

SOAN 395 ANTHROPOLOGY OF THE BODY

Heath

Content: The body in society. How bodies are the loci of race, class, and gender. The body as a way of examining health and healing, symbols and politics, discipline and resistance. Social and ritual functions of reproduction (including new technologies) and of adornment, scarification, other forms of bodily decoration in classic and contemporary literature, film, dance.

Prerequisite and/or restriction: Sociology/Anthropology 100 or 110, and two 200-level sociology/anthropology courses; or consent of instructor.

Taught: Alternate years, 4 semester credits.

SOAN 400 SENIOR SEMINAR AND THESIS

Staff

Content: Advanced readings and major works in sociology and anthropology. In consultation with faculty, selection of a thesis topic; further reading in the disciplines and/or field research in the local area. Substantial written document demonstrating mastery of theory and methodology and the ability to integrate these into the thesis topic.

Prerequisite and/or restriction: Sociology/Anthropology 200, 201, 300, and senior standing; or consent of instructor.

Taught: Each semester, 4 semester credits.

SOAN 444 PRACTICUM

Staff

Content: Same as Sociology/Anthropology 244 but requiring more advanced work.

Prerequisite and/or restriction: Junior standing. Consent of instructor.

Taught: Each semester, 1-4 semester credits.

SOAN 499 INDEPENDENT STUDY

Staff

Content: Advanced-level independent reading and/or research in an area other than the normal course offerings of the department.

Prerequisite and/or restriction: Junior standing. Consent of department.

Taught: Each semester, 1-4 semester credits.

Theatre

CHAIR: ŠTĚPÁN ŠIMEK

The Department of Theatre offers study in dramatic literature, theatre history, acting, directing, playwriting, design, technical theatre, and dance. Theatre students are required to participate broadly in the curriculum. The department maintains an active production program, which includes Main Stage productions (one each semester), one-act festivals in the Black Box theatre, late-night theatre, and dance performances. Theatre study at Lewis & Clark encourages excellence in all aspects of performance—both on stage and behind the scenes—combined with an understanding of the aesthetic, social, philosophical, and historical underpinnings of the art form. The department's goal is to educate artist-scholars who are well-rounded, well-trained, and intellectually informed. We see theatre and dance as integral parts of the liberal arts; our curriculum is designed to prepare broadly educated individuals for leadership roles in the arts and in society at large.

Our production program offers opportunities for student directors, designers, choreographers, dramaturgs, and playwrights, as well as student actors. The spring one-act festival, for example, normally consists of plays written, directed, acted, and designed by students. Opportunities for playwriting and

choreography are available through formal classes, independent study, and the production program. Student dramaturgs assist with Main Stage productions. Main Stage theatre and dance performances are directed by faculty members and visiting artists. Plays are chosen for their contribution to theatre studies and to the life of Lewis & Clark, as well as for their responsiveness to issues of concern, either on campus or in society. Participation in our productions is open to the entire campus, and the department endorses a policy of color-blind casting.

Off-campus programs emphasizing theatre, art, and music are held in New York and in London. The New York program includes internships at institutions such as the Atlantic Theatre Company, Second Stage, and Shen Wei Dance.

Lewis & Clark students are encouraged to take advantage of the many opportunities to see professional theatre and dance in Portland. Internships with some Portland theatres are available.

Dance students will develop technical skills in conjunction with the study of aesthetics, history, and criticism. There is an annual student-choreographed dance performance. In addition, they will have the opportunity to participate in the annual Northwest Regional American College Dance Festival during spring semester. Student choreography can be presented for adjudication at the festival, which offers classes, workshops, and performances over four days.

Students majoring in theatre or minoring in theatre or dance must fulfill Lewis & Clark's creative arts requirement outside the department—in art, creative writing, or music—and are strongly urged to pursue further studies in other areas of the arts.

THE MAJOR PROGRAM

Students interested in a theatre major are encouraged to participate in theatre department courses or activities in their first year and to consult with a member of the theatre faculty. Students should declare the theatre major by the end of the sophomore year.

The theatre department offers a balanced major that gives students flexibility in determining an area of emphasis. All theatre majors are required to take courses in dramatic literature and theatre history, theatre theory, performance, design, and dance or movement. Students majoring in theatre must choose a concentration in dramatic literature/theatre history, performance, or design/technical theatre.

Senior majors complete a thesis project that is the culmination of their studies in theatre. This project may be based either in performance or research.

MAJOR REQUIREMENTS: CONCENTRATION IN LITERATURE/THEATRE HISTORY

A minimum of 44 semester credits, distributed as follows:

- Sixteen semester credits in dramatic literature and theatre history: 4 semester credits in premodern drama from 281 or 282; 4 semester credits in American drama, 382; 8 semester credits chosen from 283, 381, and 385.
- Sixteen semester credits in performance and design: 12 semester credits in performance chosen from 113, 213, 275, 301, 313, 356, and 351; 4 semester credits in design from 104, 218, 220, 234, 333, or 334.
- Four semester credits in theatre and performance theory: 340.
- Two semester credits in dance: 106, 107, 108, 208, 214, 308, or 350.
- Two semester credits in theatre laboratory: 110.
- Four semester credits in the capstone course: 450.

MAJOR REQUIREMENTS: CONCENTRATION IN PERFORMANCE

A minimum of 44 semester credits, distributed as follows:

- Sixteen semester credits in performance: 113, 213, 275, 301, 313, 356, or 351.

- Twelve semester credits in dramatic literature and theatre history: 4 semester credits in premodern drama from 281 or 282; 4 semester credits in American drama, 382; 4 semester credits chosen from 283, 381, or 385.
- Four semester credits in design: 218, 220, 234, 333, or 334.
- Four semester credits in theatre and performance theory: 340.
- Two semester credits in dance: 106, 107, 108, 208, 214, 308, or 350.
- Two semester credits in theatre laboratory to be completed by the end of the junior year: 110.
- Four semester credits in the capstone course: 450.

MAJOR REQUIREMENTS: CONCENTRATION IN DESIGN/TECHNICAL THEATRE

A minimum of 44 credits, distributed as follows:

- Sixteen semester credits in design and technical theatre: 4 semester credits from 220; 12 semester credits chosen from 110 (for repeat credit), 212, 218, 234, 246, 333, and 334.
- Twelve semester credits in dramatic literature and theatre history: 4 semester credits in premodern drama from 281 or 282; 4 semester credits in American drama, 382; 4 semester credits chosen from 283, 381, and 385.
- Four semester credits in performance chosen from 113, 275, and 351 (acting only).
- Four semester credits in theatre history and theory: 340.
- Two semester credits in dance chosen from 106, 107, 108, 208, 214, 308, and 350.
- Two semester credits in theatre laboratory: 110.
- Four semester credits in the capstone course: 450.

THE MINOR PROGRAM

The theatre department offers two minor programs, one that focuses on theatre studies and one that focuses on dance studies. As an integral part of a performing arts program, the dance minor requires courses in dance and theatre.

MINOR REQUIREMENTS: CONCENTRATION IN THEATRE STUDIES

A minimum of 24 semester credits, distributed as follows:

- Eight semester credits in dramatic literature/theatre history chosen from 281, 282, 283, 381, 382, or 385.
- Fourteen semester credits of electives in dramatic literature/theatre history, performance, design, technical theatre, or dance.
- Two semester credits in theatre laboratory: 110.

MINOR REQUIREMENTS: CONCENTRATION IN DANCE

A minimum of 24 semester credits, distributed as follows:

- Four semester credits in Theatre 106.
- Eight semester credits in Theatre 214 and 308.
- Four semester credits in dance technique chosen from 107, 108, 208, MUP 150, or MUP 151.
- Two semester credits in theatre laboratory: 110A.
- Four semester credits chosen from Theatre 113, 234, 356.
- Two semester credits in rehearsal/performance: 252 or 499.

HONORS

To qualify for honors candidacy, students must show outstanding promise in one or more of the following areas:

- Performance: directing or playwriting.
- Theatre technology and design: design and construction of sets or costumes, design and operation of light and sound systems.
- Theatre and drama: theatre history or criticism.

The required GPA is 3.500 in the major and overall. Normally, qualified students should apply for candidacy during the junior year, no later than two

semesters prior to graduation. Honors in theatre is usually limited to the success of a senior thesis project. Transfer students must have completed two semesters of academic residence at Lewis & Clark and should submit a transcript or other evidence of achievement at the time of application. Students who wish to pursue honors in theatre should seek further information from the department.

RESOURCES FOR NONMAJORS

The following courses are appropriate for general students:

- 106 Fundamentals of Movement
- 107 Ballet I
- 108 Contemporary Dance Forms I
- 110 Theatre Laboratory
- 113, 213 Acting I, II
- 214 Dance History and Performance Criticism
- 234 Stage Lighting
- 275 Introduction to Playwriting
- 281-283 Theatre and Society I-III
- 351 Rehearsal and Performance

FACILITIES

The theatre building at Lewis & Clark is one of the finest teaching facilities for theatre in the Pacific Northwest. It is an integrated facility designed to support a process-oriented program. The building contains the 225-seat Main Stage and a studio theatre (Black Box) with flexible seating arrangements for up to 125. It also houses complete production facilities, including a scenery shop, a design studio, a costume construction room, dressing rooms, rehearsal areas, and a student lounge, the Green Room.

FACULTY

Stephanie K. Arnold, professor. Greek drama, American drama, criticism, women playwrights, acting, directing.

Susan E. Davis, senior lecturer and program head of dance. Contemporary dance forms, fundamentals of movement, composition, history/performance critique, improvisation.

Michael Olich, associate professor. Design.

Štěpán Šimek, associate professor. Acting, directing, European drama.

Stephen Weeks, associate professor. Playwriting, modern drama, directing, acting, British drama, dramaturgy.

TH 106 FUNDAMENTALS OF MOVEMENT

Davis

Content: Use of guided movement explorations, partner work, readings, and discussions to explore structural and functional aspects of the body and anatomy with the goal of increasing ease of movement and physical coordination.

Breath, mobility/stability, relaxation, spinal support, massage, pelvic placement, rotation, healthy sequencing of arms and legs. Basic elements of the bone, muscle, and organ systems; relationship between the body and psychological and emotional patterns. Extensive journal writing.

Prerequisite and/or restriction: None.

Taught: Annually, 4 semester credits.

TH 107 BALLET I

Davis

Content: Introduction to basic ballet principles, steps, and vocabulary. Correct alignment, placement, mobility; increasing flexibility, balance, strength, coordination, control. Barre warm-up, center floor and traveling combinations, general introduction to ballet history and aesthetics. Readings in related historical material; written critique of live performance. Live music accompaniment.

Prerequisite and/or restriction: None.

Taught: Annually, 2 semester credits.

TH 108 CONTEMPORARY DANCE FORMS I

Davis

Content: Introduction to modern and postmodern dance forms, physical techniques, and principles. Emphasis on the conceptual nature of contemporary dance since the 1960s. Movement skills and perspectives in relation to historic and aesthetic ideas that fostered them. Development of sound body mechanics, strength, flexibility, control, momentum, movement quality, musicality, personal movement resources. Viewing live and videotaped performances. Short readings on dance history and theory. Live music accompaniment.

Prerequisite and/or restriction: None.

Taught: Annually, 2 semester credits.

TH 110 THEATRE LABORATORY

Staff

Content: Introduction to behind-the-scenes work in the theatre. Participation on production crews for all departmental productions in a given semester.

Experiential learning in the scene and costume shops, on lighting and front-of-house crews. Introduction to the processes that transform the visions of directors and designers into realities on stage. Regular weekly organizational and instructional meetings, arranged work schedule, required safety orientations.

Prerequisite and/or restriction: None.

Taught: Each semester, 2 semester credits. May be repeated for up to two additional 1-credit semesters with lab-only requirements, not to exceed 4 total course credits per student.

TH 113 ACTING I, FUNDAMENTALS

Arnold, Šimek, Weeks

Content: The fundamentals of acting, including physicalization, text analysis, objectives and actions, rehearsal techniques. Development of skills through class exercises and the rehearsal and performance of short projects and two-character scenes. Writing assignments including script analyses, character biographies, peer reviews, performance reviews, observation exercises, journals.

Prerequisite and/or restriction: None.

Taught: Each semester, 4 semester credits.

TH 208 CONTEMPORARY DANCE FORMS II

Davis

Content: Deepening exploration of physical techniques, historic events, and aesthetic concerns that shape contemporary dance today. Kinesthetic awareness, momentum, phrasing, weight sharing, authentic gesture, basic performance skills. Exploring basic improvisation and composition skills to give form to spontaneous and intuitive movement impulses. Reading, writing, viewing live performance. Live music accompaniment.

Prerequisite and/or restriction: Theatre 108 or consent of instructor.

Taught: Annually, 2 semester credits. May be taken twice for credit.

TH 212 STAGECRAFT

Robins

Content: Advanced techniques and concepts in stagecraft. Explores the second-phase design process by which a set designer's visual representations are transformed first into working drawings and construction problems, and then into material, three-dimensional forms. Classroom instruction and experiential learning in the scene shop. Emphasis on problem-solving, collaborative interpretation of design ideas, creative implementation.

Prerequisite and/or restriction: Theatre 110 or consent of instructor.

Taught: Alternate years, 4 semester credits.

TH 213 ACTING II, REALISM

Arnold, Šimek, Weeks

Content: Rehearsal with more complex texts of realism from such playwrights as Ibsen, Chekhov, Churchill, Stoppard. Integration of voice and body work, deepening a sense of truth in emotional and intellectual expression. Actors work with instructor on individual acting problems, share research in texts and historical periods, learn how to help each other take acting explorations further. Writing: script analysis, historical research, bibliography, observations. Additional projects in movement and voice.

Prerequisite and/or restriction: Theatre 113.

Taught: Annually, 4 semester credits.

TH 214 DANCE IN CONTEXT: HISTORY AND CRITICISM

Davis

Content: Viewing of selected live dance performances in the Portland area. An exploration of the intellectual, historical, and social contexts of these performances. Development of a vocabulary for dance criticism and an understanding of the essential elements of dance choreography and performance. Readings; analysis of videotaped, filmed, and live dance performances; seminar discussion. Fee (performance tickets).

Prerequisite and/or restriction: None.

Taught: Alternate years, 4 semester credits.

TH 216 SPEECH, ENUNCIATION, AND PRESENTATION FOR ACTORS AND NONACTORS

Šimek

Content: Increasing the power of the voice and improving oral presentation skills. Exploration of breath, training in enunciation, presentations of literary and nonliterary texts. Culmination in an outdoor public performance. Voice training includes the methods of Cecily Barry and Konstantin Stanislavsky.

Prerequisite and/or restriction: None.

Taught: Summer only, 4 semester credits.

TH 218 FUNDAMENTALS OF DESIGN

Olich

Content: Introduction to the expressive principles, components, and processes of design. Projects and exercises explore conceptualization of story-based ideas as well as introduce the challenges and rigors of collaboration. Basic visual communication and expressive forms for theatre practitioners, but the skills involved are widely applicable to all design disciplines. Foundation course for advanced work in the theory and aesthetics of theatrical design. Fee.

Prerequisite and/or restriction: None.

Taught: Annually, 4 semester hours.

TH 220 THEATRE GRAPHICS

Olich

Content: Basic graphic techniques necessary for successful communication within the design and production areas of theatre. Projects and exercises in drawing, rendering, model building, color theory, and drafting. Introduction to visual communications and expressive form for theatre practitioners, but the skills involved are widely applicable. Foundation course for advanced work in the theory and aesthetics of design. Fee.

Prerequisite and/or restriction: None.

Taught: Annually, 4 semester credits.

TH 234 STAGE LIGHTING

Staff

Content: Understanding the physical properties of light, the technologies used to light the stage, and the principals and practices of lighting design. Topics include optics, color, electrical theory, lighting instruments, control systems, design concepts, light plots, script analysis for lighting. Readings, writing assignments, research projects, demonstrations, creative projects in light design.

Prerequisite and/or restriction: None.

Taught: Alternate years, 4 semester credits.

TH 246 SPECIAL TOPICS: DESIGN/TECHNICAL THEATRE

Staff

Content: Special topics in design and technical theatre. Course content and prerequisites vary by topic.

Prerequisite and/or restriction: Consent of instructor.

Taught: Alternate years, 2 semester credits. May be taken twice for credit.

TH 249 THEATRE AT THE OREGON SHAKESPEARE FESTIVAL

Weeks

Content: Approximately nine plays at the Oregon Shakespeare Festival in Ashland, Oregon, attended over the course of a week. Contextual study of the plays and their authors, including the study of appropriate cognate plays and authors. Individualized research and project work. Post-performance writing and discussion. One-hour supplementary classes at Southern Oregon University, talks with actors and directors at OSF. Fee.

Prerequisite and/or restriction: None.

Taught: Alternate years, summer only, 4 semester credits.

TH 250 THEATRE IN NEW YORK

Staff

Content: Contemporary theatre in New York including traditional and experimental work, American plays, plays from the international repertoire. Attending and discussing productions. Meeting with playwrights, actors, directors, designers, producers to investigate current trends in theatrical writing, production, criticism.

Prerequisite and/or restriction: None.

Taught: New York program, 4 semester credits.

TH 251 THEATRE IN LONDON

Staff

Content: Contemporary theatre in London including traditional and experimental work, American plays, plays from the international repertoire. Attending and discussing productions. Meeting with playwrights, actors, directors, designers, producers to investigate current trends in theatrical writing, production, criticism.

Prerequisite and/or restriction: None.

Taught: Alternate years, on London program, 4 semester credits.

TH 252 REHEARSAL AND PERFORMANCE: DANCE

Davis

Content: Performance of original dance pieces developed by student choreographers. Work critiqued at regular intervals throughout semester. Approximately 10 weeks of rehearsals held twice a week and three performances.

Prerequisite and/or restriction: Audition.

Taught: Annually, 1-2 semester credits. May be repeated for credit.

TH 253 REHEARSAL AND PERFORMANCE: ONE-ACTS

Staff

Content: Faculty-supervised rehearsal and performance of selected one-act plays and senior thesis projects, organized in various formats: student written, student directed; professionally written, student directed; professionally written, guest artist directed. Limited scenic support.

Prerequisite and/or restriction: Audition.

Taught: Annually, 1-3 semester credits, credit-no credit.

TH 275 INTRODUCTION TO PLAYWRITING

Weeks

Content: Introduction to dramatic writing. Examination of dramatic action, dialogue, characterization, and structure; emphasis on writing for the stage. Reading assignments from classical, modern, and contemporary plays as well as from commentaries on the playwright's art, Aristotle to the present. Students write scenes and exercises throughout the semester, culminating in a final project.

Prerequisite and/or restriction: None.

Taught: Alternate years, 4 semester credits.

TH 281 THEATRE AND SOCIETY I: CLASSICAL AND MEDIEVAL DRAMA

Arnold, Šimek

Content: Significant works of world drama in their social and historical contexts. Ancient Greek and Roman drama, medieval drama, and traditional drama in China, India, and Japan. Emphasis on the Western tradition. The relationship between stage practice and text and the place of theatre in society. Dramatic construction, major performance styles, physical theatres, and evolving interpretations of the genre. Critical papers and seminar discussions, scene readings, and staged creative projects.

Prerequisite and/or restriction: None.

Taught: Alternate years, 4 semester credits.

TH 282 THEATRE AND SOCIETY II: RENAISSANCE, NEOCLASSICAL, AND ROMANTIC DRAMA

Šimek, Weeks

Content: Same as Theatre 281, but with a focus on English and Italian Renaissance, French and German neoclassicism and romanticism, English Restoration, melodrama.

Prerequisite and/or restriction: None.

Taught: Alternate years, 4 semester credits.

TH 283 THEATRE AND SOCIETY III: MODERN CONTINENTAL DRAMA

Šimek, Weeks

Content: Same as Theatre 281, but with a focus on modern continental theatre from Büchner to contemporary European playwrights. Realism, expressionism, surrealism, dada, theatre of the absurd, and continental postmodernism. Special attention to the theatre and social contexts of eastern and central Europe and Germany.

Prerequisite and/or restriction: None.

Taught: Alternate years, 4 semester credits.

TH 299 INDEPENDENT STUDY

Staff

Content: Opportunities for well-prepared students to design and pursue a course of independent readings or creative work in a substantive area. Details determined by the student and supervising instructor.

Prerequisite and/or restriction: Consent of instructor.

Taught: Each semester, 1-4 semester credits.

TH 301 DIRECTING

Arnold, Šimek, Weeks

Content: Preliminary text analysis, preparation and staging of play texts.

Exercises and scene work exploring the director's basic techniques, tools, and procedures.

Prerequisite and/or restriction: Theatre 213. Junior standing.

Taught: Annually, 4 semester credits.

TH 308 DANCE COMPOSITION AND IMPROVISATION

Davis

Content: Studio work in compositional exploration and the investigation of movement and sound in solo and group improvisation. Critical evaluation and analysis of work in progress. Organization and design of dance studies for class presentation and future choreography.

Prerequisite and/or restriction: Theatre 108. One other dance course or consent of instructor.

Taught: Annually, 4 semester credits.

TH 313 ACTING III, STYLE

Arnold, Šimek, Weeks

Content: Advanced techniques in acting associated with, and demanded by, the drama of particular periods and genres. Acting "style" explored through the study of a period's theatrical conventions and cultural preferences (in physical movement, bodily display, vocal technique, fashion). Emphasis on premodern styles, including Shakespeare and commedia dell'arte. Some modern and contemporary nonrealistic styles.

Prerequisite and/or restriction: Theatre 113.

Taught: Alternate years, 4 semester credits.

TH 333 SCENOGRAPHY I

Olich

Content: The aesthetics, processes, and challenges of creating performance environments. The scenographer imagines and constructs visual worlds for theatrical storytelling with an emphasis on scene and costume design, but considering all visual elements of the stage, including architecture, lighting, props. Historical exploration of production aesthetics through the 18th century; research into historical performance environments and the texts they supported; project work in creating new performance environments for historical texts.

Prerequisite and/or restriction: Sophomore standing. Theatre 218 or 220.

Taught: Annually, 4 semester credits.

TH 334 SCENOGRAPHY II

Olich

Content: Continues the work of Scenography I in exploring the aesthetics, processes, and challenges of creating performance environments. Exploration of production aesthetics in the 19th, 20th, and 21st centuries; research into historical performance environments and the texts they supported; project work in creating new performance environments for historical texts. Emphasis on scene and costume design, but consideration of all visual elements of the stage, including architecture, lighting, props.

Prerequisite and/or restriction: Sophomore standing. Theatre 218 or 220.

Taught: Annually, 4 semester credits.

TH 340 THE HISTORY AND THEORY OF MODERN AND POSTMODERN PERFORMANCE

Arnold, Šimek, Weeks

Content: An intellectual history of Western theatrical performance in the 20th century through modern and postmodern performance theories formulated by major directors, actors, playwrights, critics, theorists. Readings from primary sources, biographies and critical works, contemporary theatre theory. Research emphasis on significant productions, major artists, training methodologies, and distinctive models of theatrical work. Provides a historical and theoretical context for contemporary theatrical practices.

Prerequisite and/or restriction: Sophomore standing. One 4-semester-credit course in dramatic literature/theatre history and one 4-semester-credit course in performance, or consent of instructor.

Taught: Alternate years, 4 semester credits.

TH 350 DANCE AND PERFORMANCE

Davis

Content: Developing dance technique in preparation for performance with faculty and guest choreographers. Culminates in dance concert.

Prerequisite and/or restriction: By audition.

Taught: Alternate years, 1-4 semester credits. May be repeated for credit.

TH 351 REHEARSAL AND PERFORMANCE—MAIN STAGE PRODUCTION

Staff

Content: Rehearsals five to six nights a week for six to eight weeks. Six scheduled performances followed by a department critique. Intense involvement in the complete process of translating a play script into performance. Journal or research as process requires.

Prerequisite and/or restriction: Audition for cast. Lewis & Clark supports a policy of color-blind casting.

Taught: Each semester, 1-4 semester credits, depending on size of role and length of rehearsal period. May be repeated for a maximum 24 credits, with a maximum 4 semester credits per semester.

TH 356 DEvised PERFORMANCE

Šimek, Weeks

Content: Nontraditional modes of theatrical creation and performance for advanced theatre students and students of studio art, music performance, or creative writing. Nontraditional models of collaboration and collective creation, the adaptation of nondramatic texts for performance, examples of cross-disciplinary work. Students write, adapt, and create original performances throughout the semester.

Prerequisite and/or restriction: Sophomore standing. Two 4-semester-credit courses in theatre, one of which must be in performance; or two 4-semester-credit courses in studio art, music performance, or creative writing and consent of instructor.

Taught: Alternate years, 4 semester credits.

TH 381 BRITISH THEATRE AND DRAMA: 19TH CENTURY TO PRESENT

Weeks

Content: The dramatic literature and performance styles of British theatre from the origins of modernism to the present. Wilde, Shaw, and Coward through post-war playwrights such as Wesker, Pinter, Bond, Churchill, Orton, Barnes, Barker, Stoppard, Wertebaker. The evolution of theatrical forms and themes in relation to historical and social change.

Prerequisite and/or restriction: Sophomore standing. Theatre 281, 282, or 283, or a literature course offered by the Department of English or Foreign Languages and Literatures.

Taught: Alternate years, 4 semester credits.

TH 382 AMERICAN THEATRE AND DRAMA: 19TH CENTURY TO PRESENT

Arnold, Weeks

Content: The American theatre's dramatic literature and performance styles. Origins of modern American theatre from the English theatre tradition, the theatres of immigrant communities, and the popular entertainments of the 19th-century stage. An examination of the development of realism in the first half of the 20th-century and further developments from the 1960s onward, including the expanding range of voices represented and issues of race and gender. The evolution of theatrical forms and themes in relation to historical and social change.

Prerequisite and/or restriction: Sophomore standing. Theatre 281, 282, or 283, or a literature course offered by the Department of English or Foreign Languages and Literatures.

Taught: Alternate years, 4 semester credits.

TH 385 SPECIAL TOPICS SEMINAR: PLAYS AND PLAYWRIGHTS

Arnold, Šimek, Weeks

Content: An intensive study focusing on the work of one playwright or related playwrights or focusing on an aesthetic movement. Emphasis on a core group of plays and surrounding historical and critical materials. Exploration and evaluation through research, critical writing, and workshop performances of both dramatic texts and of class research and criticism.

Prerequisite and/or restriction: Sophomore standing. Two 4-semester-credit courses in theatre, one of which must be in performance, or consent of instructor.

Taught: Alternate years, 4 semester credits. May be taken twice for credit.

TH 450 SENIOR SEMINAR

Arnold, Šimek, Weeks

Content: Capstone course exploring advanced questions of performance theory. Presentation of a seminar project culminating the student's focus in theatre.

Prerequisite and/or restriction: Theatre majors with senior standing who have fulfilled all necessary prerequisites for their particular concentration. Theatre minors or student-designed majors with consent of instructor.

Taught: Annually, 4 semester credits.

TH 499 INDEPENDENT STUDY

Staff

Content: Same as Theatre 299 but requiring more advanced work.

Prerequisite and/or restriction: Consent of instructor.

Taught: Each semester, 1-4 semester credits.