THEATER AND PERFORMANCE STUDIES (THST)

* THST 089a / HSAR 018a, Twentieth Century Dance from Africa and the Diaspora  Cecile Bushidi
Through an admixture of materials and methodologies used by historians, dance scholars, artists, and anthropologists, students explore the emergence of dance styles, traditions, movements, and festivals in sub-Saharan Africa and the African Diaspora. We think about the social, cultural, and political contexts in which dance emerged in twentieth century Africa, western Europe, and the Americas. We talk about how the works and lives of dance scholars, practitioners and pioneers have shaped a connected history of black performance. From the rise of the East African phenomenon dansi and British black dance to the voguing modern house dance in Harlem and western European taste for contemporary dancers for Africa, we explore a wide range of dance expressions in global black performance.  HU

* THST 090a / AFAM 090a / AMST 035 / ER&M 090, Afrofuturism  Tav Nyong’o
Black people have long responded to racism and structural inequality by imagining other realities: utopian, dystopian, or just plain surreal. Art, literature, music, and performance have long been central to these radical exercises in black speculation. This first-year seminar will introduce classic and contemporary afrofuturist texts, media, and cultural criticism. Particular attention will be paid to science fiction, speculative fiction and fantasy as sites for the intersectional critique and displacement of norms of race, gender, sexuality, and even species. Interested students should write to the instructor to express their interest in the class. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  HU

* THST 092b / AFST 092b, African Rhythm in Motion  Staff
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 097a, Anatomy in Motion  Bronwen MacArthur
The connection between advances in human anatomy and kinesiology – the science of human movement – and dance practices from the early 1900s to the present. Study of seminal texts and practical exercises that drove the research of Frederick M. Alexander, Mabel Elsworth Todd, Barbara Clark, and Lulu Sweigard and the application of their ideas in contemporary movement practices today. Topics include the synthesis of dance and science; the reeducation of alignment, posture and balance; the use of imagery; and the unification of mind and body. No prior dance experience required. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.

* 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 099a / FILM 045a, Dance on Film  Emily Coates
An examination of dance on film from c. 1920 to the present, including early Hollywood pictures, the rise of Bollywood, avant-garde films of the postwar period, translations of stage choreography to screen, music videos, and dance film festivals. The impact of industry, circulation and audience, aesthetic lineages, and craft in the union of the two mediums. Students develop an original short film for a final class project. No prior dance or filmmaking experience necessary. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU

THST 110a and THST 111b, Survey of Theater and Drama  Shilarna Stokes
An introduction to theater history, plays, aesthetic theories, and performance techniques. From antiquity to the Restoration period in the fall and continuing through to the present in the spring.  HU
* THST 210b, Introduction to Performance Concepts  Staff
A studio introduction to the basic techniques of acting, including the actor's vocabulary and performance tools. Improvisation, performance exercises, and scene work based on Stanislavsky, Vakhtangov, Michael Chekhov, Strasberg, Adler, Meisner, and Hagen. Admission by audition. Open to Theater Studies majors only. Required for Theater Studies majors in the year immediately following THST 110, 111.  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

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 the 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 play script 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 214b / ENGL 241b, English Comic Drama, 1660–1800  Jill Campbell
An exploration of the distinctive wit, social functions, conditions of theatrical production, and changing forms of comic drama in Britain from the reopening of the theaters in 1660 to 1800. Particular attention to the construction of gender and sexuality in these plays, including the figures of the effeminate fop and male and female libertines; sexual harassment and coercion; same-sex and opposite-sex eroticism; and the interplay between sexual and verbal pleasures. Other topics to include representations of labor and social class; the shaping force of imperial trade on life in London; and 18th-century theories of laughter. Plays by William Wycherley, Aphra Behn, William Congreve, John Gay, Henry Fielding, Hannah Cowley, Oliver Goldsmith, and Richard Sheridan.  WR, HU

* THST 224a / MUSI 228a, Musical Theater Performance I  Annette Jolles
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 learning and preparing 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  Maria-Christina Oliveras
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 230b, Advanced Acting and Scene Study  Joan MacIntosh
Combination of exercises and scene study to deepen the understanding and playing of action. Admission by audition. Open to junior and senior Theater Studies majors only. May be taken more than once. Prerequisite: THST 211.

* THST 231a, 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 262b / ENGL 150b / HUMS 213b / LITR 339b, Global Shakespeareans: 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 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 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 310b / RUSI 310b, Analysis through Action: Text Analysis and Improvisation  
**David Chambers**

This studio course, designed primarily for actors, directors, and dramaturgs combines rigorous and detailed text analysis with ‘études’: in-class improvisational explorations of scenes, characters, and textual situations. The text work informs the improvisations, and vice-versa. Developed from the very last workshops of Stanislavsky, this process has evolved over generations into the contemporary avant-garde theater of major European and Russian directors but is barely known in the US. Prior completion of THST 210 (Performance Concepts) suggested but not required. HU RP

* THST 315a / 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 and Toni Dorfman**

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 319a / AFAM 313a, Embodying Story  
**Renee Robinson**

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 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, Hwang, Wilder. Emphasis on play structure, character, and conflict. RP

* THST 321a / ENGL 477a, Production Seminar: Playwriting  
**Deborah Margolin**

A seminar and workshop in playwriting. Emphasis on developing an individual voice. Scenes read and critiqued in class. Admission by application, with priority to majors in Theater and Performance Studies. See Canvas for the due date by which interested students should submit a writing sample and statement of purpose to the instructor. RP

* THST 324b, Playwright-Director Laboratory  
**Toni Dorfman**

An exploration of the collaboration between the director and the playwright in the creation of new work. Particular attention to the shaping of dramatic action, structure, and characters. Short scenes are written, staged, critiqued, and revised. Prerequisites: THST 210; for directors: THST 300; for playwrights: THST 320, 321; or with permission of instructor. RP

* THST 326a / RSEE 382a, Feminist Performances of Resistance in Central and Eastern Europe  
**Aniko Szucs**

Thirty years after the dictatorships 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 Ivecovic, and Orilia 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. 

* THST 329a / ENGL 361a, Theater Now  
Marc Robinson  
Study of the drama and performance created in the last ten years, with special attention to work produced in 2019-2020. Readings from published and unpublished American and British plays, contemporary criticism and theory, interviews, and essays by the artists themselves. Videos of original productions, including works by experimental theater companies.  

HU

* THST 330b / HUMS 320b / LITR 324b, Representations of the Underworld  
Toni Dorfman  
What is the underworld? What questions have different ideas about the underworld posed about mortality, freedom, and goodness? Topics include dreams, hell, ghosts, the unconscious, and string theory. Sophomore standing required.  

HU

* THST 331a / HUMS 334a, Waiting: “Tragicomedy” and Magic Realism in Hard Times  
Toni Dorfman  
Sometimes the line is so thin between the genres of comedy and tragedy that it disappears altogether. Scripts by Gogol and Chekhov through Beckett and Spike Lee exemplify radical uncertainty. (Says Nell in Endgame, “There’s nothing funnier than unhappiness.”) Another approach to anxiety and uncertainty is magic realism, a genre describing some 20th-century fiction but which could also characterize most live theater, from Aeschylus and Aristophanes to Kushner. Such questions as, What are the aesthetic and ethical functions of irony? What constitutes a good life? What are we thinking about as we wait for the Covid-19 vaccine? Permission of the instructor required.  

HU

* THST 332b / MUSI 472b, Stephen Sondheim and the American Musical Theater Tradition  
Dan Egan  
The musical theater of Stephen Sondheim, both as a popular phenomenon of the contemporary Broadway stage and in relation to models and forms employed in the past. 

HU RP

* THST 335b / AFST 435b, West African Dance: Traditional to Contemporary  
Staff  
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 340b, Ballet Now  
Staff  
A practical investigation of seminal ballets in the repertory of New York City Ballet. Tracing a sweeping history of artistic innovation from the early twentieth century to the present, this course covers the technique and aesthetic details that constitute New York City Ballet’s style and follow the ways that these stylistic strengths are applied and transformed in the contemporary ballets of the 21st century. Repertory excerpts move through foundational works by George Balanchine and Jerome Robbins to ballets created in the past fifteen years by some of the most prominent ballet choreographers working today. Prior dance training required. Admission is by audition during the first class meeting.  

HU

* 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 348a, Making the Avant-Garde  
David Chambers  
Through videos, readings, and guest artists this course looks at late twentieth-century avant-garde theater (and a bit of dance), with a concentration on radical ensemble work. Each class concentrates on one group and/or artist, drawn from the “downtown” New York artists/ensembles (The Living Theatre, the Black Arts Movement, the Wooster Group, etc.) and European groups that emerged from the 1960s to 2000 (Grotowski’s Polish Laboratory Theatre, Pia Bausch’s Tanztheatre Wuppertal, etc.). Each class session focuses on the actual “making” of productions by these artists and companies: their cultural contexts; artistic philosophies; and rehearsal and performance techniques. See Canvas for links to examples of works to be studied. Limited enrollment. See Canvas for details.  

HU RP

* THST 360b / AFAM 361b / WGSS 341b, Black Queer Performance Studies  
Tav Nyong’o  
How do race, gender, and sexuality intersect in performance? How have gender nonconformity and sexual dissidence been enacted in African American and black diasporic aesthetic forms? What theories and methods have been developed within black studies, queer studies, and performance studies for approaching these questions politically, historically, and artistically? This course draws primarily on post-1945 American and British theater and performance history.  

HU

* THST 371b / LITR 372b / RUSS 360b, The Performing Arts in the Twentieth Century: The Russian Stage  
Katerina Clark  
The course covers most of the performing arts: ballet, opera, mass spectacle, and theater. Students read selections from famous Russian theoreticians of the performing arts, such as Constantin Stanislavsky, Vsevolod Meyerhold, and Mikhail Fokine. They also explore these directors’ productions and some of the major plays of the twentieth and twenty-first centuries (e.g. by Anton Chekhov, Alexander Blok, Vladimir Mayakovsky, Mikhail Bulgakov, and the documentary theater movement of Teatr.doc). All readings are available in both Russian and English; no knowledge of Russian is required.  

HU

* THST 376b, Digital Media in Performance  
Nathan Roberts  
Practical and theoretical innovations in contemporary theater and performance brought about by new technologies and forms of information exchange in the late twentieth and early twenty-first centuries. Exploration of how the live body on stage is reconfigured and reimagined through technological intervention. Priority to majors in Theater Studies, in Art, and in Computing and the Arts. Students must preregister during the reading period of the preceding term.
What does it mean to perform a role? What does it take to enter a public realm and to be recognized in a role? And how can one play with the expectations of performing a certain self? This course turns to the rich history of theatrical forms and theories of performance and performativity to gain new perspectives on these fundamental questions. Topics include the history of theater, drama, and play from Greek tragedy to Shakespeare, Brecht, and contemporary performances; conceptions of performance, performativity, theatricality, and antitheatricality; speech act theory; subjectivity and authority; performance in the context of race, class, and gender; and the re-entry of the body within theatrical play. The course combines an introduction to major plays with a historical overview of theatrical forms and a theoretical exploration of performance studies. The course thus practices an instance of “literature in context” studies. While a history of theatrical forms is not the primary goal of the course, it serves as an introduction to that history through the lens of performance studies. HU

* THST 380a or b / AMST 370a or b, The History of Dance  
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 387b, Choreography in Practice and Theory  
Irene Hultman Monti
A seminar and workshop in dance-theater composition. Focus on the history of dance composition, tools for generating and interpreting movement, basic choreographic devices, and dance in dialogue with media, music, and other art forms. Choreographic projects developed over the course of the term are presented in a final performance. Admission by application. May be repeated for credit. HU RP

* 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 402b / ART 386b, Experimental Writing and Performance  
Emily Coates
A practical and theoretical exploration of formal experiments in writing as means of creating and analyzing contemporary performance. The course considers a broad range of written forms, including the artist-essayist, performative writing, writing for virtual and blended reality scenarios, and ethnographic and experimental writing for performance. Guest artists and field trips to see performances augment class time. Admission is by application, with a writing sample included. WR, HU

* THST 411a, Special Topics in Performance Studies  
Elise Morrison and Kimberly Jannarone
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 embodied responses and a final paper, which they present at the final PSWG meetings. HU RP

* THST 412b, Libretto Writing for Musical Theater  
Marsha Norman
Practical instruction in book writing for musical theater combined with close reading of historical and contemporary examples of the genre. Weekly exercises focus on issues of craft, creativity, and collaboration. 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 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 441a / WGSS 413a, Feminist Theater and Performance  
Deborah Margolin and Elise Morrison
Introduction to a range of works by feminist scholars, activists, playwrights, and performers who have used theatrical performance as a means by which to critique and reimagine cultural representations of gender and sexuality. Mapping out of significant theories, debates,
and performance strategies that emerged out of the feminist movement(s) of the twentieth and early twenty-first centuries. Students research, perform, and critically engage with historical and contemporary examples of feminist performance work. 

* THST 450b / AFAM 451b / ANTH 445b / WGSS 442b, Black Women Moving and the Ethnography of Embodiment  Aimee Cox
In this course we explore the theory and methods employed by Black women ethnographers, artists, and activists invested in transforming the traditional norms of the academic disciplines and creative contexts in which they operate. These boundary erasing, rule breaking women challenge us to think expansively and act courageously in our efforts to not only dream a new world but bring that world into fruition. The life and work of anthropologist/dancer/choreographer/activist Katherine Dunham (1909–2006) provides the framework through which we think through the strategies contemporary scholar-artists employ in their social justice practices, while the concept of movement is our theoretical and methodological foundation for engaging with the work of historical and contemporary Black women change agents. We ask how movement functions in the work of Dunham and these contemporary scholar-artists in terms of: the moving and/or dancing body; movement and migration across geographic territories and imagined space; and participation in social movements. Inspired by the techniques these women have developed for re-imagining the possibilities for moving as an act of social change, we experiment with creating our own embodied artistic practices and research methods. Students should anticipate a holistic experience that requires an openness to physical activity and choreography (accessible to all) as one of our primary tools for both analyzing the multi-media course texts, as well as constructing our own boundary crossing projects.

* 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 471a or b, 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  Dan Egan and Nathan Roberts
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.