THEATER AND PERFORMANCE STUDIES (THST)

* THST 051a / CLCV 051a / HUMS 061a / LITR 029a, Performing Antiquity  Pauline LeVen
This seminar introduces students to some of the most influential texts of Greco-Roman Antiquity and investigates the meaning of their “performance” in different ways: 1) how they were musically and dramatically performed in their original context in Antiquity (what were the rhythms, the harmonies, the dance-steps, the props used, etc.); 2) what the performance meant, in socio-cultural and political terms, for the people involved in performing or watching it, and how performance takes place beyond the stage; 3) how these texts are performed in modern times (what it means for us to translate and stage ancient plays with masks, a chorus, etc.; to reenact some ancient institutions; to reconstruct ancient instruments or compose “new ancient music”); 4) in what ways modern poems, plays, songs, ballets constitute forms of interpretation, appropriation, or contestation of ancient texts; 5) in what ways creative and embodied practice can be a form of scholarship. Besides reading ancient Greek and Latin texts in translation, students read and watch performances of modern works of reception: poems, drama, ballet, and instrumental music. A few sessions are devoted to practical activities (reenactment of a symposium, composition of ancient music, etc.). Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. WR, HU

* 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.

* 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 dismantle 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. 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 multi-modal communication skills. HU

* THST 129a or b / ENGL 129a or b / HUMS 127a or b / LITR 168a 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 212b, 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 towards developing a play? This seminar seeks to show the practical aspects of new play development beyond the role of 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 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 236a / LITR 240a, Goethe's Faust  Kirk Wetterts 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 embodied 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 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 Akiro 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 Magdalene, 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, The Director and the Text II: Making the Post-Dramatic Theatre  David Chambers
This studio course focuses on the making of theatre in the postdramatic era, meaning examining and practicing the tactics of production for the contemporary theatre where the written dramatic text is no longer a set of instructions for the director and collaborators, but a pre-text for any number of performance games, adaptations, and artistic agendas far exceeding the conventional onstage illustration of the written text; meaning a radical and visceral theatre in which the performers have subsumed the dominance of the dramatic author to their own intentions and means, or become the authors themselves, or the dramatic author has ingested the spirit of postdramatic
theatricalism into their own work. The course involves research from both written material and production videos, investigating the "scream" of each production—i.e., the artistic intention behind the making of the piece—and the rehearsal processes through which it was, or can be, made. Students regularly generate their own onstage work both outside and in class, inspired by, or "in the manner of," the artists under examination. Prerequisite: THST 300 or permission of instructor. HU RP

* THST 320a / ENGL 453a, Playwriting  Donald Margulies
A seminar and workshop on 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 322a / 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 342b, 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 343b / 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 premieres 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. Application deadline January 5, 2018. Contact the instructors for more information. Open to students of all levels and majors. WR, 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 412a, 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.)  

* THST 427a / AMST 349a, Technologies of Movement Research  
Emily Coates  
An interdisciplinary survey of creative and critical methods for researching human movement. Humans move to communicate, to express emotions, to commune, to protest, to reflect and embody the natural world. Drawing on an array of artistic projects and scholarship (in dance and performance studies, art, anthropology, sociology, philosophy, cognitive science, and the history of science), we consider case studies that take up movement as both the object and method of inquiry. Class time and assignments include moving, reading, and watching. Movement exercises are adaptable to the remote environment. All physical capabilities are welcome; no prior experience in dance required. Limited enrollment. See Syllabus page on Canvas for application.

* THST 452a, 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.

* 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.

* 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.

* 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.

* 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.