THEATER AND PERFORMANCE STUDIES (THST)

* THST 092a / AFST 092a, African Rhythm in Motion  Lacina Coulibaly
This first-year seminar traces the transnational migration of the polyrhythms inherent in African dance. Based in movement practice, the course considers the transformation of rhythm through time and space, moving from traditional African dances of the 20th century into the work of contemporary African artists and far-flung hybrid dance forms such as samba and tango. Part dance history, part introduction to the art of dance, the course is open to movers of all backgrounds and physical abilities. The professor works with students who require necessary adaptations of the physical material to meet special needs. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU

* THST 093b, Creativity, Collaboration, and the Art of Making Theater  Hal Brooks
Within theater, there is always an initial spark of creation, whether it initiates from the playwright, a group of improvisers, or a combination of playwright and a troupe of actors. This course focuses on how to investigate, analyze, replicate and catalyze that impulse. It sources many art forms as a window into how we create, and attempts to address how artists begin to move from idea to execution. What is creativity? Is it innate? Is it a skill that can be developed? How? What happens when two or more people are involved in that pursuit of creation? Which techniques are common across disciplines? And how might a theater artist learn about creative pursuits from artists in other disciplines including music, design, and fiction as well as theater? Students from all backgrounds and interests will delve into techniques, identifying and integrating habits that foster creativity, creating their own works over the semester, both in small and larger groups, in solo and group projects. Enrollment limited to first year students. Preregistration required; see under First-Year Seminar Program. HU

* THST 095a / AMST 095a / ER&M 095a / SAST 061a, South Asian American Theater and Performance  Shilarna Stokes
South Asian Americans have appeared on U.S. stages since the late nineteenth century, yet only in the last quarter century have plays and performances by South Asian Americans begun to displace dominant cultural representations of South Asian and South Asian American communities and to imagine new ways of belonging. This seminar introduces you to contemporary works of performance (plays, stand-up sets, multimedia events, and more) written and created by U.S.-based artists of South Asian descent as well as artists of the South Asian diaspora whose works have had an impact on U.S. audiences. With awareness that the South Asian American diaspora comprises multiple, contested, and contingent identities, we investigate how artists have worked to manifest complex representations of South Asian Americans onstage, challenge institutional and professional norms, and navigate the perils and pleasures of becoming visible. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU

* THST 098a, Composing and Performing the One Person Play  Hal Brooks
First-year actors, playwrights, directors, and even students who have never considered taking a theater class, create their own work through a combination of reading, analysis, writing, and on-your-feet exercises. Students read texts and view performances that are generated by one actor in an attempt to discover the methodology that works best for their own creations. The course culminates with a midterm and final presentation created and performed by the student. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU

THST 110a, Collaboration  Elise Morrison and Shilarna Stokes
This foundational course introduces collaborative techniques at the core of topics, domains, and practices integral to the major in Theater and Performance Studies. We explore the seeds of performance from its basic essence as human expression, to movement, text, and storytelling, gradually evolving into collectively created works of performance. Techniques and readings may be drawn from improvisation, dance, music, design and spoken word contexts, and will encourage cohort building, critical reflection, and the join of individual and collective artistic expression. Guests from within and outside performance disciplines enhance the potential to investigate crossover between different media. HU RP

THST 111b, Modes of Performance  Staff
This foundational course introduces students to the breadth of topics, domains, and practices included in the major in Theater and Performance Studies, as well to faculty in the program. Building on practices of collaborative research and performance making established in MUSI 110, this course alternates between immersive, practical encounters with performance techniques from different disciplines and foundational methodologies for performance analysis. Structured around the four "domains" of study within the major#histories, performance theory, interarts, and artistic practice#this course hones students' practical, analytical, research, and multimodal communication skills. WR, HU

* THST 129a or b / ENGL 129a or b / HUMS 127a or b, Tragedy in the European Literary Tradition  Staff
The genre of tragedy from its origins in ancient Greece and Rome through the European Renaissance to the present day. Themes of justice, religion, free will, family, gender, race, and dramaturgy. Works might include Aristotle’s Poetics or Homer’s Iliad and plays by Aeschylus, Sophocles, Euripides, Seneca, Hrotsvitha, Shakespeare, Lope de Vega, Calderon, Racine, Büchner, Ibsen, Strindberg, Chekhov, Wedekind, Synge, Lorca, Brecht, Beckett, Soyinka, Tarell Alvin McCraney, and Lynn Nottage. Focus on textual analysis and on developing the craft of persuasive argument through writing. WR, HU

* THST 210a, Performance Concepts  Staff
A studio introduction to the essential elements of acting. Coursework includes improvisation, performance exercises, scene study, and analysis grounded in the work of practitioners and theorists from Stanislavski to the present. This course is a prerequisite for several
upper-level courses in Theater and Performance Studies including THST 211 and THST 300. It is open to students in all years of study, with the permission of the instructor. RP

* THST 211b, Intermediate Acting  
Joan MacIntosh  
Continued study of acting as an art, building on performance concepts introduced in THST 210. Various approaches to the actor’s task, requiring deeper understanding of conceptual issues and increasing freedom and individuality in building a character. Exercises, monologues, and scene work. Admission by audition. Prerequisite: THST 210. HU RP

* THST 212a, Community Engaged Theater and Performance  
Shilarna Stokes  
This seminar serves as an introduction to community engaged theater and performance. Alongside readings that provide grounding in the historical, theoretical, ethical, and artistic foundations of community engaged theater and performance in the United States, students learn about major companies currently producing work in this field: Theatre of the Oppressed-NYC, Urban Bush Women, Cornerstone Theater Company, Roadside Theater, Sojourn Theatre, Albany Park Theatre Project, and others. The course includes regular opportunities to acquire "on-your-feet" practice with techniques used by these companies as well as opportunities to converse with artists in the field and field trips to see work by New Haven-based companies. HU

* THST 213b, The Process of New Play Development in American Theater  
Hal Brooks  
How does a play move from concept to page to production? What are the steps involved along the way? What are the techniques within each phase that playwrights, directors, and actors utilize toward developing a play? This seminar seeks to show the practical aspects of new play development beyond the role of an actor. Students are introduced to voices and stories that have recently emerged, treating the script more as a fluid blueprint rather than an unchangeable text. Students analyze and compare various versions of a playscript through reading, staging, and discussion. Each student explores texts through the eyes of directors, playwrights, actors, designers, and dramaturgs—and at times adopts those roles within exercises. The course highlights the last fifteen years in American theater which has seen an unprecedented explosion of new plays, playwrights, and new play development incubators. Works by playwrights Will Eno, Annie Baker, Jackie Sibblies Drury, Sarah Delappe, and Sam Hunter are investigated, analyzed, and explored. Limited Enrollment. See Canvas for application.

THST 217b, Creating Theater for Young Audiences  
Deborah Margolin and Nathan Roberts  
A studio-based exploration of creating Theater for Young Audiences (TYA). Beyond considerations of content, how does making theater for children differ from making theater for any audience? Through conversation with contemporary TYA practitioners, and a series of generative exercises in adaptation, students seek their own answers to this question. The semester culminates in a public workshop presentation (before a young audience) of original work created in class. Open to students of all majors. HU RP

* THST 224a / MUSI 228a, Musical Theater Performance I  
Maria-Christina Oliveras  
The structure, meaning, and performance of traditional and contemporary musical theater repertoire. Focus on ways to "read" a work, decipher compositional cues for character and action, facilitate internalization of material, and elicit lucid interpretations. This semester's course also embraces the online format to address performing and recording virtually as a vital tool in the current field of musical theater. The course combines weekly synchronous learning and private coaching sessions. For singers, music directors, and directors. Admission by audition and application only. Auditions/interviews will be scheduled during the first two weeks of August. May be repeated for credit. For audition information contact dan.egan@yale.edu. HU RP

* THST 226b / MUSI 229b, Musical Theater Performance II  
Staff  
The collaborative process and its effect on musical theater performance. Choreography, music direction, and origination of new works. Analysis of texts, scripts, and taped or filmed performances; applications in students' own performance. May be repeated for credit. For audition information e-mail dan.egan@yale.edu. RP

* THST 228b / ENGL 423b / FILM 397b, Writing about the Performing Arts  
Margaret Spillane  
Introduction to journalistic reporting on performances as current events, with attention to writing in newspapers, magazines, and the blogosphere. The idea of the audience explored in relation to both a live act or screening and a piece of writing about such an event. Students attend screenings and live professional performances of plays, music concerts, and dance events. Formerly ENGL 244. WR, HU

* THST 230a, Advanced Acting and Scene Study: Restoration Comedy  
Toni Dorfman  
An advanced acting seminar culminating in the presentation of scenes from late Restoration comedy. Units include babbling, costume, etymology, immediacy, movement, partner, props, and repartee. Solo exercises, monologues, long speeches, and scene work. Admission by audition in the Whitney Theater, 53 Wall Street, on the first day of class. Open to junior and senior Theater Studies majors only. May be taken more than once. Prerequisite: THST 211.

* THST 233b / RSEE 219b, History of Russian Theater  
Julia Tiritus  
This seminar introduces students to the rich legacy of Russian theater, focusing specifically on the developments of Russian drama from the first third of the nineteenth–century to the early twentieth century. The readings and plays studied in the course are organized chronologically, starting with classic Russian comedies by Alexander Griboyedov and Nikolai Gogol, continuing with dramas by Alexander Ostrovsky and Ivan Turgenev, and ending with late nineteenth-century/early twentieth century plays by Leo Tolstoy and Anton Chekhov. Some readings from Stanislavsky are also included. HU
* **THST 236a / MUSI 185a, American Musical Theater History**  Dan Egan  
Critical examination of relevance and context in the history of the American musical theater. Historical survey, including nonmusical trends, combined with text and musical analysis. Limited enrollment. Interested students should contact dan.egan@yale.edu for application requirements.  **WR, HU**

* **THST 239a / AFAM 342a / ENGL 239a, African American Drama through 1959**  Shane Vogel  
This course surveys the formal development and major themes of African American drama from the antebellum period through 1959. We examine how dramatists and performers reimagined the various meanings of Blackness in the U.S. public sphere, as well as individual and collective acts of self-fashioning on and off the stage. Special attention is given to aesthetic experimentation and its relationship to political theater; transformations of genre and form; Black dramatic theory; historical drama; diasporic connections and disconnections; the relationship between music, dance, spectacle, and drama; anti-lynching drama and folk drama; representations of class, gender, and sexuality; inter- and intra-racial conflict; Black radical theatre in the New Deal; and institutional histories of key Black theatre companies.  **HU**

* **THST 248a / GMAN 248a / HUMS 256a / LITR 240a, Goethe's Faust**  Kirk Wetters and Jan Hagens  
Goethe's *Faust*, with special attention to *Faust II* and to the genesis of *Faust* in its various versions throughout Goethe's lifetime. Emphasis on the work in context of Goethe's time and in the later reception and criticism. Reading knowledge of German beneficial but not required.  **HU**

* **THST 249a / AFAM 246a / FILM 246a, Introduction to African American Cinema**  Nicholas Forster  
This course examines the history of African American cinema from the turn of the twentieth century through the present. In recent years, there has been a growing sense that, after decades of unequal hiring practices, black filmmakers have carved a space for artistic creation within Hollywood. This feeling was emboldened when Ryan Coogler's *Black Panther* became the highest grossing film of the 2018, seemingly heralding a new age of black-authored and black-focused cinema. This course examines the long history of black cinema that led to the financial and critical success of filmmakers like Coogler, Ava DuVernay, and Jordan Peele. In this course, we survey the expansive work of black American cinema and ask: is there such a category as black film/cinema? If so, is that category based on the director, the actor, the subject matter or ideology of the film? What political, aesthetic, social, and personal value does the category of black film/cinema offer? Some of the filmmakers include Barry Jenkins, Kathleen Collins, Spike Lee, Julie Dash,, Oscar Micheaux, Ava DuVernay, and Charles Burnett.  **HU**

**THST 262b / ENGL 150b / HUMS 213b / LITR 339b, Global Shakespeares: Race, Gender, and the Idea of the Human**  Ayesha Ramachandran  
Shakespeare today is a global phenomenon: over five hundred years after his death, the playwright's legacy continues to flourish with new performances, reworkings, appropriations, and adaptations continuously produced across the world in a range of languages and across various media. Once exported along with the ideologies and practices of empire, Shakespeare's works have now become an index for the complex histories of colonialism and postcolonialism as well as a crucial site for studying processes of racialization and the universalizing idea of "the human." How did Shakespeare become global? Was the cultural imagination of his plays always already global, written at a time with the very notion of the modern world as we know it was being shaped? This course explores the political afterlives of "Shakespeare" as a cultural icon and aesthetic touchstone for the Western tradition through a close reading of four plays alongside their adaptations: *Hamlet*, *Othello*, *King Lear*, and *Antony and Cleopatra*. We look at films, novels, *manga* comics, memoirs, stand-up comic routines, along with classic stagings of the plays to elucidate the themes that have made Shakespeare global—in particular, questions of race, gender, sexuality, generational conflict, and political intrigue. Authors and directors include Akira Kurosawa, Vishal Bharadwaj, Janet Suzman, Iqbal Khan, James Baldwin, Sulayman Al-Bassam, Tayeb Salih, Preti Taneja, and Derek Walcott. This is the non-intensive writing version of LITR 340 and is worth 1 credit. It meets with LITR 340. Students may earn credit for LITR 339 (1 credit) or for LITR 340 (1.5 credits) but not for both.  **HU**

* **THST 279a / ENGL 177a, Medieval Drama**  Jessica Brantley  
An exploration of medieval dramatic traditions in the context of other medieval and modern performative practices, including pageantry, song, spectacle, recitation, liturgy, and meditative reading. Texts include the York plays, *Everyman*, *Mankind*, the Digby *Mary Magdalen*, Sarah Ruhl's *Passion Play*, and Branden Jacobs-Jenkins' *Everybody*.  **WR, HU**

* **THST 300a, The Director and the Text I**  Toni Dorfman  
Basic exercises in approaching dramatic texts from the director's perspective. Particular attention to the many roles and functions of the director in production. Preparation and presentation of workshop scenes. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor. Limited Enrollment. See syllabus page on Canvas for application.  **Prerequisite: THST 210. HU**

* **THST 301a, Making the Post-Dramatic Theatre**  David Chambers  
Combining seminar and floor work, this practicum course focuses on the actual making of theatre pieces by leading global artists and theatre companies in the postdramatic era. This involves examining and experimenting with the tactics of production for a contemporary theatre where the written dramatic text is no longer a set of instructions for the director and collaborators, but a pretext for any number of performance games, radical adaptations, and artistic agendas far exceeding the conventional onstage illustration of traditional written texts. These rehearsal, performance, and radical textual practices underpin an innovative, visceral, and sometimes shocking theatre in which the performers have subsumed the dominance of the dramatic author to their own intentions; or become the actual authors of the event; or, the dramatic author has ingested the spirit of postdramatic theatricalism and chance into their own scripted work. The course
involves research of analytical materials and production videos, investigating the “scream” of each production i.e. the artistic intention behind the making of the piece and physically exploring the rehearsal processes through which it was made. Students regularly generate their own onstage work both outside and in class, inspired by, or ‘in the manner of’, the artists under examination, as well as periodically creating small surprise pieces in teams. Permission of instructor is required. HU RP

* THST 302a / FREN 322a, Revising Molière  Christophe Schuwey
A star author and a leading actor, Molière is a monument to French and Western cultures. But who or what is Molière? What lies behind the myth? This course examines the works and the world of the French Shakespeare, star of Versailles, and author of blockbusters still acclaimed today, 400 years later. Throughout his major comedies (on religion, women’s rights, hypocrisy, ethics, travels, and many more topics) we explore the history of the French theater, study the rise of show business and advertisement, and the competition between authors, and between actors. The course also discusses modern staging of Molière’s plays and include performances experiments. L5, HU

* THST 312a / ENGL 211a, Acting Shakespeare  James Bundy
A practicum in acting verse drama, focusing on tools to mine the printed text for given circumstances, character, objective, and action; noting the opportunities and limitations that the printed play script presents; and promoting both the expressive freedom and responsibility of the actor as an interpretive and collaborative artist in rehearsal. The course will include work on sonnets, monologues, and scenes. Admission by audition. Preference to seniors and juniors; open to nonmajors. See Canvas for application. HU RP

* THST 318b / MUSI 340b, Analyzing, Directing, and Performing Early Opera  Grant Herreid
Study of a seventeenth-century Venetian opera, with attention to structural analysis of text and music. Exploration of period performance practice, including rhetorical expression, musical style, gesture, dance, Italian elocution, and visual design. Production of the opera in conjunction with the Yale Baroque Opera Project. Open to all students, but designed especially for singers, instrumentalists, and directors. Admission by audition only. May be repeated for credit. For audition information e-mail grant.herreid@yale.edu. HU RP

* THST 319b / AFAM 313b, Embodying Story  Staff
The intersection of storytelling and movement as seen through historical case studies, cross-disciplinary inquiry, and studio practice. Drawing on eclectic source materials from different artistic disciplines, ranging from the repertory of Alvin Ailey to journalism, architectural studies, cartoon animation, and creative processes, students develop the critical, creative, and technical skills through which to tell their own stories in movement. No prior dance experience necessary. HU

* THST 320a / ENGL 453a, Playwriting  Donald Margulies
A seminar and workshop for reading for craft and writing for the stage. In addition to weekly prompts and exercises, readings include modern American and British plays by Pinter, Mamet, Churchill, Kushner, Nottage, Williams, Hansberry, Hwang, Vogel, and Wilder. Emphasis on play structure, character, and conflict. RP

* THST 321a / ENGL 477a, Production Seminar: Playwriting  Deborah Margolin
A seminar and workshop in playwriting with an emphasis on exploring language and image as a vehicle for “theatricality.” Together we will use assigned readings, our own creative work, and group discussions to interrogate concepts such as “liveness,” what is “dramatic” versus “undramatic,” representation, and the uses and abuses of discomfort.

* THST 326a / RSEE 382a, Feminist Performances of Resistance in Central and Eastern Europe  Aniko Szucs
Thirty years after the dictatorial regimes collapsed in Central and Eastern Europe, performances of resistance have recently gained a new momentum, both in artistic venues and at public spaces. In the now ‘illiberal democracies’ of the region, expressions of dissent and the mobilization of the suppressed opposition have become increasingly important to protect human rights, freedom rights, and the civil society. This course studies the genealogy of feminist artistic and political resistance in the region. We study the foundational texts of feminism in activism and academia. We consider the many genres in and themes through which Central Eastern European artists covertly, and later overtly, expressed their political views to their audiences. We also look at performances which we may consider today as the forerunners of the political changes of 1989 and read protest texts penned by dissidents, including Ewa Partum, Sanja Ivekovic, and Otilia Solt, about their frustrations with the repressive state and their utopian visions of an alternative political system. Building on our analyses of the political performances during state socialism, we then turn to the present and analyze recent and contemporary artistic movements and political performances that advocate for resistance in the ‘illiberal democracies’ of Hungary, Poland, and Macedonia. Through the discussion of theatrical performances, subcultural art events, and public protest movements, we explore the ways in which the legacies of dissidence, apathy, and self-censorship continue to shape the praxis and aesthetics of resistance. To initiate a transnational and trans-continental discussion, some of the readings center on Latin American and US artists, whose underground artworks critiqued the dictatorships of the 1970s and 1980s or challenge the authoritarian regimes of the present. HU

* THST 332a / AFAM 331a / FILM 329a, Black Film and Theatre  Nicholas Forster
This course examines the numerous connections, networks, and associations between black film and black theatre across the latter half of the twentieth century. While there has been a resurgence of interest in black theatre on and off Broadway in recent years, we look at critical works created by black writers who created spaces, slid into the cracks, and opened wide the chasms of possibility between cinema and drama. We ask: how have black artists used these two mediums to articulate a political consciousness? How have black writers built, ruptured, and amended the demands required by cultural institutions like Broadway and Hollywood? We investigate the tensions between ideas of the universal and the specific, all the while attending to the complex and complicated possibilities across two different mediums: cinema and the stage. The question of authorship in the move from stage to screen will be omnipresent as we ask what kinds of performances are possible and what new worlds can be created in those transitions? WR, HU
* THST 335a / AFST 435a, West African Dance: Traditional to Contemporary  
Lacina Coulibaly  
A practical and theoretical study of the traditional dances of Africa, focusing on those of Burkina Faso and their contemporary manifestations. Emphasis on rhythm, kinesthetic form, and gestural expression. The fusion of modern European dance and traditional African dance. Admission by audition during the first class meeting.  
HU RP

* THST 343b, Public Speaking  
Elise Morrison  
Development of skills in public speaking and in critical analysis of public discourse. Key aspects of rhetoric and cultural communication; techniques for formulating and organizing persuasive arguments, engaging with an audience, and using the voice and body effectively.

* THST 352b / AFAM 416b / ENGL 352b, Theatre, Performance, and American Modernity, 1830-1950  
Shane Vogel  
This senior seminar explores how theater and performance shaped and responded to transformations in American culture between 1830 and 1950. We track the emergence of modern drama from the nineteenth century into the twentieth century to better understand the formal and historical transformations of the US stage and dramatic literature. We read plays by T. D. Rice, Anna Cora Mowatt, William Wells Brown, James Nelson Barker, George Aiken, Angelina Weld Grimké, Sophie Treadwell, Eugene O’Neill, Georgia Douglas Johnson, Susan Glaspell, Lynn Riggs, and Tennessee Williams, as well as additional primary and secondary materials about American performance culture.  
WR, HU

* THST 367b / EALL 321b / EAST 401b, Theater and Drama Traditions of China and Japan  
Staff  
This seminar offers a window into Chinese and Japanese drama and theater traditions from their beginnings to the 20th century. We engage issues of dramatic texts as well as performance practices; thus, the course draws on material from theater history, performance and acting conventions, and the literary history of drama. Readings and discussions span major genres of dramatic writing and their different modes of performance, including the Chinese dramatic genres of zaju and chuanqi; Chinese performance styles of Beijing opera and Kunqu; and Japanese dramatic genres and performance practices of noh, kyogen, kabuki, and puppet theater. Throughout the course, we engage closely with dramatic texts as literature, giving detailed thematic readings to some canonical and non-canonical plays. We also consider how dramatic writing and theatrical performance relate to broader trends in sociopolitical history and literary history, exploring how dramatic texts and theatrical performance embody a multivalent and multisensory space that is unique among creative enterprises. We deal with both the actor and the text, and consider how each are conditioned by modern and premodern contexts. No prerequisites are required, although some prior knowledge of China or Japan is helpful.  
HU

* THST 370b / PLSH 248b, Polish Theater and Its Traditions  
Krystyna Illakowicz  
Exploration of the rebellious, defiant, and explosive nature of Polish theater, including ways in which theater has challenged, ridiculed, dissected, and disabled oppressive political power. Polish experimental and absurdist traditions that resulted from a merger of the artistic and the political; environmental and community traditions of the Reduta Theatre; Polish-American theater connections. Includes attendance at live theater events as well as meetings with Polish theater groups and actors.  
HU TR

* THST 380a or b / AMST 370a or b, Choreographic Invention in 20th Century America  
Brian Seibert  
An examination of major movements in the history of concert and social dance from the late nineteenth century to the present, including ballet, tap, jazz, modern, musical theater, and different cultural forms. Topics include tradition versus innovation, the influence of the African diaspora, and interculturalism. Exercises are used to illuminate analysis of the body in motion. Limited enrollment. See Canvas for details.  
WR, HU

* THST 390a / ENGL 222a, Modern European Drama  
Marc Robinson  
Intensive study of the major playwrights of modern European drama—Ibsen, Chekhov, Strindberg, Shaw, Brecht, Genet, and Beckett—along with pertinent theater theory. Recent plays and performances that respond to canonical texts supplement the primary readings.  
WR, HU

* THST 395a / ART 389a, Postmodern Dance  
Emily Coates  
A studio-based exploration of the epochal shift in choreographic aesthetics known as postmodern dance. In the early 1960s, a cohort of young artists redefined what dance could be and do. Influenced by the composer John Cage, these artists invented new movement vocabularies and compositional forms. Through re-staging seminal dances from the 1960s and 1970s, we consider the social and political contexts in which postmodern dance emerged; its links to minimalism, sculpture, and experimental music; and its ongoing influence on twenty-first century global contemporary dance. The course includes a field trip to New York City to attend the reconstruction of Yvonne Rainer’s dance “Parts of Some Sextets” (1965), which premiers in November in the Performa 19 Biennial. This class is open to students of all physical abilities and backgrounds; special accommodations will be crafted in the event of specific disabilities.  
HU

* THST 400b / ART 385b / FILM 348b, Performance and the Moving Image  
Emily Coates and Joan MacIntosh  
The boundaries between live and mediated performance explored through the creation of an original work that draws on methods in experimental theater, dance, and video art. Questions concerning live versus mediated bodies, the multiplication of time, space, and perspective through technology, and the development of moving images. The final production includes both a live performance and an art video. Contact the instructors for more information. Open to students of all levels and majors.  
HU

* THST 401a, Conceptual Sound Design for Theater  
Nathan Roberts  
Theoretical and practical considerations for conceptual sound design, the creation of aural content and imagery in support of dramatic action. The use of sound to communicate meaning and intention effectively in a theatrical setting. Auditory culture and the phenomenology of hearing; the role of technology in sound design; development of critical listening skills and of a foundational vocabulary for the medium. Projects focus on the generation of content and ideas in support of a text.  
HU
* THST 411a, Special Topics in Performance Studies  Elise Morrison
This course accompanies the themed speaker series for the Performance Studies Working Group, a weekly meeting convened by faculty in Theater and Performance Studies and the Drama School's Dramaturgy and Dramatic Criticism program. For Fall 2020, the theme is "Presence." This concept invites inquiry into our suddenly increased reliance on virtual representation and engagement in performance, pedagogy, and politics during the COVID-19 pandemic. It also supports our ongoing efforts to engage in dialogues about systemic racism in not only our institutions, but also our embodied experiences. Students enrolled for credit complete weekly readings based on that week's scholarship. They write weekly written responses and a final paper, which they present at the final PSWG meetings. HU RP

* THST 414a, Lyric Writing for Musical Theater  Michael Korie
The craft of lyric writing in musical theater, opera, and crossover works. Both historical models and new composition used as objects of study. Analysis of song form and placement, and of lyric for character, tone, and diction. Creation of lyrics in context. Noted composers and lyricists of produced musical theater works join the class periodically to comment on the work created. Students also have the opportunity to conceive an original work of musical theater, a crossover work, or an opera libretto, and create portions of the score with original lyrics and music by student composers, with whom the writers will collaborate. Limited enrollment. Interested students should write to dan.egan@yale.edu for application requirements. May not be repeated for credit. HU RP

* THST 417a / MUSI 401a, Approaches to Dance and Music Relationships  Ming Wai Tai
The twentieth-century saw new and exciting ways for dance to relate to music. Some choreographers collaborated with composers in experimental ways, while others choreographed to existing non-dance music, and so on. These new artistic possibilities led to novel critical and philosophical questions concerning the relationship of music and dance. This course begins with a survey of dance–music relationships from the twentieth-century to the present, highlighting noteworthy collaborations between choreographers and composers. We then examine the perspectives of other dance writers, such as dancers, dance teachers, accompanists, critics, philosophers, and choreomusicologists, and discuss how they relate to, inform, or differ from one another and from choreographers and composers. We also discuss the broader social and intellectual environment in which these artworks and writings were produced (e.g. feminism, challenges to the work-concept in music, etc.). HU

* THST 425a, Acting: Constructing a Character  Gregory Wallace
A practical exploration of the internal and external preparation an actor must undergo to effectively render the moment-to-moment life of a given character. Focusing on monologues, scenes, and group explorations of text the class engages in a rigorous investigation of how the actor uses the self as the foundation for transformation. Course consists of close readings, research presentations, rehearsals and in-class scene presentations. Preference to senior and juniors. Open to non-majors. Limited enrollment. Admission by audition. See Syllabus page on Canvas for audition information and requirements. HU

* THST 453b / ENGL 462b / FILM 401b, Writing Screenplay Adaptations  Donald Margulies
A workshop on the art of screenplay adaptation. Students read short stories, novels, and non-fiction; the screenplays based on that source material; and view and analyze the final product, the films themselves. Instruction focuses on the form, economy, and structure specific to screenwriting. Weekly writing exercises supplement the creation of a final project: a short screenplay based on source material of the student's choosing. Previous experience in writing for film or stage would be advantageous but is not required. Restricted to juniors and seniors, or by permission of the instructor. HU

* THST 457a / AMST 463a / EVST 463a / FILM 455a, Documentary Film Workshop  Charles Musser
A yearlong workshop designed primarily for majors in Film and Media Studies or American Studies who are making documentaries as senior projects. Seniors in other majors admitted as space permits. RP

* THST 459a / AFAM 412a / AMST 408a / ER&M 408a, Race and Comedy  Albert Laguna
Introduction to theories of the ludic and to critical race theory. Ways in which comic modes have been utilized by racialized subjects to represent and issue critiques of the dominant culture. Analysis of stand-up comedy, film, television, and novels. HU

* THST 461b / MUSI 459b, 19th-Century Opera and Representation  Gundula Kreuzer
Throughout the long nineteenth century, opera was the most expensive, lavish, and politically implicated multimedia spectacle, with both its production and the act of opera-going offering prime opportunities to negotiate personal and collective identities. By looking at all of opera's complex media—libretti, music, voice types, design, stage technology, architecture, etc.—this seminar addresses various forms and techniques of representation related to such issues as gender, sexuality, class, race, nationalism, (dis)ability, the rise of the masses as a political agent, and the operatic genre itself as a vehicle of colonialism. Each week focuses on one topic and opera (or scenes), including works by Rossini, Weber, Meyerbeer, Verdi, Wagner, Puccini, Smyth, and Gershwin, as well as their representation on today's stages. A visit to the Metropolitan Opera is anticipated (if possible). Familiarity with Western musical notation is suggested. HU

* THST 471a, Directed Independent Study  Staff
An independent study should generally conform to the standards and procedures of the senior project, THST 491, even when not undertaken by a senior. If the independent study is a performance or directing project, the adviser visits rehearsals and performances at the mutual convenience of adviser and student. The project must be accompanied by an essay of about fifteen pages, worth about half the final grade. Although the paper's requirements vary with the project and its adviser, it must be more than a rehearsal log. The paper typically engages interpretative and performance issues as revealed in other productions of the work (if they exist). The writing should be concomitant with rehearsal, to enable each to inform the other, and a draft must be presented to, and commented on by, the adviser at least a week before—not after—the final performance. The final version of the paper, incorporating adjustments and reflections, should be
turned in to the adviser no later than ten days after the performance closes, and no later than the first day of the final examination period. An essay project entails substantial reading, at least four meetings with the adviser, and a paper or papers totaling at least twenty pages. A playwriting project normally requires twenty new script pages every two weeks of the term and regular meetings with the adviser. A final draft of the entire script is the culmination of the term’s work. Application forms are available from the director of undergraduate studies. Juniors may use one term of these courses to prepare for their senior projects. Open to juniors and seniors. Prerequisites: THST 210 and one seminar.

* **THST 491a or b, Senior Project in Theater Studies** Nathan Roberts and Dan Egan
Students must submit proposals for senior projects to the Theater Studies office by the deadline announced by the director of undergraduate studies. Attendance at weekly section meetings is required for all students undertaking production projects. Application forms are available in the Theater Studies office, 220 York St.