Performing Arts

Performing Arts at Washington University is comprised of dance (p. 1) and drama (p. 1).

Dance

Students may select dance as a major through the Performing Arts Department. This course of study combines intensive studio work in the technique and theory of modern dance, ballet, and composition with seminars that examine dance as a global phenomenon containing forms that reflect culturally specific historical, aesthetic, and ethnological features. The program also includes a broad range of courses, such as stagecraft, music resources, improvisation, anatomy for dancers, pedagogy, dance therapy, musical theater dance, world dance forms, jazz, and tap. In addition, students may choose to minor in dance or in world music, dance and theater. The interdisciplinary minor in world music, dance and theater encourages students already interested in the performing arts to explore those performing arts outside of Euro-American traditions.

The senior capstone experience is framed in consultation with Performing Arts faculty. In April, prior to registration for the fall semester, dance majors discuss the capstone requirement with their advisors. The dance capstone requirement can be satisfied by a senior honors thesis or a senior dance project. The format may range from a research paper or a written analysis of the student’s dance development to a project emphasizing movement expression (e.g., the creation of a video résumé, a performance, or a choreographic project). In all cases, dance capstones have a written component.

Those who study dance at Washington University learn from faculty members who have both professional experience and academic degrees. Students also have the opportunity to study with guest artists-in-residence who teach master classes and set choreography.

Students may audition for the Washington University Dance Theatre, which holds annual auditions for students. Selected students will appear in faculty- and guest artist-choreographed concerts in Edison Theatre. Dance students particularly interested in performance may audition for the student repertory company, Washington University Dance Collective (WUDC). WUDC rehearses and performs throughout the year at area venues and on campus. Students may also participate in departmental drama productions as well as student-directed work in choreography and theater. Further, each year, students have the opportunity to attend the regional American College Dance Conference to adjudicate work, perform, and take master classes.

Drama

The drama major combines rigorous training in theater and performance studies (world theater history, performance theory, and dramatic criticism) with theater production, including courses in playwriting, acting, directing, devising, design (i.e., set, costume, lighting, and sound), and experimental digital performance.

In this program, students can take a wide variety of courses covering the history of world theater in comparative relation. Ranging from the ritual practices that emerged into the dramas of Ancient Greece to the post-dramatic explorations of habituated movements we make in everyday life, performance is studied as a corporeal practice and material expression of cultural meanings. By understanding performance as both an artistic practice and a sociological phenomenon, students learn to think critically about the complex ways that cultures make meanings in the forms and practices of embodied movement.

In small, individualized classes, professionally and academically trained faculty lead students in practice and discussion, helping them make connections between the study of theater as a liberal art and the application of skills in production. In acting, the department offers four courses that cover scene and character study, acting styles, and solo performance work. Additional courses in movement, voice/speech, and musical theater augment the performance course curriculum. A two-course directing sequence issues into a public showing of student-directed work, and some students have chosen to direct a fully designed production as their capstone or senior honors thesis. Recent graduates of the acting and directing sequence have been placed in prestigious MFA programs, in internships and jobs in regional American theaters, and in various professional schools and graduate programs. Our nationally recognized program in design and technical theater offers students a varied selection of costume, scene, lighting, and sound design courses. Our design faculty regularly facilitates opportunities for design and technical theater students to shadow them in professional design jobs and/or to intern within companies. A highly successful playwriting program, enriched by the annual A.E. Hotchner Playwriting Competition and workshops run by leading American dramaturgs, has produced playwrights whose work is now being performed in nationally recognized venues as well as in film and television.

The culture of performance is abundantly rich at Washington University. A wide array of student theater ensembles and improvisation groups provides many opportunities for student-generated performance on campus.

Since 1991, the Performing Arts Department and the Globe Education Program have collaborated in the teaching of Shakespeare’s plays. In either a two-semester first-year seminar or a four-week intensive summer program, students can explore the textual meanings, historical contexts, and cultural significance of Shakespeare’s plays both as literature and in performance. Working with Performing Arts faculty as well as Globe personnel, students learn to bring Shakespeare’s plays to life in master classes that teach them how to voice Shakespeare’s poetry, realize his characters, and perform stage combat. Both course
options offer students a summer study abroad opportunity to visit Shakespeare’s birthplace in Stratford-upon-Avon and the reconstructed Globe Theater in London, culminating in their own performance on the Globe stage.

Phone: 314-935-5858
Email: pad@wustl.edu
Website: http://pad.wustl.edu

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

Majors
• Dance Major
• Drama Major

Minors
• Dance Minor
• Drama Minor
• World Music, Dance, and Theater Minor

Majors
• Dance Major
• Drama Major

Minors
• Dance Minor
• Drama Minor
• World Music, Dance, and Theater Minor


Courses

Courses include the following:

- Dance (p. 3)
- Drama (p. 10)

Dance

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

L29 Dance 106E Introduction to Dance as a Contemporary Art Form
Introduction to dance as a creative art form. Through practical work in the studio, students gain an understanding of the human body as an instrument of expression and of motion as the medium of dance. Technique, analysis and creative work. Not open to majors. May be repeated once for credit.
Credit 2 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L29 Dance 107 Ampersand: A Performative Perspective on Chinese Culture and Identity
This course examines the diversified and rich history of Chinese visual and performance cultures from the Chinese mainland, Taiwan, Hong Kong, and throughout the Chinese diaspora. A collaboration between the East Asian Languages and Cultures and Performing Arts departments, this course explores Chinese cultural narratives in relation to how they have been performed -- on stage in traditional forms of dance-drama, on screen in film, and as lived in the practice of everyday life -- from the late Imperial period to the present. It includes a practice component that introduces the students to movement disciplines such as Tai’ Chi and opera, and it allows students to pursue creative assignments such as interview, stage plays, and filmmaking that demonstrate their developing knowledge of historical and contemporary Chinese culture. Building bridges of understanding between the United States and the Republic of China in Taiwan, the course will culminate in a spring break trip to Taiwan. This course is only for first-year, non-transfer students in the Ampersand: Encountering China program.
Same as L61 FYP 107
Credit 3 units. A&S: AMP A&S IQ: HUM, LCD, SC BU: HUM, IS EN: H

L29 Dance 1080 Encountering Chinese Culture: Performing Tradition, Engendering Transformations
This course examines the development of modern Chinese culture and its dynamic relationship with traditions and renovations. During the past century, China has gone through a series of political, cultural, economic, and technological transformations that constantly reshaped the form and content of Chinese culture. Tracing the drastic changes in Chinese language, performance and media forms from the late 19th century to contemporary time, this course guides the student through the pivotal moments in modern Chinese history and analyzes their impacts on literature, drama, dance, film and internet culture. What transformative promise did new media and art forms deliver? How do we make sense of the intricate connection between tradition and renovation? The purpose of this course is to foster an understanding of Chinese culture as a dynamic process of formation rather than a static, homogeneous entity. However, instead of seeing this formation as a linear progression with one form or style replacing the other, we will study how past traditions -- both ancient and recently constructed ones -- are reconfigured in new cultural representations and practices.

L29 Dance 1015 Movement and Body: A Performative Approach to Consciousness
The course explores how consciousness is created in the brain and body. This course will integrate biological, psychological, and philosophical perspectives to investigate the nature of the mind. Utilizing an experiential approach, we will study how perception-action links give rise to consciousness and shape our subjective understanding of the world. Concepts will include sensory-motor integration, spatial and temporal awareness, sense of self and sense of agency. Students will gain a broad understanding of both historical milestones in the development of "enactivism" and current experimental techniques enabling research into perception, embodiment, presence, virtual and augmented reality, and the neural correlates of consciousness. This course is for first-year, non-transfer students only.
Same as L64 PNP 1500
Credit 3 units. A&S IQ: SSC EN: S

L29 Dance 200 Tutorial
Supplementary work at the low intermediate level in ballet and modern dance at times to be determined. Prerequisites: sophomore standing and permission of the Director of Undergraduate Dance Studies. Credit to be determined in each case.
Credit variable, maximum 6 units. A&S IQ: HUM EN: H

L29 Dance 201E Theory and Technique of Modern Dance II
Fundamental theory and techniques of American modern dance. Studio work investigating the expressive potential of human movement and developing individual rhythmic and kinesthetic awareness, coordination, and breadth of movement vocabulary. Related reading and video expand on theory embodied in the class work and give an historical overview of modern dance in the U.S. Attendance at two to three performances required. Prerequisite: some previous dance training or permission of instructor.
Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 201F Theory and Technique of Modern Dance I
A course for students familiar with the basic concepts and technique of modern dance. Emphasis on expanding individual movement versatility with increasing difficulty of choreographic phrase materials. Related readings and videos, some focused on American postmodern dance. Attendance at 2-3 performances required. Prerequisites: Dance 201 or permission of the instructor.
Credit 2 units. A&S IQ: HUM Art: HUM EN: H

L29 Dance 203 Composition I
Finding personal movement and transforming it into dance. Through a series of class projects the formal elements of composition are introduced. Prerequisites: Dance 201 or permission of the instructor. Concurrent registration in a technique class required.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L29 Dance 2040 Beginning-Intermediate Hip Hop: Culture and Movement
What is Hip Hop? Is it simply dance and music? Is it something more? This course will be an introduction to Hip Hop dance and its impact on society. Students will explore various foundations of Hip Hop movement through warmup, footwork, body isolations, groove patterns and textures, across-the-floor exercises, choreographic studies, and classroom discussions. Students will then demonstrate their
understanding of these foundations through supplemental readings, viewings, and written response papers, students will also gain greater depth and breadth of knowledge about the history and culture of the form. Credit 2 units.

L29 Dance 212E Introduction to Theatre 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. Same as L15 Drama 212E Credit 3 units. A&S IQ: HUM Arch: HUM Art; HUM BU: HUM EN: H

L29 Dance 213 Improvisation I
This course will explore the process and art form of creative, expressive, spontaneous dancemaking. Students learn to simultaneously move and respond in the moment, developing skills of communication, observation, performance, and composition in the language of movement. Open to dancers of all levels. Light reading, in class and out of class projects. Credit 1 unit. Art: HUM

L29 Dance 221 Fundamentals of Classical Ballet
Designed for dancers with no previous training or knowledge of the development of ballet in America, a systematic introduction to the ballet technique, including traditional terminology, and introductory readings on American Ballet Theatre as a repository for classical and modern ballet repertoire of both American and European choreographers. Attention to basic anatomical concerns and body alignment as well as to the classical movement vocabulary. Prerequisite: none. Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 222 Fundamentals of Classical Ballet
Designed for dancers with no previous training or knowledge of the development of ballet in America, a systematic introduction to the ballet technique, including traditional terminology, and introductory readings on New York City Ballet as a repository for the choreography of George Balanchine. Attention to basic anatomical concerns and body alignment as well as to the classical movement vocabulary. Credit 2 units. A&S IQ: HUM Arch: HUM Art; HUM EN: H

L29 Dance 240 Afro-Modern Dance (Dunham Technique)
This course introduces students to Katherine Dunham’s dance technique, which combines ballet, modern, and Afro-Caribbean dance. Dunham Technique is one of the most important foundations for jazz dance and also shares characteristics with West African Dance and several modern dance techniques. Some lectures and occasional short readings will supplement this studio-based course so that students can learn more about Katherine Dunham (1909-2006), one of the great pioneers of dance in America. The class is open to all levels, although at least one semester of previous dance experience is required. Repeatable one time for credit in subsequent semester. Credit 2 units.

L29 Dance 257 Dance Theater Production
Experience in technical production. Required stage work includes 2 studio dance productions supervised by faculty. Prerequisite: Dance 212E.
L29 Dance 3033 Music, Sound, and the Body
How do musicians use their bodies when creating music? How do audiences, listeners, and dancers feel music in their bodies and contribute to making sound? This course explores embodied perspectives on making, sensing, and moving to music and sound. Examining theories of the body and the senses as they relate to sound practices, the course draws on scholarship from ethnomusicology, anthropology, sound, dance and performance studies, music cognition and other fields. Case studies include EDM, reggae, and salsa dance; Afro-Brazilian and Buddhist religious practices; and music healing and therapy. Because centering the body means considering lived experience along intersecting axes of difference, course readings and discussions will focus on issues of race, ethnicity, gender, sexuality, and (dis)ability. Students will develop their own ethnographic project, and they will be asked to participate in music-movement workshops throughout the course. However, neither previous dance experience nor normative bodily ability are required. 

Same as L27 Music 3033
Credit 3 units. A&S IQ: HUM, LCD, SC Arch: HUM Art: HUM BU: HUM EN: H

L29 Dance 305Z Music Resources for Dance
Analysis of western (Europe, America) world (Africa, India, Indonesia) and global popular musics. Emphasis on rhythm/form, style/genre, instrumentation, and function/context. Basic music theory: notation, time signatures, subdivisions and polyrhythms. Major composers for dance (Lully, Tchaikovsky, Debussy, Ravel, Stravinsky, Cage, etc.) Introduction to percussion techniques for dance accompaniment using hand drums, drumset and hand-held instruments. Introduction to basic studio techniques including microphones, recording and editing equipment, and the use of synthesizer and drum machines. Prerequisites: For dance students at the intermediate or advanced level. 

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

L29 Dance 308 Dance Composition Projects
Choreography juried by dance faculty or supervised choreography on themes assigned by the instructor or formulated by the student and approved by the instructor. Prerequisite: minimum of 1 semester course work in composition or permission of the instructor. 

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

L29 Dance 309 Composition and Technique II
Continuing work in dance composition supported by two technique classes each week at the level appropriate to the individual student. Work on composition assignments outside of class is expected. Prereq: Dance 201, Dance 203, or permission of instructor. 

Credit 4 units. A&S IQ: HUM BU: HUM EN: H

L29 Dance 310 Dance Improvisation II
Continuation of Dance 213. Prerequisite: Dance 213 or permission of instructor. Concurrent registration in a dance technique course at the 300 level or higher is required. May be repeated once for credit. 

Credit 1 unit. A&S IQ: HUM

L29 Dance 3101 Dance Improvisation: Spontaneous Composition & Performance Techniques
Dance improvisation is a cumulative, integrative practice, applying every skill the performer can bring to the spontaneous present in which creative process and performance is simultaneously one and the same. 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. Applications include improvising compositions for theatrical stage, site-specific venues and for camera-based artistic mediums. Meets requirement for dance major. Prerequisite: students must be qualified at 300 level in any genre of dance technique, or obtain special permission of instructor. This course is optional for students who have previously taken Dance Composition (L29 203/208/303/309), and/or Contact Improvisation (U31 212), though they are not prerequisites. May be repeated once for credit. 

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

L29 Dance 311 Modern Dance and the African-American Legacy
This course examines the works of several African-American choreographers and their contributions to the field of modern dance in America. These works are considered modern dance classics and some depict important historical events. Through the medium of dance aided by discussions, videos and class reading assignments, the choreographers’ works are analyzed for form, content and social relevance. Studio work includes technique to support learning the repertory. Prerequisite: one to two years training in modern, jazz or ballet 

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

L29 Dance 312 Accompaniment Techniques for Dance
A wide variety of percussion instruments and techniques are studied to determine what makes effective dance accompaniment. The course includes: examples and discussion of dance musics from western and non-western cultures; basic notation of rhythm and form; demonstrations of musical styles and discussion of social contexts. Students will have opportunities to assist in accompanying modern dance classes. Minimum of 2-3 hours a week of individual practice and/or listening to recordings expected. 

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

L29 Dance 316 Histories of Theatrical and Concert Dance
This course is a survey of dance on the stage. It examines the interrelated histories of ballet, modern, jazz, hip hop, and musical theatre dance, and it discusses how these forms have converged in today’s contemporary dance scene. It offers an overview of key artistic movements, both mainstream and avant-garde, while examining selected dances through a combination of formal analysis and a consideration of the social and political contexts that contributed to their meaning. Students will learn how to analyze dance using a variety of sources, such as visual art, photographs, film, and written texts. The classroom format will emphasize discussion. Throughout the course, we will interrogate the categories of “theatrical dance” and “concert dance,” seeing how the definitions have changed over time to include or exclude certain types of dancing. 

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

L29 Dance 316E From Romantic to Postmodern Dance
An overview of European and American theatre dance from the early nineteenth century to the present. Topics include: Isadora Duncan’s work as transition and revolution, Orientalism in early modern dance and the Diaghilev Ballets Russes, the “reconstruction” of the dancer’s body, gender issues in movement vocabulary, choreographic content and professional working conditions, the emergence of modernism and postmodernism in dance. Seminar format emphasizing discussion of reading and dance videos. 

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

L29 Dance 319 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

L29 Dance 321 Classical Ballet: Intermediate I
A course designed for those with a solid foundation in the fundamentals of ballet technique. Related reading and video assignments; attendance at 1-2 ballet performances. Variable content; may be repeated in a subsequent semester. Prerequisite: Permission of the instructor and B+ or better in Dance 221 and 222.
Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 3221 Classical Ballet: Intermediate II
Special emphasis on the development of adagio, allegro, and turn sequences. Variable content; may be repeated in a subsequent semester. Prerequisite: Permission of instructor and B+ or better in Dance 221 and 222.
Credit 2 units. A&S IQ: HUM Arch; HUM Art; HUM EN: H

L29 Dance 3222 Rethinking Ballet in the 21st Century: Decolonizing Narratives and Embracing Diversity
This course embarks on a transformative exploration into the heart of ballet, reimagining its narratives for the 21st century. This course challenges the traditional fabric of ballet, examining and dismantling elements steeped in the racial and gendered logics of 17th-19th century Western Europe. Grounded in the principles of inclusivity, the course encourages students to be architects of change, reshaping ballet stories to reflect the rich tapestry of voices that define our global and contemporary world. In a dance landscape evolving towards equality, we delve into the significance of new voices in ballet and the crucial role representation plays. The course serves as a call to action, inspiring students to rethink, redefine, and reconstruct ballet narratives.

L29 Dance 3224 Intermediate Pointe Technique
This course is designed for dancers with a basic foundation and understanding of pointe technique. The focus of the course is the strengthening of the overall presentation of the pointe technique while additionally developing the performance quality of the dancer. Variable content: may be repeated for credit in a subsequent semester. Co-requisite registration in Dance 3221, 416 or 4291, and permission of the instructor.
Credit 1 unit. A&S IQ: HUM EN: H

L29 Dance 323 Topics in Theater
Explores a variety of special interest topics in theater. Consult the Course Listings. 
Same as L15 Drama 321
Credit 3 units. A&S IQ: HUM EN: H

L29 Dance 3270 Experiential Anatomy and Kinesiology
This combined lecture and movement laboratory course explores anatomical, physiological, and kinesiological aspects of human movement. We will cover skeletal and muscular anatomy, muscle physiology, skeletal alignment, and biomechanical force production. Principles of postural control, body conditioning, and injury prevention will be learned through interactive exercises and will be applied to dance and other forms of exercise. Students will leave with an enhanced understanding of movement efficiency and the ability to adjust movement patterns for better health and performance throughout their lives.
Credit 3 units. A&S IQ: NSM

L29 Dance 331 Movement and Meaning: Dance in a Global Context
This course introduces students to various approaches to studying dance in a humanities context. We will explore how people create meaning through dance and how dance, in turn, influences social norms, political institutions, aesthetic ideals and cultural practices. As we compare dance forms across the globe, we will also examine issues of race, gender, sexuality, and ethnicity, analyzing how dance literally embodies identity. At the same time, we will discover how contemporary unequal power hierarchies bear on our designation of some dance forms as “Western” and others as “world” or “ethnic.” Tensions around assessment of authenticity/creativity/adaptation/appropriation, agency/resistance, and cultural hierarchies shift with social and political hegemony and with the individual’s position as insider or outsider (a position that can shift depending on context).
Throughout the semester, the usual process of the course will be discussion of assigned reading and viewing and analyzing together dance videos shown in class. A few dance workshops will be included (for which no previous dance training is necessary). Required work includes short papers and a final project.
Credit 3 units. A&S IQ: HUM; LCD Arch: HUM Art: CPSC, HUM BU: HUM, IS EN: H

L29 Dance 332 Mind-Body: Integral Practices
The mind and the body are not only connected, they are a fundamental unity, always functioning in a coordinated state. Whether or not we coordinate them well or badly is a choice we make, whether we are conscious of choosing or not. Many so-called “physical” exercises, activities and arts suffer from a lack of adequate skills of sensation, attention, perception and conscious control. Conversely, many so-called “mental” activities lack adequate awareness of the bodily underpinnings of thought. Like a person learning to play a musical instrument, one’s ability to coordinate the mental and physical aspects of Self toward one’s best personal potential is a skill requiring study of strategies and techniques for good practice in “being well.” Such ideas and methods are not “new age,” but can be traced back through more than a century in the work of investigators such as F.M. Alexander, progressive educator John Dewey, anthropologist Raymond Dart, and many others. Through direct experience and related readings, this class will introduce students to “somatic,” or “integral” practices -- activities that are inherently more effective at developing the aspects of Self in a coordinated and authentically holistic manner. We then learn to apply our understanding to all kinds of activities, both mental and physical, from chores to exercise, from arts to sports, from hobbies to vocations.
Some kind of prior movement training (e.g., athletics, martial arts, dance, etc.) is preferable, but not required.
Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 340 Ballet as Ethnic Dance and Classical Art
This course examines the origins and major developments in ballet theory, technique, and production practice, emphasizing their relationship to concepts of ethnicity and classicism. Issues to be considered include: the influence of classic Greco-Roman theatre on the themes, aesthetic ideals, and theorization of ballet; analysis of
L29 Dance 342 Critical Thinking in Western Theatrical Dance: Questioning Meets Creative Thinking and Collaboration
This is a course designed to introduce the student to the intersections of creative collaboration and critical thinking in Western Theatrical Dance. This course begins with a review of the literature on creativity, creative collaboration, the process of creating Western Theatrical Dance, and critical thinking. The course continues as an overview of these issues while presenting the intersection and interaction of these elements which form the creative collaboration of Western Theatrical Dance. The students read from both texts and articles on creativity, creative collaboration, the process of creating Western Theatrical Dance in the twentieth and twenty-first century, and critical thinking.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L29 Dance 343 West African Music and Dance in Context
A West African dance course specifically focused on the Ivorian dance traditions of the Baule, Bete Dan, Lobi, Makinke, and Senullo peoples. The course addresses the relationship between music and dance as well as their social and cultural significance. Study of myths, art, costumes and masks as they relate to various dances and music is also included. A studio course with related reading material.
Credit 2 units. A&S IQ: HUM Arch: HUM Art: CPSC, HUM EN: H

L29 Dance 363 The Neuroscience of Movement: You Think, So You Can Dance?
Although humans have expressed themselves through movement throughout time, only recently have neurophysiological investigative techniques allowed us to glimpse the complex neural processes that allow the coordination and integration of thought, action, and perception. This course introduces students to the nascent yet growing field of dance neuroscience. In part one of this course, we explore fundamental concepts of motor control, including how our central nervous system integrates information to allow us to maintain posture and balance, to coordinate our limbs to external rhythms, and to move our bodies gracefully and expressively through space and time. In part two, we explore theoretical frameworks of motor learning as they pertain to movement. We delve into the neuromechanisms underlying common tools that dancers and athletes use to improve motor performance and how dance training induces neuroplasticity in brain structure and function. In part three, we explore the neural underpinnings of aesthetic appreciation while watching dance, including the action observation network and affective responses to art. Required work includes short assignments, a final project and presentation on a topic of your choice related to the course focus, and a few movement workshops (for which dance training is not required).
Prerequisite: introductory course in dance, biology, or neuroscience, or permission from the instructor.
Credit 3 units. A&S IQ: NSM Arch: NSM Art: NSM BU: SCI

L29 Dance 372 Advanced American Musical Theatre
This course will focus on developing the acting, singing and dancing techniques required for performing in musical theater. The student will develop group pieces and will participate in scenes that explore character within a musical theatre context. The class will culminate in a workshop performance. Prerequisite: Drama 221 and permission of instructor, by audition. Repeatable 1 time for credit.
Same as L15 Drama 372
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L29 Dance 384 Digital Media for the Stage
Entertainment technology continues to evolve and push boundaries by taking our imagination and turning it into a version of reality. Digital Media will attempt to explore some of the tools used to bridge the two worlds of thought and sight. We will learn how to think creatively about imagery and how to paint that onto a stage through a different type of light: digital. Using QLab and Green Hippo -- two of the most widely used media control systems in the world -- we will learn how to deliver thought-provoking illusions of light and texture on the stage.
Same as L15 Drama 384
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

L29 Dance 394W Writing For and About the Theater
In this course, students will learn to write for and about the theater, exploring different forms of dramaturgical and scholarly research as well as journalistic and academic writing. To build skills in both critical analysis and synthesis, students will learn how the key elements of the playwright’s text (e.g., language, character, plot, setting) work to create meaning within the work of dramatic literature and how theatre-makers use the various “languages” of the stage (e.g., costume/scenic/ lighting design, music, acting) to give expression to an overarching interpretation of the play. Because research is essential to this course, students will learn how to access a variety of library resources by working closely with our subject librarians. By the end of the semester, students will have assembled a portfolio consisting of both journalistic and academic performance reviews, a dossier of dramaturgical research, and a research-based scholarly paper.
Same as L15 Drama 394W
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L29 Dance 400 Dance Production Projects
Students may receive credit for work on special dance related production projects conceived by students and supervised by faculty. Contracts must be signed by the student, faculty supervisor, and the coordinator of Dance 400 before work on the project commences. Students should register for this course after work is completed.
Prerequisite: permission of the dance faculty. Credit to be determined in each case.
Credit variable, maximum 3 units. A&S IQ: HUM EN: H

L29 Dance 401 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.
Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 402 Theory and Techniques of Modern Dance IV
Emphasis on more complex and intensive technical work. Prerequisite: permission of the instructor.
Credit 3 units.
L29 Dance 4021 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. Credit 2 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L29 Dance 403 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. Prerequisites: High Intermediate training in jazz dance technique and permission of the instructor. Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 4032 Introduction to Screendance Composition and 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. Credit 3 units. A&S IQ: HUM EN: H

L29 Dance 404 Composition IV
The exploration of choreographic problems in small and large ensembles. Prerequisite: completion of Dance 303, senior standing or permission of instructor. Previous or concurrent registration in Dance 401 or 4021 recommended. Credit variable, maximum 3 units.

L29 Dance 4040 Intermediate/Advanced Hip Hop
Over the past fifty years, Hip Hop has transformed not only the professional dance landscape, but also global popular culture. This movement-based studio course expands upon the fundamentals of Hip Hop dance to develop more intermediate and advanced-level technique. Students will develop an understanding of hip hop movement aesthetics and approaches through Warmup, across-the-floor exercises, phrase work, choreographic studies, and class discussions. Through supplemental readings, viewings, and written response papers, students will also gain greater depth and breadth of knowledge about the history and culture of the form. Prerequisites: Beginner-Intermediate Hip Hop or equivalent prior experience, with permission from the instructor. Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 4041 Composition III
The exploration of choreographic problems for small and large ensembles. Prerequisite: senior standing or permission of instructor. Previous or concurrent registration in Dance 401 or 4021 recommended. Credit variable, maximum 3 units. A&S IQ: HUM EN: H

L29 Dance 4052 Music, Sound, and the Body
This course examines theories of the body, embodiment, and the senses as they relate to music and sound practices. Readings draw on scholarship from ethnomusicology, anthropology and geography of the senses, sound studies, dance studies, performance studies, and music cognition. If ethnomusicology is “the study of people making music,” this course explores how people make and experience music and sound with their bodies, through the full range of their senses. We will consider questions surrounding the ways in which musicians, audiences, listeners, and dancers perceive and experience music in their bodies and contribute to the making of sound. By centering the body, we will necessarily consider lived experience along intersecting axes of difference such as race, ethnicity, gender, sexuality, and (dis)ability. Course readings and discussions will therefore focus on the social and political affordances and limitations of body-based practices and their theorization. Case studies will include a broad range of sound-movement practices, from electronic dance music and black social dance to Sufi and Buddhist religious practices, queer taiko drumming, and deaf music-making. Over the course of the semester, students will develop their own project exploring course themes, and they will be asked to participate in music-movement workshops throughout the course. This is an upper-level/graduate-level course, so some knowledge of music and/or dance concepts is assumed, but neither previous music/dance experience nor normative bodily ability are required.
Same as L27 Music 4052
Credit 3 units. A&S IQ: HUM, LCD, SC BU: HUM EN: H

L29 Dance 407 Topics in Dance Techniques
Explores a variety of special interest topics in dance techniques. Consult the course listings for the semester topic. Credit variable, maximum 3 units. A&S IQ: HUM EN: H

L29 Dance 413 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. Credit 2 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, HUM EN: H

L29 Dance 414 Advanced Stage Lighting
This course is an advanced, continuation of Drama 310 Stage Lighting. Emphasis is placed on cultivating design aesthetics and a further exploration of controlling light in a laboratory and live setting. Students will dive deeper into color theory, light plot development, and ultimately into advanced lighting console programming. The course objectives will cover a wide range of production styles and performance venues within a series of challenging design projects. Prerequisite: L15 310 or permission of instructor.
Same as L15 Drama 410
Credit 3 units. A&S IQ: HUM EN: H
L29 Dance 415 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.
Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 416 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. Prerequisite: concurrent registration in Dance 321 or 4281 and B+ or better in 221, 222, 321, 322 and/or permission of instructor.
Credit 2 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L29 Dance 418 Variations in the Ballet
Introduces classical choreography within various ballets. Prerequisites: Dance 321 or 4281 with some pointe training, and permission of instructor.
Credit 1 unit. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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

L29 Dance 424 Pointe Technique
Designed for dancers with a basic foundation in pointe work. Concurrent registration in Dance 322 or 4291 and permission of instructor. Repeatable one time for credit in subsequent semester.
Credit 1 unit. A&S IQ: HUM EN: H

L29 Dance 426 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.
Credit 3 units. A&S IQ: HUM, LCD, SC, SD, WI Arch: HUM Art: CPSC, HUM BU: BA EN: H

L29 Dance 4281 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.
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, HUM BU: BA, HUM EN: H

L29 Dance 4291 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.
Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 430 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.
Credit 2 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L29 Dance 4300 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 on contemporary ballet, making this course a valuable preparation for entering the ever-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.
Credit 2 units.
L29 Dance 453 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.

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

L29 Dance 457 Dance Repertory

Concert dance performance practicum. Under the direction of faculty, guest or graduate student choreographers, students rehearse and prepare for performance in a repertory dance concert or the MFA thesis production. Enrollment by audition. Prerequisite: Permission of the faculty director of an appropriate production. Concurrent registration in a technique class is required. May be repeated once for credit.

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

L29 Dance 458 Dance Repertory

Concert dance performance practicum. Under the direction of faculty, guest or graduate student choreographers, students rehearse and prepare for performance in a repertory dance concert or the MFA thesis production. Enrollment by audition. Prerequisite: Permission of the faculty director of an appropriate production. Concurrent registration in a technique class is required. May be repeated once for credit.

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

L29 Dance 479 Fundamentals of Sound Design

Encompassing both creative and technical aspects of sound in the performing arts, the course will give theoretical knowledge of, and practical experience in the following areas: fundamental rules of physics and electronics related to sound, use of standard digital recording studio equipment, "training" of the ear, and basic techniques of sound montage. Students will be expected to participate in a variety of conceptual and research oriented exercises as well as complete several lab projects. Sound related work on Performing Arts Department productions may be required. Prerequisite: Drama 212 and permission of instructor.

Same as L15 Drama 479
Credit 3 units. A&S IQ: HUM EN: H

L29 Dance 493 Senior Project

Specialized project in a selected area in dance. The student will work individually under the supervision of a faculty member. Submission of student proposal prior to registration. Final self-evaluation essay required. Prerequisite: permission of the Coordinator of the Dance Division.

Credit variable, maximum 3 units.

L29 Dance 499 Study for Honors

An honors thesis or performance and thesis project designed by the student, and supervised and assessed by a faculty committee. Prerequisites: senior standing, grade point of 3.65, and 3.65 in dance classes, and permission of the coordinator of the dance division.

Credit variable, maximum 6 units.

L29 Dance 4990 Independent Work

Prerequisite: senior standing and permission of the director of undergraduate dance studies.

Credit variable, maximum 10 units.

Drama

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

L15 Drama 107 Ampersand: A Performative Perspective on Chinese Culture and Identity

This course examines the diversified and rich history of Chinese visual and performance cultures from the Chinese mainland, Taiwan, Hong Kong, and throughout the Chinese diaspora. A collaboration between the East Asian Languages and Cultures and Performing Arts departments, this course explores Chinese cultural narratives in relation to how they have been performed -- on stage in traditional forms of dance-drama, on screen in film, and as lived in the practice of everyday life -- from the late Imperial period to the present. It includes a practice component that introduces the students to movement disciplines such as Tai Chi and opera, and it allows students to pursue creative assignments such as interview, stage plays, and filmmaking that demonstrate their developing knowledge of historical and contemporary Chinese culture. Building bridges of understanding between the United States and the Republic of China in Taiwan, the course will culminate in a spring break trip to Taiwan. This course is only for first-year, non-transfer students in the Ampersand: Encountering China program.

Same as L61 FYP 107
Credit 3 units. A&S: AMP A&S IQ: HUM, LCD, SC BU: HUM, IS EN: H

L15 Drama 1080 Ampersand: A Performative Perspective on Chinese Culture and Identity

This course examines the development of modern Chinese culture and its dynamic relationship with traditions and renovations. During the past century, China has gone through a series of political, cultural, economic, and technological transformations that constantly reshaped the form and content of Chinese culture. Tracing the drastic changes in Chinese language, performance and media forms from the late 19th century to contemporary time, this course guides the student through the pivotal moments in modern Chinese history and analyzes their impacts on literature, drama, dance, film and internet culture. What transformative promise did new media and art forms deliver? How do we make sense of the intricate connection between tradition and renovation? The purpose of this course is to foster an understanding of Chinese culture as a dynamic process of formation rather than a static, homogeneous entity. However, instead of seeing this formation as a linear progression with one form or style replacing the other, we will study how past traditions -- both ancient and recently constructed ones -- are reconfigured in new cultural representations and practices.

Same as L61 FYP 1080
Credit 3 units. A&S: AMP A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM, IS EN: H
L15 Drama 1104 Topics in Drama: FYS: Shakespeare: The Godly and the Grotesque
While Shakespeare is celebrated for his realistic depictions of characters, events, and emotions, his work is filled with other-worldly elements, including sorcery, oracles, myths, and grotesque creatures. This course will explore Shakespeare's use of the fantastic, the unnatural, and the monstrous. Reading a wide selection of comedy, tragedy, and history, we will consider Shakespeare's often contradictory attitude to the supernatural: on one hand, a source of evil, villainy, and perversion, and, on the other, a symbol of the divine and a means of surpassing the humanly possible. We will look at how Shakespeare used monstrous imagery to reflect upon his own work and the nature of theatre itself, paying special attention to how the performance practices of his time impacted his portrayal of the fantastic. At the same time, we will supplement our readings by watching more contemporary performances of Shakespeare's works in order to consider the impact that innovations in theatrical technologies and practices has had on the depiction of the supernatural in these plays. Finally, we will consider how Shakespeare used the unnatural to probe the gender, politics, race, disability, and globalization of his own time and in so doing, we will discover how is work continues to impact our own engagement with these issues and, indeed, our conception of monstrosity itself. Plays and productions studied will include Macbeth, A Midsummer Night's Dream, Julius Caesar, The Tempest, Richard III, The Winter's Tale, and Othello. Students with no prior knowledge of Shakespeare are welcome to enroll.
Credit 3 units. A&S: FYS

L15 Drama 115 First-Year Seminar: What is Art?
Great works of literature, theatre, film, painting, music and dance provide us with new, intriguing, and often surprising ways of understanding reality. In this Freshman Seminar, we examine a variety of works in various media, paying close attention to works which have significantly altered or challenged the way we view and interpret reality. In an intimate, seminar setting, we analyze and discuss individual works of art from the Greeks to the present day. The course incorporates attendance at live performances (both on-campus and off), along with Master Classes by artists from the Performing Arts Department. Examining works both classical and the avant-garde, What is Art? forces us to understand and question how art complicates, enriches, disturbs and asks questions both about ourselves and our world.

L15 Drama 1151 First-Year Seminar
A variety of topics in comparative literature, designed for first-year students—no special background is required—and to be conducive to the investigation and discussion format of a seminar. Previous topics include: Story Telling Through Sound, Banned Books, Immigrants and Exiles, Literature and Democracy, Literature and the Art of Apology, Hell on Earth: Crime, Conscience, and the Arts, Magical thinking: Literature and Theory Engage the Occult
Same as L16 Comp Lit 115

L15 Drama 1165 First-Year Seminar: On Broadway - Musicals, Race, Place
The Broadway theatres are closed, but pressure to make these stages more racially and ethnically diverse when they re-open is strong. This course looks at the history of the Broadway theatres and the ways this coveted theatrical real estate in midtown Manhattan has played host to white and non-white performers in the signature American theatrical genre: the musical. Using digital and archival research tools, including an abundance of maps, our study stretches from the creation of the Theatre District at the turn of the 20th century to the present. We will examine groundbreaking and all-too-typical shows – from “Show Boat” to "Hamilton" – and look closely for how systemic racism has played out on Broadway stages for Broadway’s mostly white audience. We will produce original research and explore digital humanities methods related to questions of racial inequality in commercial popular culture. This course is for first-year, non-transfer students only.
Same as L27 Music 1165
Credit 3 units. A&S: FYS & A&S IQ: HUM, SC BU: BA, HUM EN: H

L15 Drama 119 Ampersand: Shakespeare's Globe: All the World's a Stage
Why-more than 400 years later-do we continue to read the works of William Shakespeare? Why do we continue to stage his plays, identify with his characters, and communicate our thoughts in his language? Why do his poems and plays retain their vibrancy and immediacy, even today? This course invites students to answer these questions by inhabiting Shakespeare’s language from the inside and out-breathing in the words of his characters with creative and careful study, while moving out to fully engage the text in performance. Reading plays, watching films, listening to monologues, voicing dialogue, physically enacting fight scenes, and even navigating plots with joysticks, students will develop deep appreciation for the writer who is the original GOAT—the greatest of all time. In this two-semester course, we will read and study Shakespeare’s plays in their historical context, learning about the original practices used in performance at both the Elizabethan and Jacobean court theatres as well as the public theatres on the South Bank of the Thames. We will also consider them as adaptable playscripts that have been rewritten over the past 400 years, reinterpreted at different times by different actors in different cultures the world over. Students will contribute to this performance repertoire with their own 21st-century interpretations, striding the stage of the reconstructed Globe Theatre in a capstone experience that concludes the course with a summer trip to London. If all the world’s a stage, come be a player in it!
Same as L61 FYP 119
Credit 3 units. A&S: AMP & A&S IQ: HUM Arch: HUM Art: HUM EN: H

L15 Drama 1192 Ampersand: Shakespeare's Globe: All the World’s a Stage II
Why-more than 400 years later-do we continue to read the works of William Shakespeare? Why do we continue to stage his plays, identify with his characters, and communicate our thoughts in his language? Why do his poems and plays retain their vibrancy and immediacy, even today? This course invites students to answer these questions by inhabiting Shakespeare’s language from the inside and out-breathing in the words of his characters with creative and careful study, while moving out to fully engage the text in performance. Reading plays, watching films, listening to monologues, voicing dialogue, physically enacting fight scenes, and even navigating plots with joysticks, students will develop deep appreciation for the writer who is the original GOAT—the greatest of all time. In this two-semester course, we will read and study Shakespeare’s plays in their historical context, learning about the original practices used in performance at both the Elizabethan and Jacobean court theatres as well as the public theatres on the South Bank of the Thames. We will also consider them as adaptable playscripts that have been rewritten over the past 400 years, reinterpreted at different times by different actors in different cultures the world over. Students will contribute to this performance repertoire with their own 21st-century interpretations, striding the stage of the reconstructed Globe Theatre in a capstone experience that concludes the course with a summer trip to London. If all the world’s a stage, come be a player in it!
Same as L61 FYP 1192
Credit 3 units. A&S: AMP & A&S IQ: HUM Arch: HUM Art: HUM EN: H
L15 Drama 120 First-Year Seminar: Race and Performance
What does it mean to “act Black”? What about “acting Jewish”? This course looks at performances of racial and ethnic identity, mostly in the United States and mostly in the 20th century. We will examine novels (e.g., Nella Larsen’s “Passing”), plays (e.g., Anna Deavere Smith’s “ Fires in the Mirror”), and performances of everyday life (e.g., “Cowboys and Indians”) to investigate the performance of race in public. When we begin to explore the social and cultural performance of race, will it all turn out to be “only” an act?
Credit 3 units. A&S: FYS A&S IQ: HUM, SD BU: BA EN: H

L15 Drama 135 First Year 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 will strive to define and de-mystify 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 amongst varied backgrounds and disciplines is the key to coming up with creative solutions for complex problems. Successful companies like 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 will encourage students to explore their collaborative talents in new ways that they will find apply to virtually any discipline and career path: from A to Z.

L15 Drama 175 Designing Creativity: Innovation Across Disciplines
From “a-ha!” epiphanies to slow-developing discoveries, the creative process has been employed by innovators and artists in virtually every corner of the globe for centuries. This course will explore the study and practice of the creative process across many disciplines, with input from prominent thinkers and practitioners in the areas of medicine, neuroscience, law, engineering, architecture, human-centered design, business, stage design, and the performing arts.
The course will also incorporate the practice of design thinking and creativity techniques via a lab component that will allow students to explore the development of innovative ideas in collaborative teams followed by project presentations to core faculty and classmates. This course is for first-year (non-transfer) students only. Same as I60 BEYOND 17S

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 to be 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 201 Black Theater Workshop
Credit 3 units. A&S IQ: HUM, SC, SD BU: HUM EN: H

L15 Drama 209 Introduction to Costume Construction
This course is a hands-on introduction to the sewing and costume-related skills most useful for creating costumes for theatre productions. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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 IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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 will expand its reach to include applicable techniques from the world of the Performing Arts – especially theatre 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 physicality willing to fully embody and serve the message.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L15 Drama 2150 First-Year Seminar: The Theatre as a Living Art
Moving in and out of practice and theory, this FOCUS plan interleaves a traditional introductory acting course with discussions of dramatic theory and visits to rehearsals where directors and actors work to shape the play. Must be taken concurrently with Drama 228C. Course is for first-year, non-transfer students only. Same as L61 FYP: 215
L15 Drama 223 Cross-Cultural Women Playwrights
This course will provide an introductory survey of the work of African-American, Caribbean-American, Asian-American, and Native American women playwrights. We will explore the playwrights’ strategies for creating work that is both beautiful, fascinating, humorous, moving, and occasionally terrifying, as they chart for contemporary theatre the intersection of race and gender in performative terms. Playwrights to be 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 IQ: HUM; SD Art: HUM BU: BA

L15 Drama 227 Playwriting
An introductory course in playwriting. Limited to 8 students. Prerequisite: Writing 1 and permission of the instructor. Same as L13 Writing 224
Credit 3 units. A&S IQ: HUM Arch; HUM Arch: HUM BU: HUM EN: H

L15 Drama 228C Theater Culture Studies I: Antiquity to Renaissance
This course is a survey of ancient, medieval and Renaissance theater and performance: in both the West and in the East, as it both reflects and shapes culture. Coverage will include the following areas: ancient Greece, ancient Rome, classical Sanskrit theatre, Yuan China, medieval Europe, Renaissance Italy, and Renaissance England. Both scripted theater and performance practices will be examined through the lenses of dramatic literature, theater history, performance studies, and dramatic theory. A continual emphasis will be on marginal and underrepresented figures, as we will attempt to excavate forgotten histories from the theatrical past.
Credit 3 units. A&S AMP A&S IQ: HUM Arch: HUM Art: HUM BU: HUM IS EN: H

L15 Drama 229C Theater Culture Studies II: From Renaissance to Romanticism
This course provides a survey of theater history from the early seventeenth through mid-nineteenth centuries, covering plays, theories of drama and acting, and the material conditions of theatre production. We will explore events in Asia, the Americas and Europe with particular attention to the Baroque era, Sentimentalism, and Romanticism. The central objectives of the course are 1) to teach students to analyze plays in complex and creative ways, and 2) to cultivate understanding of the ways theater and performance practices reflect the philosophical ideas, aesthetic values, and socio-political realities of their historical context--even as these practices sustained and challenged such ideas, values, and realities.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: CPSC, HUM BU: HUM EN: H

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.

L15 Drama 233 Improvisation
This course introduces students to the fundamentals of improvisation. Students are provided with the tools and techniques to develop their artistic voice, both individually and within an ensemble, through various theater games, exercises, and techniques. Students will build self-confidence, develop creative, spontaneous presentation skills, and learn collaborative practices for working with others. Students will understand the applied benefits of improvisation toward their professional and personal lives.
L15 Drama 251 The Art of Storytelling
As one of the oldest forms of human communication, storytelling is part of both mundane interactions and carefully crafted events. Many of us tell stories regularly in informal settings (e.g., when we tell a friend about an encounter we had in the cafeteria) as well as in professional settings (e.g., class or work presentations). But what, exactly, are the elements of a well-told story? How do we identify powerful storytellers? These questions ground this course, where we will explore stories as forms through which to present oneself and explain an event to others. We will study storytelling from two perspectives. First, we will look at stories through rhetorical analysis: we will focus on various examples of storytelling across different genres (ranging from cultural myths, fables, spoken word, speeches, hip-hop, R&B, and rock lyrics) to understand stories as an artistic practice, a teaching method, an identity shaper, and a conductor of history. Second, we will consider stories through embodied practice: we will perform and present stories in chosen genres to gain firsthand experience in the conventions and forms of the embodiments that complete the act of telling well-crafted stories. At the end of this course, students will have gained theoretical knowledge about storytelling as an art form as well as the practical skills needed to become confident storytellers.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: CPSC, HUM BU: HUM EN: H

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 on-line video, is remaking the way comedians find their voices and their audiences. But even as young comedians 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. Pioneering artists from Vaudeville through the 1970s are introduced, the stand-up boom of the 1980s is presented as a formative force in the comedy business, alt-comedy is discussed as a stylistic watershed. Select modern theories of comedy are read and discussed (though we studiously avoid explaining jokes). Short units on Improv and Sketch comedy round out the syllabus. Assignments include practical exercises in performing comedy onstage, and students can choose to perform a short original stand-up set for their final assignment.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L15 Drama 257 Dance Theater Production
Experience in technical production. Required stage work includes 2 studio dance productions supervised by faculty. Prerequisite: Dance 212E.
Same as L29 Dance 257
Credit 1 unit. A&S IQ: HUM EN: H

L15 Drama 271 The American Musical Theater Songbook
From its birth in vaudeville and musical reviews to current future classics such as "Hamilton," American musical theater has produced a voluminous catalogue of material referred to herein as the "American Musical Theater Songbook." Part survey and part performance, this course will focus on the composers, lyricists, performers and subject matter that have been instrumental in defining musical theater and its role in describing a continually evolving human psychology and sociology. The performance aspect of the course will develop students’ existing vocal skills and knowledge of style. As both singing and non-singing students are welcome to participate in the course, adjustments for non-singing students will be accommodated so that they may participate fully in the class. The format of the course will be a seminar of student-generated presentations, discussions, and workshop performances. A sampling of shows from which repertoire will be sourced includes the following: early song-and-dance shows ("Girl Crazy," "Anything Goes," "Kiss Me Kate"); Rodgers and Hammerstein ("Oklahoma!," "Carousel," "South Pacific"); Stephen Sondheim ("Gypsy," "Sweeney Todd," "Sunday in the Park With George"); modern era ("West Side Story," "A Chorus Line," "Cabaret," "Hair," "Pippin"); and contemporary ("In the Heights," "Caroline, or Change," "Kinky Boots," "Dear Evan Hansen," "Hamilton"). This course serves as a prerequisite for L15 372.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L15 Drama 295 Portfolio Review
This course is intended to be a one hour credit to meet every Friday for two contact hours. While the main focus of this course will be to dedicate time to learning and preparing a solid professional portfolio, resume and web page, this class will also train the students how to interact and conduct themselves through the interview process. We will review numerous resumes 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 will have a solid understanding of the theater job market and be ready to face the world.
Credit 1 unit. 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 to be agreed upon between the student and faculty sponsor before work begins, and will be 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. Positions such as stage manager, publicist, assistant designer for costumes, scenery, lighting, or crew head of props, sound and makeup design are available.
Credit variable, maximum 2 units.

L15 Drama 3011 A History of African-American Theater
A survey of African American theatre from post-Civil War "coon" shows and reviews to movements for a national black theatre, such as Krigwa, Lafayette and Lincoln, and the Black Arts Movement. Early black theatre and minstrels; black theatre movement and other ethnic theatre 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 L90 AFAS 301.
Credit 3 units. A&S IQ: HUM SC, SD Arch: HUM Art: HUM BU: HUM EN: H UColl: CD

L15 Drama 3012 Theater Space in Historical Practice
This course examines select theatre spaces from across the globe and from a long span of human history, from caves used in the upper paleolithic era to contemporary digitally-supported sensory experiences. We will treat theatre space as a socially generated phenomenon produced in many cultures that dynamically links performers and audiences. Theatre space will be used as a gathering place through which many facets of performance culture can be examined, including architecture, scenography, script, and the physical features of embodied communication. Beyond this, theatre space also illuminates myriad aspects of the cultural practice of theatre, including...
social difference (especially gender and class), economic activity, and political representation. Distinct theories of historical space will be introduced and examples of historical theatre space will include Ancient Greece, Edo Japan, Neo-Classical France, Golden Age Spain, Classical India, and twentieth-century Environmental Scenography. The core of the reading for this course will be representative or exemplary playscripts that help open up interpretive approaches to historical theatre and performance space. This course fulfills the "Studies in Historical Practice" requirement for Drama majors and minors.

Credit 3 units. A&S IQ: HUM Art: VC.

L15 Drama 3013 Politics and Performance in Historical Practice

What is "political theater"? Is it a media stunt, designed to score points with supporters? Is it a form of protest of the status quo? Approached from another direction, we might ask: what theater is notpolitical? This course offers students to think about the role that performance (both on stage and in the streets) has played in the assertion of state power; the constitution of a body politic, the shoring up of consent, the expression of dissent, and as an embodied imagining of another world that might be possible. This course fulfills the "Studies in Historical Practice" requirement for Drama majors and minors.

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

L15 Drama 3014 Body Language: Acting, Rhetorical Gesture, and Dance in Historical Perspective

Why do actors in silent films seem to gesticulate so wildly? Who could have ever thought that was "realistic"? Would time-travelers from the future think actors in our day appear just as ridiculous? If you’ve ever thought that thought, then you’ve stumbled onto the fact that-despite its claims to represent the reality of its audience’s experiences with the verisimilitude of the actor’s body in the here and now-acting is a historical practice. Moreover, it is a culturally-variable practice, with claims to represent the "real" that are both symbolic and mimetic, and usually both at once. In this course, we will trace the history of acting in five thematic units: "rhetorical gestures;" "representing the collective;" "f Festive formations;" " signs, codes, and animated hieroglyphs;" and "approaching the real." From the ancient Greeks to digital avatars, we will study how bodies in motion create meanings for their audiences in different cultures and across time. Through kinesthetic, emotional, psychological, and visceral appeals, actors not only represent their audiences as they think they are, but also offer to transform them into whom they think they could be. This course fulfills the "historical practice" requirement in the Drama major/minor.

Credit 3 units. A&S IQ: HUM

L15 Drama 3015 Social Identity and Dramatic Character in Historical Practice

This course examines the roles that dramatic characters play within the "worlds" of the play and performance culture they inhabit. In some cases, we can speak of metaphorical "masks" presented to the world; in others, the theater may use actual masks. We begin with classical antiquity, examining the differentiation of physical masks and characters in both tragedy and comedy (we will note that the word "person" comes from the Latin word "persona," the word for mask in ancient Roman comedy). We then consider the complex system of types in classical Indian and later Kathakali dance-drama: types that each had specific emotions associated with them. Chinese musical theater of the fourteenth century, with strong ties to a rapidly growing urban environment, had its own distinct types. Following this unit we consider the masked characters of Italian Renaissance comedy (the commedia dell’arte) and its uncanny parallels to the nearby Karagöz, Turkish shadow puppet theater. We next move to the theater of Shakespeare, considering the boy actor and gender fluidity in Twelfth Night. Then we consider the "realist" playwright Ibsen, in view of the social roles performed by the play's characters. In Cloud Nine, Carol Churchill gives us insights into the performance of gender in modern life. A unit on modern and contemporary African drama examines the performance (or erasure) of political identity in crisis, as we read Athol Fugard's Sizwe Banzi is Dead and also the play Woza Albert! (Mtwa, Ngema, Simon). The course concludes with two African-American plays, August Wilson’s Fences and Lynn Nottage’s Sweat. This course fulfills the "Studies in Historical Practice" requirement for Drama majors and minors.

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

L15 Drama 3016 Blood and Magic: Special Effects in Historical Practice

Should Sarah Kane's Cleansed have realistic or symbolic blood? Does The Tempest's Ariel have to fly? This course integrates textual analysis with production to consider depictions of violence and magic in performance across centuries. By examining contemporary and historical staging conventions as well as creating their own scenework, students will consider how violence and magic are cultural constructions and explore how on-stage depictions of these cultural constructions can impact interpretations of the source text. Students will read key plays from antiquity to today and write dramaturgical analyses across multiple assignments. Additionally, in a structure based on director Anne Bogart's legendary "Collaboration" course at Columbia University's School of the Arts, students will experiment with practice as a way of knowing, as they work in small companies to create, stage, and review short, critically engaged adaptations of each play, every two weeks. Students will also join a Special Interest Group (SIG) based on rotating course themes, which may include Adaptation, Immersivity, Interactivity/Participation, Stage Technology, and Historical Context. This course fulfills the "Studies in Historical Practice" requirement for Drama majors and minors.

Credit 3 units. A&S IQ: HUM

L15 Drama 304 Makeup for the Stage

A hands-on introduction to the makeup techniques most commonly used for theater productions, including basic corrective, age, changing the shape of the face, and special effects, as well as the designing process. Students will apply makeup to their own faces and are required to purchase the makeup kit specified by the instructor.

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

L15 Drama 3081 Costume Rendering and Design

Costume Rendering and Design is an introduction to the skills required for designing costumes for theater productions. Class topics will include duties and responsibilities of costume designers for theatre, elements and principles of design, research methods, drawing the human figure and clothing, various color media, text analysis and creating costume-related paperwork for plays, communicating character with costume renderings, and the time management required to complete designs in a deadline-based industry.

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

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.

L15 Drama 310 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. Credit 3 units. A&S IQ: HUM Arch: HUM BU: HUM EN: H

L15 Drama 311M Scenic Design
An introduction to the process of scenic design, as it relates to aesthetics, dramatic literature, collaboration and production. Projects involve design conceptualization, documentation, graphics and realization. Credit 3 units. A&S IQ: HUM Arch: ETH, NS BU: HUM EN: H

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 IQ: HUM EN: H

L15 Drama 3153 The Women of Greek Tragedy
This course examines the role of women in Athenian drama. Students will read English translations of the works of the three major tragedians -- Aeschylus, Sophocles, and Euripides -- and their near contemporary, the comedian Aristophanes. Direct engagement with ancient texts will encourage students to develop their own interpretations of and written responses to the political, social, and ethical manipulation that these mythological women were compelled to endure and the subtle ways in which they appear to exercise power themselves. Selected scholarly articles and book chapters will help students to contextualize these ancient dramas in their culture of origin. Because such issues continue to preoccupy both sexes today, students will see how Greek tragedy addresses perennial historical and cultural concerns through the examination of adaptations of Greek tragedies ranging from Seneca in ancient Rome to Spike Lee's "Chi-Raq" and Luis Alfaro's "Mojada: A Medea in Los Angeles." The final research paper will encourage students to consider how a specific female character from antiquity is transformed for a "modern" dramatic audience. Same as L08 Classics 3153 Credit 3 units. A&S IQ: HUM, WI Arch: HUM Arch: HUM BU: HUM EN: H

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 will 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 IQ: HUM EN: H

L15 Drama 3205 Acting for the Camera
This course offers an introduction to the world of on-camera acting, performance skills for media-based work, and industry-related career opportunities. Students will learn the techniques, skills and vocabulary required for actors when performing for the camera and pursuing a profession in front of the camera. The course is designed for students to practice and examine the craft of on-camera performance and, will examine the business of being a film, television, commercial or video actor. Exercises will be designed to gain relaxation and comfortability in front of the camera and will then extend to performance opportunities using commercial, industrial/corporate, television and feature film scripts. Students will also be given insight into the casting process and current industry standards for performers. Actors with live stage experience and training will focus on adapting their craft to the lens, building on the textual analysis, movement, voice and character work education provided by the Performing Arts Department’s acting curriculum. Those students with no acting experience will be introduced to the fundamentals of acting in tandem with the pursuit of disciplined, truthful, believable work while in front of a live audience or a camera. All classes will take place in the Harvey Media Center to utilize a professional setting and equipment. Credit 3 units. 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 IQ: HUM EN: H

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

L15 Drama 3227 Devising, Adaptation, Docudrama
This course explores three ways of theatre-making that have revolutionized the contemporary stage: devising (a collaborative process emphasizing physical techniques to realize ideas), adaptation (the transposition of a narrative from one mode to another), and docudrama (the self-conscious staging of history through the assemblage of documentary records). Beginning with a focus on the current "postdramatic theatre" and the pre-histories of these contemporary practices, we will engage current scholarship on each form, learning the "how" and "why" from contemporary practitioners, while considering the rhetorical structure of each form in relation to the social meanings they generate for their audiences. Divided into 3 units, the course will combine the study of each method with hands-on practice, and will conclude with a showcase featuring an original performance created by the student collective. A theme (variable by semester) will unite the three sections of the course, helping students see how a single topic can be illuminated in different ways through these three methods of creating performance. Credit 3 units. 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 IQ: HUM BU: HUM EN: H

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 will 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’ll raise
methods. Prerequisites: Acting II, Fundamentals of Movement or Intro to Dance as a Contemporary Art Form.

L15 Drama 3309 Performance and Culture
The field of Performance Studies looks carefully at the production and transmission of knowledge from a range of vantage points. This includes the written word, but it also pays special attention to embodied practice, to the built environment, and to digital spaces. In this course we will focus on performance as a form of cultural expression and as a site of cultural exchange across a variety of contexts—from staged productions to acts of everyday life. We will use performance theory to analyze sports events as ritual performances and as platforms for social change. We will think about how monuments perform, how they not only construct often contentious stories about the past but also create opportunities for dialogue. We will privilege the body as a site and method of performance to think in intersectional ways about race, gender, sexuality, citizenship, and religion. As an interdisciplinary and practice-oriented course, we will reflect critically and imaginatively on the work of anthropologists, scholars of race and ethnicity, visual artists, and performance theorists.
Credit 3 units. A&S IQ: HUM EN: H

L15 Drama 332 Comedy, Ancient and Modern
In this course we will examine the nature of dramatic comedy and its role in society. We will read, discuss, and write about comedies from ancient Greece and Rome and from various modern nations, paying particular attention to the following questions: Do comic plays reinforce or challenge the preconceptions of their audiences? How have comic playwrights responded to issues such as class, gender, religion, and politics? Why does comedy have such power both to unite and to divide people? This course has an extensive writing component, so much of our time will be spent writing about the comedies we will read, revising what we have written, and discussing how best to write about comedy.
Same as L14 E Lit 3361
Credit 3 units. A&S IQ: HUM, LCD, WI Art: CPSC BU: HUM EN: H

L15 Drama 336 Modern Drama

L15 Drama 3361 Modern Drama, 1945 to the Present
Course concentrates on the development of modern drama from 1945 to the present. Focus is on both literary and theatrical techniques as well as the examination of trends in the contemporary theatre from Samuel Beckett through Sam Shepard. Perspective is comparative and international in scope, with particular attention given to women and minority playwrights.
Same as L14 E Lit 3361
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

L15 Drama 338 Physical Theater: An Exploration of Viewpoints and Suzuki Training
In this course students will 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 will gain flexibility and strength and will enhance their creative potential by balancing these seemingly opposing methods. Prerequisites: Acting II, Fundamentals of Movement or Intro to Dance as a Contemporary Art Form.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

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 IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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 IQ: HUM BU: HUM EN: H

L15 Drama 3411 Intermediate Acting: Scene and Character Study
This course expands and develops the work begun in Fundamentals of Acting. The focus is on developing systematic strategies for challenging theatrical texts. Emphasis will be placed on integrating the use of the voice and body as well as the development of character via actions in scene study projects. We will focus on investing fully in the imaginary/given circumstances of the plays we encounter. In addition, students will augment their study of character through audition preparation and monologue techniques. Research and analysis are featured, and students are asked to demonstrate their proficiency in written assignments. Prerequisite: Drama 240E/2401.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L15 Drama 3412 Acting II - Acting Styles in Theory and Practice: Modern
This five-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 post-modern practices including documentary theater and cross-media mimesis. Since it fulfills both the Acting II requirement and a Theatre 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 will involve kinetic elements. Acting styles will be researched in archival sources and embodied in studio exercises and creative student projects.
Credit 5 units. A&S IQ: HUM BU: 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 IQ: HUM BU: HUM EN: H

L15 Drama 3422 Acting Styles: Realism to Nonrealism
Credit 3 units.
L15 Drama 343 Fundamentals of Directing
Directing is the most liberal arts of the creative theatre-making areas, drawing analytical, critical thinking, communication, design and actor coaching skills. This course will explore fundamental lessons in some of those areas, including text analysis from a directorial perspective, stage composition, auditions/casting, actor communication, time management and team leadership skills. Major course components will include one extensive script analysis paper and the direction of a scene from a contemporary play. The latter will require outside-of-class rehearsal time. Prerequisites: Drama 212E, Drama 240E/2401, junior or senior standing. Preference given to drama majors. For junior/senior status or grad students only. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

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 heavily draws 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 IQ: HUM BU: HUM EN: H

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 IQ: HUM BU: HUM EN: H

L15 Drama 3491 Media Cultures
This course is an introduction to methods in media and cultural studies. We will analyze intersections of media with race, gender, and sexuality by focusing on television and digital media examples. The course begins by exploring questions of representation in media then continues by interrogating how media are implicated in existing structures of inequality and differences of social and cultural power. We will end by discussing some ways that scholars have theorized media consumers as actively engaging with media texts, including scholarship on fan cultures and social media. Required screenings. Same as L13 Film 240
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM, VC BU: BA EN: H

L15 Drama 351 Intro to Playwriting
Same as L13 Writing 351
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L15 Drama 3524 Topics in Literature: Drama Queens: Cleopatra in Elizabethan England
Same as L14 E Lit 3524

L15 Drama 3541 Media Cultures
This course is an introduction to methods in media and cultural studies. We will analyze intersections of media with race, gender, and sexuality by focusing on television and digital media examples. The course begins by exploring questions of representation in media then continues by interrogating how media are implicated in existing structures of inequality and differences of social and cultural power. We will end by discussing some ways that scholars have theorized media consumers as actively engaging with media texts, including scholarship on fan cultures and social media. Required screenings. Same as L13 Film 240
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM, VC 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.

L15 Drama 365C Theater Culture Studies III: Melodrama to Modernism
The third in the department's three-course history sequence, TCS III surveys the dramatic literature and cultural history of the modern theater. Beginning with Romanticism's self-conscious break with the past, we'll study the rise of bourgeois melodrama with its intensely emotional rendering of character and spectacular effects. We'll consider how those effects were made possible by advances in industrial stage technology which reproduced the everyday world with unprecedented verisimilitude, and how playwrights responded to those technologies by calling for the theatre to become either a "total work of art"--plunging its spectators into a mythical realm--or a petri dish--analyzing the struggles of the modern individual within his or her modern milieu. Exploring a range of aesthetic modes--including Realism, Naturalism, Symbolism, Expressionism, the Epic Theatre, and the Theatre of the Absurd--we will read classic plays by modern playwrights to consider how the modern theatre helped its audiences understand as well as adapt to the rapidly changing conditions of the modern world. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: ETH, HUM EN: H

L15 Drama 368 Black Theater Workshop III
This course will focus on developing the acting, singing and dancing techniques required for performing in musical theater. The student will master all the technical and aesthetic skills needed to produce clean and effective drainages for the theater. In order to successfully complete this class, the student will be required to purchase a drafting board and related materials. Credit variable, maximum 3 units.

L15 Drama 369C Theater Culture Studies II: Realism to Symbolism
This course is an introduction to methods in musical theater and musicals. Students will develop through classroom improvisation short performance pieces during the semester. They will also be required to attend three to five plays. Each student must participate in a final performance which is in lieu of a written final examination. Credit 3 units. A&S IQ: HUM, SD Art: HUM EN: H

L15 Drama 372 Advanced American Musical Theater
This course will focus on developing the acting, singing and dancing techniques required for performing in musical theater. The student will develop group pieces and will participate in scenes that explore character within a musical theater context. The class will culminate in a workshop performance. Prerequisite: Drama 221 and permission of instructor, by audition. Repeatable 1 time for credit. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L15 Drama 376C Theater Culture Studies I: Naturalism to Symbolism
The first in the department's three-course history sequence, TCS I examines not only the influential plays that have come to define 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 their 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 will start by considering when modern drama begins and what constitutes its defining features. With such provisional definitions in place, we will then engage the responses of fellow modernists such as Richard Wagner, William Archer, T.S. Eliot, Bertolt Brecht, Georg Lukacs, and Theodor Adorno. We will also consider whether so-called post-modern 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 IQ: HUM Art: HUM EN: H

L15 Drama 3751 American Culture: Methods & Visions: Home, Bittersweet, Home: Histories of Home and Homeownership

Required course for AMCS Majors. See semester listing for current topics. As a Writing Intensive course, 375A serves as an occasion for AMCS students to think about matters of argument and presentation, and to develop ideas and models for future research. This course is intended for students at the Junior Level or Higher; it fulfills the "multidisciplinary" (MD) requirement for AMCS Minors and the "Methods Seminar" requirements for AMCS Majors.

Same as L38 AMCS 375A

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

L15 Drama 378 Contemporary American Theater

This course is a focused investigation of the aesthetic, political, and urban landscapes of the contemporary American theatre. We will read published and unpublished plays, familiarize ourselves with the country’s most important companies, festivals, and institutions, and discuss issues facing the American theatre now. We will explore the role of the arts in urban planning and development, and address the relationship between higher education and arts institutions, paying particular attention to ideas of community engagement and social justice work undertaken by both. Artists to be studied may include Tony Kushner, Suzan-Lori Parks, Caryl Churchill, Branden Jacobs-Jenkins, Lynn Nottage, Young Jean Lee, and Lin-Manuel Miranda. This course will include a mandatory class trip at the end of March to the Humana Festival of New American Plays in Louisville, Kentucky. Students will prepare for this trip by reading the works of featured playwrights and establishing a research project that will be carried out on-site. Findings from the research project will be presented upon the return to St. Louis.

Admission to the course is by instructor permission only; an application form will be sent to all registered students at the conclusion of the registration period. In consultation with and with the permission of the instructor, this course may fulfill the Fieldwork requirement for American Culture Studies majors.

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

L15 Drama 384 Digital Media for the Stage

Entertainment technology continues to evolve and push boundaries by taking our imagination and turning it into a version of reality. Digital Media will attempt to explore some of the tools used to bridge the two worlds of thought and sight. We will learn how to think creatively about imagery and how to paint that onto a stage through a different type of light: digital. Using QLab and Green Hippo -- two of the most widely used media control systems in the world -- we will learn how to deliver thought-provoking illusions of light and texture on the stage.

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

L15 Drama 387 In Living Color: Performing the Black '90s

From Cross Colours overalls to oversized sweatshirts and boom boxes, the 1990s was loud, colorful, and in your face. But along with the fun of house parties and the growing prominence of hip-hop, Black people in the United States also contended with heightened criminalization and poverty codified through the War on Drugs, welfare reform, police brutality, and divestment from public education. In the midst of insurgency, creativity, and the quiet that undergirded both, we will study the various cultural productions of Black performers and consumers as they navigated the social and political landscapes of the 1990s. Focusing primarily on urban centers, we will study major works growing out of hip-hop, R&B, comedy, television shows, films, and popular literature that attends to the regional differences throughout the nation. In this course, we will use theories from performance and cultural studies to understand the specificities of Blackness, gender, sexuality, religion, and geography in the 1990s.

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

L15 Drama 388 Asian and Asian Diaspora Theatre

It is often falsely assumed that Asian and Asian American theatre is a theatre for specific ethnic communities. However, its significance in the US and in broader world theatre scenes has reverberated with audiences of diverse backgrounds, leading to a production of vibrant artistic and scholarly discussions on its power in shaping cultures and politics in America and in other global regions. This course engages with these very discussions, centering on understanding the complexity of contemporary Asian and Asian American theatre by situating them in the context of Asian diasporas. Key inquiries include the following questions: What causes the circulation of peoples from Asia and people of Asian descents from their “home” countries to another country?; how do experiences of war, international marriage, adoption, political oppression, refugee, and marginalization in “new” countries impact the psyche of diasporic subjects?; the notion of “Asia” as Other has been integral to the formation of the US national identity from the country’s inception, but what exactly is “Asia,” and what is the role of theatre in challenging the restless othering of Asians?; and finally, how might the framework of Asian diasporic theatre and performance help us move beyond the bifurcation between Asian Studies and Asian American Studies? In exploring these questions, we will engage in analyzing plays, production videos, interviews with artists, and scholarly writing, learning from artists who examine lives and histories of Asian descents (Chinese, Filipinos, Hmong, Japanese, Korean, Vietnamese, and Taiwanese among others), as well as from thinkers that have been foundational to the development of Asian and Asian American theatre and performance studies. By the end of the semester, students will have read plays, documentaries, musicals, and interdisciplinary arts from the contemporary Asian and Asian diaspora theatre and be able to engage in an informed debate on the role of Asian and Asian American theatre in shaping contemporary cultures in the US and in other parts of the world. All readings are in English translation and are available on Canvas.

Credit 3 units. A&S IQ: HUM, LCD, SC EN: H
L15 Drama 390 Immersive Story Studio
What possibilities and pitfalls do immersive practices create for live storytelling? How do the affordances of a digital tool amplify or suppress aspects of a source story? What new insights into familiar stories can we generate with radical adaptation? To engage these questions, this studio seminar blends humanistic scholarship with critical making, theatrical practice, and interdisciplinary, team-based agile development processes. Each two-week “sprint” engages a different immersive, theatricalized context, asking students to envision how the tools utilized therein might illuminate latent aspects of familiar stories. Topics include spatial computing/AR/VR/XR, immersive theatre, theme parks, and cultural institutions/museums. Additionally, this course utilizes “critical making” as an epistemology, wherein the site of knowledge creation is the process of deiving an object, tool, performance, or installation in conversation with a discipline’s critical apparatus. Accordingly, course-long projects will find students selecting and using immersive tools-digital, analog, or both-to radically adapt a familiar story, broadly construed. Importantly, while technological skills are welcome, they are not required. Students are encouraged to envision gloriously and scope effectively as they design a hypothetical or prototyped research project and complementary critical engagement. This course may be repeated for credit for students who wish to design and execute a more robust project.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L15 Drama 394W Writing For and About the Theater
In this course, students will learn to write for and about the theater, exploring different forms of dramaturgical and scholarly research as well as journalistic and academic writing. To build skills in both critical analysis and synthesis, students will learn how the key elements of the playwright’s text (e.g., language, character, plot, setting) work to create meaning within the work of dramatic literature and how theatre-makers use the various “languages” of the stage (e.g., costume/scenic/lighting design, music, acting) to give expression to an overarching interpretation of the play. Because research is essential to this course, students will learn how to access a variety of library resources by working closely with our subject librarians. By the end of the semester, students will have assembled a portfolio consisting of both journalistic and academic performance reviews, a dossier of dramaturgical research, and a research-based scholarly paper.
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: 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 late 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 Thirties, Forties, and Fifties. REQUIRED SCREENING: (day, time). Same as L53 Film 359
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L15 Drama 3952 Shakespeare in Performance
Same as L14 E Lit 3952
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L15 Drama 396 History of Western Costume
Of particular interest to fashion, history, anthropology, and performing arts majors, this course is an exploration into the clothing worn by predominantly Western cultures from Ancient Greece through the 1890s. Lectures incorporating images of extant garments, sculpture, art, and photographs will inspire discussion regarding the influences on fashion evolution and the cyclical nature of fashion. Assessment is by exam, the first of which is on the fourth class meeting, so this is not a recommended course to “shop.” Please note that this class is a prerequisite for History of Western Costume in the 20th Century, which is offered in spring semester.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM, VC BU: HUM EN: H

L15 Drama 3961 History of Western Costume in the 20th Century
History of Western Costume in the 20th Century is a continuation of the themes explored in Drama 396 (History of Western Costume from Ancient Greece Through the 19th Century). Ideally, students will have already taken Drama 396 before enrolling in this course. This is a fast-moving, lecture-style course that examines objects of human apparel from 1900 through the present and analyzes the causes of fashion evolution throughout the 20th century. Students will explore the influence and aesthetics of major designers, and they will observe and discuss the ways in which contemporary interpretations of the past are modified to comply with contemporary modes and expectations. Assessment is through exams and evaluation of a presentation to the class.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM, VC BU: HUM EN: H

L15 Drama 3975 Wolves of Wall Street: American Business and Popular Culture
America’s perceptions about Big Business and the Free Enterprise system have evolved and changed over time from the 1920s to the present. During the 1980s, for example, Oliver Stone’s ‘Wall Street’ seemed to endorse the notion that “greed is good.” Today, however, the topic of rising income inequality has been connected with the collapse of prestigious Wall Street firms, the “housing bubble,” a declining middle class, and widespread fear about the future of “The American Dream.” This new 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 America’s foremost artists (among them F. Scott Fitzgerald, Eugene O’Neill, Arthur Miller, Martin Scorsese), dealt with questions of conspicuous consumption, the acquisition of capital for its own sake, and the disparity between rich and poor? We survey several artistic genres and artistic forms, including American tragic works like ‘The Great Gatsby’ and ‘Death of a Salesman,’ to popular musicals such as ‘How to Succeed in Business without Really Trying’ and ‘The Producers.’
Same as L98 AMCS 3975
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

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 will be rendered during a two hour studio format with some additional studio time required. Materials to be provided by students.
Credit 3 units.

L15 Drama 4001 Computer Assisted Design for the Theater
This course will be an in-depth study of how computers can assist designers in drafting and rendering processes. Primary study will be focused on the program Vectorworks. We will 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 to be covered will be AutoCAD, Google Sketch Up, AG132, Photoshop CS3, and some lighting design pre-visualization software. Projects will be centered on theatrical applications and based on students’ imaginations.
Credit 3 units. A&S IQ: HUM EN: H
L15 Drama 4011 Staging Atrocity: Theater of the Holocaust
Responding to the Holocaust has challenged artists working in every medium. Nowhere are these challenges more extreme than in the theater, where the intimacy of the space, the close proximity of live actors and audience, and the subject matter itself may serve to intensify its effect. We will read a careful selection of modern and contemporary dramas and explore the range of responses. Underneath each weekly topic reverberate the nagging question of whether one can -- or should -- make art from the Holocaust, as well as a serious exploration of the uses and effectiveness of theater to communicate on this subject. We look at the ways in which the Holocaust has been used as a subject to raise moral dilemmas, examine the limits of humanity, elicit doubt or faith, and provide political commentary. We will also discuss the ways in which playwrights have stretched the limits of the theater to meet the challenge of staging the Holocaust. Topics considered include the nationalization and personalization of the Holocaust, the role of the second generation, issues of audience, and the use of experimental forms and obscenity. The plays on the syllabus are from North America, Israel and Europe. All readings are in English (original or translation). Credit 3 units. A&S IQ: HUM, LCD, SC Arch: HUM Art: HUM BU: HUM EN: H

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 dramaturgs will not only pursue the study of dramaturgy, but will work actively and collaboratively with playwrights, actors and each other. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM

L15 Drama 4031 Black and White in American Drama
This course will address 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 L14 E Lit 303. Credit 3 units. Art: HUM

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 theatre. The complete canon of plays will be 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 L14 E Lit 404. Credit 3 units. Art: HUM

L15 Drama 4081 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. Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, 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 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.” Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, HUM EN: H

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 Twentieth Century to the present? Do we still live in the age of Modernism, or should we consider ours a new, Post-Modern age? This course will examine these and other questions as they relate to the theatre, prose, poetry, and the visual arts. Our investigation will focus on most of the major literary and artistic movements, including Naturalism, Impressionism, Symbolism, Surrealism, and Expressionism. We will examine literary manifestoes which help to illuminate the periods under discussion, as well as look at individual works themselves. Central to our approach in the course will be an interdisciplinary perspective. Among the luminaries whose work will be considered are Ibsen, Strindberg, Chekhov, Hemingway, Dalí, Picasso, Stravinsky, Artaud, Kafka, and Beckett. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L15 Drama 410 Advanced Stage Lighting
This course is an advanced, continuation of Drama 310 Stage Lighting. Emphasis is placed on cultivating design aesthetics and a further exploration of controlling light in a laboratory and live setting. Students will dive deeper into color theory, light plot development, and ultimately into advanced lighting console programming. The course objectives will cover a wide range of production styles and performance venues within a series of challenging design projects. Prerequisite: L15 310 or permission of instructor. Credit 3 units. A&S IQ: HUM EN: H

L15 Drama 4101 Retina Burn: Concert Lighting Technology
Lighting Technology will be 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 will 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 will gain intensive training in the use and programming of the ETC Express, ETC Ion and
L15 Drama 422A Film Stardom, Performance, and Fan Culture

This course focuses the Hollywood star system. We will 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 will examine the performance element of stardom and its relationship to genre, style, and changing film technology. Also of concern will be 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 will be placed on mainstream commercial U.S. cinema, students are encouraged to pursue questions beyond this framework within their own research. REQUIRED SCREENING: [day, time].

Same as L53 Film 422

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

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

L15 Drama 4261 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 on the political landscape of the 19th and 21st centuries. 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

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 theatres.

Same as L14 E Lit 431

Credit 3 units. Art: HUM
L15 Drama 4310 Borders and Boundaries
International borders affect you every day. In the United States and elsewhere, they play a role in determining whether you are a birthright citizen or an unauthorized migrant. They showcase a nation’s ability or inability to guarantee your wellbeing. They factor into immigration, asylum, and national security debates. Those who live near an international border often deal with a particular set of issues. Living in an either/or environment can impel border residents to strategically recognize or deny cultural forms—to be hyper patriotic, for example, to speak one language at home and another at school, or to understand gender, sexuality, race and ethnicity in site-specific ways. 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. A&S IQ: HUM, SC EN: H

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 L14 E Lit 432
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L15 Drama 432A 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 an either/or environment can impel border residents to strategically recognize or deny cultural forms—to be hyper patriotic, for example, to speak one language at home and another at school, or to understand gender, sexuality, race and ethnicity in site-specific ways. 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. A&S IQ: HUM, SC EN: H

L15 Drama 4340 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

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 theatre from Wedekind to Toller and Kaiser; such composers as Schoenberg and Berg; in the visual arts, such groups as Der blauler Reiter and Die Brucke, such independents as Kokoschka; in cinema, such figures as Pabst, Murnau, Von Sternberg, Lang. Prerequisite: Drama 208E, Drama 336, or permission of instructor.
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, resumes, 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.
Credit 3 units. A&S IQ: HUM:EN: H

L15 Drama 4401 Advanced Acting
Are you a senior or graduate student about to enter the marketplace? Are you considering a career in theater-making, particularly in acting? This course is poised on the border of a university environment and the real world. In a very full 14 week curriculum, we will explore the generous set of performance-based theatrical skills you have amassed over your education. The projects are designed to synthesize the student’s theatrical training and experience through solo performance work. Students will be encouraged to develop and articulate their own aesthetic convictions through an examination of the creative process, the development of original solo material, the exploration of the theater profession within the current American and international theatrical climate, the development of new audition pieces, small group presentations and an analysis of plays and other reading assignments. The course closes with a public showcase of the original material written and developed over the semester. While the course’s performance work is explored through an actor’s lens, the class is open to all advanced drama students who meet the prerequisites. Prereq: L15 2401 and L15 3411. This course is open only to seniors and graduate students.

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.

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 IQ: HUM:EN: H

L15 Drama 4452 Senior Drama Capstone
This course, which is required for seniors completing the drama major, is team-taught by one PAD faculty member in Theater Arts and one in Theater and Performance Studies. In order to remain responsive to each senior class as well as the particular expertise of the faculty pair, the course is built on a flexible curricular model. Components will include an exploration of contemporary theatre literature and theatre-making, individual and ensemble-based activities, research and critical writing projects. A culminating project that synthesizes the semester’s study will be part of the course.

L15 Drama 446 The Japanese Theater
This course is an investigation, using English materials, of the major developments and forms of the Japanese theater, from Noh and its antecedents to the rise of a modern drama. While less concerned with the performative aspects of theatrical arts (though these will be introduced via videos), emphasis is placed on the ways in which dramatic texts influenced and borrowed from the literary tradition. Readings are from major theatrical texts, secondary studies on Japanese theater, and literary sources. Prerequisite junior level or above or permission of instructor.
Same as L05 Japan 446
Credit 3 units. A&S IQ: HUM, LCD, SD Art: HUM:EN: H

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 208C, and Drama 212E.
Credit 3 units. Art: HUM

L15 Drama 449 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 (Sojinka), 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.
Credit 3 units. A&S IQ: SSC:Arch: SSC:Art: SSC:EN: S

L15 Drama 450 Advanced Scenic Design
Advanced projects in scenic design including drafting, rendering, model building, and conception. Prerequisite: Drama 311M, or permission of instructor.
Credit 3 units. 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 will be paintings, sculpture and renderings for Baroque operas, as well as, rare artifacts which exist from that time as these sources relate to classical evidence extant in that period. Secondary sources will be journal articles and records of fully staged productions of intervening years. Primary interest is retraining the thought processes of the designers of Baroque opera. Focus will be 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 theatre. Projects include: in-class presentations and a research paper or fully realized design project.
Credit 3 units. A&S IQ: HUM

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

L15 Drama 4530 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 practice, 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

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 theatre artists from the Greeks to the present. In this course we shall 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 shall 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 will 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 will make 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.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

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, permission of the instructor.
Credit 3 units.

L15 Drama 460 The Creative Impulse
Developed with the director and designer in mind, this course will encourage imaginative theateermaking 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 theateermaking, and by strengthening the collaborative skills essential to the art. The course will include creativity exercises, comprehensive forms of text analysis, exploration of other art forms, cooperative conceptual projects, and field trips to area productions and museums. Students will be 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 IQ: HUM

L15 Drama 465 The Chinese Theater
This course is a 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 chuanqi plays, and recent films from China, Taiwan, and Hong Kong. Background in either China studies or theater in other cultures recommended. Prerequisite: junior level or above or permission of instructor.
Same as L04 Chinese 467
Credit 3 units. A&S IQ: HUM, LCD, SD Arch: HUM Art: HUM EN: H

L15 Drama 469 Topics in Shakespearean Production
This course will examine Shakespeare’s comedies in performance. Combining scene work and production history, students will gain access to the world of the comedies from both a hands-on, theoretical and historical perspective. Prerequisites: Drama 395C or permission of instructor.
Credit 3 units. A&S IQ: HUM

L15 Drama 4691 Shakespeare and Early Modern 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.
Credit 3 units. A&S IQ: HUM EN: H

L15 Drama 4692 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.
Credit 3 units. A&S IQ: HUM EN: H
L15 Drama 471 Millinery Design and Construction
A hands-on course exploring the major sewing and patterning techniques used to make hats from a variety of materials in a variety of styles. Students will be required to purchase some of their own materials to create several hats over the course of the semester. Prerequisite: Drama 207 or sewing equivalent, or permission of instructor. Credit 3 units. A&S IQ: HUM: Arch: HUM: Art: HUM: EN: H

L15 Drama 473 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. Credit 3 units. A&S IQ: HUM: Arch: HUM: Art: HUM: EN: H

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

L15 Drama 479 Fundamentals of Sound Design
Encompassing both creative and technical aspects of sound in the performing arts, the course will give theoretical knowledge of, and practical experience in the following areas: fundamental rules of physics and electronics related to sound, use of standard digital recording studio equipment, "training" of the ear, and basic techniques of sound montage. Students will be expected to participate in a variety of conceptual and research oriented exercises as well as complete several lab projects. Sound related work on Performing Arts Department productions may be required. Prerequisite: Drama 212 and permission of instructor. Credit 3 units. A&S IQ: HUM: EN: H

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

L15 Drama 4891 Topics in Chinese Literature and Culture: Jingju (Beijing/Peking Opera)
Topics course in Chinese literature and culture; subject matter varies by semester. Prerequisite: junior level or above or permission of instructor. Same as L04 Chinese 4891 Credit 3 units. A&S IQ: LCD, SSC Arch: HUM: Art: HUM: EN: S UColl: CD

L15 Drama 491 Staging Illness
"Suddenly some force struck him in the chest and side, making it still harder to breathe, and he fell through the hole and there at the bottom was a light." This quotation, from Tolstoï's story "The Death of Ivan Ilych," offers an example of how artists have employed serious or life-threatening diseases as a means of illuminating both physical suffering and spiritual rebirth. Even as it invades the body and isolates us from our fellow man, illness may offer opportunities for spiritual growth and renewal, serving as an apt metaphor for human survival in times of extremis. In her brilliant essay, "Illness as Metaphor" (1978), Susan Sontag takes issue with how illnesses like tuberculosis were misunderstood or even romanticized during the 19th century in works like Dumas's "Camille" and Puccini's "La Boheme." During the AIDS crisis in the 1980s and 1990s, American artists -- particularly theatre artists, whose communities were decimated by the disease -- were forced to consider how this global pandemic impacted their lives, especially at a time when the term AIDS was not even mentioned by the President of the United States. In conjunction with the Performing Arts Department's 25th anniversary production of Tony Kushner's extraordinary play, "Angels in America, Part 1, Millennium Approaches," this new course examines how disease has been a focal point of artistic inquiry over the course of centuries. By examining works that are focused on illness throughout history, the seminar offers both a deeper understanding of and context for Kushner's masterpiece and the AIDS crisis, and it considers how illness has always been an important subject for the investigation of what it means to be fully human. Credit 3 units. A&S IQ: HUM: Arch: HUM: Art: CPSC, HUM BU: HUM: EN: H

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 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. J. 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 creed 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 IQ: HUM: EN: H

L15 Drama 498 Special Topics in Playwriting: Art and Activism
Taught by guest teaching artist, Regina Taylor, playwright, director, stage/screen actor, this course will focus on how art can effect change through personal expression. The monumental cultural shift that is in motion throughout the world will be explored through the specific lens of each student's life. Students will write short pieces and one-act plays that will explore where they are at this moment in time. Works in the class may be added to Regina Taylor's black album mixtape. No playwriting experience necessary. Course open only to juniors, seniors and graduate students. Credit 3 units. BU: HUM

L15 Drama 499 Study for Honors
Prerequisite: 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.

**L15 Drama 4996 Race, Memory, and Performance**
This course takes as its starting point the vexing questions of history, memory, and identity that activists, scholars, artists, and others have posed in recent years. What is to be done with the commemorative landscape of monuments and memorials? How do we account for the silences and erasures in archival records? How should histories of racial violence be commemorated? These are questions that have been taken up in many arenas of civic life, including public art, “living history” tourism, museum studies, and urban planning. They have also been taken up by theater artists and performance artists who use their bodies, narrative, historical fact and, sometimes, fiction to bear witness to the past and to imagine new futures. In this course, we will examine the role of theater and performance in constituting-and challenging-the historically contingent meanings of “race;” we will also explore how performance of history shapes national narratives. Artists to be explored might include Branden Jacobs-Jenkins, Mary Kathryn Nagle, Dread Scott, Quiara Alegria Hudes, Simone Leigh, and Heidi Schreck. Artistic and/or performance experience is not required. Students will have the opportunity to propose their own commemorative projects; together we will explore whether and how performances of the past can do a certain kind of reparative work necessary for a more equitable future.
Credit 3 units.

A&S IQ: HUM, SC Arch: HUM Art: HUM, VC BU: BA, ETH EN: H