THEATER AND DANCE

Overview & Learning Goals

Overview

The Department of Theater and Dance offers a major in theater and dance that integrates studio technique, history and theory, and original creative work within the performance and study of theater and dance.

Students may major in theater and dance with a concentration in either theater, dance, or interdisciplinary performance. Students may also choose to minor in theater or dance.

The theater concentration at Bowdoin combines practice and theory to develop students’ skills as innovative theater artists and thinkers. Students explore theatrical performance through critical study, collaborative productions, and the development of independent student projects. The curriculum includes studio-based courses in production (e.g., acting, directing, design, and playwriting), as well as courses focused on performance history, theory, and criticism.

The dance concentration provides a coherent course of study through a range of classes in dance technique and repertory, choreography, improvisation, and critical dance studies, among others. It offers multiple levels of technique in modern dance—a term designating a wide spectrum of styles that focus on an inventive, unrestricted approach to movement. Other dance techniques and styles (e.g., ballet, Afro-modern, jazz) are also offered periodically.

The interdisciplinary performance concentration allows students to take courses in both theater and dance to create an individualized curriculum across these disciplines. Students work closely with an advisor to determine a coherent course of study and appropriate electives as needed.

Majors who are candidates for honors write a thesis over the course of their senior year, typically in relation to their studio project created as a part of THTR 4040 Studio/THTR 4041 Studio/DANC 4040 Studio/DANC 4041 Studio. Possible areas for an honors project include original work in acting, choreography, dance, design, directing, dramaturgy and criticism, or playwriting, among others.

Learning Goals

At Bowdoin College, our approach to the study of theater and dance is informed by two key ideas that articulate our goals as an engaged and creative performing arts community.

"The purpose of art is to impart the sensation of things as they are perceived and not as they are known... Art is a way of experiencing the artfulness of an object; the object is not important." ~Viktor Shklovsky, Art as Technique

"If you know a thing theoretically, but you don't know it practically, then you don't really know its whole theory; if you know a thing practically, but don't know it theoretically, then you don't really know its whole practice." ~C.E. Montague, A Writer's Notes On His Trade

Following Shklovsky’s idea that art—most especially the performing arts—enables new perspectives and Montague’s observation that to understand anything one must wrestle with both theory and practice, we seek to engage students who not only want to create for the stage, but also to use performance to explore and transform the world around them. The Department of Theater and Dance thus aims to empower and challenge students within an environment that fosters rigorous thinking, imaginative exploration, and the development of performing artists and thinkers who will shape performance in the twenty-first century. Although they will engage the field of theater, dance, and performance studies in different ways, all students in theater and dance will:

1. demonstrate knowledge of representative history and theory through critical writing, thoughtful debate, and embodied practice;
2. explore, refine, and apply performance techniques (e.g., acting, choreography, dance, design, directing, etc.) to their development as individual artists;
3. critically analyze and evaluate representative works from the diversity of global performance;
4. engage in robust and thoughtful critique of one’s own work and that of peers, faculty, and professionals within the context of a larger creative community; and
5. apply learned techniques and theory to the realization of diverse performances.

Faculty Website (https://www.bowdoin.edu/theater-dance)

Requirements

Theater and Dance Major

The major consists of ten-and-a-half credits (eleven-and-a-half if a student pursues honors).

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<tr>
<th>Code</th>
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<th>Credits</th>
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<tbody>
<tr>
<td>THTR 1500</td>
<td>The Art of Performance</td>
<td>1</td>
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<tr>
<td>THTR 1700</td>
<td>Performance in Production (one-half credit)</td>
<td>.5</td>
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<tr>
<td>THTR 1750</td>
<td>Technical Production (one-half credit)</td>
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<tr>
<td>THTR 4040</td>
<td>Studio</td>
<td>1</td>
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<tr>
<td>THTR 4041</td>
<td>Studio (one-half credit)</td>
<td>.5</td>
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Select a concentration:

Theater Concentration (p. 1)

Dance Concentration (p. 2)

Interdisciplinary Performance Concentration (p. 2)

Theater Concentration

<table>
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<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
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<tr>
<td>Two introductory theater courses (1000–1049 or 1100–1399)</td>
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One dramatic literature course (THTR 1501–1599, 1800–1899, 2500–2599, 2800–2899, 3500–3599; ENGL 1115, 2015) 1

One history/theory course (THTR 1501–1599, 2500–2599, 3500–3599) 1

One intermediate theater course (2000–2999) 1

One advanced theater course (3000–3999) 1

One elective course (THTR 2XXX, DANC 2XXX) a 1

a Any theater or dance course at the 2000 level or above, or by a course outside the department by permission of advisor

Dance Concentration

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
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<tr>
<td>Required Courses</td>
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<tr>
<td>Two full credits of introductory dance courses (1100–1299)</td>
<td>2</td>
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<tr>
<td>One history/theory course (DANC 15XX, THTR 2500–2599)</td>
<td>1</td>
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<tr>
<td>One full credit of intermediate dance course (2000–2499)</td>
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<tr>
<td>One full credit of advanced dance course (3000–3999)</td>
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<tr>
<td>Two full credits of electives, including any theater or dance course at the 2000 level or above, or by a course outside the department by permission of advisor</td>
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Interdisciplinary Performance Concentration

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<tr>
<td>Required Courses</td>
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<tr>
<td>Two full credits of introductory performance courses (one from each discipline) (DANC 1100–1299 and THTR 1000–1049 or 1100–1399)</td>
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<tr>
<td>One dramatic literature course (THTR 1501–1599, 1800–1899, 2500–2599, 2800–2899, 3500–3599; ENGL 1115, ENGL 2015)</td>
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<tr>
<td>One history/theory course (DANC 1501–1599, THTR 1501–1599, 2500–2599, 3500–3599)</td>
<td>1</td>
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<tr>
<td>One full credit of intermediate performance course (DANC 2000–2999, THTR 2000–2999) b</td>
<td>1</td>
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<tr>
<td>One full credit of advanced performance course (DANC 3000–3999, THTR 3000–3999) b</td>
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<tr>
<td>One elective course of any theater or dance course at the 2000 level or above, or by a course outside the department by permission of advisor</td>
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b The intermediate and advanced performance classes must be in different subdisciplines, i.e., one must be in dance and one in theater.

Theater Minor

The minor consists of five credits to include the following required courses:

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<th>Code</th>
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<tr>
<td>One course at the 1000 level (1000–1049, 1100–1399, 1501–1599)</td>
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<tr>
<td>One course in history or theory (THTR 1501–1599, 2500–2599, 3500–3599)</td>
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<tr>
<td>Three additional courses, including at least two taken at the 2000 level or above c</td>
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Additional Information

Additional Information and Department Policies

- Students must earn a grade of CR (Credit) or C- or better to have a course count toward their major or minors.
- Students may not count more than one full credit from courses graded Credit/D/Fail, including those offered only on a Credit/D/Fail basis.
- Students may be able to repeat half-credit courses in theater and dance; please refer to repeat limits on individual courses for more information.
- Typically, one course taken at another college or university may count toward the major or minors with departmental approval. No more than one course taken outside the department may be counted toward the major or minors, except by advance departmental permission.
- One course cannot fulfill more than one requirement for the major or minors.
- One first-year seminar can count toward the major and minors.
- One credit of independent study can count toward the major or either minor.
• No credit is given for Advanced Placement and International Baccalaureate.

Courses
Theater

THTR 1007 (c, FYS) Performance and Theory in James Bond
Non-Standard Rotation. Enrollment limit: 16.
Introduces students to performance theory, critical analysis, and cultural studies through diverse works related to the fictional British spy character, James Bond. Considers selected Bond films, Ian Fleming's novels, and other works related to the iconic series including parodies and spoofs (e.g., Austin Powers), advertising, and games, among others.
A weekly group screening is encouraged, but students also have the opportunity to view required films individually. Writing assignments include performance and media analysis, critical reviews, and essays based on original research. (Same as: CINE 1007, ENGL 1011)
Previous terms offered: Fall 2018, Fall 2016.

THTR 1101 (c, VPA) Making Theater
Every Other Fall. Enrollment limit: 25.
An active introductory exploration of the nature of theater: how to think about it, how to look at it, how to make it. Students examine a range of theatrical ideas and conventions, see and reflect on live performance, and experience different approaches to making work. Designers, directors, performers, and scholars visit the class to broaden perspective and instigate experiments. Students work collaboratively throughout the semester to develop and perform original work.
Previous terms offered: Fall 2018, Fall 2016.

THTR 1201 (c, VPA) Acting I
Sally Wood; Abigail Killeen.
Introduces the intellectual, vocal, physical, and emotional challenge of the acting process. Students examine theatrical texts and practice the art of translating intellectual analysis into embodied performance. Fundamentals of text analysis are learned and practiced, preparing students for the more complex performance work required in all sections of Acting II.
Previous terms offered: Fall 2018, Spring 2018, Fall 2017, Fall 2016, Spring 2016, Fall 2015.

THTR 1202 (c, VPA) Improvisation
Every Other Spring. Enrollment limit: 16.
Improvisation is a fundamental tool used by dancers, musicians, actors, writers, and other artists to explore the language of a medium and to develop new work. An interdisciplinary introduction to some of the primary forms of improvisation used in dance and theater. Content includes theater games, narrative exercises, contact improvisation, and choreographic structures.
Previous terms offered: Spring 2019, Spring 2017.

THTR 1203 (c, VPA) Performance and Narrative
Lindsay Livingston.
Every Other Year. Fall 2019. Enrollment limit: 20.
For millennia, we have organized our fictions, our religions, our histories, and our own lives as narratives. However much the narrative form has been called into question in recent years, it seems we just cannot stop telling each other stories. Examines the particular nexus between narrative and performance: What is narrative? How does it work? What are its limits and its limitations? How do we communicate narrative in performance? Involves both critical inquiry and the creation of performance pieces based in text, dance, movement, and the visual image. (Same as: DANC 1203)
Previous terms offered: Spring 2017.

THTR 1301 (c) Stagecraft
German Cardenas-Alaminos.
Introduction to the language, theory, and practice of theater and dance technology. Students explore the history of theater technology with experiential projects in Bowdoin's performance venues, including Pickard and Wish Theaters as well as visits and workshops from guest artists. Topics include lighting, scenography, costuming, and sound, among others. The course considers the possibilities, demands, and limits inherent to different forms of performance and space. Lab required. Course fulfills the Technical Production (THTR/DANC 1750) requirement for Performance Arts major. (Same as: DANC 1301)

THTR 1302 (c, VPA) Principles of Design
Judy Gailen.
Every Fall. Fall 2019. Enrollment limit: 15.
An introduction to theatrical design that stimulates students to consider the world of a play, dance, or performance piece from a designer's perspective. Through projects, readings, discussion, and critiques, explores the fundamental principles of visual design as they apply to set, lighting, and costume design, as well as text analysis for the designer and the process of collaboration. Strong emphasis on perceptual, analytical, and communication skills. (Same as: DANC 1302)
Previous terms offered: Fall 2018, Fall 2017, Fall 2016, Fall 2015.

THTR 1303 (c, VPA) Theatrical Design as Visual Imagination
German Cardenas-Alaminos.
This introductory theatrical design course examines storytelling in literature and dramatic text and how that translates to the visual and spatial realms in live performance. Students will first learn and practice theatrical design concepts (e.g., scenography and lighting) by analyzing elements like composition, contrast, and rhythm, synthesizing how theatrical design operates, occupies, and even disrupts performance space. Students will then examine text and practice reifying textual concepts visually through methods like drawing, collage art, or story boards. From there, students apply their new skills and knowledge critically, examining how theatrical design concepts appear not only in live performance, but also in website design, marketing, and even political protest. (Same as: DANC 1303)
THTR 1500  (c, VPA)  The Art of Performance
Lindsay Livingston.

What is performance? Today it seems as if nearly everything performs: from cars and computers to actors and athletes. Explores the many meanings of performance, particularly art forms such as theater, dance, and media, as well as actions and behaviors in everyday life such as political speeches, rituals, and celebrations. Explores the performing arts as “twice-behaved behavior”—that is, repeatable, embodied activities across both the performing arts and more broadly within culture. Studies what defines performance and also asks how we might use approaches to performance as interpretive lenses. Balances this focus on theory with practice via performance attendance and watching films as well as attending nontheatrical events in order to examine them “as performance.” Finally, in order to explore performance as a distinct epistemology or “way of knowing,” students participate in movement workshops in addition to making a culminating performance. (Same as: DANC 1500)

Previous terms offered: Fall 2018, Fall 2017.

THTR 1503  (c, IP, VPA)  Theater of Action: Performance for Social Change
Non-Standard Rotation. Enrollment limit: 16.

Through research and practice, explores the notion of the performing artist as public intellectual and engaged citizen. In the first half semester, students research international social justice performance, 1913-2013: suffrage, race and economic protest pageants; Living Newspapers, Agit-prop, and the Workers Theatre Movement; collective creation and documentary theater; performance at the intersections of gender, sexuality, race, diaspora, and transnationalism; women’s protest performance; theaters of healing and repair concerned with inter-ethnic conflict. In the second half, students research current sociopolitical and economic events, identify an issue of local, regional, and/or national significance, and collaboratively devise a performance intended to protest, educate, and inspire community action.

Previous terms offered: Spring 2016.

THTR 1504  (c, VPA)  Theater as Social Media
Every Other Year. Enrollment limit: 50.

Introduces students to the history of theater and performance as paradoxically both a social art and form of media. The course begins with American playwright Anne Washburn’s futuristic play, “Mr. Burns,” and analyzes contemporary media as forms of cultural performance. From the contemporary moment, the course then traces the effects observed in contemporary theater, dance, and media through diverse global performance histories, noting the ways in which theater and dance changed in different cultural contexts and observing the changing emphases on written texts (drama) and performance techniques, including changes in acting, directing, and design. Does not assume any prior knowledge or experience in either theater or media studies. Students are not required to use social media as part of the course. Students have the opportunity to create original work, as well as analyzing existing material.

Previous terms offered: Spring 2018, Spring 2016.

THTR 1505  (c, VPA)  From Vaudeville to Hamilton: Introduction to Musical Theater
Every Other Year. Enrollment limit: 50.

Among the many forms of live performance, musical theater remains one of the most popular and successful genres from the nineteenth century to today. Echoes of musical theater appear in films, popular television, and circulate extensively through social media (e.g., #ham4ham). Surveys the cultural history of musical theater from mid-nineteenth-century entertainment in vaudeville and music halls, to contemporary productions on Broadway and in London’s West End. Focuses predominantly on American and European productions, while also observing how these performances change as productions travel around the world. Students read scripts, listen to cast recordings, and where possible, watch videos and films of performances. Also considers shows that move from stage to screen (e.g., Rent) and from movies to theater (e.g., “Groundhog Day, The Musical”). (Same as: DANC 1505)

Previous terms offered: Fall 2017.

THTR 1700  (c, VPA)  Performance in Production
Sally Wood; Davis Robinson.
Every Semester. Fall 2019. Enrollment limit: 50. .5 Credit Credit/D/F Only.

The collaborative performance of a full-length work with a professional director either on faculty or visiting as a guest artist. The production is produced by the Department and performed for the public. Areas of concentration include rehearsal and performance of roles as part of a fully-produced production with a creative team over approximately 120 concentrated hours through the Fall or Spring semesters. Students gain admission to Theater 1700 through audition. Rehearsals may fall outside of traditional class hours. Grading is Credit/D/Fail. One-half credit. May be repeated a maximum of four times for credit, earning a maximum of two credits.

Previous terms offered: Spring 2019, Fall 2018, Spring 2018, Fall 2017, Spring 2017, Fall 2016, Spring 2016, Fall 2015.
THTR 1750 (c) Technical Production
Abigail Killeen.
Every Semester. Fall 2019. Enrollment limit: 10. .5 Credit Credit/D/F Only.

Exposes performance arts students to the technical production process for theater and dance performance and serves as a complementary course to Theater 1700: Performance in Production (.5 credit). Students observe and engage with several areas of production through supervised participation in one departmental production, either theater or dance. Students are introduced to all dimensions of technical production, including lighting, set, sound, media, costume design and creation, stage management, and technical direction, among others. Following this overview, students serve as production assistants for a specific production. They attend regular rehearsals and participate in the collaborative creation process. Tasks may also include dramaturgical research, assistant directing, and other support as determined to best benefit the student and their specific goals. Students are very much a part of the production team and are expected to follow professional codes of conduct within the production. The course may be taken on any show, but students in 1750 may not perform in the show associated with the course. This course requirement may be waived by students who are either already engaged in work study in the department, or the requirement can be met by students through an approved and supervised independent study (Theater or Dance 2970/4000) in an area of technical production or design. Because of the limited resources available, this course is available to majors only. Not open to students with credit for Theater 1301/Dance 1301 (Stagecraft). (Same as: DANC 1750)

Previous terms offered: Spring 2019, Fall 2018, Spring 2018.

THTR 1806 (c, VPA) Introduction to Drama
Non-Standard Rotation. Enrollment limit: 50.

Surveys the history of drama written in English from its origins in the deep past through to the present day. Covers the theory of drama from Aristotle to Brecht. Asks how plays across space and time have moved spectators to laugh, cry, gasp, and even vomit. Authors include Samuel Beckett, Tony Kushner, William Shakespeare, and Wole Soyinka. (Same as: ENGL 1106)

Previous terms offered: Fall 2018, Spring 2016.

THTR 2202 (c, VPA) Acting II: Physical Theater
Every Other Year. Enrollment limit: 18.

Extends the principles of Acting I through a full semester of rigorous physical acting work focused on presence, energy, relaxation, alignment, and emotional freedom. Develops and brings the entire body to the act of being on stage through highly structured individual exercises and ensemble-oriented improvisational work. Scene work is explored through the movement-based acting disciplines of Lecoq, Grotowski, Meyerhold, or Viewpoints. Contemporary physical theater makers Théâtre de Complicité, Mabou Mines, SITI company, and Frantic Assembly are discussed. This course, along with Theater 2201, Acting II: Voice and Text, is part of a two-semester course series. Theater 2202 may be taken individually or in any order.

Prerequisites: THTR 1100 - 1799.

Previous terms offered: Fall 2017, Spring 2016.

THTR 2201 (c, VPA) Acting II: Extreme Acting - Heightened Moments
Abigail Killeen.

An intermediate acting course focused on the physical discipline, collaborative trust, and intellectual challenge of pursuing theatrical objectives within heightened emotional circumstances onstage. Students practice rigorous text analysis in charged classical and contemporary theatrical texts. They then translate their critical conclusions to effective rehearsal by learning and practicing new skills presented to a) free and connect the body and voice using traditional and experimental vocal training techniques, and b) establish and build trust through personal boundary-setting, a collaborative process made up of ensemble-focused theatrical training techniques, and dynamic rehearsal. Students then investigate character development through large, connected vocal and physical choices and practice performing charged emotional scenes without sacrificing personal integrity, artistic truth, or the theatrical text’s creative mission.

Prerequisites: THTR 1100 - 1799.

Previous terms offered: Spring 2019, Fall 2016.
**THTR 2205 (c, VPA) Musical Theater Performance**
Davis Robinson.
Every Other Fall. Fall 2019. Enrollment limit: 16.

Musical theater is a popular performance form that challenges students to work in multiple disciplines, combining dance, acting, music, and design. This course will give students with experience in acting, singing, and dancing an opportunity to hone their skills together through the performance of songs and scenes from a variety of musical theater styles. Students will work on projects in ballad singing, chorales, group dances, and acting the song. Actors, singers, choreographers, and musicians will be encouraged to work together in class and in evening rehearsals toward a public performance on Family Weekend and a cabaret performance at the end of the semester. Performances will be grounded in historical readings and research that contextualizes the origins of the pieces being performed. (Same as: DANC 2205)

Prerequisites: THTR 1100 - 1799 or DANC 1100 - 1799.

**THTR 2302 (c, VPA) Advanced Design: Media**
Every Spring. Enrollment limit: 22.

As technology has evolved so has the world of theater and dance. Advanced Design: Media offers students an in-depth look at the technology, theory, and aesthetic involved in creating highly developed projections and graphic sequences for stunning multimedia theater and dance productions. Students will learn the cutting edge 3D computer animation software Autodesk Maya and Adobe Creative Suite to design digital sets for contemporary performance. Assignments will include creating digital landscapes for specific scenes and developing short loop animations for digital prop placement. By the end of the semester students will have re-imagined and developed their original design of a play through computer generated sound and visuals. (Same as: DANC 2302, VART 2702, MUS 2302)

Prerequisites: THTR 1302 (same as DANC 1302) or DANC 1302 or VART 1000 - 1999.

Previous terms offered: Spring 2017.

**THTR 2303 (c, VPA) Advanced Design: Lighting**
Non-Standard Rotation. Enrollment limit: 22.

As technology has evolved, so has the world of theater and dance. Offers students an in-depth look at the technology, theory, and aesthetics involved in lighting design choices for theater and dance productions. Students explore the latest software and technology used by lighting designers, while learning to make their own artistic choices for contemporary performance. Assignments include creating lighting plots for specific scenes and performance events. By the end of the semester, students have reimagined and developed their own original lighting designs for a play or dance project to be presented in class. (Same as: DANC 2303)

Prerequisites: THTR 1000 - 1999.

Previous terms offered: Spring 2018.

**THTR 2304 (c, IP, VPA) Intermediate Design: Puppetry**
Non-Standard Rotation. Enrollment limit: 16.

Puppetry, the animation of inanimate objects in performance, is typically considered a “small” art form yet it has a sprawling historical, cultural, and aesthetic reach. Venerable theater historian George Speaight highlights puppetry’s ubiquitous presence when he says, “Puppet shows seem to have existed in almost all civilizations and in almost all periods . . . It has everywhere antedated written drama and, indeed, writing of any kind. It represents one of the most primitive instincts of the human race.” An introduction to puppetry, this course integrates the practical modes of design, construction, and performance with an examination of theories of origin, historical context, and global cultural significance. Through studio projects, individual and group performance, critiques, discussion, readings, video viewing, and research presentations, students will consider, create, and manipulate a variety of puppetry styles including object theater, shadow puppetry, hand puppets, bunraku-type puppets, and rod puppets while exploring what puppetry is, where it came from, its role in the history of western theater, as well as its cultural significance in Asia, Indonesia, Africa, India, and the Middle East. (Same as: DANC 2304)

Prerequisites: THTR 1302 (same as DANC 1302).

Previous terms offered: Spring 2019.

**THTR 2305 (VPA) Costume Design**
Judy Gailen.

This class is designed for students who have a basic understanding of the principles of theatrical design and want more intensive study of the costume design process. Students utilize and build upon the foundational principles learned in introductory design classes, while learning and practicing new skills for investigating narrative as reflected in the psychology of clothing through the art of costume. Students engage individually in a rigorous performance-based research process by analyzing various sources such as text, music, or dance, while practicing collaboration by holding to a directorial concept, working with a design team, and building a relationship with the costume shop. Necessary design skills, including interpretation of visual research, costume plots, figure drawing and rendering techniques, and materials, are fostered through practice exercises throughout the semester.

**THTR 2401 (c, VPA) Playwriting**
Non-Standard Rotation. Enrollment limit: 12.

A writing workshop for contemporary performance that includes introductory exercises in writing dialogue, scenes, and solo performance texts, then moves to the writing (and rewriting) of a short play. Students read plays and performance scripts, considering how writers use image, action, speech, and silence; how they structure plays and performance pieces; and how they approach character and plot.

Prerequisites: THTR 1100 - 1799.

Previous terms offered: Spring 2019, Fall 2016.
THTR 2410 (c, VPA) Modern Drama in Theory and Practice
Non-Standard Rotation. Enrollment limit: 25.

Chekhov, Ibsen, Brecht, and Beckett are undoubtedly the most influential playwrights of the twentieth century. As both scholarly and performance texts, their plays have long presented challenges to scholars and theater artists alike. Yet they rarely work together to benefit from the insights each approach can offer. Several plays by each, including “A Doll’s House,” are co-presented. “The Seagull,” “The Good Person of Sezuan,” “Waiting for Godot,” and a few plays by more recent playwrights that one might call legacies of these foundational works (e.g., Caryl Churchill, Suzan-Lori Parks, Martin McDonagh) are considered. Plays are critically read and some are performed. (Same as: ENGL 2457)

Previous terms offered: Spring 2019, Spring 2017.

THTR 2503 (c, ESD, VPA) Introduction to Black Performance Studies
Every Other Fall. Enrollment limit: 16.

What does it mean to say that we perform our identities? What role can performance play in the fight for racial and social justice? What role has performance played in shaping the history of black Americans, a people long denied access to literacy? Performance studies—an interdisciplinary field devoted to the study of a range of aesthetic practices—offers us insight into such questions. Investigates various performances, including contemporary plays, movies and television, dance, and social media. Queries the relationships between identities like race, gender, class, and performance as well as the connection between performance onstage and in everyday life. (Same as: AFRI 2502, DANC 2503)

Previous terms offered: Fall 2015.

THTR 2504 (c, ESD) American Queen: Drag in Contemporary Art and Performance
Non-Standard Rotation. Enrollment limit: 18.

Explores the intersection of queer subcultures and contemporary artistic production. Also considers what constitutes drag culture, including cross-dressing, hyper-stylized language (guuuuuuurl), and performative gestures (e.g., snapping, teeth-sucking, and eye-cutting). Emphasizes how drag links different kinds of explorations of self in a range of artistic mediums, alternately evoking gendered violence, humor, and transformative possibility. (Same as: GSWS 2504)

Previous terms offered: Spring 2016.

THTR 2507 (c, VPA) Performance and the City
Lindsay Livingston.
Every Other Year. Spring 2020. Enrollment limit: 16.

The city has long been central to the creation of theater. From Athens to Beijing and Abydos to London, performance is deeply connected to the places where it is created. But the opposite is also true—performance creates cities. This course explores how theater and performance shape the ways people move, connect, build, remember, and generally live in cities. Through readings, theater attendance, and performance-making, students examine how performance has influenced various global cities’ histories, architectures, environments, and economies. Cities examined may include Portland, Maine; New York; Grahamstown; Mexico City; Beijing; London; Berlin; Athens; Buenos Aires; or Tokyo.

THTR 2510 (c, ESD, VPA) Performing America: Identities on Stage
Every Other Year. Enrollment limit: 35.

What does it mean to act (or dance) like an American? In 1840, French writer Alexis de Tocqueville argued that the characteristics of this young nation, the United States of America, and its people could be studied in its theaters. He based this on a few key observations. Theater is a social event, where people gather in groups to watch other groups of people interact. Theater is also an immediate art, performed live in front of a specific audience. Takes its start from Tocqueville’s observations by looking at American performances in drama, dance, and theatrical events as reflections of changing American identities. Looks at indigenous and colonial drama, but a majority of the course focuses on drama, musical theater, and dance of the nineteenth and twentieth centuries. In particular, looks at the ways in which specific performances defined what it meant to be American, as well how individual artists reshaped theater and dance to represent their own diverse identities. As part of the reading, attends to the variety of identities—racial, ethnic, gendered, classed, and religious—that emerge from and continue to define the diversity of America on stage. (Same as: ENGL 2902)

Previous terms offered: Spring 2019, Spring 2016.

THTR 2550 (c, IP, VPA) Performance Histories: Global Perspectives in Theater, Dance, and Art
Every Other Spring. Enrollment limit: 35.

As a time-based art, performance is often characterized as ephemeral. But how does one study the history of something that disappears? Explores key moments in the history of global performance, including movements in theater, dance, and media, and the intersections among them. Considers social, cultural, and historical contexts for performance while also using techniques of performance historiography, including archival research, reenactments, and digital history. Particular focus on modern and contemporary performance companies and artists. (Same as: DANC 2550)

Prerequisites: THTR 1000 - 1999 or DANC 1000 - 1999 or ENGL 1106 (same as THTR 1806).

Previous terms offered: Spring 2017.

THTR 2813 (c, VPA) Taking Liberties with Shakespeare
Non-Standard Rotation. Enrollment limit: 35.

Playwrights for the Restoration and eighteenth-century stage set about improving Shakespeare, correcting what they saw as flaws in the original plays. “King Lear” received a happy ending. “The Tempest’s” Caliban got a wife. “The Merchant of Venice” became “The Jew of Venice.” Compares the Shakespearean originals to the altered versions in order to explore questions of artistic license, revision, and changing notions of comedy and tragedy. Discusses how larger changes in the theater itself, including the use of women actors, transform the Shakespearean scene. Note: This class fulfills the pre-1800 literature requirement for English majors. (Same as: ENGL 2306)

Previous terms offered: Fall 2018.
THTR 2823 (c, VPA) English Renaissance Drama
Non-Standard Rotation. Enrollment limit: 35.

Traces the emergence of new modes and genres of theater in the decades following the construction of the first permanent English commercial theater in 1576. Analyzes popular genres like revenge tragedy, domestic tragedy, and city comedy as expressions of political and cultural desires of the age. Topics include the politics and poetics of racial, gendered, and national identity; the use of language as a form of action; and the relation of drama to other forms of art in the period. Working in small groups, students select and study one scene that they perform for the class at the end of the semester. Authors include Thomas Kyd, Christopher Marlowe, William Shakespeare, Ben Jonson, Thomas Middleton, and John Webster. Note: Fulfills the pre-1800 literature requirement for English majors (Same as: ENGL 2200)

Previous terms offered: Spring 2019, Fall 2017, Fall 2016.

THTR 2854 (c) Staging Blackness
Non-Standard Rotation. Enrollment limit: 35.

Examines the history and contributions of African Americans to United States theater from the early blackface minstrel tradition, to the revolutionary theater of the Black Arts writers, to more recent postmodernist stage spectacles. Among other concerns, such works often dramatize the efforts of African Americans to negotiate ongoing tensions between individual needs and group demands that result from historically changing forms of racial marginalization. A particular goal is to highlight what Kimberly Benston has termed the expressive agency with which black writers and performers have imbued their theatrical presentations. Potential authors include Zora Neale Hurston, Langston Hughes, Lorraine Hansberry, Amiri Baraka, Ron Milner, Adrienne Kennedy, Ntozake Shange, George C. Wolfe, Anna Deavere Smith, Afro Pomo Homos, and August Wilson. (Same as: ENGL 2654, AFRS 2630)

Previous terms offered: Fall 2018.

THTR 3201 (c) Theater Styles
Non-Standard Rotation. Enrollment limit: 16.

An advanced acting class that explores issues of style. What is Tragedy? Farce? Melodrama? Commedia? Realism? The Absurd? Through research, analysis, and scene work in class, students become familiar with a range of theatrical idioms. Emphasis is placed on understanding the social/cultural needs that give rise to a particular style, and the way in which style is used in contemporary theater to support or subvert a text.

Prerequisites: Two of: THTR 1000 or higher or DANC 1000 or higher and THTR 1100 - 1999.

Previous terms offered: Fall 2018, Fall 2015.

THTR 3202 (c) Comedy in Performance
Non-Standard Rotation. Enrollment limit: 16.

Looks at several facets of comedy on stage, from its origins in Greek and Roman theater to contemporary comic forms. Theory is combined with practical exercises in clowning, satire, physical comedy, wit, timing, phrasing, and partner work to develop a comic vocabulary for interpreting both scripted and original work. Students work in solos, duets, and groups to create final performance projects that are presented to the public at the end of the semester.

Prerequisites: Two of: THTR 1000 or higher or DANC 1000 or higher and THTR 1100 - 1999.

Previous terms offered: Spring 2018.

THTR 3205 (c) Advanced Acting: Modern Repertoire
Abigail Killeen.
Every Other Year. Spring 2020. Enrollment limit: 16.

An advanced level acting course that builds on the practices developed in Acting I and Acting II. Beginning with the work of Anton Chekhov, students transform their understanding of Stanislavskian text analysis by learning and applying Active Analysis, the method created at the end of Stanislavsky's life while he was under house arrest in Soviet Russia. Students apply Active Analysis to other seminal performance texts that transformed the field when published, e.g. Henrik Ibsen, Bertolt Brecht, Samuel Beckett, August Strindberg, Maria Irene Fornes, and Caryl Churchill. Active Analysis is taught and practiced in conjunction with physical theater training methods (e.g., Michael Chekhov, Suzuki, and Viewpoints) to bring the text off the page, resulting in full performance connections between the mind, emotional life, and body in performance.

Prerequisites: Two of: THTR 1201 and THTR 2201 - 2202.

THTR 3401 (c) Ensemble Devising: The Art of Collaborative Creation
Non-Standard Rotation. Enrollment limit: 16.

Experienced student actors, dancers, and musicians collaborate to devise an original performance event. Examines the history of collective creation and the various emphases different artists have brought to that process. Immerses students in the practice of devising, stretching from conception and research to writing, staging, and ultimately performing a finished piece. (Same as: DANC 3401)

Prerequisites: Two of: THTR 1100 - 1999 or DANC 1100 - 1999 and THTR 2000 - 2799 or DANC 2000 - 2799.

Previous terms offered: Fall 2016.
THTR 3405 (c, VPA)  
**Advanced Dance-Theater Company: Repertory and Performance**
Every Other Spring. Enrollment limit: 12.

Focuses on building original dance-theater performance work, and when possible, restaging seminal works that in some way challenge or blur distinctions between theater and dance and working on repertory by guest artists. Dancers and actors will look closely at their respective practices to better understand the potential overlaps and how they might inform a shared practice. Voice, text, movement, performance states, narrative and nonnarrative forms are all potential elements to be explored in the work we make. Most of the class is studio-focused, however, in-class material is supported by readings, video and film, live performance, and writing assignments. Students will perform in the Spring Dance Concert and off campus when opportunities allow. (Same as: DANC 3405)

Prerequisites: DANC 2211 - 2212 or DANC 2221 - 2222 or DANC 2231 or DANC 2401 or THTR 2201 - 2203 or THTR 2846 or THTR 3201 or THTR 3203 - 3206 or THTR 3401 (same as DANC 3401).

Previous terms offered: Spring 2019.

THTR 3502 (c, VPA)  
**Performance in the Twenty-First Century**
Lindsay Livingston.

Examines contemporary forms such as live art, neo-cabaret, dance theater, theater of images, new circus, solo performance, site-specific theater. Hybrid by nature and rebellious in spirit, these practices reject the boundaries and conventions of traditional theater and dance. Yet for all its innovation, contemporary performance has roots deep in the twenty-first-century avant-garde. What, these days, is new about performance? Through readings, film screenings, and our own performance making, considers the genealogical roots of performance and investigates the ways twenty-first-century performance explores body, mind, technology, social justice, intercultural and transnational aesthetics, and globalization. Assignments include readings, research presentations, written responses, and short-form performance projects. (Same as: DANC 3502)

Prerequisites: Two of: either THTR 1501 - 1599 or either DANC 1501 - 1599 or THTR 2500 - 2599 or DANC 2500 - 2599 and THTR 2000 - 2969 or DANC 2000 - 2969.

THTR 3503 (c, IP, VPA)  
**Hispanic Theater and Performance**
Non-Standard Rotation. Enrollment limit: 18.

Explores the professionalization of Spanish theater, starting in Spain with the development of the three-act comedia and moving across the Atlantic within public theaters, courtyards, convent theaters, and the streets. Examines the topic of performance, considering staging, costuming, set design, the lives of actors, and adaptation in both historical and contemporary contexts. Playwrights of special focus include: Calderón de la Barca, Lope de Vega, Tirso de Molina, María de Zayas, Ana Caro, Sor Juana Inés de la Cruz, and Juan Ruiz de Alarcón. Taught in Spanish. (Same as: HISP 3110, LAS 3210)

Prerequisites: HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410).

Previous terms offered: Spring 2018.

THTR 4040 (c)  
**Studio**
Abigail Killeen.

An advanced performance-based studio course in which students develop an original project in their chosen performance area: e.g., acting, choreography, dance, design, directing, dramaturgy and criticism, or playwriting, among others. The course meets regularly as a group to critique, discuss, and present their work and may include guest artists and travel to attend productions in Portland and Boston, as available. This is the first half of a two-semester sequence with THTR/DANC 4041 to be taken in the spring when projects are presented. Students are expected to take both semesters for the major. Required for all performance arts majors; theater and dance minors and other majors may be admitted by permission of instructor. (Same as: DANC 4040)

Previous terms offered: Fall 2018, Spring 2018.

THTR 4041 (c)  
**Studio**
Abigail Killeen.
Every Spring. Spring 2020. Enrollment limit: 10. .5 Credit

An advanced performance-based studio course in which students perform an original project in their chosen performance area: e.g., acting, choreography, dance, design, directing, dramaturgy and criticism, or playwriting, among others. The course meets weekly and as needed throughout the semester to rehearse, present, and critique final projects. The course may also include guest artists and travel to attend productions in Portland and Boston, as available. This is the second half of a two-semester sequence with THTR/DANC 4040 taken in the fall. Both courses are one-half credit (0.5). Students must have completed THTR/DANC 4040 to enroll. Required for all Performance Arts majors; Theater and Dance minors and other majors may be admitted by permission of instructor. (Same as: DANC 4041)

Prerequisites: THTR 4040 (same as DANC 4040).

Previous terms offered: Spring 2019.

**Dance**

DANC 1101 (c, VPA)  
**Making Dances**
Vanessa Anspaugh.
Every Year. Fall 2019. Enrollment limit: 16.

Explores movement invention, organization, and meaning. Problem-solving exercises, improvisations, and studies focus mainly on solo, duet, and trio forms. A video component introduces students – regardless of previous experience in dance – to a wide range of compositional methods and purposes. Includes reading, writing, discussion, attendance at live performances, and when possible – work with visiting professional artists.

Previous terms offered: Fall 2018, Spring 2018, Fall 2017, Spring 2017, Fall 2016, Spring 2016, Fall 2015.
DANC 1102 (c, ESD, VPA) Cultural Choreographies: An Introduction to Dance
Every Other Year. Enrollment limit: 26.

Dancing is a fundamental human activity, a mode of communication, and a basic force in social life. Investigates dance and movement in the studio and classroom as aesthetic and cultural phenomena. Explores how dance and movement activities reveal information about cultural norms and values and affect perspectives in our own and other societies. Using ethnographic methods, focuses on how dancing maintains and creates conceptions of one’s own body, gender relationships, and personal and community identities. Experiments with dance and movement forms from different cultures and epochs—for example, the hula, New England contradance, classical Indian dance, Balkan kolos, ballet, contact improvisation, and African American dance forms from swing to hip-hop—through readings, performances, workshops in the studio, and field work. (Same as: GSWS 1102)

Previous terms offered: Fall 2018.

DANC 1104 (c, VPA) Dance Improvisation: Practices, Forms, and Structures
Adanna Jones.

An introduction to the practice and art form of dance improvisation. Warm-ups and structures enhance student creative expression, range of movement, and body awareness. Various forms are introduced such as Contact Improvisation—a partnering dance form—Authentic Movement, and the improvisational methods and strategies of specific contemporary dance artists. Includes reading, writing, discussion, and, when possible, attendance at live improvisation performances and work with visiting professional artists. No previous dance experience is required.

Previous terms offered: Spring 2019, Spring 2018.

DANC 1203 (c, VPA) Performance and Narrative
Lindsay Livingston.
Every Other Year. Fall 2019. Enrollment limit: 20.

For millennia, we have organized our fictions, our religions, our histories, and our own lives as narratives. However much the narrative form has been called into question in recent years, it seems we just cannot stop telling each other stories. Examines the particular nexus between narrative and performance: What is narrative? How does it work? What are its limits and its limitations? How do we communicate narrative in performance? Involves both critical inquiry and the creation of performance pieces based in text, dance, movement, and the visual image. (Same as: THTR 1203)

Previous terms offered: Spring 2017.

DANC 1211 (c, VPA) Introduction to Modern Dance
Gwyneth Jones.

This studio-based course is designed for students with little or no previous modern dance experience. Students work on technique, improvisation, and dance invention, as well as developing an overview of twentieth-century American modern and postmodern dance through watching and discussing videos and live performances. Students generate original movement and learn set material from the instructor to create an original group piece to perform in an end of semester dance performance. Attendance at all classes, rehearsals, and performances is required. May be repeated for credit.

Previous terms offered: Spring 2019, Fall 2018, Spring 2018, Fall 2017, Spring 2017, Fall 2016, Spring 2016, Fall 2015.

DANC 1212 (c, VPA) Modern I: Repertory and Performance
Every Semester. Enrollment limit: 12. .5 Credit Credit/D/F Only.

Repertory classes provide the chance to learn faculty-choreographed works or reconstructions of historical dances. Class meetings are conducted as rehearsals for performances at the end of the semester: the December Studio Show, the annual Spring Performance in Pickard Theater, or Museum Pieces at the Bowdoin College Museum of Art in May. Additional rehearsals are scheduled before performances. Attendance at all classes and rehearsals is required. May be repeated for credit. Grading is Credit/D/Fail. One-half credit.

Previous terms offered: Spring 2018, Fall 2017, Spring 2017, Fall 2016, Spring 2016, Fall 2015.

DANC 1213 (c, ESD, VPA) Introduction to Caribbean Dances and Cultures
Adanna Jones.

From the folkloric dance forms to popular and secular dance practices, this course journeys through various islands and countries of the Caribbean to learn about their various histories and cultures, including the music, costumes, and basic rhythms associated with each particular dance form. This in-studio course provides a general introduction to some of the sacred and popular dances of the Caribbean. Although movement is the primary work of this course, what we learn in class may be supplemented by readings and outside research. *Please note that no prior experience or training is required. Grading will not be based on technical skill levels, but on mindful, full-bodied participation that demonstrates comprehension and articulation of course materials. (Same as: AFRS 1213)

DANC 1301 (c) Stagecraft
German Cardenas-Alaminos.

Introduction to the language, theory, and practice of theater and dance technology. Students explore the history of theater technology with experiential projects in Bowdoin's performance venues, including Pickard and Wish Theaters as well as visits and workshops from guest artists. Topics include lighting, scenography, costuming, and sound, among others. The course considers the possibilities, demands, and limits inherent to different forms of performance and space. Lab required. Course fulfills the Technical Production (THTR/DANC 1750) requirement for Performance Arts major. (Same as: THTR 1301)
DANC 1302 (c, VPA)  Principles of Design  
Judy Gailen.  
Every Fall. Fall 2019. Enrollment limit: 15.  

An introduction to theatrical design that stimulates students to consider the world of a play, dance, or performance piece from a designer’s perspective. Through projects, readings, discussion, and critiques, explores the fundamental principles of visual design as they apply to set, lighting, and costume design, as well as text analysis for the designer and the process of collaboration. Strong emphasis on perceptual, analytical, and communication skills. (Same as: THTR 1302)  

Previous terms offered: Fall 2018, Fall 2017, Fall 2016, Fall 2015.  

DANC 1303 (c, VPA)  Theatrical Design as Visual Imagination  
German Cardenas-Alaminos.  

This introductory theatrical design course examines storytelling in literature and dramatic text and how that translates to the visual and spatial realms in live performance. Students will first learn and practice theatrical design concepts (e.g., scenography and lighting) by analyzing elements like composition, contrast, and rhythm, synthesizing how theatrical design operates, occupies, and even disrupts performance space. Students will then examine text and practice reifying textual concepts visually through methods like drawing, collage art, or storyboards. From there, students apply their new skills and knowledge critically, examining how theatrical design concepts appear not only in live performance, but also in website design, marketing, and even political protest. (Same as: THTR 1303)  

DANC 1750 (c, VPA)  The Art of Performance  
Lindsay Livingston.  

What is performance? Today it seems as if nearly everything performs: from cars and computers to actors and athletes. Explores the many meanings of performance, particularly art forms such as theater, dance, and media, as well as actions and behaviors in everyday life such as political speeches, rituals, and celebrations. Explores the performing arts as “twice-behaved behavior”—that is, repeatable, embodied activities across both the performing arts and more broadly within culture. Studies what defines performance and also asks how we might use approaches to performance as interpretive lenses. Balances this focus on theory with practice via performance attendance and watching films as well as attending nontheatrical events in order to examine them “as performance.” Finally, in order to explore performance as a distinct epistemology or “way of knowing,” students participate in movement workshops in addition to making a culminating performance. (Same as: THTR 1500)  

Previous terms offered: Fall 2018, Fall 2017.  

DANC 1501 (c, VPA)  Dancing Histories  
Every Other Fall. Enrollment limit: 22.  

Studio work accompanies video viewings and readings on twentieth-century modern dance and ballet. Focuses on the cultural politics of dance performance – vocabularies and notions of representation, intention, and authorship – and changing ideas of the performance space. Viewing and reading moves chronologically, while studio work addresses global themes such as dance and identity, expressionism, self-reference, and the natural. No previous dance experience is required.  

Previous terms offered: Fall 2018, Fall 2017.  

DANC 1505 (c, VPA)  From Vaudeville to Hamilton: Introduction to Musical Theater  
Every Other Year. Enrollment limit: 50.  

Among the many forms of live performance, musical theater remains one of the most popular and successful genres from the nineteenth century to today. Echoes of musical theater appear in films, popular television, and circulate extensively through social media (e.g., #ham4ham). Surveys the cultural history of musical theater from mid-nineteenth-century entertainment in vaudeville and music halls, to contemporary productions on Broadway and in London’s West End. Focuses predominantly on American and European productions, while also observing how these performances change as productions travel around the world. Students read scripts, listen to cast recordings, and where possible, watch videos and films of performances. Also considers shows that move from stage to screen (e.g., , Rent) and from movies to theater (e.g., ”Groundhog Day, The Musical”). (Same as: THTR 1505)  

Previous terms offered: Fall 2017.  

DANC 1750 (c)  Technical Production  
Abigail Killeen.  
Every Semester. Fall 2019. Enrollment limit: 10. .5 Credit Credit/D/F Only.  

Exposes performance arts students to the technical production process for theater and dance performance and serves as a complementary course to Theater 1700: Performance in Production (.5 credit). Students observe and engage with several areas of production through supervised participation in one departmental production, either theater or dance. Students are introduced to all dimensions of technical production, including lighting, set, sound, media, costume design and creation, stage management, and technical direction, among others. Following this overview, students serve as production assistants for a specific production. They attend regular rehearsals and participate in the collaborative creation process. Tasks may also include dramaturgical research, assistant directing, and other support as determined to best benefit the student and their specific goals. Students are very much a part of the production team and are expected to follow professional codes of conduct within the production. The course may be taken on any show, but students in 1750 may not perform in the show associated with the course. This course requirement may be waived by students who are either already engaged in work study in the department, or the requirement can be met by students through an approved and supervised independent study (Theater or Dance 2970/4000) in an area of technical production or design. Because of the limited resources available, this course is available to majors only. Not open to students with credit for Theater 1301/Dance 1301 (Stagecraft). (Same as: THTR 1750)  

Previous terms offered: Spring 2019, Fall 2018, Spring 2018.
DANC 2204  (c, VPA) Intermediate Improvisation and Partnering  
Shaina Cantino.  

This course is a continuation of principles explored in DANC 1104 Improvisation, with the addition of techniques and skills for dancing in physical contact. Emphasis is on the partnering duet form, contact improvisation: rolling, how to fall and land softly, how to give and receive weight, how to move with an awareness of sensation. The class is studio focused and will include readings, in-class discussions and watching live and recorded dancing.

Prerequisites: DANC 1101 or DANC 1102 (same as GSWS 1102) or DANC 1104 or DANC 1211 or DANC 1212.

DANC 2205  (c, VPA) Musical Theater Performance  
Davis Robinson.  
Every Other Fall. Fall 2019. Enrollment limit: 16.  

Musical theater is a popular performance form that challenges students to work in multiple disciplines, combining dance, acting, music, and design. This course will give students with experience in acting, singing, and dancing an opportunity to hone their skills together through the performance of songs and scenes from a variety of musical theater styles. Students will do projects in ballad singing, choral numbers, group dances, and acting the song. Actors, singers, choreographers, and musicians will be encouraged to work together in class and in evening rehearsals toward a public performance on Family Weekend and a cabaret performance at the end of the semester. Performances will be grounded in historical readings and research that contextualizes the origins of the pieces being performed. (Same as: THTR 2205)

Prerequisites: THTR 1100 · 1799 or DANC 1100 · 1799.

DANC 2211  (c, VPA) Modern Dance II: Technique 
Every Semester. Enrollment limit: 22. 

Intermediate-level dance technique class. Students are expected to have prior training and/or have received full credit in Modern I. Classes progress through warm-up, center work and phrases across-the-floor. Concepts will be further illuminated through choreographic combinations. Emphasis is placed on musicality, and imagery and breath to stimulate and open energetic pathways in relation to alignment, mobility, and expression. Students will learn how to work individually and move together as a group. Additional work in improvisation and somatics/anatomy may be included.

Prerequisites: DANC 1211.  

Previous terms offered: Fall 2017, Fall 2016, Spring 2016, Fall 2015.

DANC 2212  (c, VPA) Modern II: Repertory and Performance 
Every Semester. Enrollment limit: 12.  

Builds on the beginning level performances in DANC 1212: Modern I: Repertory and Performance. This course deepens students’ work in creative process, rehearsal and performance through the creation of original choreography for the Department Dance Concert. Students will be provided with a clearly defined grading rubric as well as course goals and expectations. Students may be involved in generating movement material as well as engaging in improvisational structures for performance. The course may also feature guest artists and opportunities for student choreography. In semesters when both Dance 2211 and 2212 are offered, it is recommended that students enroll in both simultaneously, but this is not required.

Prerequisites: DANC 1212.  

Previous terms offered: Fall 2018, Spring 2018, Fall 2016, Spring 2016, Fall 2015.

DANC 2221  (c, VPA) Intermediate Ballet and Beyond  
Non-Standard Rotation. Enrollment limit: 22. 

A continuation of the fundamental principles of ballet technique as a studio practice and performing art. Includes barre, center on the floor and across-the-floor exercises with an emphasis on healthy anatomical alignment, complex coordination, movement quality, and musicality. Combines dance training with assigned reading and writing, video viewing, presentation projects, performance attendance, and in-class discussion to increase appreciation for and participation in the art form.

Prerequisites: DANC 1221.

Previous terms offered: Spring 2018.

DANC 2241  (c, ESD, VPA) Afro-Modern II: Technique  
Adanna Jones.  
Every Other Year. Fall 2019. Enrollment limit: 22.  

A continuation of modern dance principles introduced in Dance 1211 with the addition of African-derived dance movement. The two dance aesthetics are combined to create a new form. Technique classes include center floor exercises, movement combinations across the floor, and movement phrases. Students also attend dance performances in the community. (Same as: AFRS 2236)

Previous terms offered: Spring 2019.
DANC 2302 (c, VPA)  Advanced Design: Media
Every Spring. Enrollment limit: 22.

As technology has evolved so has the world of theater and dance. Advanced Design: Media offers students an in-depth look at the technology, theory, and aesthetic involved in creating highly developed projections and graphic sequences for stunning multimedia theater and dance productions. Students will learn the cutting edge 3D computer animation software Autodesk Maya and Adobe Creative Suite to design digital sets for contemporary performance. Assignments will include creating digital landscapes for specific scenes and developing short loop animations for digital prop placement. By the end of the semester students will have re-imagined and developed their original design of a play through computer generated sound and visuals. (Same as: THTR 2302, VART 2702)

Prerequisites: THTR 1302 (same as DANC 1302) or DANC 1302 or VART 1000 - 1999.

Previous terms offered: Spring 2017.

DANC 2303 (c, VPA)  Advanced Design: Lighting
Non-Standard Rotation. Enrollment limit: 22.

As technology has evolved, so has the world of theater and dance. Offers students an in-depth look at the technology, theory, and aesthetics involved in lighting design choices for theater and dance productions. Students explore the latest software and technology used by lighting designers, while learning to make their own artistic choices for contemporary performance. Assignments include creating lighting plots for specific scenes and performance events. By the end of the semester, students have reimagined and developed their own original lighting designs for a play or dance project to be presented in class. (Same as: THTR 2303)

Prerequisites: THTR 1000 - 1999.

Previous terms offered: Spring 2018.

DANC 2304 (c, IP, VPA)  Intermediate Design: Puppetry
Non-Standard Rotation. Enrollment limit: 16.

Puppetry, the animation of inanimate objects in performance, is typically considered a ‘small’ art form yet it has a sprawling historical, cultural, and aesthetic reach. Venerable theater historian George Speaight highlights puppetry’s ubiquitous presence when he says, “Puppet shows seem to have existed in almost all civilizations and in almost all periods . . . It has everywhere antedated written drama and, indeed, writing of any kind. It represents one of the most primitive instincts of the human race.” An introduction to puppetry, this course integrates the practical modes of design, construction, and performance with an examination of theories of origin, historical context, and global cultural significance. Through studio projects, individual and group performance, critiques, discussion, readings, video viewing, and research presentations, students will consider, create, and manipulate a variety of puppetry styles including object theater, shadow puppetry, hand puppets, bunraku-type puppets, and rod puppets while exploring what puppetry is, where it came from, its role in the history of western theater, as well as its cultural significance in Asia, Indonesia, Africa, India, and the Middle East. (Same as: THTR 2304)

Prerequisites: THTR 1302 (same as DANC 1302).

Previous terms offered: Spring 2019.

DANC 2401 (c, VPA)  Choreography for Dancers: Improvisation and Invention
Every Other Year. Enrollment limit: 16.

Using a range of improvisatory techniques and structures, experienced dancers excavate movement sources and improve the range, subtlety, and responsiveness of their dancing. Detailed work on personal movement vocabulary, musicality, and the use of multidimensional space leads to a strong sense of choreographic architecture. Students explore the play between design and accident—communication and open-ended meaning—and irony and gravity. Studio work is supported by readings on dance and its relationship to other art forms.

Prerequisites: DANC 1000 or higher.

Previous terms offered: Fall 2017, Spring 2016.

DANC 2503 (c, ESD, VPA)  Introduction to Black Performance Studies
Every Other Fall. Enrollment limit: 16.

What does it mean to say that we perform our identities? What role can performance play in the fight for racial and social justice? What role has performance played in shaping the history of black Americans, a people long denied access to literacy? Performance studies—an interdisciplinary field devoted to the study of a range of aesthetic practices—offers us insight into such questions. Investigates various performances, including contemporary plays, movies and television, dance, and social media. Queries the relationships between identities like race, gender, class, and performance as well as the connection between performance onstage and in everyday life. (Same as: THTR 2503, AFRS 2502)

Previous terms offered: Fall 2015.

DANC 2505 (c, ESD, VPA)  Geographies of the Sexiness: Dance and Politics of (Dis)Respectability Across the Americas
Every Spring. Enrollment limit: 16.

Dance—an art form whose medium is the body—and ethnography—the study of people and their cultures—are great tools for addressing some of the ways different dancing bodies have been historically policed for “dancing sex(y).” Other tools, such as critical dance and black theories, in addition to queer and feminist approaches, will also be utilized to comprehend the uneven ways these bodies are further racialized, sexualized, and gendered within the Americas. In particular, students will learn about various dances (such as the Brazilian samba to the Cuban rumba, Jamaican Dancehall, and the Trinidadian wine) through readings, lectures, and actual in-studio dancing. Ultimately, the intention here is to understand dancing as both a meaning-making activity and a way of understanding the world. In turn, it is an important lens for critically thinking, talking, researching, and writing about politics of identity (especially regarding nationality, gender, race, and sexuality). (Same as: AFRS 2292, GSWS 2505)

Previous terms offered: Spring 2019.
DANC 2506 (c, ESD, VPA)  Gesturing Towards Meaning: Dance as a Meaning-Making Praxis
Adanna Jones.
Every Other Year. Spring 2020. Enrollment limit: 16.

An introduction to dance as a meaning-making, cultural practice. Using embodiment/performance, writing, and discussion, students will use the gestures embedded within dance cultures as critical tools necessary for analyzing and theorizing aspects of race, sexuality, gender, and nationalism. Accordingly, students will understand the meanings and roles of dance and gesture within larger historical, cultural, social, and theatrical contexts. In sum, this class examines dance forms and dancing bodies, such as Indian classical dance, Puerto Rican bomba, and blackface minstrelsy, to better understand how cultures throughout the globe come to know and understand both themselves and the world at large.

DANC 2550 (c, IP, VPA)  Performance Histories: Global Perspectives in Theater, Dance, and Art
Every Other Spring. Enrollment limit: 35.

As a time-based art, performance is often characterized as ephemeral. But how does one study the history of something that disappears? Explores key moments in the history of global performance, including movements in theater, dance, and media, and the intersections among them. Considers social, cultural, and historical contexts for performance while also using techniques of performance historiography, including archival research, reenactments, and digital history. Particular focus on modern and contemporary performance companies and artists. (Same as: THTR 2550)

Prerequisites: THTR 1000 - 1999 or DANC 1000 - 1999 or ENGL 1106 (same as THTR 1806).

Previous terms offered: Spring 2017.

DANC 3212 (c, VPA)  Advanced Repertory and Performance
Gwyneth Jones.

Builds on the intermediate-level performances in DANC 2212: Modern II: Repertory and Performance. This course deepens students' work in creative process, rehearsal and performance through the creation of original choreography for the Department Dance Concert. Students may be involved in generating movement material as well as engaging in improvisational structures for performance. The course may also feature guest artists and opportunities for student choreography. It is recommended that students enroll in DANC 3211 (Modern Dance III: Technique) simultaneously, but this is not required.

Prerequisites: DANC 2212.


DANC 3211 (c, VPA)  Advanced Modern Dance
Gwyneth Jones.

An advanced level dance technique class. Students are expected to have prior training and/or have received full credit in Modern II. The course is a continuation of the processes of 2211, with more challenging and complex phrase work and more in-depth physical explorations. In addition, the course will emphasize artistry and performance. Partnering/hands-on work may be included.

Prerequisites: DANC 2211.


DANC 3212 (c, VPA)  Advanced Repertory and Performance
Gwyneth Jones.

Builds on the intermediate-level performances in DANC 2212: Modern II: Repertory and Performance. This course deepens students' work in creative process, rehearsal and performance through the creation of original choreography for the Department Dance Concert. Students may be involved in generating movement material as well as engaging in improvisational structures for performance. The course may also feature guest artists and opportunities for student choreography. It is recommended that students enroll in DANC 3211 (Modern Dance III: Technique) simultaneously, but this is not required.

Prerequisites: DANC 2212.


DANC 3221 (c, VPA)  Modern IV: Technique
Non-Standard Rotation. Enrollment limit: 22.

A more demanding and detailed continuation of the processes introduced in Dance 2211 and 3211. May be repeated for credit. Graded. One full credit.

Prerequisites: Two of: DANC 2211 and DANC 3211.

Previous terms offered: Fall 2015.

DANC 3222 (c, VPA)  Modern IV: Repertory and Performance
Non-Standard Rotation. Enrollment limit: 12-.5 Credit

Facilitates the creation and presentation of a fully developed dance for public performance under the direction of a faculty choreographer. Students audition and register for Dance 3222 during the first week of classes and must be concurrently enrolled in a Technique course at the 2000 level or higher. Grading is Credit/D/Fail. One-half credit. May be repeated a maximum of four times for credit, earning a maximum of two credits.

Previous terms offered: Fall 2015.

DANC 3401 (c)  Ensemble Devising: The Art of Collaborative Creation
Non-Standard Rotation. Enrollment limit: 16.

Experienced student actors, dancers, and musicians collaborate to devise an original performance event. Examines the history of collective creation and the various emphases different artists have brought to that process. Immerses students in the practice of devising, stretching from conception and research to writing, staging, and ultimately performing a finished piece. (Same as: THTR 3401)

Prerequisites: Two of: THTR 1100 - 1999 or DANC 1100 - 1999 and THTR 2000 - 2799 or DANC 2000 - 2799.

Previous terms offered: Fall 2016.
DANC 3405 (c, VPA) Advanced Dance-Theater Company: Repertory and Performance
Every Other Spring. Enrollment limit: 12.

Focuses on building original dance-theater performance work, and when possible, restaging seminal works that in some way challenge or blur distinctions between theater and dance and working on repertory by guest artists. Dancers and actors will look closely at their respective practices to better understand the potential overlaps and how they might inform a shared practice. Voice, text, movement, performance states, narrative and nonnarrative forms are all potential elements to be explored in the work we make. Most of the class is studio-focused, however, in-class material is supported by readings, video and film, live performance, and writing assignments. Students will perform in the Spring Dance Concert and off campus when opportunities allow. (Same as: THTR 3405)

Prerequisites: DANC 2211 - 2212 or DANC 2221 - 2222 or DANC 2231 or DANC 2401 or THTR 2201 - 2203 or THTR 2846 or THTR 3201 or THTR 3203 - 3206 or THTR 3401 (same as DANC 3401).

Previous terms offered: Spring 2019.

DANC 3502 (c, VPA) Performance in the Twenty-First Century
Lindsay Livingston.

Examines contemporary forms such as live art, neo-cabaret, dance theater, theater of images, new circus, solo performance, site-specific theater. Hybrid by nature and rebellious in spirit, these practices reject the boundaries and conventions of traditional theater and dance. Yet for all its innovation, contemporary performance has roots deep in the twenty-first-century avant-garde. What, these days, is new about performance? Through readings, film screenings, and our own performance making, considers the genealogical roots of performance and investigates the ways twenty-first-century performance explores body, mind, technology, social justice, intercultural and transnational aesthetics, and globalism. Assignments include readings, research presentations, written responses, and short-form performance projects. (Same as: THTR 3502)

Prerequisites: Two of: either THTR 1501 - 1599 or either DANC 1501 - 1599 or THTR 2500 - 2599 or DANC 2500 - 2599 and THTR 2000 - 2969 or DANC 2000 - 2969.

DANC 4040 (c) Studio
Abigail Killeen.
Every Spring. Spring 2020. Enrollment limit: 10. .5 Credit

An advanced performance-based studio course in which students perform an original project in their chosen performance area: e.g., acting, choreography, dance, design, directing, dramaturgy and criticism, or playwriting, among others. The course meets weekly and as needed throughout the semester to rehearse, present, and critique final projects. The course may also include guest artists and travel to attend productions in Portland and Boston, as available. This is the second half of a two-semester sequence with THTR/DANC 4040 taken in the fall. Both courses are one-half credit (0.5). Students must have completed THTR/DANC 4040 to enroll. Required for all Performance Arts majors; Theater and Dance minors and other majors may be admitted by permission of instructor. (Same as: THTR 4041)

Prerequisites: THTR 4040 (same as DANC 4040).

Previous terms offered: Spring 2019.

DANC 4041 (c) Studio
Abigail Killeen.

An advanced performance-based studio course in which students develop an original project in their chosen performance area: e.g., acting, choreography, dance, design, directing, dramaturgy and criticism, or playwriting, among others. The course meets regularly as a group to critique, discuss, and present their work and may include guest artists and travel to attend productions in Portland and Boston, as available. This is the first half of a two-semester sequence with THTR/DANC 4041 to be taken in the spring when projects are presented. Students are expected to take both semesters for the major. Required for all performance arts majors; theater and dance minors and other majors may be admitted by permission of instructor. (Same as: THTR 4040)

Previous terms offered: Fall 2018, Spring 2018.