Theatre and Dance

Chair: Rebecca Hanrahan
Director of Theatre: Daniel Schindler
Director of Dance: Renée Archibald
Jessica Cerullo *(on Sabbatical, Spring 2017)*
Peter de Grasse
Kristen Kosmas *(on Sabbatical, Spring 2017)*
Christopher Petit
Robin Waytenick Smasne
Nathan Tomsheck
Kevin Walker
Kenn Watt

Courses and productions at the Harper Joy Theatre are offered to provide students with rigorous, demanding professional training and a cultural background with which to attain the highest standards in theatre and dance.

All classes without stated prerequisite or an indicated level of difficulty are recommended to any student, regardless of class standing.

Theatre

Learning Goals: Upon graduation, a student will be able to:

- **Major-Specific Areas of Knowledge**
  - Demonstrate a fundamental understanding of theatre as a form of artistic expression that demands intelligence, imagination, intuition, collaboration, rigorous aesthetic standards, and a broad base of knowledge.
  - Demonstrate knowledge of history and established repertory of the theatre, its contemporary contexts, and the ability to ask questions that will set a path to developing unique voice and vision, in personal and collaborative contribution to the theatre.
  - Demonstrate proficiencies in both the planning and performance of a theatrical event.
- **Communication**
  - Demonstrate the practical and intellectual skills necessary to articulate oneself in a theatrical context.

The Theatre major: A minimum of 35 credits to include Theatre 125 or Dance 115, Theatre 245, 246, 247, 248, and 490; one course to be selected from Theatre 345, 360, 366, 378; four courses to be selected from Theatre 210, 233, 234, 357, 371, 372, 377; and two credits in Theatre 231, 232.

The Theatre minor: Theatre 125 or Dance 115; Theatre 245 or 246; three courses to be selected from Theatre 233, 234, 357, 371, 372, 377; one credit in Theatre 231 or 232.

Students both majoring/minoring in Theatre and minoring in Dance may not use the same theatre courses to fulfill requirements.

107 Introduction to the Theatre
3, x Watt

Theatre is a global revolutionary force with roots buried deeper than our recorded history. This class will expose students to the many diverse modes in which performance takes place around the world and examine them in the historic context of theatre and the evolving ideas of art and human experience. We will explore how the directors, actors, designers, and technicians who work in this medium generate their work. Students will create their own live performance projects. Using the Harper Joy Theatre production season as a laboratory, students will see the plays from backstage and front, and critically evaluate the work. Open to all students.

125 Beginning Acting I
3, 3 Fall: Cerullo, Kosmas, Petit; Spring: Watt

Designed to help the student to realize his/her potential as an actor and to help him/her find a systematic way of approaching a role. Emphasis on concentration, imagination, movement, working in terms of objectives and responding to others. Students engage in acting exercises, scene work and assigned reading. Open only to first-year students and sophomores.

126 Beginning Acting II
x, 3 Petit, Watt
A continuation of Theatre 125. Students build on the acting fundamentals they learned in Beginning Acting I. Includes additional scene work, acting exercises, and assigned reading. *Prerequisite:* Theatre 125.

210 World Theatre
x, 3 Schindler
This course explores the rich diversity of performative traditions found throughout the non-western world. It examines a wide range of theatrical experiences within distinct cultural and geographical contexts and connects those performances to specific social and historical aspects of each society. Students will gain a much broader understanding of theatre and how it can be used to enhance the cultural narrative of different cultures.

217 Stage Management
3, x Schindler
This course will introduce students to the basic skills of a stage manager. These include communication, organization, collaboration, and theatre & personnel management. Most importantly, students will learn the responsibilities that a stage manager takes on when guiding a show through all of the various phases of production. Students will learn skills relating to the creation of paperwork for all phases of a production, how to build and maintain a prompt book, how to read technical drawings, proper audition and rehearsal processes, proper show calling techniques, and how to manage schedules and production communication. They will learn to effectively aid in communication within the production team, organize the production process from auditions through closing, and archive the show.

222 Digital Rendering 3-D Environments
3; not offered 2016-17
Students will learn to use Sketchup, Vectorworks, Renderworks, and Photoshop to create digital 3-D environments. While geared towards theatre designers this course will be relevant to architects, engineers, animators, filmmakers and artists who can assimilate 3-D visualization techniques into their work. Basic computer literacy is necessary. Offered every sixth semester.

225, 226 Intermediate Acting
4, 4 Fall: Cerullo; Spring: Watt
First semester: an actor's continued development of physical, emotional, and imaginative awareness with application to texts, and approaches to playing Shakespeare. Second semester: improvisation and preparation for a formal audition. Acting in the plays of Anton Chekhov and contemporary playwrights. *Prerequisite:* Theatre 126.

230 Theatre Technician Practicum
1, 1 Walker
This course is designed to offer students instruction in the crafts of theatre lighting, sound, scenery, props, and costume construction. Participants are offered the choice of areas they would like to specialize in and make arrangements by appointment to complete 35 hours of hands on instruction and practice. No previous experience is required. Course exempted from 18-credit enrollment limitation. Activity credit limitation applies. May be repeated for credit. Graded credit/no credit. *Prerequisite:* consent of instructor.

231, 232 Rehearsal and Performance
1, 1 Staff
Rehearsal and performance by selected students in major productions. Course exempted from 18-credit enrollment limitation. Activity credit limitation applies. May be repeated for not more than two credits per semester. Graded credit/no credit. *Prerequisite:* consent of instructor.

233 Theatre History from the Middle Ages to 1800
4; not offered 2016-17
The history of European theatre from the Middle Ages through 1800, examining as appropriate social, political, and religious attitudes, architecture, design and technical practice, business and administration, acting, audiences, and critical

theory. Emphasizes the practical value of theatre history for the student attending or working in today's theatre. Three periods per week. Students complete written or practical projects. Offered in alternate years.

234 Theatre History from the Nineteenth Century
4; not offered 2016-17

Examines European and American theatre history since the nineteenth century through the lens of the following movements: Romanticism, Melodrama, Realism, Modernism, the Historical Avant-Garde and Post-Modernism. Looks at changes in social/political/religious attitudes and the influence of these changes on form and content of plays. Looks at technological advances and their effect on theatre design and technical practice. Considers trends in acting, directing, audiences, and theory. Identifies, where possible, the influence these movements and developments have had on contemporary theater practice. Emphasizes the practical value of theatre history for the student attending or working in today's theatre. Offered in alternate years.

245 Foundations of Technical Production
3, x Tomsheck

This course will introduce students to the basic principles, theories, and skills used in technical theatre production. Students will gain an understanding of the technical process in the fields of theatre design and organization, technical design, and budgeting. They will develop skills in these areas through research and hands-on projects exploring construction methods, technical scenery design, theatrical rigging and materials and labor budgeting. By the end of this class students will have a basic understanding of the skills involved in technical theatre production and the ability to analyze and budget basic technical needs of a theatre production.

246 Foundations of Design
x, 3 Schindler

This course will introduce students to the basic principles, theories, and skills of the theatrical designer. Students will gain an understanding of the artistic process in the fields of scenic, costume, lighting, and sound design. They will develop skills in these areas through projects involving basic artistic considerations such as color, balance, and texture as well as theatre specific projects in each of the design disciplines. By the end of this class the students will have a basic understanding of the skills involved in theatrical design, the ability analyze a design with a critical and artistic eye, and an understanding of the collaborative process which occurs during a theatrical production.

247, 248 Production Practicum
1, 1 Smasne, Walker, and Tomsheck

Practical application of theatre production including but not limited to activities related to scenery, lighting, costumes, props and sound. Open to all students. May be repeated for credit.

249 Stage Properties: Design & Construction
x, 3 Tomsheck

This project-based course will explore the processes a Properties Master goes through when researching and acquiring properties for use in theatrical production. The course will also explore methods for creating stage properties including sculpting, carving and casting techniques. When appropriate, the course will include practical assignments related to the semester's production(s).

259 Voice and Movement for the Actor
4, x Petit

A physical approach to acting, focusing on the kinesthetic and vocal development of the actor. Through performance techniques including Viewpoints, and Michael Chekhov technique, this course is designed to increase the students' access to their physical instruments, and their ability to articulate themselves on stage. Students create original work devised through the acting process. *Prerequisite:* Theatre 125 or consent of instructor.

265 The Solo Performer
4; not offered 2016-17

This course introduces the student to performance techniques of solo performers. We will examine the performer as entertainer and as activist and will look at a variety of rehearsal practices - both those that involve and those that exclude a

director. Students will create and perform their own performances and will hone their aesthetic by exploring the performer/audience relationship as well as the dynamics of language, voice, movement, dance, sound, light, costume, and set. We will seek to gain a working knowledge and appreciation of the diversity inherent in artistic expression and will study and develop critical response techniques to support our work. This course is open to performing students across disciplines: poets, dancers, actors, singers, performance artists, etc. Offered in alternating years. *Prerequisite:* Theatre 125 or consent of instructor.

269 Performance Ensemble
x, 4 Petit

This course focuses on the practical application of performance techniques from Theatre 259, honing skills toward creating actor-generated material. Through composition, improvisation, and character study, the class will develop a physical approach to the craft of acting, and work as an ensemble to create an original performance. *Prerequisite*: Theatre 259.

277 Costume Construction Techniques
3, x Smasne

An introduction to theatre costume construction through hands-on projects tailored to the student's skill level. Emphasis is placed on the techniques necessary for creating costumes and includes hand sewing and machine sewing from commercial patterns with an introduction to costume design principles.

320 Directing for the Theatre
4; not offered 2016-17

This course explores the preparation and application of the Director's role in the Theater as both interpreter of dramatic text and generator/devisor of original performance material. This is a practice-based course in which students will work with performers to stage dramatic texts and create devised performance projects. Performance work will be supplemented with readings and discussion on relevant theorists and practitioners. *Prerequisite:* Theatre 225, 226, 259, 265, or 269, or consent of instructor.

330 Playwriting/Writing for Performance
4, x Kosmas

In order to generate a shared vocabulary, we will begin with critical readings of contemporary plays, paying special attention to structure. Reading will be balanced by a great deal of student writing. Students will write during every class period and draft several short plays over the course of the semester. Collectively, we will examine and question our ideas about what a play is and ought to be. Student playwrights will ask essential questions such as: What is my process as a writer? What are my materials as a playwright? What is my aesthetic point of view? Students will gain techniques for writing practice and broaden and refine vocabularies for the discussion of creative writing. They will sharpen critical and evaluative skills of thought, speech, and writing applicable to a variety of disciplines including but not limited to theatre. *Prerequisite:* participation in Instant Play Festival writing workshops or consent of instructor.

345 Lighting Design for the Theatre
4; not offered 2016-17

Lighting designers speak with electricity and luminescence. The ability to see performers is merely the beginning. This class will allow students to work with the latest lighting equipment to explore vocabularies of color, angle, intensity, and time. We will investigate how conceptual ideas drawn from the scripted page translate into practical equipment choices, design of lighting rigs, and computer control systems. Working on productions in the Harper Joy Theatre, students will gain practical professional level experience. Through projects they will learn graphic standards and formal methods for communicating technical information to professional crews. *Prerequisite:* Theatre 246.

350 Speech and Voice for the Performer
4; not offered 2016-17

In this course students will seek to recognize and eliminate the physical and psychological blocks that inhibit vocal expression. We will transform breath into sound by working with relaxation, breath support, connecting to our sound, mask resonance, range, articulation and image. We will explore ecstatic voice and lamentation. Students will develop a psychophysical relationship to the International Phonetics Alphabet (IPA) and are required to apply our investigations to a

variety of texts. Performers from all disciplines are encouraged to register for the course. *Prerequisite:* 200 level Theater or Dance course, or consent of instructor.

357 Theory and Performance
4; not offered 2016-17

What theories have inspired contemporary avant-garde theatre, installation and performance art, tanz-theatre, experimental video/film, and new media? In this interdisciplinary course we will chart the evolution of performance theory from the writings of Bertolt Brecht to the present day. We will explore how artists have embraced and challenged these emerging forms, and examine seminal works from each genre in their historical, political, and social contexts. Designed to bring students from a variety of disciplines (art, art history, theatre, dance, film, and video, etc.) into a collaborative forum; coursework will include outside readings, in-class screenings, class discussions, and short essays, as well as group and individual projects. May be elected as Art History 237.

360 Sound Design and Engineering for the Theatre
x, 4 Walker

Live sound is one of the most powerful mediums in the theatre. Subtle, psychological, or aggressive and confrontational, sound designers create auditory landscapes to color live events and amplified reinforcement to allow performers to be heard. This class will approach sound in an artistic and conceptual framework in the context of live theatre. It will also serve as an introduction to the equipment and software, analog and digital, to create and reproduce sound for entertainment venues. Basic computer literacy is recommended. Offered every third semester.

365 Visual Design Techniques: Scale Modeling and Drafting
4; not offered 2016-17

Designers communicate visual ideas by building detailed proportionally accurate miniature representations of their ideas and creating scale drawings. This class is envisioned for lighting and scenic designers to hone their craft in the studio, but is relevant to designers of all kinds, costumers, architects, and artists with an interest in representing large format ideas in true scale on paper and in three dimensions. Projects will be tailored to student's particular areas of interest. A portion of this class will be dedicated to CAD drafting using Vectorworks. Offered every fourth semester. *Prerequisite:* Theatre 246.

366 Scenic Design for the Theatre
4, x Schindler

Theatre scenic designers create sophisticated worlds on their studio table that are enlarged into full-scale environments by armies of carpenters, painters, and fabricators. This class explores how designers formulate ideas based on scripted words and evolve them into three-dimensional landscapes. Students will learn basic drawing techniques and build scale models to express ideas drawn from their own imagination. Offered every third semester. *Prerequisite:* Theatre 245 or consent of instructor.

367 Visual Design Techniques: Drawing and Painting for Designers
4; not offered 2016-17

Drawing and painting are essential skills designers use to communicate their ideas to colleagues and collaborators. This course focuses on drawing epic environments using perspective, rendering color, texture, and light with ink, paint, dry and mixed media approaches. Students will purchase their own art supplies to complete drawing and painting projects. Previous drawing and painting experience is not required. Offered every sixth semester.

371 Dramatic Literature: Medieval through Eighteenth Century
4, x Watt

A course in the history and development of Western drama from the Middle Ages through the 18th century. Dramatists to be studied may include the Wakefield Master, Marlowe, Shakespeare, Jonson, Lope de Vega, Molière, Racine, Congreve, Beaumarchais, and Sheridan. Offered in alternate years.

372 Dramatic Literature: Nineteenth Century to Now
4; not offered 2016-17

A study of the directions modern dramatic literature has taken from the 19th century to the present. Dramatists to be studied may include Ibsen, Strindberg, Chekhov, Shaw, Brecht, O'Neill, Williams, Miller, Beckett, Pinter, Fornés, Mamet, Kushner, Suzan-Lori Parks, Caryl Churchill. May be elected as English 372. Offered in alternate years.

377 Ancient Theatre
4, x Burgess

The origin and development of ancient theatre, especially of Greek tragedy, through a close reading of ancient plays in English translation. In addition to ancient plays, we will read modern critical responses to those plays. May be elected as Classics 377. Open to all students. Offered in alternate years.

378 Costume Design for the Theatre
x, 3 Smasne

Through the use of the elements of design, Costume Designers support the production concept and assist the actor in communicating with the audience. We will examine costume design through the process of designing costumes for several scripts, as well as through in class discussions. The course will include an introduction to script analysis, period research, and rendering techniques for the costume designer. *Prerequisite:* Theatre 246.

381, 382 Special Topics
1-4

Designed to permit close study of particular areas of theatre not covered in the regular curriculum. Any current offerings follow.

466 Director in the Theatre II
4; not offered 2016-17

Based on an apprenticeship model, this course serves as a continuing exploration of the directing process. The requirements include acting as assistant director for a faculty-directed season production from research through performance and completing an independent directing project. The latter might be for Lunchbox Theatre, the Student One-Act Play Contest, a high school or community theatre, or another venue approved by the instructor. *Prerequisites:* Theatre 320 and consent of instructor.

481, 482 Independent Study
1-4, 1-4 Staff

Readings or a project in theatre not covered in regular courses. The student must submit a detailed proposal to the instructor in the semester preceding the anticipated study. The student is responsible for any expenses incurred in completing the project. *Prerequisites:* junior or senior standing, and consent of instructor.

485 Advanced Acting
4, x Petit

An advanced exploration of the acting process, focusing on developing the skills necessary to become a professional actor; Emphasis on living truthfully under imaginary circumstances, action, and character. The course incorporates the work of Sanford Meisner and Michael Chekhov, and includes exercises, scenes, and monologues. *Prerequisite:* Theatre 226.

490 Senior Project
3, 3 Staff

Involves the development and execution of a project reflecting the student's primary area of theatre study. The student works closely with a faculty project adviser during the process. The final project is evaluated by that adviser and two other faculty members. This course is limited to and required of all senior theatre majors. *Prerequisites:* previous coursework in the area of study and theatre faculty approval. May be taken during the first or second semester of the senior year.

493 Senior Seminar
1; not offered 2016-17

This course is designed to help students transition into the professional world. Through discussion with faculty, peers and working professionals, students will evaluate skills and achievements from their time at Whitman, and develop strategies

and goals for the future. The course will meet once a week. It will be team taught by the theatre faculty, and include regular meetings with guest artists. Course work could include preparing portfolio's, resumes, mock interviews, and audition materials. Graded P-D-F. Open only to senior Theatre majors.

498 Honors Thesis
3, 3 Staff
Preparation of undergraduate thesis. Required of and open only to senior honors candidates in theatre. *Prerequisite:* admission to honors candidacy.

Dance

The dance curriculum consists of courses in choreography, the historical and theoretical study of dance, and studio courses such as Ballet and Modern Dance. Students have the opportunity to work with guest artists at various points in the year and dance productions are mounted annually at the Harper Joy Theatre. The following dance courses fall under activity credit policies: 215/216, 225/226, 325, and 344. Students may earn a maximum of 12 activity credits in dance within the 16-credit limitation (see *Credit Restrictions* in the *Academics* section of the catalog).

Learning Goals: Upon graduation, a student will be able to:

- Demonstrate a fundamental understanding of dance as a form of artistic expression and practice that demands intelligence, imagination, intuition, collaboration, rigorous aesthetic standards, and a broad base of knowledge;
- Ask critical questions of the ways in which meaning is constructed in dance;
- Demonstrate knowledge of ways in which dance histories, contexts, and cannons are relevant and manifest in contemporary works of performance through the analysis, interpretation, and critical reflection on histories and primary sources of dance;
- Demonstrate skill and innovation in the communication of concepts and choreographic ideas through the creation of original works of performance and/or choreography;
- Locate connections between technical studio practices, creative process, and theory;
- Synthesize movement practices and make choices to activate different modes within creative processes and as performers in collaborative environments.
- Participate in a community of learners who are excited by exploration and discovery.

The Dance minor: A minimum of 20 credits to include: Dance 115 or 116; 118; 234; 344; Theatre 357; one course to be selected from Theatre 245 and 247, 246 and 248, or 345; and one course to be selected from Dance 215, 216, or 325. The following courses, 115, 116, 125, 126, if taken prior to Fall 2015, will be applied as activity credits and are not applicable toward the minor. These courses if completed after Spring 2015, will be applied as academic credit and can then be applied toward the minor.

Students both majoring/minoring in Theatre and minoring in Dance may not use the same theatre courses to fulfill requirements.

115, 116 Beginning Modern Dance
3, 3 Fall: Archibald; Spring: de Grasse
In this dance course, students will develop basic movement skills, investigate ideologies that have shaped American concert dance, and explore choreographic methodologies. The course will focus on dance as an art form whose primary medium, and source, is the human body. Generally, class will begin with a warm-up to stretch, strengthen, and engage one's center and progress to longer combinations that emphasize relationships to gravity, falling, and movement of the spine. This course includes outside reading, viewing, and assignments. Open to all students.

118 Introduction to Dance
3, x Archibald
In this course, students will explore a diverse range of dance traditions from around the world and throughout history to gain a greater understanding of the role of dance in different cultures as well as their own. Students will be looking critically at theatrical dance forms performed for audiences, like ballet and kabuki, as well as popular and ancient dance forms. The class will meet alternately in the dance studio and in a traditional classroom to learn through the embodied

practices of choreographing, dancing, and viewing performance, as well as reading, writing, and discussion. No dance experience is necessary.

125, 126 Beginning Ballet
3, 3 de Grasse

A beginning ballet technique class with emphasis on dynamic postural alignment, muscular control, and building movement vocabulary. In addition, students will learn about the history of ballet, some of the prominent works in the classical canon, and some basic components of choreography. Standard grading. Open to all students.

183, 184 Special Topics in Dance
1-4

Designed to permit close study of particular areas of Dance not covered in the regular curriculum. Any current offerings follow.

215, 216 Intermediate Modern Dance
1, 1 Fall: de Grasse; Spring: Staff

This course builds on foundational experiences in modern dance technique using an eclectic approach. Classes will begin with a warm up using verbal and visual imagery, as well as anatomical directives. Students will then move developmentally to strengthen and explore the architecture of their bodies. Students will apply anatomical clarity, varying energies, and varying ways of inhabiting their bodies in combinations that move through space while investigating performance presence and expressiveness. This class will have live musical accompaniment. Activity limitations may apply. May be repeated for credit. *Prerequisite:* Dance 115, 116 or consent of instructor.

218 Embodied Art Practice: An Introduction to Somatics
2; not offered 2016-17

Somatics are methods for being in the world with enhanced bodily awareness. For artists and performers alike, knowing oneself from the inside out fosters the imagination and one's ability to be spontaneous and self-reflective. Through guided movement, writing, drawing, and performance exercises, this class surveys practices of embodiment and their relationship to the creative process. Lessons are tailored toward students of dance, theatre, and visual arts, but open to students across campus. Outside reading and writing assignments are included. No dance experience is necessary.

225, 226 Intermediate Ballet
1, 1 de Grasse

This course builds on foundational experiences in ballet technique. The course focuses on improving anatomical clarity and kinesthetic precision as well as developing presence and expressiveness for performance. Students will continue to investigate the ideologies that have shaped ballet and explore choreographic methodologies. This course will have live musical accompaniment. Activity limitations may apply. May be repeated for credit. *Prerequisites:* Dance 125 or 126, or previous formal training in classical ballet and consent of instructor.

234 Dance Composition
x, 4 Staff

With the assistance of a variety of choreographic perspectives, methods, and strategies, students will investigate their creative process as it pertains to live dance/performance. Each class session will be comprised of a basic movement warm-up followed by in-class explorations, weekly showings of student works, and discussions. Students will develop one of their projects to a performance-ready state through feedback and rehearsal. Students are expected to complete readings, viewings, and assignments each week. No dance experience is necessary as student works will build on their own expressions, interests, and body's capabilities. Standard grading. May be repeated for credit if instructed by a different professor.

283, 284 Special Topics in Dance
1-4
Designed to permit close study of particular areas of Dance not covered in the regular curriculum. Any current offerings follow.

325 Advanced Ballet and Contemporary Dance
1, 1 Fall: Archibald; Spring: Staff
This class focuses on continued improvement in all areas with an emphasis on technical skill and performance quality. Each class session will begin with ballet training and will then move on to an extended contemporary movement combination. Standard grading. Activity credit limitation applies. May be repeated for credit. *Prerequisite:* Dance 215, 216, 225, or 225 or consent of instructor.

344 Dance Performance
x, 1 de Grasse
This course gives students an opportunity to receive activity credit for participating in dance performances. Standard grading. May be repeated for credit. Prerequisite: any studio course in dance or consent of instructor.

383, 384 Special Topics in Dance
1-4
Designed to permit close study of particular areas of Dance not covered in the regular curriculum. Any current offerings follow.

385, 386 Independent Study
1-3, 1-3 Staff
Directed reading, research, or choreographing resulting in a paper or project. The student must submit a detailed proposal to the instructor in the semester preceding the anticipated study. The student is responsible for any extra expenses incurred in completing the project. Standard grading. *Prerequisites:* Dance 216 or 226, or the equivalent, and consent of instructor.

483, 484 Special Topics in Dance
1-4
Designed to permit close study of particular areas of Dance not covered in the regular curriculum. Any current offerings follow.