

# Performing Arts

The **Master of Fine Arts (MFA) in Dance** in the Performing Arts Department at Washington University offers an innovative approach to dance technique, composition, improvisation, and production. It involves an energetic interplay of studio work with professionally distinguished dance instructors, seminars with faculty who are experts in their fields, and independent studies in choreography. This two-year program will expand students' dance skills while engaging them with current concepts of dance as an art form, as an expression of culture and identity, and as a mode of critical thinking. The overarching goal of this program is to develop each dancer's personal artistic practice while encouraging a global perspective on dance studies, performance, pedagogy, and choreography.

The department offers performance experience through its repertory company, the Washington University Dance Collective, for which students may audition.

Members of our dance faculty have performed with such companies as American Ballet Theatre; Alvin Ailey American Dance Theater; Dance Theatre of Harlem; National Ballet of Washington, D.C.; Dayton Contemporary Dance Company; and Utah Repertory Dance Theatre. In addition, a distinctive feature of our MFA program is that it is run in collaboration with St. Louis' Center of Creative Arts (COCA), so it involves a sharing of facilities and faculty borne out of a common vision of the importance of the performing arts. As the leading dance school in the region, COCA is also the largest multidisciplinary arts organization in St. Louis, and it has a world-renowned faculty. We have a long history of engaging the talents of contemporary guest choreographers and répétiteurs from ballet and from modern and performance art who bring a broad range of challenging new processes, concepts, and choreography to our students.

The **master's program in Theater and Performance Studies** at Washington University in St. Louis is one of the strongest programs of its kind. Students are offered rigorous scholarly training, opportunities to meet and work with visiting scholars and artists, and support in developing their own independent research projects, all within a collaborative, collegial environment that prizes critical thinking and creative practice.

Our students enroll in small, intensive seminars in theater history and performance theory as well as studio courses in directing, playwriting, and theater for social change. There are ample opportunities for interdisciplinary study, and we have strong relationships with affiliate faculty in allied departments and programs, including Film and Media Studies; English; Music; Comparative Literature; African and African-American Studies; and Women, Gender, and Sexuality Studies.

Our faculty has been recognized with numerous accolades for both their artistic and scholarly work, and the small size of each admitted class allows for individual attention and one-on-one mentorship. We have placed our graduates in top PhD programs in the field, including programs at Brown, Stanford, Northwestern, University of California San Diego, and University of Minnesota. Other graduates have pursued

careers in the arts, social justice work, and education. We invite students who have studied theater and performance as undergraduates as well as students who are following new paths in their scholarship to learn more about our program.

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## Faculty

### Chair

**Julia Walker**  
PhD, Duke University  
(Drama)

### Directors of Graduate Studies

**Joanna Dee Das**  
Director of Graduate Studies in Dance (MFA)  
PhD, Columbia University

**Robert K. Henke**  
Director of Graduate Studies, M.A. in Performance Studies  
PhD, University of California, Berkeley

### Directors of Undergraduate Studies

**Cecil Slaughter**  
Director of Undergraduate Studies of Dance  
MFA, University of Iowa

**Andrea Urice**  
Director of Undergraduate Studies of Drama  
MFA, University of Virginia

### Department Faculty

**Pannill Camp**  
Associate Professor of Drama  
PhD, Brown University

**Antonio Douthit-Boyd**  
Professor of Practice in Dance  
Distinguished Performing Artist

**Dominique Green**  
Lecturer in Costume Design  
MFA, University of Cincinnati, College Conservatory of Music

**Elinor Harrison**  
Lecturer in Dance  
PhD, Washington University in St. Louis

**Ron Himes**  
Henry E. Hampton Jr. Artist-in-Residence  
BSBA, Washington University

**Elizabeth Hunter**

Assistant Professor of Drama  
PhD, Northwestern University

**David W. Marchant**

Professor of Practice in Dance  
MFA, University of Iowa

**Jeffery S. Matthews**

Professor of Practice in Drama  
MFA, Virginia Commonwealth University

**Paige McGinley**

Associate Professor of Performing Arts  
PhD, Brown University

**Robert Mark Morgan**

Teaching Professor of Drama  
MFA, San Diego State University

**Elaine A. Peña**

Professor of Performing Arts, American Culture Studies, and  
Anthropology  
PhD, Northwestern University

**Annamaria Pileggi**

Professor of Practice in Drama  
MFA, Brandeis University

**Sean Savoie**

Teaching Professor of Design-Technical Theater  
MFA, University of Cincinnati - College Conservatory of Music

**Claire Sommers**

Lecturer in Drama  
PhD, City University of New York

**William Whitaker**

Professor of Practice in Drama  
MFA, Florida Atlantic University

## Retired Faculty

**Mary-Jean Cowell**

PhD, Columbia University

**Christine Knoblauch-O'Neal**

PhD, Texas Woman's University

**Henry I. Schvey**

PhD, Indiana University

## Degree Requirements

- Dance, MFA
- Theater and Performance Studies, Accelerated AM
- Theater and Performance Studies, AM

## Courses

Courses include the following:

- Dance (p. 2)
- Drama (p. 6)

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## Dance

Visit online course listings to view semester offerings for L29 Dance.

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### L29 Dance 500 Independent Work

Prerequisite: senior standing and permission of the coordinator of the dance division.

Credit variable, maximum 10 units.

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### L29 Dance 5020 Jazz III

Jazz III is primarily a studio course based on traditional jazz with strong elements of ballet technique, hip hop, Broadway, and street jazz. The main focus of the class will be on increased technical proficiency and development as an expressive performer. The studio work will introduce exercises and movement phrases that challenge the dancer's skill level, and encourage a personal exploration that further enhances the dancer's individual expression and style. Studio work will be supported by individual research on the field of jazz dance. Variable content: may be repeated once for credit. Prereq: High-Intermediate training in jazz dance technique and permission of the instructor. Same as L29 Dance 403

Credit 2 units. A&S IQ: HUM EN: H

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### L29 Dance 5032 Introduction to Screendance Composition & Performance

Introductory studio workshop in screendance composition and digital performance. For students with experience in choreography or improvisation, Screendance Composition explores the intersection of dance and digital media. Students will learn basic camera and videography skills to create screendance projects and learn about this emerging dance genre that combines the artistry of dance with the visual art capabilities that cameras offer. Methods for improvisation and site-specific performance will also be explored. Group critiques by faculty and students contribute analysis and facilitate dialogue regarding both process and artwork. Prerequisites L29 203, or L29 3110 or permission of instructor.

Same as L29 Dance 4032

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

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### L29 Dance 506 Topics in Contemporary Arts Practice Research

This course offers graduate students an opportunity to engage and conduct contemporary arts practice research. Taught by a member of our arts practice faculty (e.g., in dance/movement, acting/directing, design), this course introduces students to contemporary research on a topic that the faculty member is currently conducting (e.g., reconstructions of historic choreographies, global applications of Boalian technique, robotics and performance). Through these graduate-level courses, students are invited to enter into and contribute to the broader scholarly conversations that have shaped and are shaping our knowledge of that topic through their own research. Assignments will include reading and discussing contemporary scholarship on the topic, writing papers, and participating in arts practice research (often by designing their own performance-oriented work).

Same as L15 Drama 506

Credit 3 units.

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**L29 Dance 508 Dance Composition Laboratory I: Exploring Process and Format**

The studio workshop in dance composition for graduate students emphasizes individual artistic development through a combination of structured assignments, independent work, interaction with visiting artists, and participation in a shared workshop environment. Expanding upon previous applicable skills and experience, graduate students are encouraged to explore and develop personal aesthetic in movement vocabulary, genre, method and process. Consultation with the course instructor supports clarification of the student's choreographic intention and general development of the student's artwork. Group critiques by faculty and students contribute analysis and facilitate dialogue regarding both process and artwork. This course may be taken by qualified undergraduate senior dance majors or minors who have completed 203 (or 208) and 303 (or 309), with permission of instructor. Credit 3 units.

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**L29 Dance 509 Dance Composition Laboratory II: Exploring Alternative Venues and Audience Connections**

Credit 3 units.

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**L29 Dance 510 Approaches to Improvisation and Spontaneous Composition**

The graduate studio workshop in dance improvisation emphasizes individual and ensemble performance practice through a combination of structured assignments, independent work, and participation in a collaborative workshop environment. In this course, students learn and create processes for improvising dance/performance art, with an aim toward developing integrated skill in: dance technique, intuitive movement invention, partnered dancing, collaborative process, performance presence/expressivity, and compositional form. Improvised practice develops processes for performance applicable to stage, site-specific and camera-based artistic venues, and refines individual and ensemble performance artistry. Students will review history of aesthetic theory and processes developed by improvisation artists of the 20th century. In-class discussion fosters critical thinking/analysis, facilitates dialogue on process, and supports development of artistry and virtuosic performance. Prerequisite: previous or concurrent study of dance composition (L29 508, 509). This course may be taken by qualified undergraduate dance majors or minors who have completed 203 (or 208), 303 (or 309), 3101 and with permission of instructor. Credit 3 units.

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**L29 Dance 5100 Theory and Technique of Modern Dance V**

The course emphasis is on versatility in movement vocabulary and on more complex and intensive technical work with discussion of theory inherent in the studio work, related readings, and projects. Variable content; may be repeated for credit in a subsequent semester. Prerequisite: Dance 302 with recommendation of the student's previous 302 instructor or permission of the 401 instructors. Same as L29 Dance 401. Credit 2 units. A&S IQ: HUM EN: H

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**L29 Dance 5101 Theory and Technique of Modern Dance VI**

This course is a continuation of Dance 401 with emphasis on more complex and intensive technical work. Variable content; may be repeated for credit in a subsequent semester. Prerequisite: Dance 401 with recommendation of the student's previous 401 instructor or permission of the 4021 instructors. Same as L29 Dance 4021. Credit 2 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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**L29 Dance 5102 Modern Dance and the African American Legacy II**

This course will focus on works by 2-3 renowned African-American choreographers. The selected choreographers are chosen for their contributions to the field of American modern dance based primarily on their explorations regarding the process and dynamics of building community--the sense of community as experienced through the lens of African-American cultural values and aesthetics and as it pertains to the creative process. Therefore, the course focuses on viewing the body as a site for the exchange of ideas concerning humanity. Students will investigate these choreographers through learning excerpts of their choreography and choreographing personal responses, as well as through related readings, videos, and independent research. Same as L29 Dance 413

Credit 2 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, HUM EN: H

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**L29 Dance 511 Independent Choreography Project I**

This course is designed to assist the MFA students in the development of their craft as choreographers prior to committing to their final projects. The point of entry for each student may depend on his or her previous study of composition or experience within the profession. Each student composes a study or work-in-progress, a dance or dances which culminates in a public showing or concert of the work, on or off-campus, or with WU Dance Collective, the student repertory company. The ongoing work is to be shown 3-4 times a semester to the instructor of record and/or adviser, and any other Performing Arts Department faculty and/or Antonio Douthit-Boyd or Kirven Douthit-Boyd of the Center of Contemporary Arts (COCA) that the student wishes to invite for the viewing and response session.

Credit variable, maximum 3 units.

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**L29 Dance 5110 Classical Ballet III**

Designed for dancers with a solid foundation in beginning and intermediate ballet technique. Related reading, research paper/discussion, video assignments; attendance at 1-2 ballet performances. Variable content; may be repeated for credit in a subsequent semester. Prerequisite: permission of instructor and B+ or better in Dance 3221 and 415 or 416.

Same as L29 Dance 4281

Credit 2 units. A&S IQ: HUM Arch: HUM EN: H

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**L29 Dance 5111 Classical Ballet IV**

A course designed for dancers with a solid foundation in beginning and intermediate ballet technique. Variable content; may be repeated for credit in a subsequent semester. Prerequisite: permission of instructor, and B+ or better in 3221 and 415 or 416.

Same as L29 Dance 4291

Credit 2 units. A&S IQ: HUM EN: H

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**L29 Dance 5112 Independent Choreography Project II**

Credit variable, maximum 3 units.

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**L29 Dance 5113 Independent Choreography Project III**

This course is designed to assist the MFA students in the development of their craft as choreographers prior to committing to their final projects. The point of entry for each student may depend on his or her previous study of composition or experience within the profession. Each student composes a study or work-in-progress, a dance or dances which culminates in a public showing or concert of the work, on or off-campus, or with WU Dance Collective, the student repertory company. The ongoing work is to be shown 3-4 times a semester to the instructor of record and/or adviser, and any other Performing Arts Department faculty and/or Antonio Douthit-Boyd or Kirven Douthit-Boyd of the Center of Contemporary Arts (COCA) that the student wishes to invite for the viewing and response session.

Credit variable, maximum 3 units.

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**L29 Dance 512 Performance Artistry**

This course offers the MFA in Dance student an opportunity to receive credit for performing in public in choreography crafted by a Washington University dance faculty, or guest artist choreographers for Washington University Dance Theatre, in choreography presented by WU Dance Collective (the student repertory company), or by the Center for Contemporary Arts' Co-Artistic Directors of Dance, either Antonio Douthit-Boyd or Kirven Douthit-Boyd.  
Credit 1 unit.

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**L29 Dance 5120 Performing the Political in American Dance**

This course is an exploration of the politics of performance and the performance of politics through the lens of American dance in the 20th and 21st centuries. Through readings, screenings, and discussions, we will examine the ways in which American dance developed against and alongside political movements in the United States, particularly ones concerning nationalism, race, gender, and human rights. We will also investigate how the lens of dance and choreography offers an expansive means to conceptualize political questions of citizenship and social protest, broadening our understanding of embodied performance. Guided by several key philosophical texts, this course will focus on the concepts necessary for examining the convergence of performance and politics (e.g., representation, ritual, spectacle, body, mimesis, propaganda) while also paying special attention to the politics of funding and censorship that has governed the creation and presentation of dance in the United States. No dance experience is necessary.

Same as L29 Dance 426

Credit 3 units. A&S IQ: HUM, LCD, SC, SD, WI Arch: HUM Art: CPSC, HUM BU: BA EN: H

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**L29 Dance 5130 Dance Pedagogy**

In this course students will learn methods of instruction, assessment and how to develop dance curriculum for K-12. Students will design classes based on national standards, grade level expectations and sound dance principles. In the studio they will teach each other sample lessons that they have developed. This class will cover dance competencies required by DESE for beginning teachers of dance. We will pay attention to current trends in arts education. Our discussion will include the diversity of student populations and how to prepare and respond. We will discuss the role of the arts in education and the dance teacher's role as classroom instructor, arts integration instructor, diplomat and arts advocate. Credit may be applied toward the education major and potentially toward state certification. Prerequisite: minimum of two semesters of upper level coursework in dance technique. Prerequisite: minimum of two semesters of upper level coursework in dance technique.

Same as L29 Dance 430

Credit 2 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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**L29 Dance 514 Methodologies of Global Dance Studies**

This course introduces graduate students to methodologies of dance studies. In line with current scholarship, the course emphasizes a global perspective, thinking about the practice of dance in a wide spectrum of spaces and places, including the streets of Oakland, California, the milonga dance halls of Argentina, and the temples of India. We will pay attention both to questions of aesthetics and to how political and cultural contexts influence the practice of dance. Students will learn methods of ethnography, history, and practice-as-research as applied to dance; we will also analyze how dance scholars use feminist theory, critical race theory, queer theory, phenomenology, and performance studies in their work. As a final project, students conduct research on a topic of their choosing and present their results as either a written seminar paper or a performance ethnography.

Credit 3 units.

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**L29 Dance 5140 Performing Gender and Sexuality in America**

This course examines how the performance of gender and sexuality has shaped the social, cultural, and political history of the United States from the early nineteenth century to the present. While performance happens in everyday life, we will primarily focus on how the stage has been a potent space to debate issues about gender and sexuality. This course will put forth the argument that the stage has historically not only reflected broader social concerns, but also actively helped to shape those social dynamics. After an introduction to foundational ideas, we will start the semester with minstrelsy, signaling that the performance of gender and sexuality in America is deeply intertwined with race, class, and national belonging. Reading and viewing assignments bring together feminist theory, queer theory, American social history, and performance texts to build robust seminar discussions.

Same as L29 Dance 433

Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, HUM BU: BA, HUM EN: H

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**L29 Dance 5150 Presence in Performance: Alexander Technique and Mindful Movement for Performing Artists**

This course provides group and individual instruction in principles and methods from Alexander Technique and other somatic arts for training mindful, embodied presence in performance. Mindful movement techniques are widely used by professional dancers, actors, and musicians to enhance performance skill and to address/prevent injury and chronic pain. Through a workshop process of guided learning, students gain awareness of subtle inefficiencies in coordination and balance that cause pain and limit ability. Students gain ability to self-assess and adjust problematic movement patterns to improve freedom and expression. Alexander Technique works at fundamental levels of movement coordination, and its methods are applicable to all performing art genres. Training is tailored to each individual student's needs, skills and goals. This course involves experiential learning supported with related readings, discussion, personal research projects and presentations. Prerequisites: Graduate standing; also open to undergraduate students studying at the 400 level in their discipline with permission of instructor.

Same as L29 Dance 453

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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**L29 Dance 5160 High Intermediate Ballet I**

A course designed as preparation for the advanced level. Emphasis on vocabulary review and individual technique assessment, including placement, movement quality and musicality. Related readings and video assignments; attendance at and critical analysis of 1-2 ballet performances. Variable content; may be repeated in a subsequent semester. Prerequisite: B+ or better in 221, 222, 321, 322 and/or permission of instructor.

Same as L29 Dance 415

Credit 2 units. A&S IQ: HUM EN: H

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**L29 Dance 517 Workshop in Dance as Cultural Identity**

Candidates learn West African and Classical Indian dance forms in a context of assigned reading, individual research, and written responses to movement and textural content.

Credit 3 units.

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**L29 Dance 5170 High Intermediate Ballet II**

A course designed for the high intermediate dancer in preparation for 4281/429. Emphasis on placement, movement quality and musicality. Related readings and projects supplement the classical vocabulary. Prereq: B+ or better in 221, 222, 321, 322 and/or permission of instructor.

Same as L29 Dance 416  
Credit 2 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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**L29 Dance 5180 Variations in the Ballet**

Introduces classical choreography within various ballets. Prerequisites: Dance 321 or 4281 with some pointe training, and permission of instructor.

Same as L29 Dance 418  
Credit 1 unit. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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**L29 Dance 5181 Pointe Technique**

Designed for dancers with a basic foundation in pointe work. Variable content; may be repeated for credit in a subsequent semester.

Prerequisite: concurrent registration in Dance 321 or 4281 and B+ or better in 221, 222, 321, 322 and/or permission of instructor.

Same as L29 Dance 423  
Credit 1 unit. A&S IQ: HUM

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**L29 Dance 519 Guest Artist Residency Workshop**

This course is designed as an opportunity for the student to work as an assistant to a guest choreographer during their process of creating new choreography or restaging original choreography. The student will experience the applied nature of critical thinking, problem solving, and collaboration within the choreographic process as the choreographer also administers the more managerial responsibilities of scheduling and time management. The student will be fully immersed in the unique bifurcated interplay of the dialogic and the corporeal of the choreographic process. The experience should enhance the student's already burgeoning choreographic process. Following the residency, the student will take over the rehearsal process through to tech week and the performances. May be repeated once.

Credit 1 unit.

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**L29 Dance 5190 Topics in Dance Technique**

Explores a variety of special interest topics in dance techniques. Consult the course listings for the semester topic.

Same as L29 Dance 407  
Credit variable, maximum 3 units. A&S IQ: HUM EN: H

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**L29 Dance 520 Research Methods Colloquium**

This course is designed around the theory of the "everyday work of art", suggested by Eric Booth. The everyday work of art suggests a persistent interest in and the ability to navigate one's art making from the initial impulse of creation to the fully blossomed form. In this course, the art is that of making dance. Indeed, the work of our art both acknowledges the expectations from within our given domain while fully engaging with the daily, open-ended possibilities for dance making.

Credit 3 units.

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**L29 Dance 530 Theories of the Body in Performance**

Over the past twenty years, "the body" has become a popular subject of study across multiple disciplines, including anthropology, philosophy, women's/gender/sexuality studies, religious studies, and the growing field of performance studies. This graduate seminar pairs critical theory readings about embodiment (and its attendant phenomena, including corporeality, kinesthesia, emotions, the senses, etc) with investigation into how specific artists work out such ideas in performance. Identity categories often marked by the body, including race, gender, and sexuality, will be particularly important. For example, we will wrestle with how "the black dancing body" as a conceptual framework maps (and not) onto the material realities of African American dancers. In addition to discussion of texts, in-class work includes embodied and

creative exercises as a way for students to apply theory to practice. Assignments deepen students' artistry, help them develop analytical writing and presenting skills, and prepare them for professional work in both performative and academic arenas.

Credit 3 units.

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**L29 Dance 5300 Contemporary Ballet**

For intermediate and advanced dancers, this course presents a dynamic fusion of classical ballet technique and the expressive, innovative elements of contemporary dance. We will build upon the foundational ballet principles rooted in an art form dating back to the seventeenth century, during the reign of Louis XIV in France. While ballet traditionally prides itself on classicism, the past forty years have seen the emergence of the genre known as contemporary ballet.

This genre pushes the classical ballet vocabulary into new thematic and aesthetic territories, placing emphasis on abstraction, complex rhythms, and movement invention. Many of today's leading dance companies focus is on contemporary ballet, making this course a valuable preparation for entering the evolving world of dance. The course places a strong emphasis on practical, embodied work in the studio to foster the development of technical skills, musicality, and artistry. Prerequisites: Successful completion of L29 Dance 321 or permission of the instructor.

Same as L29 Dance 4300

Credit 2 units.

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**L29 Dance 543 Critical Thinking in Western Theatrical Dance**

Credit 3 units.

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**L29 Dance 550 Final Project I**

This is the first of the two Final Project courses (Final project II, Spring semester) for the MFA in Dance student. The student will spend the Fall semester creating and rehearsing original choreography which will be presented in a Final Project Concert, second semester, that represents the culmination of their studies in the MFA in Dance Program. The Final Project, a concert or public presentation largely expressed in Dance, represents an amalgamation of their growth as an artist, enhanced choreographic process, expanded range as a performer, and comprehensive understanding and application of the collaborative nature of the production elements within their concert. The concert, and the research and rehearsals leading up to it noted in a written statement, will be evaluated by a committee.

Credit 3 units.

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**L29 Dance 551 Final Project II**

Final project for MFA in Dance.

Credit 3 units.

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**L29 Dance 883 Master's Continuing Student Status**

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**L29 Dance 884 Doctoral Continuing Student Status**

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**L29 Dance 885 Masters Nonresident**

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**L29 Dance 886 Doctoral Nonresident**

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**L29 Dance 887 Masters Resident**

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**L29 Dance 888 Doctoral Resident**

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## Drama

Visit online course listings to view semester offerings for L15 Drama.

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### L15 Drama 500 Independent Work

Prerequisite: permission of the department. Credit to be determined in each case.

Credit variable, maximum 3 units.

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### L15 Drama 5008 Graduate Writing Workshop

A structured workshop in which graduate students revise written work with the goal of submission to journals and/or writing samples for submission to competitive graduate programs. Contact hours will be both individual and will accommodate students' schedules.

Credit 2 units.

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### L15 Drama 5009 Article Writing Workshop

This one-credit course offers guided direction to graduate students in the Master's Program in Theater and Performance Studies who are revising and expanding a seminar paper written for a previous course with the intent to submit it for the required essay exam. The workshop would be aimed at helping the student refine the paper's argument, strengthen its evidence, and polish his or her professional writing skills with the hope of turning the paper into a potentially publishable article. This essay would be submitted to the DGS as part of the student's completion of the Master's Degree requirements pertaining to the exam.

Credit 1 unit.

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### L15 Drama 506 Topics in Contemporary Arts Practice Research

This course offers graduate students an opportunity to engage and conduct contemporary arts practice research. Taught by a member of our arts practice faculty (e.g., in dance/movement, acting/directing, design), this course introduces students to contemporary research on a topic that the faculty member is currently conducting (e.g., reconstructions of historic choreographies, global applications of Boalian technique, robotics and performance). Through these graduate-level courses, students are invited to enter into and contribute to the broader scholarly conversations that have shaped and are shaping our knowledge of that topic through their own research. Assignments will include reading and discussing contemporary scholarship on the topic, writing papers, and participating in arts practice research (often by designing their own performance-oriented work).

Credit 3 units.

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### L15 Drama 507 Topics in Contemporary Theoretical and Historical Research

This graduate-level seminar is designed to introduce students to contemporary scholarly debates in the field of theatre and performance studies. Addressing rotating topics that faculty members are currently engaging in their own historical/theoretical research, the course offers students an advanced introduction to the topic at hand, asking them to consider how recent scholarly conversations have shaped and are shaping our knowledge of it. Assignments are designed to invite students to contribute to these scholarly conversations through their own research by helping them hone their skills of analysis, synthesis and argumentation.

Credit 3 units.

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### L15 Drama 5070 Theater for Social Change

Drawing upon the principles and teachings of Brazilian director Augusto Boal, students will explore ways of effecting positive social change in a theatrical context. Students will 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" theatre, students will then create and perform plays focused on these issues. This public performance will be an interactive event offered for and with the university community. No prior performance training or experience is required for this course.

Same as L15 Drama 4081

Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, HUM EN: H

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### L15 Drama 509 Master's Research

Credit for advanced research on a scholarly essay in Theater and Performance Studies.

Credit 3 units.

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### L15 Drama 5100 Stage Lighting

This course will place 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 will learn 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 will culminate in a stage design in collaboration with directing or dance class. Upon completion of the course, the student will be able to speak eloquently on design theory and be able to move on to further design study in Advanced Lighting Design: L15 410.

Same as L15 Drama 310

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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### L15 Drama 5101 Intro to Graduate Study in Drama

An introduction for the beginning Performing Arts graduate student to theoretical approaches as well as practical methodologies and resources, currently employed in professional theatre history, dramatic literature, theory criticism research. The course places equal emphasis on grasping theoretical issues and mastering graduate-level research and writing skills. Students will initiate, design and conduct a research project to the point of a completed first draft.

Credit 3 units.

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### L15 Drama 5108 Acting Styles: Realism to Nonrealism

This course builds on skills in character development and scene study, beginning with psychological realism and then shifting into various forms of nonrealism. Through written analysis and performance, students apply acting techniques that address a variety of playwriting styles. Prerequisites: Drama 240E/240I and Drama 341/341I. The semester begins with a deepening understanding of psychological realism through the exploration of Anton Chekhov's plays. Focus then shifts to nonrealism with Harold Pinter. The second half of the semester is solidly rooted in nonrealism. Students hone their skills by exploring two more scenes from classical and/or contemporary texts. Additionally, in the final scene, students are encouraged to explore applicable considerations of gender-identity, race, and ethnicity in play and character selection. Prerequisites: Drama 240I Fundamentals of Acting, Drama 341I Intermediate Acting This course is open exclusively to seniors and graduate students

Same as L15 Drama 4224

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

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### L15 Drama 5125 Topics in English and American Drama: 19th Century American Drama

Varies from semester to semester.

Same as L14 E Lit 434

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

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**L15 Drama 513 Seminar: Early Modern Theater History Now**

Same as L14 E Lit 513  
Credit 3 units.

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**L15 Drama 514 Methodologies of Global Dance Studies**

This course introduces graduate students to methodologies of dance studies. In line with current scholarship, the course emphasizes a global perspective, thinking about the practice of dance in a wide spectrum of spaces and places, including the streets of Oakland, California, the milonga dance halls of Argentina, and the temples of India. We will pay attention both to questions of aesthetics and to how political and cultural contexts influence the practice of dance. Students will learn methods of ethnography, history, and practice-as-research as applied to dance; we will also analyze how dance scholars use feminist theory, critical race theory, queer theory, phenomenology, and performance studies in their work. As a final project, students conduct research on a topic of their choosing and present their results as either a written seminar paper or a performance ethnography.  
Same as L29 Dance 514  
Credit 3 units.

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**L15 Drama 5140 Embodied Communication: Listening**

This course is about listening. We will begin by mediated and unmediated listening with the human auditory system and continue into an exploration of multi-modal listening, focusing on vibration and on somatic attention. We will work in the "studio," which will include a music studio, a dance studio, and the environment. Our investigation will include the study of sensing in more-than-human organisms as well as theoretical perspectives from sound studies, critical improvisation and history of science. The course will encourage the perspective that the practice of listening is a political act of tending to the invisible, the non-normative, and the incomplete.  
Same as L15 Drama 4140  
Credit variable, maximum 3 units. A&S IQ: HUM EN: H

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**L15 Drama 515 Graduate Public Speaking: Embodied Multimodal Communication**

The class helps students develop their ability to communicate effectively in professional contexts in and beyond academia. It is designed with the needs of scholars in the humanities and humanistic social sciences in mind. Students will receive group instruction in verbal and non-verbal expression, voice, and physical movement, and individual coaching on a series of practiced communication tasks. Assignments will replicate situations in twenty-first century information professions: research presentations, video-conference interviews, and podcast production. Students will develop capacities that help them convey complex ideas clearly and present themselves confidently as colleagues and collaborators.  
Credit 3 units.

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**L15 Drama 5301 Theories of the Body in Performance**

Over the past twenty years, "the body" has become a popular subject of study across multiple disciplines, including anthropology, philosophy, women's/gender/sexuality studies, religious studies, and the growing field of performance studies. This graduate seminar pairs critical theory readings about embodiment (and its attendant phenomena, including corporeality, kinesthesia, emotions, the senses, etc) with investigation into how specific artists work out such ideas in performance. Identity categories often marked by the body, including race, gender, and sexuality, will be particularly important. For example, we will wrestle with how "the black dancing body" as a conceptual framework maps (and not) onto the material realities of African American dancers. In addition to discussion of texts, in-class work includes embodied and

creative exercises as a way for students to apply theory to practice. Assignments deepen students' artistry, help them develop analytical writing and presenting skills, and prepare them for professional work in both performative and academic arenas.  
Same as L29 Dance 530  
Credit 3 units.

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**L15 Drama 5303 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 will 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."  
Same as L15 Drama 497  
Credit 3 units. A&S IQ: HUM EN: H

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**L15 Drama 5305 Seminar in Dramatic Theory**

This course is an in-depth exploration of core works of dramatic theory from the ancient world to the present, and it will introduce texts that enunciate what theater is, has been, and should be. We will study authors' expressions of theater's role in society, their articulations of and responses to anti-theatrical prejudice, and their negotiations of the contradiction of putting "the real" on stage. Other significant themes include accounting for the aesthetic pleasures of drama and theater; theater as a means of educating the citizen; and the relationship between dramatic form and social and political revolution. Moving chronologically, we begin with foundational documents of the ancient world, including Aristotle's "Poetics," Bharata's "Natyasastra," and Horace's "Ars Poetica." The course then progresses through the Middle Ages, the Neoclassical and Romantic eras, and the explosion of fin de siecle avant-gardes. We will also read key texts from beyond the European tradition, including works of dramatic theory written in medieval Japan (Zeami), postcolonial Nigeria (Soyinka), and the millennial, multicultural United States (Parks). Along these same lines, we will also be attuned to transnational exchange and influence, particularly as it appears in the 20th-century theories of Bertolt Brecht, Antonin Artaud, and Konstantin Stanislavsky. Although the course will be focused on efforts to describe and prescribe theories of drama, dramatic genre, and theatrical pleasure, it will also position play scripts alongside the theoretical treatises that guide or are guided by them.  
Same as L15 Drama 449  
Credit 3 units. A&S IQ: SSC Arch: SSC Art: SSC EN: S

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**L15 Drama 5307 Topics in American Drama: Tennessee Williams**

Topics in American Drama.  
Same as L15 Drama 453  
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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**L15 Drama 5309 Shakespeare and Performance**

How were Shakespeare's plays performed in their own day--in the Globe theater, with boy actors, and with very short rehearsal times? How, for the actor, did performance work on the outdoor stage, with the Globe's wide and deep acting platform and its intimate relationship to the audience? How might one stage Shakespeare today in an outdoor environment without lighting and with minimal sets, and with the capacity to move easily from one outdoor venue to another? From what social types in Renaissance England--such as merchants, prostitutes,

aristocrats, constables, beggars, and princes-did Shakespeare draw? How can evolving ideas about race, gender, and sexuality inform the way we perform Shakespeare today? Addressing these questions and others, the course weaves together performance and literary, critical, and historical study. Topics include blank verse, performing Shakespeare's prose, playing with figures of speech, working the Globe stage, engaging an outdoor audience, acting from a written "part" rather than an entire script, performing types, exploring Shakespeare's sources as performance alternatives, making Shakespeare new-and more. Students will rehearse and perform sonnets, scenes, and monologues based on social figures from Shakespeare's England. The course assumes a willingness to perform but not specialized acting training.

Same as L15 Drama 4692

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

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### L15 Drama 5310 Borders and Boundaries

This course will draw from the work of performance theorists, playwrights, anthropologists, historians, and geographers to write critically about and devise artistic work that opens up foundational theories, debates, and genealogies in the study of borders and boundaries. This course will use North America as its primary reference point, but it will also draw our attention to border and boundary dynamics elsewhere to think about global challenges such as forced migration and climate change.

Credit 3 units.

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### L15 Drama 5311 Performing Gender and Sexuality in America

This course examines how the performance of gender and sexuality has shaped the social, cultural, and political history of the United States from the early nineteenth century to the present. While performance happens in everyday life, we will primarily focus on how the stage has been a potent space to debate issues about gender and sexuality. This course will put forth the argument that the stage has historically not only reflected broader social concerns, but also actively helped to shape those social dynamics. After an introduction to foundational ideas, we will start the semester with minstrelsy, signaling that the performance of gender and sexuality in America is deeply intertwined with race, class, and national belonging. Reading and viewing assignments bring together feminist theory, queer theory, American social history, and performance texts to build robust seminar discussions.

Same as L29 Dance 433

Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, HUM BU: BA, HUM EN: H

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### L15 Drama 535 Graduate Seminar

Credit 3 units.

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### L15 Drama 540 Prefiguration and Performance

"Prefigurative politics" describes activists' creation of a desired future world in the present. The term has been used to describe social movements (from Occupy to Tahrir Square to the Movement for Black Lives); Black and interracial intentional communities pursuing racial justice (including the Harlem Ashram and the Highlander Folk School); and experiments in radical pedagogy (such as Freedom Schools). Prefiguration takes many forms: in staging a new world, activists might establish systems of mutual aid or other models of care; promote a model of participatory democracy; challenge the relationship between the state and its citizens; establish new histories and myths; reimagine economic models; and/or create new aesthetic forms. Political theorists and sociologists have much to teach us about prefigurative politics and the many debates that surround it. For example, what is the relationship between prefiguration and political strategy? Are the two at odds, or compatible? Students enrolled in this course will work assiduously to assess this literature. We will then put the contemporary

scholarship on prefigurative politics into conversation with a set of conversations emerging from performance theory that traverse similar terrain, among them debates about performance, utopia, and futurity; explorations of rehearsal and simulation; and the performativity of assembly. We will use our work to make sense of our contemporary moment, consider the performance and performativity of politics, and draw inspiration from those who have worked and continue to work to build "a new world in the shell of the old."

Credit 3 units.

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### L15 Drama 5401 Advanced Playwriting

This course explores the tendencies and relationship between each individual student writer and the page. Exercises dispel any lingering doctrine that presupposes a certain style of writing. A large part of the class centers around collaborations. The writers write scenes as a final project for an acting class, and also work with two professional actors in an extended writing project that culminates in a script-in-hand presentation. The informal moments between collaborations look at the process beyond the first draft -- i.e., the playground of language, non-verbal options, and the maintaining of "the work" through rewrites, readings, workshops, and productions. Prerequisite: Introduction to Playwriting, Drama 227.

Same as L15 Drama 473

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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### L15 Drama 5402 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 will expand from exploring their own experience with oppression to facilitating that exploration with others. Students will be 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 play-making phases of the process. In preparation for stepping into this role, students will read Paulo Freire's Pedagogy of the Oppressed which will give them a foundation in the power and efficacy of collaborative educational techniques. In addition, students will read Theatre for Living, Canadian director David Diamond's book detailing his application of Boalian techniques in a less overtly oppressive society. Students will begin their practical exploration by first working with one another, learning how to lead exercises and games, followed by an exploration of play making and the facilitation of an interactive forum theater event. The course will culminate in an outside project in which each student is placed with a St. Louis area school or social organization. The student will apply skills he has acquired throughout the semester by serving as the "Joker" of the workshop. In this role, the student will lead the entirety of the workshop process with a selected group exploring ways of effecting positive social change in a theatrical context. He will facilitate exercises with the group that mine a chosen area of oppression with which the group is grappling. The student will guide play-making with the group that highlights this area of oppression. The resulting plays will then be presented to the larger school or organization community. This culminating event will be an interactive forum theater presentation that the student will lead as "Joker."

Same as L15 Drama 4082

Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, HUM EN: H

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### L15 Drama 557 Contemporary Issues in Education and Society: Project-Based Learning in Theatre Pedagogy

Credit 3 units.



**L15 Drama 5970 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.

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