Drama

Students may select drama as a major through the Performing Arts Department. This major combines the historical, cultural and literary study of theater and performance with a full array of courses regarding theatrical production, including acting, directing, performance art, design (set, costume, lighting, sound) and playwriting. The Performing Arts Department strongly believes in the mutually beneficial relationship between the study and the practice of theater. A major in drama provides an academically rigorous course of study — with a strong grounding in theater history, dramatic literature, performance studies and dramatic theory — that also develops students’ knowledge of theater by means of practice.

The rigorous three-semester Theater Culture Studies sequence provides a solid background in history, literature and performance, and students take an additional three courses in theater and performance studies. Within theater arts, students with their advisers may design their own course of study or be guided by diverse “paths” of study in acting, directing, playwriting or design. Our theater arts courses, regularly drawing from exemplars such as Shakespeare, Chekhov and Beckett, are based on a liberal arts, rather than a conservatory, model.

We also offer two special programs that can be credited toward the major. Since 1991, we have been holding a national summer program at Shakespeare’s Globe in London, which consists of a 3-unit course on acting Shakespeare and a 3-unit course on Shakespeare studies, in addition to several master classes taught by Globe personnel. We also offer an intensive semester-long playwriting program in New York City held at Primary Stages, one of Off-Broadway’s leading producers of new works and home of the Einhorn School of Performing Arts.

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For a list of affiliated faculty, please visit the Performing Arts faculty page.

The Major in Drama

Total units required: 39

The major requires six courses in Theater and Performance Studies and seven courses in Theater Arts.

Theater and Performance Studies Component

A minimum of six theater and performance studies courses must be taken for the major. The specific requirements are:

- Three courses, preferably taken in order, in the Theater Culture Studies sequence:
  - Drama 228C Theater Culture Studies I: Antiquity to Renaissance 3
  - Drama 229C Theater Culture Studies II: From Renaissance to Romanticism 3
  - Drama 365C Theater Culture Studies III: Melodrama to Modernism 3

- Two electives, 300-level or above, including courses in non-western/minority theater, theory and performance studies. It is strongly recommended that one of these two courses be a writing-intensive course taken in the junior year.

- The senior drama capstone, taken in the fall semester of the senior year: Drama 4452.

Theater Arts Component

A minimum of seven theater arts courses must be taken for the major. The specific requirements are:

- Drama 212E Introduction to Theater Production 3

All majors must take one of the following:

- Drama 240E Acting I: Fundamentals of Acting 3
- Drama 307 Stage Costumes: Prehistoric to 1800 3
- Drama 310 Stage Lighting 3
- Drama 311M Scene Design 3

For the five remaining courses students may choose from four suggested paths or, with the help of an adviser, students may develop their own path within the major:

Directing Path

- Drama 227 Playwriting 3

- Drama 307 Stage Costumes: Prehistoric to 1800 3

- Drama 310 Stage Lighting 3

- Drama 311M Scene Design 3

AND

- Drama 341 Acting II 3
- Drama 343 Fundamentals of Directing 3
- Drama 403 Dramaturgical Workshop 3
- Drama 444 Directing II 3

Acting Path

- Drama 314 Voice-Speech Laboratory 3

- Drama 340 Topics in Stage Movement 3

AND
Drama 341  Acting II  3
Drama 342  Acting III  3
Drama 343  Fundamentals of Directing  3
Drama 440  Acting IV  3

**Playwriting Path**

Drama 227  Playwriting  3
(See also E Comp 224 Playwriting)  3
Drama 343  Fundamentals of Directing  3
Drama 403  Dramaturgical Workshop  3
Drama 473  Advanced Playwriting  3

AND

Drama 4990  Independent Work  1-6
or
Drama 4995  Literature, Theory, Criticism  1-3

**Design Path**

- One Introduction to Design course: Drama 307, Drama 310 or Drama 311M
- Two electives, 300-level or above, or an independent study in mainstage design (Drama 4993)

AND

Drama 343  Fundamentals of Directing  3
or
Drama 460  The Creative Impulse  3

AND

Drama 410  Advanced Stage Lighting  3
or
Drama 416  Period Style and Design History  3
or
Drama 421  Costume Construction and Design  3
or
Drama 450  Advanced Scene Design  3

**Additional Information**

**Study Abroad:** Since 1991, the Performing Arts Department and Globe Education (London) have been running a national summer program held at Shakespeare’s Globe in London. This four-week program includes a 3-unit course on the textual, historical and cultural study of Shakespeare; a 3-unit course on acting Shakespeare (with particular attention to acting on the Globe stage); master classes taught by Globe personnel; playgoing in London and Stratford; and more.

MADE in France (Movement Arts and Design in Europe) offers a hands-on historical survey of European art, dance and design. Courses are developed to stimulate collaborative engagement between young choreographers, designers (costume/scenic/sound), actors, experimental musicians and visual artists wishing to learn more about multi-disciplinary performance involving choreography. Participants collaborate directly with European artists and scholars. This summer program splits time and study between Paris and Normandy.

**Study Away:** The Performing Arts Department offers an intensive semester-long playwriting program in New York City, called PS[NYC], held at Primary Stages, one of Off-Broadway’s leading producers of new works and home of the Einhorn School of Performing Arts. Six courses in playwriting, American dramatic literature and American theatre production are available through the PS[NYC] program.

**The Minor in Drama**

Units required: 18

**Required courses:**

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<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tr>
<td>Drama 212E  Introduction to Theater Production</td>
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6 units from the Theater Culture Studies Sequence:

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<tr>
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<tr>
<td>Drama 228C  Theater Culture Studies I: Antiquity to Renaissance</td>
<td>3</td>
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<td>3</td>
</tr>
<tr>
<td>Drama 365C  Theater Culture Studies III: Melodrama to Modernism</td>
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**Elective courses:**

At least 9 credit units at the 300-level or above. No more than 3 units may be production credits.

**The Minor in World Music, Dance and Theater**

For the World Music, Dance and Theater minor, visit the Performing Arts page.

**L15 Drama 115 Freshman Seminar: What is Art?**

Great works of literature, cinema, painting, drama, music and dance provide us with new, provocative and sometimes completely unexpected methods of perceiving reality. In this Freshman Seminar, we examine the meanings of art by looking at works that have radically altered or challenged the ways in which people saw the world around them — along with works that are doing the same today. In addition to analyzing texts in a classroom setting, this course also incorporates meetings with artists and directors practicing their crafts, and attendance at theatrical performances and museums both on and off campus. Credit 3 units. A&S : LA  A&S : IQ , HUM  EN : H  FA : Lit

**L15 Drama 135 Freshman Seminar Ideation: Idea Generation**

Ideation exists at all phases of a creative process: brainstorming, idea generation, innovation, prototyping, development and actualization. But Ideation is less like a line and more like a loop from observing to reflecting to making — and back again.
It is a rarely understood but essential part of any creative or design process. Through collaboration and conversations with classmates, readings on the topic and group exercises, Ideation is a course that strives to define and demystify what we mean by “creativity,” help students identify their creative strengths and weaknesses, encourage artistic experimentation of new ideas, establish methods of design thinking and make it clear that collaboration among varied backgrounds and disciplines is the key to coming up with creative solutions for complex problems. Successful companies such as IDEO led by visionaries in the form of Tim Brown and David Kelley have pioneered the notion of Design Thinking. “Design thinking” is defined as “the ability to combine empathy for the context of a problem, creativity in the generation of insights and solutions, and rationality to analyze and fit solutions to the context.” This course encourages students to explore their collaborative talents in new ways that they find apply to virtually any discipline and career path: from A to Z.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L15 Drama 200 Theater Projects
Independent study. Students may contract with a faculty supervisor for credit for their work on theatrical productions or research. Contracts must be signed by the student, the faculty supervisor and the coordinator of Drama 200 before the student’s work on the project commences. Credit and grade option are determined in each case. Credit variable, maximum 3 units.

L15 Drama 2001 Acting
Independent study.
Credit variable, maximum 3 units.

L15 Drama 2002 Directing
Independent study.
Credit variable, maximum 3 units.

L15 Drama 2003 Technical Theater
Independent study.
Credit variable, maximum 3 units.

L15 Drama 2004 Voice, Speech
Independent study.
Credit variable, maximum 3 units.

L15 Drama 2005 Literature, Theory, Criticism
Independent study.
Credit variable, maximum 3 units.

L15 Drama 212E Introduction to Theater Production
An introductory study of the major elements involved with mounting a theatrical production. Utilizing guest speakers in both theater arts and theater studies, the course addresses such topics as scenic, costume, lighting and sound design; production management and procedures; and the history and culture of theatrical space and design. Students are required to serve as a crew member on one departmental production and attend productions of the Edison Theatre Ovations series and the Performing Arts Department.
Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM

L15 Drama 214 Public Speaking: Embodied Communication
The ability to speak well and to communicate effectively in the public forum is an essential skill for all students. This course aims to offer a comprehensive and wide-ranging approach to developing the skills of the contemporary speaker. While acknowledging and utilizing traditional approaches to public speaking, this course expands its reach to include applicable techniques from the world of the Performing Arts — especially theater and dance. The course does not intend to train the student as a dancer or actor, but it maintains that the successful speaker would do well to harness some of the transferable skill sets from these disciplines. The speaker, like the performer, must stand before an audience with an objective to communicate something well. Both should be dedicated advocates for the message. They share the common ground of requiring a strong voice for a sure delivery of the material, and an expressive physically willing to fully embody and serve the message.
Credit 3 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 223 Cross-Cultural Women Playwrights
This course provides an introductory survey of the work of African-American, Caribbean-American, Asian-American and Native American women playwrights. We explore the playwrights’ strategies for creating work that is by turns beautiful, fascinating, humorous, moving and occasionally terrifying as they chart for contemporary theater the intersection of race and gender in performative terms. Playwrights addressed include Adrienne Kennedy, Ntozake Shange, Suzan-Lori Parks, Anna Deavere Smith, Diana Son, Jessica Hagedorn, Cherie Moraga, Wakako Yamauchi, Migdalia Cruz, Spiderwoman Theatre, Marga Gomez and Velina Hasu Houston.
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD BU: BA FA: Lit

L15 Drama 227 Playwriting
An introductory course in playwriting. Limited to eight students. Prerequisite: Writing 1 and permission of the instructor.
Same as Writing 224
Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM EN: H
L15 Drama 228C Theater Culture Studies I: Antiquity to Renaissance
Required of the drama major. An examination of ancient, medieval and Renaissance theater and performance. Close reading of dramatic texts written by such authors as Aeschylus, Sophocles, Euripides, Aristophanes, Plautus, Marlowe, Shakespeare and Jonson, with attention also given to the collaborative theaters of the medieval period (the Corpus Christi play) and the Italian Renaissance. In tandem with the close study of dramatic literature, we study theater history (playing spaces, costumes, actors, etc.) and performance (ritual, performances of everyday life, etc.) from antiquity to the Renaissance.
Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM

L15 Drama 229C Theater Culture Studies II: From Renaissance to Romanticism
The second course in an interdisciplinary, three-semester sequence that examines Western and non-Western dramatic literature and theater history from its known origins to the present. This course proceeds historically from the Baroque period to the 19th century but is also organized according to four themes: (1) “Theater of the World” (the idea that human existence is intrinsically theatrical). In this section we read Shakespeare’s The Tempest, Calderón’s Life is a Dream, Corneille’s The Comic Illusion, and an extract of one Chinese play from the Ming period. (2) Comedy. In this part of the course, we study the European comic tradition from the commedia dell’arte to Molière to Goldoni to Beaumarchais. (3) Tragedy. Here, we contrast Racine’s neo-classical tragedy to the new bourgeois tragedy emerging in the 18th century, and then examine German Romantic tragedy (Schiller, Hegel). (4) The Public Sphere. This section includes play texts such as John Gay’s The Beggar’s Opera but concentrates somewhat more on the establishment of theater in the 18th century as a central institution in the European “public sphere.” The fourth unit — and the course — ends with a delightful and probing Russian comedy: Gogol’s The Inspector General, studied in the context of the emerging Russian stage and its relationship to public life. In addition to reading, discussion and writing, the course includes some simple theater exercises and staging, drawing from the practical interests of those taking the course (acting, directing, design-tech, research).
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM

L15 Drama 230 Topics in Theater
Explores a variety of special interest topics in theater not included in the Theater Culture Studies sequence. Consult the Course Listings.
Credit 3 units. A&S: LA

L15 Drama 239 Performance and Culture
What does putting on a play have to do with having a wedding? What’s the difference between St. Louis sports fans and primates and the Saint Louis Zoo? What does the “Mr. WashU” pageant say about the Washington University community? How is a dance concert like a Native American powwow? In this course we explore the vocabulary and concepts of performance studies to address these and other questions. We bring the vital lens of performance to focus on an array of cultural activities through readings, field trips and activities. Three short essays, a mid-term and a take-home final are required.
Credit 3 units. A&S: LA A&S: IQ, HUM BU: BA EN: H

L15 Drama 240E Acting I: Fundamentals of Acting
This course offers an opportunity to investigate the nature of the theater by way of performance. Students study a variety of theatrical texts in the most direct and experiential way, by acting in them. The course is designed for those who want to understand the interpretive work of the actor. Students are introduced to the practical work of building a character for the stage, and they also gain an understanding of how dramatic texts work both on the page and on the stage. Textual analysis, movement work and vocal production skills are developed using monologues, scene work and exercises. These skills also should provide significant benefits outside the confines of the class itself, in the professional and personal lives of the students taking this class.
Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM

L15 Drama 250 Topics in Stage Movement
This is a rotating topics course on movement for actors.
Credit 3 units. A&S: LA A&S: IQ, HUM

L15 Drama 2503 Introduction to Performance Art
The focus of this course is on the history, theory and practice of performance art and performance theater. The class engages in exercises that generate text, movement, sound and performance scores. Students create original performances that incorporate contemporary critical concepts. Performance production is supplemented by readings and videos that introduce the history and theory of experimental performance and work by specific performance artists.
Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM

L15 Drama 256 Contemporary Comedy: Stand-up, Sketch and Improv
The U.S. is in the midst of a second comedy boom. The first boom, during the 1980s, turned stand-up comedy into a major force in American entertainment, creating stars like Jerry Seinfeld, Eddie Murphy and Ellen DeGeneres. The second, defined in part by new social media, podcasting, and online digital video, is remaking the way comedians find their voices and their audiences. But even as Louis C.K., Natasha Leggero, Aziz Ansari, Rob Delaney and others chart new paths through a dynamic media landscape, live performance is still the heart of the modern comedy universe. This class is a detailed survey of
the contemporary American comedy scene, in select historical context. Pioneering artists from vaudeville and the 1970s are introduced, the stand-up boom of the 1980s is presented as a formative force in today's comedy business, and modern philosophical perspectives on comedy are read and discussed (though we studiously avoid explaining jokes). Topics include alt-comedy, "blue collar" comedy, anti-comedy, heckling, joke theft, twitter, podcasting, the "scenes" of New York, L.A., San Francisco, and major clubs and festivals. Sketch unit covers The State, Mr. Show, Tim and Eric, and Key & Peele; Improv unit covers Del Close, Groundlings and Upright Citizens Brigade. Credit 3 units. A&S: IQ, HUM

L15 Drama 257 Dance Theater Production
Experience in technical production. Required stage work includes two studio dance productions supervised by faculty. Prerequisite: Dance 212E. Same as Dance 257
Credit 1 unit. A&S: LA A&S: IQ, HUM BU: HUM

L15 Drama 272 Introduction to American Musical Theater
Students are taught basic interpretation of musical theater repertoire. The student learns to analyze and perform songs with regard to melody and musical form. Acting techniques are developed through lyric interpretation. Students also are introduced to basic audition practice and etiquette. Prerequisite: permission of instructor. $25 lab fee.
Credit 3 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 285 Theater Arts Workshop
The focus of this class is to give students a technical introduction to different theater arts disciplines including acting, directing and scenic design. During the 14-week course students apply these newly acquired skills in developing plays written by the student playwrights. General Theater Studies' students occasionally meet in this workshop with the First Draft Playwriting Students. Credit 4 units.

L15 Drama 290 Exploring the Boundaries of Playwriting
The objective of this class is to teach writers the art of playwriting, including: character, relationships, conflict, scene structure, style, language and dramatic arc. Students analyze a variety of texts in class and at home as examples of the weekly lessons or discussion. In-class exercises are part of the lessons in order to develop a practical understanding of each week's topic of discussion. The students present scenes in class on a bi-monthly basis: half of the class shares work for discussion on alternating weeks. Credit 3 units.

L15 Drama 295 Portfolio Review
This course is intended as a one-hour credit to meet every Friday for two contact hours. While the main focus of this course is to dedicate time to learning and preparing a solid professional portfolio, resume and web page, this class also trains the students how to interact and conduct themselves through the interview process. We review numerous résumés from industry professionals, develop our own, develop both physical and digital portfolios consisting of students' academic and professional work, and culminate in building a strong and evocative web page. Upon completion, the student has a solid understanding of the theater job market and be ready to face the world.
Credit 1 unit. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 296 Internship
Students may receive up to 3 units of credit for an approved internship with an organization where the primary objective is to obtain professional experience outside the classroom. Students must file a Learning Agreement with the Career Center, a faculty sponsor and the site supervisor. This must be approved by all three constituencies before proceeding. A final written project is agreed upon between the student and faculty sponsor before work begins, and is evaluated by the faculty sponsor at the end of the internship.
Credit variable, maximum 3 units.

L15 Drama 300 Production Practicum
Practicum experience in technical theater. Available positions include stage manager; publicist; assistant designer for costumes, scenery or lighting; or crew head of props, sound and makeup design.
Credit variable, maximum 2 units.

L15 Drama 3003 Greek Theatre
Study of selected topics in Classics. This is a Writing Intensive Course.
Same as Classics 3003
Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI EN: H

L15 Drama 3011 History of African-American Theater
A survey of African-American theater from post-Civil War "coon" shows and reviews to movements for a national black theater, such as Krigwa, Lafayette and Lincoln, and the Black Arts Movement. Early black theater and minstrels; black theater movement and other ethnic theater movements in America, Critical readings of such plays as Amiri Baraka's Dutchman, Lorraine Hansberry's A Raisin in the Sun, Langston Hughes and Zora Neale Hurston's Mulebone. Also works by August Wilson, Ed Bullins, Charles Fuller, Georgia Douglas Johnson. Same as AFAS 301
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD AR: Lit BU: HUM
EN: H FA: AH, Lit

L15 Drama 304 Makeup for the Stage
Introduction to techniques for the alteration of the face through makeup to create convincing illusions of character. Individualized selection and personal application of makeup appropriate to the actor’s face. Students are required to purchase a makeup kit.
Credit 2 units. A&S: LA A&S: IQ, HUM

L15 Drama 307 Stage Costumes: Prehistoric to 1800
Basic presentation of costume design from conception through final renderings, development of drawing and painting techniques for the costume plate, and the history of stage costume in the principal periods and styles of drama from prehistoric periods through 1800.
Credit 3 units. A&S: LA A&S: IQ, HUM

L15 Drama 3071 19th- and 20th-Century Costume Design and History II
Basic presentation of costume design from initial conception through final renderings. Development of drawing and painting techniques on design projects taken from plays set in the 19th and 20th centuries. History of costume and fashion silhouette is illuminated through slide and video presentation of primary and secondary source materials.
Credit 3 units. A&S: TH A&S: IQ, HUM

L15 Drama 309 Stage Technology
Practical study of technical theater procedures and scene shop; production techniques. Course outline includes lectures, demonstrations of equipment, production assignments and research-oriented project work. Prerequisite: Drama 212E or permission of instructor.
Credit 3 units. A&S: LA

L15 Drama 310 Stage Lighting
This course places an emphasis in the aesthetic practice of lighting design through the understanding of technology as it relates to time and space. Early on the student learns how to properly use and apply designer’s tools and then through reading, research and experimentation explore the limitless boundaries of color and texture. This culminates in a stage design in collaboration with directing or dance class. Upon completion of the course, the student is able to speak eloquently on design theory and be able to move on to further design study in Drama 410 Advanced Lighting Design.
Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM EN: H

L15 Drama 311M Scene Design
An introduction to the process of scene design, as it relates to aesthetics, dramatic literature, collaboration and production.
Projects involve design conceptualization, documentation, graphics and realization. Prerequisite: Drama 212E or permission of instructor.
Credit 3 units. A&S: LA A&S: IQ, HUM

L15 Drama 314 Voice-Speech Laboratory
Fundamentals of speech for the stage focusing on breath support, resonance, articulation and speech as an expression of an individual’s needs. The course includes an introduction to stage dialects. Preference given to majors.
Credit 3 units. A&S: LA A&S: IQ, HUM

L15 Drama 3201 Concepts in Theater Architecture and Performance Space
Can a cloakroom or a stairwell become a theater? How do site and placement affect the meaning potential of performance? How does contemporary environmental staging conjure a world different from that of the modern box set, the baroque perspective stage or Shakespeare’s Globe? We engage such questions by drawing on theory, history and hands-on creation to examine historical, actual and potential performance spaces. Readings in architectural and dramatic theory, theater history, performance studies and philosophy provide both a critical descriptive vocabulary and a conceptual repertoire for use in creative class assignments — both informing students’ investigations of actual theaters or other performance — ready spaces and provoking their creation of experimental performance spaces. Readings cover semiotic, materialist and situationist approaches to space, as well as concepts including site specificity, space vs. place, framing, perspective, miniature, the door, the curtain, the cloakroom and the monument.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L15 Drama 321 Topics in Theater
Explores a variety of special interest topics in theater. Consult the Course Listings.
Credit 3 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 3212 Topics in Theater
Rotating topics course.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L15 Drama 3221 Traditions of Italian Theater
Same as Ital 322
Credit 3 units. A&S: TH A&S: IQ, HUM, LCD BU: HUM EN: H

L15 Drama 323 Topics in American Drama
A rotating topics course on various subjects relating to the history and theatrical practice of modern American drama.
Credit 3 units. A&S: TH BU: HUM
L15 Drama 3301 Performing Gender
This course investigates an array of contemporary performances to explore manifestations of and challenges to gender norms in American culture. An initial reading of crucial performance theories by Judith Butler, Jill Dolan and others help set the stage for our examination of a diverse collection of contemporary texts, including plays, solo performances, stand-up and pop culture phenomenon. We raise questions about feminist performance strategies, butch/femme performance, camp, cross-dressing, feminist spectatorship, multimedia performances and the representation of lesbian desire. Prerequisite: Any 100-level Women, Gender, and Sexuality Studies course.
Same as WGSS 3401
Credit 3 units. A&S: LA, SD A&S: IQ, HUM, SD BU: BA EN: H

L15 Drama 331C Tragedy
What is the relationship between freedom and luck? How do men and women respond to large forces beyond their control? Is character a struggle against outside events, or is it a submission to destiny? What happens when two ethical principles, taken absolutely, collide together? What is the nature of evil, and how does good respond to it? In ancient Greece, Renaissance England, 17th-century Europe, modern Europe and postcolonial Africa, the form of tragedy has grappled with these questions, generating both a rich body of imaginative literature and equally compelling philosophical reflections about tragedy. This course explores great works of tragic literature by authors such as Homer, Aeschylus, Sophocles, Shakespeare, Racine, Ibsen, Dostoevsky, Miller and Soyinka, and examines philosophers such as Plato, Aristotle, Hegel, Kierkegaard, Nietzsche, Weil and Arendt in order to explore the questions raised by tragedy. Same as Comp Lit 331C
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L15 Drama 332 Comedy
An exploration of the theory and practice of comedy in the Greco-Roman world. Readings include examples of iambic (mocking) poetry, comic theater, satiric verse and prose fiction, as well as philosophical discussions of the relationship of humor and laughter to human behavior and values. As comedy in all contexts engages and shapes cultural values just as much as “serious” literature does, its history and reception raise major social and aesthetic issues. Critical topics include: how ancient thinkers imagined comedy’s historical “birth,” how public comic performances may have encouraged either social cohesion or disruption, how communities defined “beneficial” and “offensive” humor, and how ancient elite writers and readers felt about the often lowbrow and obscene content of “classic” comic literature. Combination of lectures and discussions. Same as Classics 386
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: SSP

L15 Drama 3372 Music and Performance
In his 1998 book, Musicking, Christopher Small asserts that music is not a thing but an activity — something that people do. Starting from this premise, this course explores musical performance as a live event, one in which additional aspects of performance — dramatic enactments, costume, choreography, and stage design — also come into play. While recorded music plays an important role in our investigations, we focus on musical events that take place before and with live audiences. Exploring the choices of performers and the expectations of audience members in settings from gospel churches to Radio City Music Hall, this course moves through a wide variety of musical genres, including cabaret, blues, opera, protest song, musical theater and rock. We examine artists whose work blurs the line between “music” and “theater,” including George Clinton, Taylor Mac and Gertrude Stein, as well as everyday people, such as the singers of the Civil Rights Movement, who used the power of live musical performance to change the course of human history. We also attend performances around St. Louis, guided by the interests of the class. Students with an interest in music, theater, dance, cultural history, American studies, and African-American studies are especially welcome.
Same as AMCS 3370
Credit 3 units. A&S: TH A&S: IQ, HUM

L15 Drama 338 Physical Theater: An Exploration of Viewpoints and Suzuki Training
In this course students study two very different but complementary styles of movement training. Developed by the Saratoga International Theatre Institute, this method of actor training combines the improvisational exploration of time and space through “Viewpoints” with the rigid structure and physical demands of the Suzuki method. This combined approach is designed to develop heightened awareness and acute focus in the performer. In addition, it fosters greater impulsiveness and freedom in the moment while maintaining discipline and control. Students gain flexibility and strength and enhance their creative potential by balancing these seemingly opposing methods. Prerequisite: Drama 341 Acting II Fundamentals of Movement or Dance 106E Introduction to Dance as a Contemporary Art Form.
Credit 3 units. A&S: LA

L15 Drama 340 Topics in Stage Movement
Exploration of a variety of theatrical and movement concepts with emphasis on process rather than product. Concentrates on developing the expressive flexibility of the body and linking the imaginative impulse with physical movement. Preliminary work in relaxation and efficient self-use. Prerequisite: Drama 240E or permission of instructor.
Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM
L15 Drama 341 Acting II
Fundamental scene study using texts with emphasis on integration of voice and body and the playing of actions. Students are encouraged to precede this course with Drama 207C. Prerequisite: Drama 240E. Preference given to majors. Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM

L15 Drama 3412 Acting II — Acting Styles in Theory and Practice: Modern
This 5-unit class fulfills both one theater studies and one theater arts requirement for the major. It combines fundamental actor training with dynamic, performance-oriented study of the stylistic foundations of modern acting. Text-based scene study that emphasizes the integration of voice and body and playing of actions is paired with units on contemporary and historical acting styles that give context to modern acting practice. Class units cover practical aesthetics and tactical choices for actors interpreting texts, as well as theories of the body in performance ranging from early modern notions of electric and vital passions, to oratorical gesture, Stanislavski, biomechanics, Brechtian alienation and postmodern practices including documentary theater and cross-media mimesis. Because it fulfills both the Acting II requirement and a Theater Studies requirement for the major, the class incorporates research, writing and critical thinking assignments. However, in keeping with the notion that performance constitutes a type of research outcome, student research projects involve kinetic elements. Acting styles are researched in archival sources and embodied in studio exercises and creative student projects. Credit 5 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 342 Acting III
Emphasis on characterization while working with a diversity of playwriting styles. Prerequisites: Drama 341, either Drama 207C or 208C, and permission of instructor. Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM

L15 Drama 343 Fundamentals of Directing
The process of play directing from the selection of a script through production. Prerequisites: Drama 212E and 240E and permission of instructor. Preference given to Drama majors. Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM

L15 Drama 347 Shakespeare Globe Program: Acting
This Acting Shakespeare course is paired with Drama 3472 as part of a four-week summer intensive program held at the Shakespeare’s Globe Education Centre in London. This course, as well as the companion Text and History course (Drama 3472), is taught by a Washington University faculty member, and the program also draws heavily on British theater professionals and educators from Globe Education, who teach a set of short courses on movement, voice, textual analysis, historical context, monologue performance and stage combat. Frequent access to the Globe stage allows actors to work in a spatial configuration very similar to that once used by Shakespeare’s company itself. The course culminates with performances of scenes and monologues on the Globe stage. Application process must initiate through the Performing Arts Department office. Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM

L15 Drama 3473 Shakespeare and Early Modern Performance
Paired with Drama 347 Shakespeare Globe Program: Acting, this course uses the resources of London and the Globe Theatre as departure points for an examination of Shakespearean performance in its historical and cultural context. We pay close attention to the dramatic text: meter, style, metaphorical language, dramatic composition, rhetoric, genre, etc. We consider such topics as Shakespeare’s playing spaces, the actor-audience relationship in the Globe Theatre, acting, movement, original rehearsal practices, the boy actor, costumes, sound, music, props and the culture of the Bankside (bear-baiting, taverns, violence, prostitution, etc.). Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM

L15 Drama 3491 Media Cultures
This course is an introduction to the interdisciplinary field of cultural and media studies. Through a focus on television and new media, it analyzes current theoretical ideas and debates about culture. Main topics include the relationship between new technologies and everyday life and popular culture; analysis of media messages and images; how media help construct new identities and mark differences between groups; analysis of the globalization of the production and circulation of media culture; the rise of multimedia cultural industries; and the role of the audience. Required screenings. Same as Film 349
Credit 3 units. A&S: TH A&S: IQ, HUM BU: BA EN: H

L15 Drama 361 Stage Management
A practical approach to the study of theater stage management focusing on organizational and communication skills. Workshops, lectures and discussion; guest speakers and field trips covering the pre-production, rehearsal and performance periods; labor relations/performing arts unions; career opportunities; and supporting the vision of the artistic team. Prerequisites: Drama 212E and Drama 240E. Credit 3 units. A&S: LA

L15 Drama 365 Theater Culture Studies III: Melodrama to Modernism
The third course in an interdisciplinary, four-semester sequence that examines western and non-western dramatic literature and theater history from its known origins to the present day. This class traces the origins of modern theater, moving from
Romanticism at the beginning of the 19th century, through melodrama and other popular midcentury theatricals to the rise of modernist drama in Western Europe and the United States from about 1880-1930. We also examine theatrical experimentation in the works of Bonner, Pirandello, Treadwell, O’Neill and Brecht. Emphasis is placed on key developments in history, art and literature, as well as on expanding the traditional canon with plays by women and minority playwrights.

Credit 3 units. A&S: TH

L15 Drama 357C Theater Culture Studies III: Melodrama to Modernism
The third of three historical survey courses in theater and performance studies, this course traces the origins of the modern theater. Beginning with Romanticism’s self-conscious break with the past, we study the rise of bourgeois melodrama with its intensely emotional rendering of character and spectacular visual effects. We consider how those effects were made possible by advances in industrial stage technology that reproduced the everyday world with unprecedented realism, and how playwrights responded to those technologies by calling for the theater to become either a “total work of art” that plunged its spectators into a mythical realm, or a petri dish that analytically presented the struggles of the modern individual within his or her modern milieu. Exploring a range of aesthetic modes (including melodrama, Realism, Naturalism, Aestheticism, Symbolism, Expressionism, the Epic theater and the Theatre of the Absurd), we read classic plays by modern playwrights such as Ibsen, Chekhov, Shaw, Pirandello, Brecht and Beckett to consider how the modern theater helped its audiences understand as well as adapt to the rapidly changing conditions of modernity.

Credit 3 units. A&S: TH A&S: IQ, HUM BU: ETH FA: Lit, SSP

L15 Drama 367 Introduction to Drafting for the Theater
This course provides the student with a basic understanding of all of the various types of technical drawings needed to successfully execute a scenic design. Throughout the course the student masters all the technical and aesthetic skills needed to produce clean and effective drafting for the theater. In order to successfully complete this class, the student is required to purchase a drafting board and related drafting materials.

Credit 3 units. A&S: LA

L15 Drama 368 Black Theater Workshop III
A performance-oriented course that explores the black experience through acting, directing and playwriting. Students develop through classroom improvisation short performance pieces during the semester. They also are required to attend three to five plays. Each student must participate in a final performance which is in lieu of a written final examination. Same as AFAS 302

Credit 3 units. A&S: LA, SD A&S: IQ, HUM, SD EN: H

L15 Drama 372 Advanced American Musical Theater
This course focuses on developing the acting, singing and dancing techniques required for performing in musical theater. The student develops group pieces and participates in scenes that explore character within a musical theater context. The class culminates in a workshop performance. Prerequisites: Drama 221 and permission of instructor, by audition.

Credit 3 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 373 Issues in Theater and Performance Studies
Explores a variety of special interest topics in theater and performance studies. Consult the Course Listings.

Credit 3 units. A&S: LA, WI A&S: IQ, HUM, WI EN: H

L15 Drama 374 Theories of Modern Drama
What makes modern drama “modern”? How does it differ from the drama of other cultural movements? When does the modern period begin? This course takes up such fundamental questions in order to examine not only the influential plays that have come to define the “canon” of modern drama, but the various theories that have been proposed as a way of understanding them in relation to the history of Western culture. From Friedrich Nietzsche’s The Birth of Tragedy to Walter Benjamin’s thesis on the Trauerspiel to Emile Zola’s Manifesto on Naturalism in the theater, we start by considering when modern drama begins and what constitutes its defining features. With such provisional definitions in place, we then engage the responses of fellow modernists such as Richard Wagner, William Archer, T.S. Eliot, Bertolt Brecht, Georg Lukacs and Theodor Adorno. We also consider whether so-called postmodern drama has broken with the modern period to introduce something altogether new, and how recent debates concerning interculturalism, the ideology of form and performance invite new ways of understanding the cultural function of modern drama and its legacy in our own historical moment.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L15 Drama 379 Expressionism in Theater and Film
This course is designed as an advanced introduction to the aesthetic movement of Expressionism as it appeared in Germany and the United States in the media of theater and film. Characterized by stylized settings that “ex-press” the internal spiritual/emotional/psychological state of its central character, Expressionism is usually discussed as a reaction to Realism, given its overt symbolism, telegraphic diction and episodic action. Beginning with a brief general introduction to the movement (including its manifestation in the visual arts), we consider its cultural, political and critical history, while exploring more recent scholarly investigations into the significance of its performance dimensions.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit
L15 Drama 3801 Producing New American Plays
This class focuses on all aspects of the business of producing theater. Weekly lectures and discussion include visiting artists who currently work as producers, critics, actors, casting directors, press representatives and designers in New York productions.
Credit 2 units.

L15 Drama 3804 Modern American Plays and Playwrights
The objective of this course is to provide student playwrights with historical and aesthetic contexts regarding the development of New York (and national) playwriting in the later half of the 20th century. The primary focus is on the burgeoning Off Broadway movement, which gathered momentum in the 1950s and led to significant achievements in new writing and in the growth of not-for-profit theater in New York and throughout the United States. Although study is focused on the years after 1950, texts (and contexts) that planted seeds for the Off Broadway movement are examined in the early work of the Susan Glaspell, Eugene O'Neill, Sophie Treadwell, and Clifford Odets and the Group Theatre. These early writers (and movements) reacted against then-pervasive stage realism to explore the possibilities of constructing alternative perspectives on consciousness and identity.
Credit 3 units.

L15 Drama 3806 First Draft Playwriting
The primary focus of this class is the creation of a new first draft of a play. The class is modeled after our highly successful Dorothy Strelsin New American Writers’ Group. Students bring in 10 pages each week sequentially to be read aloud by other members of the class. Students have their material workshopped, and participate in the feedback process of their own work, and that of others. Students bring their work into the Theater Arts Lab at the end of the semester, so that they can see their plays performed and stages by student actors and directors.
Credit 4 units.

L15 Drama 381 MADE in France I: Old Paris/New Europe
Students are introduced to the city’s rich artistic history as well as the world of contemporary movement arts in Europe through two weeks of dramaturgical field research in Paris. With a diversified sampling of performances, museum visits and discussions animated by program faculty, students experience hands-on the rich history Paris has on display. Museums visited include the Musée du Louvre, Musée de la Mode et du Costume, Musée d’Orsay, Centre Georges Pompidou, Musée des Arts et Métiers, Musée Cluny, and the Rodin Museum. Museums and live performances serve as our main “books” for this intensive hands-on course. Museum visits and performances are supplemented by readings and assignments on a chosen theme and performance history, and regular seminars with the specific aim of investigating a variety of dramaturgical approaches that contemporary European directors employ when considering the use of objects, props, costume design, sound design, lighting design and movement. Additionally, students attend several contemporary dance theater performances.
Same as Dance 360
Credit 3 units. A&S: LA A&S: IQ, HUM: EN: H

L15 Drama 382 MADE in France II: Choreography and Construction Collaborations
Continuing upon the field research carried out in Paris, student work groups begin to concretize their creative projects at a rural retreat center for artists in Burgundy, France. Beginning with a day of intensive introduction to design and construction principles in accordance with the program theme, the design faculty helps students prepare for the “Imagination Fair” presentations that mark the mid-way point and serve to launch each group’s creative process collaboration in Mélisey. After these presentations, students get to work on realizing their choreography and construction projects: the collaborative creation of dances (solos, duos and trios) using a variety of found objects, props, costumes and/or instruments created by dancers and designers for the final production. Each year, in addition to the US teaching faculty, a number of European artists active in their profession offer valuable master classes that coincide with the program theme and help prepare students for their final projects. Work hours are interspersed with French-language meals during which students are encouraged to speak French with the host family and with their peers and teachers. Additional field trips are organized to introduce students to the rich cultural and agricultural heritage of the Burgundy region.
Prerequisite: Dance 360 MADE in France I: Old Paris/New Europe.
Same as Dance 361
Credit 3 units. A&S: LA A&S: IQ, HUM: EN: H

L15 Drama 392E Greek and Roman Drama
Same as Classics 392E
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L15 Drama 393 The Tragic Muse
Intensive study of the major tragic playwrights of Ancient Greece (Aeschylus, Sophocles and Euripides) and some of their imitators and critics in the Western tradition. We consider tragedy’s origins, its literary elements and theory, its performance and religious contexts, and its social functions. Lectures with discussions.
Same as Classics 393
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H
L15 Drama 3950 American Musical Film
Film musicals were crucial to the success of the American film industry from the dawn of sound film in the early 1920s to the demise of the studio system in the late 1950s. This course examines the American film musical from a variety of aesthetic, critical and historical perspectives, with particular attention to how the genre interacted with popular music and dance and the major political and social trends of the '30s, '40s and '50s. Required screening time: 2 p.m. Friday.
Same as Film 359
Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM EN: H

L15 Drama 395C Shakespeare
Introductory course emphasizing critical interpretation. Representative plays are studied in detail. Required of all English majors and minors.
Same as E Lit 395C
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L15 Drama 3975 Wolves of Wall Street: American Business and Popular Culture
In 1925, Calvin Coolidge, the 30th President of the United States, famously said: “After all, the chief business of the American people is business. They are profoundly concerned with buying, selling, investing and prospering in the world.” America’s perceptions about business and the Free Enterprise system have evolved and changed over time from the 1920s to the present day. For some, Oliver Stone’s Wall Street seemed to glamorize the notion that “Greed is good.” Today, the topic of rising income inequality has been connected with the collapse of numerous banks and Wall Street firms, a crippled housing industry, the declining middle class, and widespread anxieties about the meaning and future of “The American Dream.” This course examines a variety of artistic, ethical and historical perceptions about American Business as depicted in popular culture and the arts over the past hundred years. How have some of America’s foremost novelists, filmmakers, and playwrights (including F. Scott Fitzgerald, Eugene O’Neill, Arthur Miller, Martin Scorsese, and David Mamet), treated questions of conspicuous consumption, the acquisition of capital, and the disparity between rich and poor? Our class surveys several genres and artistic forms, including tragic works like The Great Gatsby and Death of a Salesman, and popular musicals such as How to Succeed in Business without Really Trying and The Producers. No more than three (3) absences allowed during the semester.
Same as AMCS 3975
Credit 3 units.

L15 Drama 400 Theatrical Rendering for Scenery
An exploration of media and rendering techniques used for presentation of design ideas in scenery. A variety of stage sets, still lifes and figure drawing are rendered during a two-hour studio format with some additional studio time required. Materials are provided by students.
Credit 3 units. A&S: LA

L15 Drama 4001 Computer-Assisted Design for the Theater
This course is an in-depth study of how computers can assist designers in drafting and rendering processes. Primary study is focused on the program Vectorworks. We fully explore the use of this program in development of scenic and lighting design projects from basic line drawings to fully rendered 3D images. Other programs covered are Autocad, Google Sketch Up, AG132, Photoshop CS3 and some lighting design previsualization software. Projects are centered on theatrical applications and based on students’ imaginations.
Credit 3 units. A&S: LA A&S: IQ, HUM BU: HUM

L15 Drama 4010 Israeli Drama
Same as HBRW 4010
Credit 3 units. A&S: LA, WI A&S: IQ, LCD, WI BU: HUM, IS

L15 Drama 403 Dramaturgical Workshop
A laboratory course that investigates dramaturgy from four vantage points: New Play Dramaturgy, Institutional Dramaturgy, Dramaturgy of Classics and Dramaturgical Approaches to Nontraditional and Devised Theater. This is a “hands-on” course where student dramaturges not only pursue the study of dramaturgy, but work actively and collaboratively with playwrights, actors and each other. Prerequisite: Drama 343.
Credit 3 units. A&S: LA A&S: IQ, HUM

L15 Drama 4031 Black and White in American Drama
This course addresses the complex issue of race in America through the 19th and 20th centuries as dramatized by American playwrights, black and white. Authors include Countee Cullen, Lillian Hellman, Eugene O’Neill, Jean Toomer, Langston Hughes and Arthur Miller. Prerequisites: junior standing, two 300-level courses or better.
Same as E Lit 403
Credit 3 units. A&S: TH FA: Lit

L15 Drama 404 Topics for Writers: Beckett
Waiting for Godot, Happy Days, Krapp’s Last Tape: These are but three of Samuel Beckett’s revolutionary texts for theater. The complete canon of plays are examined for structure and compositional elements. Students undertake exercises in dramatic composition and perform a chamber presentation of Endgame. Course is intended for writers with some experience of the dramatic form. Intending students MUST interview with instructor Nov. 12–14.
Same as E Lit 404
L15 Drama 409 The Modernist Revolution in the Arts
What is/was Modernism? How did this worldwide phenomenon impact the arts in every genre and medium from the turn of the 20th century to the present? Do we still live in the age of Modernism, or should we consider ours a new, Postmodern

L15 Drama 4081 Theater for Social Change
Drawing upon the principles and teachings of Brazilian director Augusto Boal, students explore ways of effecting positive social change in a theatrical context. Students study the aesthetic of Boal’s Theatre of the Oppressed and learn various games and exercises designed to mine issues of social (in)justice. Using Boal’s techniques of “image” and “forum” theater, students then create and perform plays focused on these issues. This public performance is an interactive event offered for and with the university community. No prior performance training or experience is required for this course.
Credit 3 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 4082 Advanced Theater for Social Change
This course is a continuation of exploration begun in Drama 4081, Theater for Social Change: a prerequisite for this advanced course. Students expand from exploring their own experience with oppression to facilitating that exploration with others. Students are introduced to the “Joker” system, developed by Brazilian director Augusto Boal. The Joker is the director of a forum theater event. He leads both the exploration and playmaking phases of the process. In preparation for stepping into this role, students read Paulo Freire’s Pedagogy of the Oppressed which gives them a foundation in the power and efficacy of collaborative educational techniques. In addition, students read Theatre for Living, Canadian director David Diamond’s book detailing his application of Boalian techniques in a less overtly oppressive society. Students begin their practical exploration by first working with one another, learning how to lead exercises and games, followed by an exploration of playmaking and the facilitation of an interactive forum theater event. The course culminates in an outside project in which each student is placed with a St. Louis area school or social organization. The student applies skills he or she has acquired throughout the semester by serving as the “Joker” of the workshop. In this role, the student leads the entirety of the workshop process with a selected group exploring ways of effecting positive social change in a theatrical context. He or she facilitates exercises with the group that mine a chosen area of oppression with which the group is grappling. The student guides playmaking with the group that highlights this area of oppression. The resulting plays are presented then to the larger school or organization community. This culminating event is an interactive forum theater presentation that the student leads as “Joker.”
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD EN: H

L15 Drama 410 Advanced Stage Lighting
An advanced-level continuation of Drama 310. Emphasis is placed on design aesthetics and their application in a laboratory setting. Students explore color theory, lightboard programming and design analyses as well as execute a variety of finished projects. These projects cover a wide range of production styles and performance venues. Prerequisite: permission of instructor.
Credit 3 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 4101 Lighting Technology
Lighting Technology is an extremely hands-on approach to learning how the top industry designers create major shows and concerts with the most state-of-the-art equipment. We spend a considerable amount of time learning how to use and program robotic/moving lights, LED fixtures and video integration for use in drama, dance, musical and concert settings. The student gains intensive training in the use and programming of the ETC Express, ETC Ion and GrandMA 2 Light consoles with a full range of Var*Lite robotic fixtures. In addition, the student receives training in Isadora, a very powerful video design program. Due to the amount of programming time required outside of class, this is a 4-credit lab course. Prerequisites: Drama 212 and Drama 310.
Credit 4 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 412 Advanced Practicum in Technical Theater
Independent Study. Intensive practical experience in scenic design building and painting; lighting design and installation; costume design, coordination and construction; makeup; and audio production. Prerequisites: Drama 212E, credits on at least two productions, and permission of staff.
Credit variable, maximum 3 units. A&S: LA EN: H

L15 Drama 421 Advanced Practicum in Technical Theater: Scene Painting
Exploration of the skills and traditions of theatrical scene painting in a laboratory setting. Projects involve color theory, basic surface treatment techniques, representational depiction and advanced problems. Realized paint work on Performing Arts
production is part of the course. Prerequisite: permission of instructor.
Credit 3 units. A&S: LA

L15 Drama 413 Costume Rendering and Design
An exploration of media and rendering techniques used in producing an effective costume design. Basic figure drawing, proportion, color, concepts, exaggeration and period style. Drawing and painting materials are provided by student.
Credit 3 units. A&S: LA A&S: IQ, HUM

L15 Drama 416 Period Style and Design History
Examination of period styles as they relate to theatrical design and history. Study of architecture, furniture and props from Greek to contemporary periods. Prerequisite: Drama 212E.
Credit 3 units. A&S: TH A&S: IQ, HUM

L15 Drama 421 Costume Construction and Design
Practical techniques in theatrical costume construction, including patternmaking, cutting and draping, and execution of design concepts. Research and design projects culminate in finished period garments and related accessories. Topics explored include corsetry and foundation garments, millinery, mask making, and dyeing and painting. Prerequisite: Drama 307 or permission of instructor.
Credit 3 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 422A Film Stardom, Performance and Fan Culture
This course focuses on the Hollywood star system. We explore stars in relation to celebrity and consumerism, especially how “stardom” is created by a system that seeks to create effects in film viewers whether conceived as audiences, fans or spectators. We examine the performance element of stardom and its relationship to genre, style and changing film technology. Also of concern is how stars and the discursive construction of stardom intersect with gender representation, race, ideology, sexuality, age, disability, nationality and other points of theoretical interest to and historical inquiry in contemporary film studies. While emphasis is placed on mainstream commercial U.S. cinema, students are encouraged to pursue questions beyond this framework within their own research. Required screenings. Same as Film 422
Credit 3 units. A&S: LA A&S: IQ, HUM BU: BA EN: H

L15 Drama 4234 Performing Knowledge: Arts Integration Pedagogy in Theory and Practice
This course invites students interested in the performing arts to apply their talents to the K-12 classroom through a service-learning component that allows them to develop and implement an arts-integrated curriculum grounded in current research in the cognitive sciences. Divided into four units, the course begins with a survey of recent research in cognitive science that traces the effects of arts-related activities on brain development. The second unit builds upon that theoretical grounding, focusing on a model of arts-integrated pedagogy developed through Harvard University’s Project Zero. The third and fourth units are practice-based, with students developing a lesson plan in a core subject area that incorporates the performing arts. Then — in consultation and collaboration with an Interchange artist-in-residence and a master teacher in the St. Louis or Normandy Public Schools — students implement their curriculum in a K-12 classroom, testing its efficacy as well as the theoretical assumptions upon which it is based. This course is open to all students across campus who have a strong interest and/or background in the arts, and who wish to explore opportunities in service learning. CBTL course.
Credit 3 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 431 English Drama Exclusive of Shakespeare to 1642
Studies of selected major plays against a background of change and tradition in English drama from its beginnings to the closing of the theaters.
Same as E Lit 431
Credit 3 units. A&S: TH FA: Lit

L15 Drama 432 Topics in Renaissance Drama
A study of Elizabethan and Jacobean theatrical culture — the plays, players, playwrights and audiences of public theaters, private theaters and banqueting halls. Study includes the plays of Lyly, Kyd, Marlowe, Jonson, Chapman, Ford, Beaumont, Fletcher, Marston, Middleton, Webster and Shakespeare.
Same as E Lit 432
Credit 3 units. A&S: TH FA: Lit

L15 Drama 435 Expressionism in the Arts
A close study of expressionism as an international phenomenon in the arts, from the anti-naturalist movements of the 1890s to Hitler’s condemnation of expressionism as decadent. The evolution of expressionist theater from Wedekind to Toller and Kaiser and such composers as Schoenberg and Berg; in the visual arts, such groups as Der blaue Reiter and Die Brücke, such independents as Kokoschka; in cinema, such figures as Pabst, Murnau, Von Sternberg and Lang. Prerequisite: Drama 208E, Drama 336 or permission of instructor.
Credit 3 units. A&S: TH

L15 Drama 436 Seminar in Comparative Drama
The course begins with Plato's critique of mimesis and Aristotle's defense, as we read The Poetics as a response to Plato. We take some of Aristotle’s basic concepts, such as mimesis, plot, character and thought, and attempt to apply them to drama up to the present day. We also consider fundamental elements
of both the dramatic text and the dramatic production, such as space, time, dialogue, narrative devices and perspective. Brecht’s theory of “epic drama” form the other conceptual pole in the course, opposing Aristotle. Besides these two theorists, other figures include Ben Jonson, Corinna, Dryden, Diderot, Schiller, Hegel, Zola, Artaud and Grotowski. The course, then, has both chronological and thematic axes. Three papers and one oral presentation.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

**L15 Drama 4361 Architecture and Ritual in Greek Sanctuaries**

Study of one or more themes recurring in the traditions of Greek and Roman literature, history and culture. Topic varies each semester.

Credit 3 units. A&S: Classics 4361

**L15 Drama 4370 Music and Performance**

In his 1998 book, *Musicking*, Christopher Small asserts that music is not a thing but an activity — something that people do. Starting from this premise, this course explores musical performance as a live event, one in which additional aspects of performance — dramatic enactments, costume, choreography and stage design — also come into play. While recorded music plays an important role in our investigations, we focus on musical events that take place before and with live audiences. Exploring the choices of performers and the expectations of audience members in settings from gospel churches to Radio City Music Hall, this course moves through a wide variety of musical genres, including cabaret, blues, opera, protest song, musical theater and rock. We examine artists whose work blurs the line between “music” and “theater,” including George Clinton, Taylor Mac and Gertrude Stein, as well as everyday people, such as the singers of the Civil Rights Movement, who used the power of live musical performance to change the course of human history. We also attend performances around St. Louis, guided by the interests of the class. Students with an interest in music, theater, dance, cultural history, American studies, and African-American studies are especially welcome.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

**L15 Drama 440 Acting IV**

Acting IV synthesizes the student’s performance training; creative and scholarly writing skills; and knowledge of dramatic literature. The advanced acting student is encouraged to develop and articulate his/her own aesthetic convictions. The course includes intensive solo performance projects, including writing and performing original monologues. Also, significant emphasis is placed on preparing the student for the work of professional acting, including workshops on audition monologues, head shots, résumés and economic issues. In addition, the students become familiar with various American theater cities, the regional theater system, and prominent working theater artists. The course closes with a public performance of the original, scripted and audition material developed over the semester.

Prerequisite: Drama 342.

Credit 3 units. A&S: LA A&S: IQ, HUM

**L15 Drama 444 Directing II**

Further study in the fundamentals of directing. Emphasis on the director’s work with actors, designers and a realized metaphorical concept. Prerequisites: Drama 343 and permission of instructor.

Credit 3 units. A&S: LA A&S: IQ, HUM

**L15 Drama 445 Seminar**

Rotating upper-level seminar. Senior seminar normally offered each semester and meant to satisfy the 400-level requirement for the drama major.

Credit 3 units. A&S: LA A&S: IQ, HUM

**L15 Drama 4452 Senior Drama Capstone: Manifesto Now**

This capstone course invites students to synthesize their critical, historical and theoretical studies of theater and performance by exploring in-depth the theatrical manifesto. Theater history is littered with declarations of theatrical vision, from the Italian Futurists of the early 20th century to the feminist collectives of the 1970s to the 21st-century drag queen and music theater innovator, Taylor Mac. Together, we explore the manifesto as both form and performance, as well as their competing visions of the roles and responsibilities of the theater artist to the society in which he or she works and lives. Naturally, we also attempt our own manifestos, putting into words our own deep convictions about the theater and its importance in our contemporary world.

Credit 3 units. A&S: IQ, HUM

**L15 Drama 446 Meta-Theater: Theater Which Reflects Itself**

The notion that works may be self-reflection is a familiar one to the student of the postmodern in the arts. Nevertheless, the concept is not a new one and may be found frequently in the history of the theater from the Elizabethan to the present day. In this course, we identify and examine the history and significance of the term “meta-theater” in a number of important dramatic works from Shakespeare to Tom Stoppard. Along the way we consider examples of the “play-within-the-play” such as *Hamlet* and *A Midsummer Night’s Dream*, works that use the theater itself and the art of the stage as a focal point (Pirandello’s *Six Characters*, Stoppard’s *Rosencrantz and Guildenstern Are Dead*, Michael Frayn’s *Noises Off*, Ronald Harwood’s *The Dresser*, David Mamet’s *A Life in the Theatre*), and plays which focus their energies on the act of scripting one’s life such as Shepard’s *True West* or Shaffer’s *Gift of the Gorgon*. In addition to the
above, our investigation also considers examples from other literary genres, especially the visual arts which are explicitly self-referential in nature. Prerequisite: one 300-level drama literature course or permission of the instructor.
Credit 3 units. A&S: TH FA: Lit

L15 Drama 447 Seminar in Theater History
Rotating upper-level seminar in theater history.
Same as Comp Lit 425
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L15 Drama 448 The History of Theater Design
Survey course covering the history of the performance space and the scenic design elements contained within that space. The visual elements and theater architecture of each period are examined in relationship to the art and technology of the time. Prerequisites: Drama 207C or Drama 208C, and Drama 212E. Credit 3 units. A&S: TH

L15 Drama 450 Advanced Scene Design
Advanced projects in scene design including drafting, rendering, model building and conception. Prerequisite: Drama 311M or permission of instructor.
Credit 3 units. A&S: LA A&S: IQ, HUM EN: H

L15 Drama 451 Topics in Period Style: Baroque Opera and Neoclassical Style
An exploration of the dynamic interplay between high Baroque culture and the perceived style of the ancient Greeks and Romans. Primary sources used are paintings, sculpture and renderings for Baroque operas, as well as rare artifacts that exist from that time as these sources relate to classical evidence extant in that period. Secondary sources are journal articles and records of fully staged productions of intervening years. Primary interest is retracing the thought processes of the designers of Baroque opera. Focus is on Purcell's Dido and Aeneas, looking at the libretto and its relationship to source texts, both ancient and contemporary, and also its place within the cultural history of the theater. Projects include: in-class presentations and a research paper or fully realized design project.
Credit 3 units. A&S: LA A&S: IQ, HUM

L15 Drama 4511 American Television Genres
Questions of genre are central to any exploration of television's texts, whether they are being analyzed as craft, commerce or cultural phenomenon. Genre has been used by critics and historians to ascribe "social functions" to groups of programs and to diagnose cultural preoccupations, while genre has been used industrially to manage expectations among audiences, advertisers, programmers, producers and creative professionals. Investigating genres ranging from the soap opera to the western, workplace situation comedies to sports, and game shows to cop shows, this course explores the role of genre in the production, distribution and reception of American television. Students gain a critical understanding of genre theory and key arguments about the form and function of television texts and develop a set of tools for analysis of televised narrative and style, the social uses and meanings of genre, the institutional practices and presumptions of the American television industry, and the persistence of textual forms and audience formations in the face of structural changes such as deregulation, media convergence, and globalization. Required screenings. Same as Film 451
Credit 3 units. A&S: TH A&S: IQ, HUM BU: BA EN: H

L15 Drama 453 American Drama
Topics in American Drama.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L15 Drama 455 Practicum in Arts Management
Assigned work and projects under faculty supervision in Washington University's Edison Theatre or off-campus cooperating institutions. Prerequisite: permission of instructor. Credit variable, maximum 3 units.

L15 Drama 456 A Madman in the Theater: The History of Insanity on Stage from Sophocles to Shaffer
The image of the madman and the theme of insanity have been extraordinarily captivating to theater artists from the Greeks to the present. In this course we consider some of the most remarkable examples from the classical period, including Sophocles' Ajax and Euripides' Medea and The Bacchae, and the Renaissance (Hamlet, Othello, The Spanish Tragedy, The Duchess of Malfi, Life is a Dream). We investigate these works both for what they tell us about the image of the madman in the historical period and culture in which they were written as well as in order to closely examine the texts themselves. We also examine plays from the 19th and 20th centuries, including Buchner's Woyzeck, O'Neill's Emperor Jones, Anouilh's The Madwoman of Chaillot, Miller's Death of a Salesman and Shaffer's Equus. Finally, the course makes extensive use of the Performing Arts Department's production of Peter Weiss' extraordinary work Marat/Sade and incorporate theoretical writings such as Michael Foucault's Madness and Civilization into discussions.
L15 Drama 459 The Filmed Stage Play
Close textual analyses of stage plays and their film adaptations, examining structural parameters such as space, time point of view, spectator position and performance in the two art forms. Prerequisite: spectator position. Credit 3 units. A&S: TH

L15 Drama 460 The Creative Impulse
Developed with the director and designer in mind, this course encourages imaginative theater making by developing the student’s own sense of creative confidence and ability, by expanding the source options for artistic inspiration, by recognizing and valuing the synergistic properties of transcendent theater making, and by strengthening the collaborative skills essential to the art. The course includes creativity exercises, comprehensive forms of text analysis, exploration of other art forms, cooperative conceptual projects, and field trips to area productions and museums. Students is expected to complete several individual projects, presentations and research papers, as well as intensive small-group projects. Prerequisite: one of the following courses: Drama 307, 310, 311 or 343. Credit 3 units. A&S: LA A&S: IQ, HUM

L15 Drama 465 The Chinese Theater
Survey of the performance and literary traditions of the Chinese theater from their pre-Tang origins to the present day. The course focuses on three forms: 14th-century zaju plays, 16th- and 17th-century chuaqi plays, and recent films from China, Taiwan, and Hong Kong. Background in either China studies or theater in other cultures recommended. Credit 3 units. A&S: TH, CD, SD A&S: IQ, HUM, LCD, SD

L15 Drama 468 The Eye of the Mask: A Multicultural History of the Theater through Mask Making and Design
Topics include drama of ancient Greece, the ancient No Theater of Japan, the Italian theater of commedia dell’arte, the dance drama of Bali, the Venetian and Mardi Gras Carnival celebrations, and ritual and ceremonial masks of other cultures: Africa, Latin America and Asia, using the instructor’s extensive collection of masks as primary research subjects. Projects include: an in-class presentation and research paper with three to five fully realized mask designs are constructed within class and at an additional lab time discussed on the first day. Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L15 Drama 470 Millinery Design and Construction
A practical course exploring the basic techniques and different methods of constructing hats and accessories. Students work with a variety of materials including buckram, straw, felt and wire that they purchase. Research and design projects culminate in the construction of several projects in class. Prerequisite: Drama 307 or 421 or permission of instructor. Credit 3 units. A&S: LA A&S: IQ, HUM FA: Lit

L15 Drama 474 Acting Theories
This course explores in depth the major theoretical texts on acting and performance theory. Pertinent philosophical texts, dramatic theories, acting systems and methodologies are studied. The survey operates chronologically from early documents on acting (Greek, Roman, Italian Renaissance) through to modern and contemporary documents that inform acting and acting training today (Stanislavsky, Brecht, Grotowski, Meisner, Spolin, Suzuki). Methodologies and practices of select major stage actors are explored as well. In some cases, directing theories that have had major influence on acting theory are examined. Credit 3 units. A&S: LA A&S: IQ, HUM

L15 Drama 477 Millinery Design and Construction
A practical course exploring the basic techniques and different methods of constructing hats and accessories. Students work with a variety of materials including buckram, straw, felt and wire that they purchase. Research and design projects culminate in the construction of several projects in class. Prerequisite: Drama 307 or 421 or permission of instructor. Credit 3 units. A&S: LA A&S: IQ, HUM FA: Lit
related work on Performing Arts Department productions may be required. Prerequisites: Drama 212 and permission of instructor. Credit 3 units. A&S: LA & S: IQ, HUM EN: H

L15 Drama 487 Theater Culture Studies Seminar
Rotating upper-level topics course. Topics come from Theater Culture Studies sequence. Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI

L15 Drama 492 Performing and Fine Arts in Progress
The objective of this course is to provide a total immersion into the live theater and arts experience in New York City, offering students the opportunity to see at least two fully produced plays per week over the course of the 14-week semester. Students attend professionally presented readings in the New York theater community, providing an insider’s look at the development of plays. Students attend group retreats to MOMA, the Guggenheim, the Metropolitan Museum of Art, and galleries. They attend weekly forums to discuss different aspects of the production, focusing on design, concept, direction, performance, execution and the text/material. They also examine how they might do things differently, putting their own artistic vision to use. Students also discuss current events in the arts community at the weekly meetings and occasionally, there are guest artists from the shows and readings we have seen. Students are required to keep a journal filled with their experiences and reflections that are graded monthly by instructors. Students attend performance at theaters including but not limited to: BAM, St. Ann’s Warehouse, Manhattan Class Company, the New Group, Lincoln Center, La Mama, Classic Stage Company, Manhattan Theatre Club, Roundabout, on Broadway, Playwright’s Horizons, Second Stage, Cherry Lane, PS122, the Vineyard, American Ballet Theatre, the Metropolitan Opera and others. Credit 2 units.

L15 Drama 493 Senior Project
Specialized study in a selected area in drama. Required of all drama majors not taking Drama 499. Prerequisite: 15 units of advanced work in drama at the 300- or 400-level. Credit 3 units.

L15 Drama 497 Performance Theory
This course introduces students to contemporary theories of performance, with “performance” understood as both metaphor and event. From a multi-disciplinary perspective, students consider how cultures produce meanings — and, indeed, perform those meanings — to create and/or disrupt their own social coherence. Theories likely to be studied include: J.L. Austin’s speech-act theory and its engagement by John Searle and Jacques Derrida; Victor Turner’s analysis of ritual as social process and Richard Schechner’s use of it to transform “theater studies” into “performance studies;” Erving Goffman’s sociology of the self and its relation to a post-structuralist model of subjectivity; Michael Fried’s screed against minimalist art and its relation to Happenings, Body Art, Fluxus, and other mid- to late-20th century examples of “performance art;” and Judith Butler’s influential revision of Austin’s performative in her theory of queer “performativity.” Credit 3 units. A&S: LA & S: IQ, HUM EN: H

L15 Drama 499 Study for Honors
Prerequisites: senior standing, a cumulative and a major GPA of 3.5, and permission of the chair of the Performing Arts Department. Credit variable, maximum 6 units.

L15 Drama 4990 Independent Work
Students may contract with a faculty supervisor for credit for their work on theatrical productions or research. Contracts must be signed by the student and the coordinator of Drama 500 before the student’s work on the project commences. Credit and grade option to be determined in each case. In order to enroll for this course, students must complete a contract and submit it to the Performing Arts Department office. Credit variable, maximum 6 units.

L15 Drama 4991 Acting
Independent study. In order to enroll for this course, students must complete a contract and submit it to the Performing Arts Department office. Credit variable, maximum 3 units.

L15 Drama 4992 Directing
Independent study. In order to enroll for this course, students must complete a contract and submit it to the Performing Arts Department office. Credit variable, maximum 3 units.

L15 Drama 4993 Technical Theater
Independent study. In order to enroll for this course, students must complete a contract and submit it to the Performing Arts Department office. Credit variable, maximum 3 units.

L15 Drama 4994 Voice, Speech
Independent study. Credit variable, maximum 3 units.

L15 Drama 4995 Literature, Theory, Criticism
Independent study. In order to enroll for this course, students must complete a contract and submit it to the Performing Arts Department office. Credit variable, maximum 3 units.