Required of all Theatre Arts Majors.

This course will introduce students to the traditional elements of scenic composition, including stage scenery and props, lighting, costume and sound design. Students will gain an appreciation for the breadth of historic scenic convention as well as an understanding of the roles played by historic convention in modern stagecraft. Theatrical relationships between actor/audience/setting/text will be examined using the analysis of play scripts, theatre history, theoretical writings, illustrations and other media as a series of case studies. Emphasis will be given to an understanding of the role of design and technology in the transformational event of the theatre production, and the various contextual approaches that inform the design process, including the role of the theatre designer/technician as artist and collaborator within the framework of the production team. Project work in this course includes design studies, research and critical writing, project presentation, and a practicum project associated with the Theatre Arts Program production schedule.

**SM 131. Concepts of Lighting. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Whinnery. Recommended for majors. Non-majors need permission of instructor.

An introduction to the nature and value of lighting in the theatre, emphasizing its functions, history, resources, techniques, and design.

**SM 132. Costume. (B)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

Costume history and design provides a framework for organized study and practice in this particular facet of theatre production. It is a one-semester course, scheduled to meet once a week for a three hour session.

**SM 133. Concepts of Stage Design. (A)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Whinnery. Non-majors need permission of instructor.

A history of the development of twentieth-century stage design and the exploration of the design process. Project work in the realization of stage designs through drafting, rendering, and model building.

**SM 140. (COML265) Topics in Theatre History. (B)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Mazer.

The purpose of this course is to introduce students to the basic materials and methods of theatre history and historiography, as applied to a particular topic, organized around a specific period, national group, or aesthetic issue. This course is concerned with methodological questions: how the history of theatre can be documented; how primary documents, secondary accounts, and historical and critical analyses can be synthesized; how the various components of the theatrical event--acting, scenography, playhouse architecture, audience composition, the financial and structural organization of the theatre industry, etc.--relate to one another; and how the theatre is socially and culturally constructed as an art form in relation to the politics and culture of a society in a particular time and place.

**141. (CLST141, COML264) Classical Theatre. (C)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Staff.

Development of the history and practice of Greek and Roman theatre from antiquity to the Middle Ages is treated through reading English translations of tragedy and comedy and examination of the physical setting and staging of drama. Attention is paid to the drama's relation to religion, the role of the audience in theatre, popular stage performances other than plays, public spectacles, and the medieval attitude towards drama.

**SM 171. Movement for the Actor. (B)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Fishbeck. Primarily for majors. Non-majors need permission of the instructor.

The study of the art of bodily expression throughout history in theory and practice, from Classical and Oriental forms to the contemporary theatre.

**SM 220. Advanced Acting. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Ferguson, Malague. Prerequisite(s): THAR 120 or by special permission of the instructor.

This course continues the work begun in the Introduction to Acting class. The specific focus of the course will be on helping students to connect more deeply and truthfully with each other on stage, freeing up the body of the actor to fulfill the physical demands of characterization, and analyzing the dramatic text to clarify objectives and focus action through unit breakdown. Attention will also be given to helping students work through specific problems and personal, creative obstacles. The basis of the course will be scene work taken from the twentieth-century repertoire (realist and non-realist plays), a classical monologue, and exercises taken from a variety of performance traditions. The course also includes readings from modern theorists and practitioners.

**SM 221. Advanced Directing. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Schlatter. Prerequisite(s): THAR 121.

The primary goal of this course is to develop students' practical skills and methods as stage directors. The course continues the work of Introduction to Directing, focusing on effective text analysis, communicating with actors, and use of theatrical space and movement to tell the story of the play. The course is structured as a workshop, with students presenting and discussing each other's scene work in class. Students are responsible for three large projects, and each project is presented and discussed twice, first in its workshop and then in its final stage of development. The final project involves minimally staging a one-act play for an audience. Course work is supplemented by readings on the work of major modern directors, and by viewing and writing critiques of selected theatre performances.

**SM 236. (ENGL236, GSOC233) Topics in Renaissance Drama: Acting Shakespeare. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Mazer. Prerequisite(s): THAR 120 or 121 (or their equivalent). This course is not open to freshmen.

Through specialized readings, writing assignments, and in-class acting exercises, the class will develop methods of interpreting Shakespeare's plays through theatrical practice. Topics include Shakespeare's use of soliloquy, two and three person scenes, the dramatic presentation of narrative source material, modes of defining and presenting the "worlds" of the plays, and the use of theatrical practice to establish authoritative text.

**SM 250. (AFRC309, URBS256, GSOC251) Theatre Workshop. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Various Theatre Professionals. Prerequisite(s): THAR 120, THAR 121. Cross-listings are contingent upon topics offered. For the current topics contact the Theatre Arts office.

This course will examine a specific aspect of theatrical practice, taught by a visiting professional theatre artist. The course, with different topics, may be repeated for credit. Recent topics have included performance art, Jacques LeCoq technique, Suzuki, and Viewpoints.

**SM 270. (ENGL256) Acting American Drama: Players and Playwrights. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Malague.

This course will investigate the interrelationship between American drama and American acting techniques. Connections to be considered include: The Group Theatre and Clifford Odets; The Actors Studio and Tennessee Williams; The Meisner Technique and David Mamet. We will also view the work of individual actors in filmed and live versions of the plays we study, examining the many ways in which actors collaborate with playwrights by creating roles and reinterpreting them. Readings will include the acting texts of American master teachers such as Lee Strasberg, Stella Adler, Sanford Meisner, and Uta Hagen, as well as a number of American plays. This course will include acting exercises and scene work.

**SM 271. (CINE225, ENGL274) American Musical Theatre. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Fox.

The American musical is an unapologetically popular art form, but many of the works that come from this tradition have advanced and contributed to the canon of theatre as a whole. In this course we will focus on both music and texts to explore ways in which the musical builds on existing theatrical traditions, as well as alters and reshapes them. Finally, it is precisely because the musical is a popular theatrical form that we can discuss changing public tastes, and the financial pressures inherent in mounting a production. Beginning with early roots in operetta, we will survey the works of prominent writers in the American musical theatre, including Kern, Berlin, Gershwin, Porter, Rodgers, Hart, Hammerstein, Bernstein, Sondheim and others. Class lecture/discussions will be illustrated with recorded examples.

**272. Twentieth Century American Theatre and Drama. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Schlatter.

This course examines the development of the modern American theatre from the turn of the century to the present day. Progressing decade by decade the course investigates the work of playwrights such as Eugene O'Neil, Arthur Miller, Tennessee Williams, Edward Albee, David Mamet, August Wilson and Tony Kushner, theatre companies such as the Provincetown Players and the Group Theatre, directors, actors, and designers. Some focus will also be given to major theatrical movements such as the Federal Theatre Project, Off-Broadway, regional theatre, experimental theatre of the Sixties, and feminist theatre.

**SM 273. (CINE225, ENGL292) Dark Comedy. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Ferguson.

From Plautus to Ionesco, dark comedies explore concepts and ideas seemingly at odds with comic traditions and structures they employ. This class uses the study of theory, history, plays and theatrical technique to explore the significance and effect of tragicomedies. Students will acquire an understanding of the genre's unique characteristics through textual and practical work and through viewing pertinent films. In addition to reading and discussing plays and criticism, students will be required to perform a scene from a tragicomic play, experimenting with and creating tragicomic effect through performance. This course will be roughly organized into three sections: historic precedents (Plautus, Shakespeare, Moliere), 19th century transitional dramas (Chekhov, Ibsen) and 20th century tragicomedies, in which the bulk of the course readings will be done (Beckett, Ionesco, Pinter, Stoppard, Henley, etc.).

**SM 274. (ENGL256) Dramaturgy. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Mazer.

This course will examine the functions and methods of the dramaturg--the person in the theatrical process who advises the artistic collaborators on (among other things) new play development, the structure of the script, the playwright's biography and other writings, the play's first production and its subsequent production history, and the historical and regional details of the period depicted in the plays action. We will study the history of the dramaturg in the American theatre and discuss contemporary issues relating to the dramaturg's contribution to the theatrical production (including the legal debates about the dramaturg's contribution to the creation of RENT). And, in creative teams, the class will create dramaturgical portfolios for a season of imaginary (and, potentially, a few actual) theatrical productions.

**SM 275. (AFRC275, CINE225, CLST315, COML267, ENGL356) Advanced Topics in Theatre. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Fox, Ferguson, Malague, Mazer, Schlatter. This course, with different topics, may be repeated for credit.

This course will combine an intensive practical and intellectual investigation of some area of the making of theatre: performance techniques, theatrical styles, a particular period of theatre history. For the current topics contact the Theatre Arts office.

One section of 275 every other Spring will consist of a small number of Theatre Arts majors selected by the faculty to become members of "the Edinburgh Project." This ensemble will mount a production that will be performed at the Edinburgh Festival Fringe in August. Many of the readings and exercises in this course will be geared to prepare for production; rehearsals for the project will continue after the exam period at the end of the semester.

**SM 276. Theatre Criticism. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Mazer.

This course is both a practical writing course, and an examination of the role of the various kinds of theatre criticism and their relation to contemporary theatrical art and the theatre industry. Students (and faculty) will write (and rewrite) one theatre review a week, based on a theatre event everyone will see. Additional readings will be drawn from theatre critics and reviewers through history (Hazlitt, Shaw, Beerbohm, Agate, Clurman, Brustein, Rich, Wardle, Nightingale, Billington, and others).

**SM 277. 20th Century Acting Theory and Practice. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Malague.

This course examines the making of theatre from the actor's perspective, focusing on major twentieth century forms and the acting techniques constructed to produce them. Through an investigation of theories of such practitioners as Stanislavsky, Brecht, and Grotowski, the class will consider contrasting models for their actor's work, and such issues as the actor's relationship to the audience, director, playwright, and text. The course will include practical performance exercises and an exploration of representative play scripts.

**SM 278. Variety Arts. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Fox.

This course examines a series of "variety arts" movements -- theatre in which striking visual and auditory elements are even more important than the traditional story and script. Topics generally include: Grand Guignol, the French "theatre of fear and terror," where shocking images are used to stimulate and frighten the audience; tableaux vivant, in which actors create stage pictures based on famous paintings and other visual icons; concert song and ballad, where performers interpret character and story through vocal means; American musical theatre, in which music and dance

become the highest form of expression; German cabarets, where artists use a combination of song and text to create politically and culturally controversial theatre; contemporary performance art, a genre that mixes comedy, the visual arts, dance, music and text.; and more. The course also explores how these visual and auditory elements might be used by actors, directors, and designers to enhance and enrich our more traditional, text-based theatre.

**SM 279. (ENGL256, GSOC279) Women in Theatre and Performance. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Malague.

Theatre began as a form that excluded women entirely. The plays of ancient Greece and Elizabethan England were written and performed only by men, beginning a long tradition of theatre that represented women only from male perspectives. Has that tradition been so dominant for so long that women's voices on stage are still a novelty? This course focuses on a wide range of plays and performances by and about women; the work we read (and view) will evidence artistic attempts to represent women's lives, experiences and perspectives on the stage. Among the issues encountered and examined in these works are the roles of love, sexuality, friendship, career, community, marriage, motherhood, family, and feminism in women's lives - as well as the economic and political position(s) of women in society. The course will also offer contextual background on feminist theatre history, theory, and literature, as well as the diverse (and divergent) creative efforts of female artists to use live performance as a means of creating social and political change.

**SM 290. (GRMN310, GSOC491, HIST491) Topics in Dance History. (C)** Arts & Letters Sector. All Classes. Kant. This course, with different topics, may be repeated for credit.

Topics in Dance History examines the development of theatrical dance and performance through the ages. It offers several courses that look at the way in which new languages of the body were articulated. The changes of aesthetic values of movement and dance will be placed within their social development and examined through historical inquiry. Dance as a social activity that reflects and acts upon the societies in which it grows, is understood in a broad context. Therefore students will work with writings, designs, videos and other material to understand the relationship between ideas and artistic expressions. Students will also be introduced to music, literature, theater and fine arts and asked to consider their relationship to dance. The courses range from analyses of 15th century dance treatises to 20th century movement performances.

**SM 320. Scene Study. (A)** Malague. Prerequisite(s): THAR 220.

Scene Study is the third level acting class, open by permission to those students who have successfully completed Introduction to Acting and Advanced Acting. Building on the work of those courses, Scene Study proceeds with an increased emphasis on the analysis and performance of the playscript. Students are given the opportunity to identify individual goals and to work on material which challenges them; they will also be encouraged to work from the circumstances of the text, to make strong character choices, and to interact in-the-moment with scene partner(s).

**350. (ENGL256) Rehearsal and Performance. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Ferguson, Fox, Malague, Mazer and Schlatter.

Theatre Rehearsal and Performance provides students with deep intellectual and artistic immersion in the theatrical process through intensive research, rehearsal, and performance of a full-length stage piece. Students may enroll in this course as actors (by audition only) or as assistant directors, stage managers, dramaturgs, or designers (by permission of the instructor). Each semester, the play will be featured in the Theatre Arts Program production season; the class meeting times will vary, but will typically consist of 16-20 hours per week in the evening hours.

**SM 485. (COML385, EALC255, FOLK485) Japanese Theatre. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Kano.

Japan has an enormously rich and varied theatrical tradition. In this course, we will examine Japanese theatre in historical and comparative contexts.