
South Asian Literature

Faculty

See German, Russian, and Asian Languages and Literature.

Courses of Instruction

(100-199) For Both Undergraduate and Graduate Students

SAL 101a South Asian Women Writers

[hum]

Includes literature by South Asian women writers from Pakistan, India, Bangladesh, Sri Lanka, and Nepal. Some of the works were originally written in English, while others have been translated from the vernacular. Usually offered every year.

Ms. Singh

SAL 110b South Asian Postcolonial Writers

[hum]

Looks at the shared history of colonialism, specifically British imperialism, for many countries and examines the postcolonial novel written in English. Works read include those from India, Pakistan, Sri Lanka, and Bangladesh. Usually offered every year.

Ms. Singh

SAL 170b South Asia in the Colonial Archive

[hum]

Looks at colonial constructions of gender and race through a historical and literary investigation of British colonialism in South Asia. Examines intersections and constructions of gender, race, class, and sexuality within the parameters of British colonialism. Usually offered every year.

Ms. Singh

Spanish Language and Literature

Courses of Study:

Minor

Major (B.A.)

Objectives

The Spanish program deals with Hispanic and Latino studies. Courses promote not only communication skills, but also an understanding of the various cultural contexts through interdisciplinary explorations of texts. Literature, film, history, politics, gender studies, etc. lead to some depth of understanding of issues facing Hispanic communities at home and abroad. Increasingly, technology (uses of the Internet, webpage design, PowerPoint presentations, etc.) plays a part in these explorations.

Students are prepared to pursue careers in a wide range of fields where effective communication is essential, including those in which they will have contact with Spanish speakers and/or Hispanic cultures, in this country or globally. Students often go on to pursue graduate studies in professional fields (law, medicine, business, international relations, education, social services, etc.), in which their language and technological skills will make them especially attractive to employers, and which will enable them to succeed in a competitive environment.

How to Become a Major or a Minor

Students considering a Spanish major or a minor should complete the language requirement as soon as possible, preferably by the end of their first year at Brandeis. Students who complete a 30-level Spanish course are advised to enroll in SPAN 104b; students with an AP Spanish score of 4 or an SAT II score of 620 in Spanish should enroll in SPAN 105a, and those with an AP Spanish score of 5 should enroll in SPAN 106b. Heritage speakers should enroll in SPAN 108a. These last two courses are the first in the sequence that count toward the major.

Once students have completed SPAN 106b or SPAN 108a, they then begin the sequence of literature and culture courses. These include at least one, but no more than two, of the following: SPAN 109a, 110a, or 111b. For a total of nine courses to complete the major, students take up to six electives numbered above 111, and in the fall of the senior year, the required Senior Seminar (SPAN 198a). Please note: many Spanish majors and minors choose to study in Spain or Latin America for all or part of their junior year. Normally, any full-credit Spanish or Latin American literature course taken abroad will count toward the Spanish major up to a maximum of four courses for majors and two courses for minors. Students interested in learning more about the Spanish major or minor are encouraged to speak with the undergraduate advising head in Spanish.

How to Fulfill the Language Requirement

The foreign language requirement is met by successful completion of a third semester course (numbered in the 30s) in the language program.

How to Choose a Course at Your Level

To choose the appropriate course, you need to take a placement exam. It is a self-graded exam that you can access online at www.brandeis.edu/registrar/spantest.html. After finishing the exam, you choose the course that seems best to fit your needs and then complete a questionnaire online. A faculty member will then contact you to discuss the courses that you have chosen.

If you have a score of 620 or above on the Spanish SAT II, or a score of 4 or 5 on the Spanish AP exam, these scores will automatically fulfill the language requirement, and you are eligible to enroll in 100-level courses. See above under "How to Become a Major or a Minor."

Faculty

See Romance and Comparative Literature.

Requirements for the Major

The major consists of nine semester courses.

A. SPAN 106b (Spanish Composition, Grammar, and Stylistics) or SPAN 108a (Spanish for Bilingual Students).

B. At least one, but no more than two, of the following: SPAN 109b (Introduction to Hispanic Cultural Studies), SPAN 110a (Introduction to Peninsular Spanish Literature), or SPAN 111b (Introduction to Latin American Literature), to be completed as early as possible.

C. The additional courses must be from the Spanish literature offerings numbered above 111, at least one of which must deal with Spanish or Latin American literature before 1700 (SPAN 110a also fulfills this requirement). No more than two of the electives may be taken in English. Courses conducted in English include those abbreviated SECS (Spanish and European Cultural Studies).

D. SPAN 198a (Seminar in Literary and Cultural Studies) in the fall semester of the senior year. Those seeking departmental honors will also take SPAN 99b in the spring to complete the senior thesis. Honors students must have maintained a 3.60 GPA in Spanish courses previous to the senior year. Honors are awarded based on cumulative excellence in all courses taken in the major, including the senior thesis.

Students may petition the undergraduate advising head for changes in the above program. Students wishing to receive credit toward the Spanish major for courses that are cross-listed under ECS (abbreviated SECS) will be required to do the reading and writing in Spanish.

Requirements for the Minor

The minor consists of five semester courses.

A. SPAN 106b (Spanish Composition, Grammar, and Stylistics) or SPAN 108a (Spanish for Bilingual Students).

B. At least one, but no more than two, of the following: SPAN 109b (Introduction to Hispanic Cultural Studies), SPAN 110a (Introduction to Peninsular Spanish Literature) or SPAN 111b (Introduction to Latin American Literature).

C. The additional courses must be from the Spanish literature offerings numbered above 111. No more than one of these electives may be taken in English. Courses conducted in English include those abbreviated SECS (Spanish and European Cultural Studies). All students pursuing a Spanish minor will be assigned an advisor in the department. Enrollment in the Spanish minor must be completed by the end of the first semester of the senior year. All courses are conducted in Spanish, unless otherwise noted.

Special Notes Relating to Undergraduates

Students may take two 30-level Spanish courses for credit with permission of the director of language programs.

Courses of Instruction

(1-99) Primarily for Undergraduate Students

SPAN 10a Beginning Spanish

Students who have previously studied Spanish must obtain permission of the instructor before enrolling.

For students who have had no previous study of Spanish. A systematic presentation of the basic grammar and vocabulary of the language within the context of Hispanic culture, with focus on all five language skills: listening, speaking, reading, writing, and sociocultural awareness. Several sections will be offered. Usually offered every year.

Staff

SPAN 20b Continuing Spanish

Prerequisite: SPAN 10a or the equivalent.

For students with some previous study of Spanish. Continuing presentation of the basic grammar and vocabulary of the language within the context of Hispanic culture and practice of the four language skills. Special attention to reading and writing skills, as well as guided conversation. Several sections will be offered. Usually offered every semester.

Staff

SPAN 31a Intermediate Spanish: Composition and Grammar

[fl]

Prerequisite: SPAN 20b or the equivalent. This course focuses on the development of writing and/or grammatical skills in the context of continuing development of linguistic competence in Spanish. Usually offered every year.

Staff

SPAN 32a Intermediate Spanish: Conversation

[fl]

Prerequisite: SPAN 20b or the equivalent. This course focuses on the development of oral expression and conversational skills in the context of continuing development of linguistic competence in Spanish. Usually offered every year.

Staff

SPAN 33a Intermediate Spanish: Reading

[fl]

Prerequisite: SPAN 20b or the equivalent. This course focuses on the development of reading skills in the context of the continuing development of linguistic competence in Spanish. Usually offered every year.

Staff

SPAN 34a Intermediate Spanish: Topics in Hispanic Culture

[fl]

Prerequisite: SPAN 20b or the equivalent. Topics or themes from Hispanic cultures are the context for continuing development of linguistic competence in Spanish.

Usually offered every year.

Staff

SPAN 98a Independent Study

May be taken only with the written permission of the advising head of the major and the chair of the department.

Reading and reports under faculty supervision.

Staff

SPAN 98b Independent Study

May be taken only with the written permission of the advising head of the major and the chair of the department.

Readings and reports under faculty supervision. Usually offered every year.

Staff

SPAN 99b Senior Thesis

Students should first consult the undergraduate advising head.

Usually offered every year.

Staff

(100-199) For Both Undergraduate and Graduate Students

SPAN 104b Peoples, Ideas, and Language of the Hispanic World

[hum fl]

Prerequisite: 30-level Spanish course or equivalent.

Participants will expand their skills in Spanish while deepening their understanding of Hispanic cultures. Focuses on aspects of the history and idea that shape the Spanish-speaking world, from its peninsular origins to the realities of Spanish-speakers in the Americas.

Staff

SPAN 105a Spanish Conversation and Grammar

[hum fl]

Prerequisite: SPAN 104b, or an AP Spanish exam score of 4, or an SAT II Spanish exam score of 620 or higher, or permission of the advising head.

Students learn to communicate effectively in Spanish through class discussions, oral and written exercises, presentations, literary and cultural readings, film, and explorations of the mass media. Emphasis on improvement of oral and written fluency, and acquisition of vocabulary and grammar structures. Usually offered every semester.

Staff

SPAN 106b Spanish Composition, Grammar, and Stylistics

[wi hum fl]

Prerequisite: SPAN 105a, an AP Spanish exam score of 5, or permission of the advising head.

Focuses on written communication and the improvement of writing skills, from developing ideas to outlining and editing. Literary selections will introduce the students to the principles of literary analysis and serve as topics for class discussion and writing. Usually offered every semester.

Staff

SPAN 108a Spanish for Bilingual Students

[hum]

Designed specifically for bilingual Spanish speakers who would like formal training in the language. Focuses on reading and writing skills, and works toward developing critical thinking in the context of Latino culture. Usually offered every year.

Ms. Dávila

SPAN 109b Introduction to Hispanic Cultural Studies

[hum]

Prerequisite: SPAN 106b, or SPAN 108a, or permission of the instructor.

Introduces students to basic ideas with respect to the study of Hispanic cultures. "Texts" are drawn from a variety of cultures and traditions and might include literature, film, architecture, maps, music, and even pop stars and pop-star wannabes. Usually offered every fourth semester.

Mr. Mandrell

SPAN 110a Introduction to Peninsular Spanish Literature

[hum]

Prerequisite: SPAN 106b, or SPAN 108a, or permission of the instructor.

Was el Cid a political animal? How do women, Jews, and Muslims fare in classical Spanish literature? Study of major works, authors, and social issues from the Middle Ages to the end of the 17th century. Texts covered range from the epic *Cantar del Cid* to Cervantes and masterpieces of Spanish Golden Age theater. Usually offered every fourth semester.

Ms. Fox

SPAN 111b Introduction to Latin American Literature

[nw hum]

Prerequisite: SPAN 106b, or SPAN 108a, or permission of the instructor.

A journey from the lyric writing of Mayan society to urban and fantastic contemporary prose, making a stop in a 17th-century Mexican convent where a nun wrote the best of Baroque Spanish American literature. Usually offered every year.

Ms. Pérez

SPAN 120b Don Quijote

[hum]

Prerequisite: SPAN 109a, or SPAN 110a, or SPAN 111b, or permission of the instructor.

A reading for fun and critical insight into what is often called “the first modern novel.” Discusses some reasons for its reputation as a major influence on subsequent fiction throughout the Western world and view several film interpretations. Usually offered every second year.

Ms. Fox

SPAN 125b Literary Women in Early Modern Spain

[hum]

Prerequisite: SPAN 109a, or SPAN 110a, or SPAN 111b, or permission of the instructor.

Examines works by and about women in early modern Spain, with particular attention to engagements with and subversions of patriarchal culture on theater, prose, and poetry, by such writers as Caro, Zayas, Cervantes, and Calderon. Usually offered every second year.

Ms. Fox

SPAN 140a Topics in Poetry

[hum]

Prerequisite: SPAN 109a, or SPAN 110a, or SPAN 111b, or permission of the instructor.

Topics vary from year to year, but may focus on different periods, poets, or poetics from both sides of the Atlantic. Study may include *jarchas*, Garcilaso de la Vega, Becquer, the Generation of '98 or '27, Neruda, Vallejo, Rosario Castellanos, Octavio Paz, Huidobro, Borges. Usually offered every second year.

Mr. Mandrell and Ms. Pérez

SECS 150a Golden Age Drama and Society

[hum]

Open to all students. Conducted in English with readings in English translation.

The major works, comic and tragic, of Spain's 17th-century dramatists. Texts may include Cervantes's brief witty farces, Tirso's creation of the “Don Juan” myth, Lope's palace and “peasant honor” plays, and Calderón's Baroque masterpieces, which culminate Spain's Golden Age. Usually offered every second year.

Ms. Fox

SPAN 155b Latin America Between Baroque and Kitsch

[hum]

Prerequisite: SPAN 109a, or SPAN 110a, or SPAN 111b, or permission of the instructor.

Analyzing general characteristics associated with a Baroque style such as ornamentation, double meaning, parody, satire, imitation, etc., this course offers opportunities to understand how artists and writers have used this aesthetic artifice to contest the hegemonic discourses of their times. Literature, films, and art from the 17th and 20th centuries. Usually offered every second year.

Ms. Pérez

SPAN 163a The Latin American Boom and Beyond

[nw hum]

Prerequisite: SPAN 109a, or SPAN 110a, or SPAN 111b, or permission of the instructor.

Course may be repeated for credit. Examines texts of the Latin American “boom” as well as contemporary narrative trends. Usually offered every year.

Ms. Dávila

SPAN 164b Studies in Latin American Literature

[nw hum]

Prerequisite: SPAN 109a, or SPAN 110a, or SPAN 111b, or permission of the instructor.

Course may be repeated for credit. A comparative and critical study of main trends, ideas, and cultural formations in Latin America. Topics vary year to year and have included fiction and history in Latin American literature, Latin American autobiography, art and revolution in Latin America, and humor in Latin America. Usually offered every year.

Ms. Dávila and Ms. Pérez

SPAN 166b Writing the Latin American City

[hum]

Prerequisite: SPAN 109a, or SPAN 110a, or SPAN 111b, or permission of the instructor.

Examines the representation of the Latin American city within the context of modernity. Texts from various Latin American countries are examined in light of critical approaches to the city and its inhabitants. Usually offered every second year.

Ms. Dávila

SPAN 168b Latin America Narrated by Women

[nw hum]

Prerequisite: SPAN 109a, or SPAN 110a, or SPAN 111b, or permission of the instructor.

How do Latin American women represent their own realities? How do their artistic versions of social realities challenge traditional historical representations? Why aren't women included in the “boom” of Latin American literature? Literary and artistic works from the 17th to the 21st centuries are studied, looking at the different ways in which gender intersects their discourses. Usually offered every second year.

Ms. Pérez

SECS 169a Travel Writing and the Americas: Columbus's Legacy

[hum]

Open to all students. Conducted in English with readings in English translation.

Following the arrival of Columbus, the continent later known as America engaged with other continents in a mutual process of cultural, historical, geographical, and economic representation. The development of some of those representations is explored, beginning with travel writing and ending with recent images of the Encounter. Usually offered every second year.

Ms. Pérez

SPAN 170b Seduction and Society, or Don Juan

[hum]

Prerequisites: SPAN 109b, or 110a, or 111b, or permission of the instructor.

A study of the character of Don Juan as he develops over time, from dramatic texts to novelistic representation. Considers this evolution in terms of seduction and the roles that it plays in society. Usually offered every year.

Mr. Mandrell

SPAN 185b España 200X

[hum]

Prerequisites: SPAN 109b, 110a, 111b, or permission of the instructor. Conducted in Spanish.

Looks at cultural production and its context in Spain for an entire calendar year. The goal is to familiarize students with what has been read and watched in Spain most recently and to understand it in terms of contemporary politics and society. Usually offered every year.

Mr. Mandrell

SPAN 191a Hispanic Topics in Translation

[hum]

Open to all students. Conducted in English with readings in English translation. Course may be repeated for credit.

Topics vary from year to year, but might include Realist Representations of Women, Ideas of the Modern and Modernity, Spanish Realism, or the Spanish Civil War. Usually offered every second year.

Ms. Dávila and Mr. Mandrell

SPAN 192a Women's Fiction in Translation

[nw hum]

Open to all students. Conducted in English with readings in English translation. Course may be repeated for credit.

A consideration of contemporary fiction by Spanish, Latin American, and Latina women writers. Usually offered every second year.

Mr. Mandrell

SPAN 193b Topics in Cinema

[hum]

Prerequisite: SPAN 109a, or SPAN 110a, or SPAN 111b, or permission of the instructor. Conducted in Spanish.

Topics vary from year to year, but might include consideration of a specific director, an outline of the history of a national cinema, a particular moment in film history, or Hollywood cinema in Spanish. Usually offered every second year.

Ms. Pérez

SPAN 195a Latinos in the United States: Perspectives from History, Literature, and Film

[hum]

May not be repeated for credit by students who have taken LAS 100a in the spring of 2003. Open to all other students.

Conducted in English with readings in English translation.

Studies Latin American diaspora in the United States during the twentieth century. Focuses on the experiences of Latinos in the United States and the ways in which their migration is changing the culture and politics of the United States. Usually offered every second year.

Ms. Dávila

SPAN 198a Seminar in Literary and Cultural Studies

[hum]

Prerequisite: SPAN 109a, or SPAN 110a, or SPAN 111b, or permission of the instructor.

A research seminar organized around varying themes ("the other," "the nation," Cervantes, etc.). Instruction on literary/cultural theory, researching a topic, and analytical skills necessary for developing a scholarly argument. Students present research in progress and write a research paper of significant length. Usually offered every year.

Ms. Fox

Sustainable International Development Program

See The Heller School for Social Policy and Management.

Department of Theater Arts

Courses of Study:
Minor
Major (B.A.)
Master of Fine Arts

Objectives

Mission

The mission of the Department of Theater Arts is to reveal the theater's unique ability to incorporate diversity and community in a sophisticated process of creative expression that results in plays and musical theater pieces of artistic and social significance. Through a two-fold path of academic inquiry and practical artistic experience, we help students develop an understanding of dramatic literature in theory and historical context as well as in action. Students have the opportunity to experience the strength and immediacy of live theater through the production and performance of plays and musical theater pieces, including dance and movement, in the multiple spaces of the Spingold Theater Center.

The Department of Theater Arts views the theater as a centuries-old system for creating awareness of groups and their place in the wider universe of experience. In production, we examine the concept of 'company' or 'ensemble' as an integral part of developing an effective creative community. The theater group, utilizing the building blocks of time and space, applies the tools of physical movement, language, sound and music, light and visual image in a rich collaborative process whose goal is the practical interpretation of important dramatic and musical theater works. In its creative process, the Department of Theater Arts continually reflects the mission of Brandeis University as a place where collaborative artistic achievement serves as a model for progressive human enterprise.

Undergraduate Major

The major in theater arts is designed to give students a solid foundation in dramatic literature, theory, and history (LTH), as well as the opportunity to explore specific areas of practical theater performance and production. In addition to completing required courses in LTH, students are free to concentrate in an area, or track, that suits their talents and interests; including acting, dance and movement, directing, design, and stage management. Students are also free to create, with the approval of the chair, an individualized curriculum from a broad range of courses. Courses may come from within the discipline or include selected courses from other disciplines, including a discreet track in LTH with one practicum in production. While always encouraging experimentation and adventure, the department stresses the cultivation of solidly rooted understanding, investigation, and development of skills. We ask students to explore their own creative impulses with honesty and intelligence. Students are expected to become involved in the department's production season in various ways, from performance to production.

The department participates in the European cultural studies major (ECS) at Brandeis, and, in general, its courses are open to ECS students.

Graduate Program in Theater Arts

The graduate programs in theater arts are designed to provide the highest level of theatrical investigation and practice. This prepares talented students for a professional life in the theater in the areas of acting and design. With an intention to create young theater artists who will shape the future of American and world theater, Brandeis theater arts is dedicated to the transmission of technique-based knowledge as well as providing professional-level performance and design experiences in the various venues with the Brandeis Theater Company in the Spingold Center for the Performing Arts. Our goal is to set the stage for a theater of the future that is alive with excitement, clarity and surprise.

The department participates in the Interdisciplinary Master's Program in Cultural Production at Brandeis.

How to Be Admitted to the Graduate Programs

The general requirements for admission to the Graduate School, given in an earlier section of the *Bulletin*, apply to candidates for admission in the area of theater arts. (GRE results are not required for theater students.) In addition to the standard application procedures, applicants must complete an audition/interview process for actors and an interview and portfolio evaluation for designers.

Acting auditions are held at sites around the United States and at Brandeis once every three years. The next auditions will be held in 2008. Students are accepted for a three year period, subject to an annual review by the performance faculty. Design interviews and portfolio evaluations are held at Brandeis and the USITT Convention (see website for dates and locations). Information about evaluations will be furnished by the program after applications have been received. Admission to the graduate design program is for a period of three years subject to an annual evaluation of the student's progress.

How to Become an Undergraduate Major or Minor

Students who wish to major or minor in theater arts should meet early in their academic career with the undergraduate advising head to develop a plan. The plan should encompass completion of required and prerequisite courses and selection of a track within the student's particular area(s) of interest. It is recommended, though not required, that students complete the prerequisite and required courses within the first two years as a major or minor to provide a background for more advanced courses in theater arts. When meeting with the undergraduate advising head, students will be assigned an academic advisor within their particular area of interest or track.

Faculty

Eric Hill, Chair

Acting. Directing.

Nancy Armstrong

Singing.

Jeff Bird

Scenic construction. Technical direction.

Debra Booth

Scenic design.

Laurie Bramhall

Undergraduate costume design and construction.

Michael Chybowski

Lighting design.

Jennifer A. Cleary

Stage management. Theater practicum.

Susan Dibble

Movement for the actor. Dance.

Candice Donnelly

Costume design and rendering.

Nancy Doyle

Acting for the camera.

Karl Eigsti, Director of Graduate Design

Scenic design.

Arthur Holmberg

Dramatic literature. Theory History.
Performance Theory.

Adrienne Krstansky

Acting.

Denise Loewenguth, Director Costume Shop

Costume technology.

Marya Lowry

Acting. Voice production.

Ryan McKittrick

Theater literature. Theory and history.
Playwriting.

Robert Moody

Scene painting.

Janet Morrison

Acting. Director of performance studies.

Elizabeth Terry, Undergraduate Advising Head

Speech, dialects, and voice production.

Jennifer vonMayrhauser

Costume design and technology.

Robert Walsh

Stage movement and combat. Public speaking.

Dave Wilson

Lighting and sound design.

Requirements for the Undergraduate Major

All undergraduate majors must complete 10 one-semester courses, two practicum courses, and one senior seminar or one semester of THA 99a or b. Total major requirement, including practicum courses, is the equivalent of 12 one-semester courses, and 13 one-semester courses for students pursuing departmental honors. Required courses include:

A. THA 2a Introduction to Theater Arts: From the Page to the Stage - Plays in Production and Performance (Production Lab included - offered in the fall of each year. This course also serves as a prerequisite for all practical theater courses.)

B. THA 100a and 100b: Theater Texts and Theory (offered in the fall and spring each year.)

C. Two courses selected from the following elective requirements: THA 115b, THA 150a, THA 155a, THA 185b, CLAS 171a, ENG 64b, ENG 133a, SECS 150a.

D. Complete requirements in selected track area (see below): acting, dance and movement, directing, design, and stage management.

E. One senior seminar or one semester of THA 99a or 99b.

Students applying for honors must complete THA 99a and 99b, and may waive the senior seminar, bringing their required number of courses to 13. This two-semester course must result in a thesis or a creative work (i.e. an original play) that meets the approval of the department honors advisor and the chair.

Undergraduate Tracks

Students must complete the equivalent of five, one-semester courses in their chosen track area or a preapproved cross-track curriculum. Track areas include acting, dance and movement, directing, design, and stage management. Students may create their own LTH track with the approval of the chair. Each track area has specific course lists from which students must select to complete the track requirement. Students must complete one practicum in their track area (LTH exempt) in addition to one production practicum.

Acting Track

THA 4a	Acting I-Vocal-Physical Connection
THA 4b	Acting II - Language in Action
THA 33a	Acting III - Intermediate Acting I
THA 41a	Theater Practicum
THA 42a	Acting Practicum

One of the following: THA 10b, THA 12b, THA 15a, THA 17a, THA 20b, THA 32a, THA 33b, THA 105a, THA 109a, THA 130a, or other courses as approved by track advisor.

One of the following: THA 9a, THA 9b, THA 110b, THA 120a, THA 120b, or other courses as approved by track advisor.

Dance and Movement Track

THA 9a	Movement for the Stage I
THA 9b	Movement for the Stage II
THA 110b	Modern Dance
THA 41a	Theater Practicum
THA 43a	Dance Practicum

Two of the following: THA 10b, THA 120a, THA 120b, THA 130a, or other courses as approved by track advisor.

Directing Track

THA 4	The Vocal-Physical Connection
THA 130a	Suzuki Training
FA 20b	Introduction to Visual Culture or FA 71a Modern Art and Modern Culture
THA 70a	The Director's Art
THA 41a	Theater Practicum
THA 44a	Directing Practicum

One of the following: THA 4b, THA 9a, THA 15a, THA 25a, THA 33a, THA 64a, THA 64b, THA 102b, THA 103b, THA 104a, THA 50b, THA 52b, or other courses as approved by track advisor.

Design/Tech Track (Set, Costume, and Lighting Design)

FA 17a	History of Art I, or comparable course as approved by track advisor
FA 18b	History of Art II, or comparable course as approved by track advisor
THA 232a	Life Drawing I or FA3a Intro to Drawing
THA 41a	Theater Practicum
THA 45a	Design/Technical Practicum

Two of the following: THA 232a, FA 3a, FA 3b, THA 50b, THA 52b, THA 54b, THA 60a, THA 64a, THA 64b, or other courses as approved by track advisor.

Sound Design Track

MUS 1a	Introduction to Music
MUS 5a	Fundamentals of Music
THA 50b	Sound for Theater, Television, and Film
THA 41a	Theater Practicum
THA 46a	Sound Design Practicum

Two of the following: PHYS 29a, MUS 106a, MUS 101a, THA 52b, MUS 107a, MUS 109b, MUS 101b, or other courses as approved by track advisor.

Stage Management Track

THA 101a	Fundamentals of Stage Management I
THA 101b	Fundamentals of Stage Management II
THA 15b	Public Speaking
THA 41a	Theater Practicum
THA 47a	Stage Management Practicum

Three of the following: THA 4a or THA 9a, THA 50b, THA 52b, THA 54b, THA 64a, THA 70a, or other courses as approved by track advisor.

Requirements for the Undergraduate Minor

Students wishing to minor in theater arts must take a selection of at least six courses in the department including THA 2a and a cohesive progression of five other courses selected with the approval of the chair. Students can focus in one track area or select their progression from among the various track areas within theater arts.

Notes Relating to Undergraduates

The following graduate courses are open to undergraduates with the permission of the instructors: THA 223a,b; 226a,b; 231a,b; 232a,b; 255a,b; 276a,b; 277a,b; 278a,b; 281a,b; 282a,b.

Requirements for the Degree of Master of Fine Arts**Residence Requirement**

Acting and Design: three years.

Programs of Study**Acting**

Graduate acting students form the core of the resident acting company, the Brandeis Theater Company. The company is the department's production wing that performs in various venues, including in the Spingold Center for Performing Arts. Students study and train in a preset curriculum of classes offered by the graduate acting faculty. In addition, they rehearse and perform every semester as part of the BTC season. Students concentrate on developing skills in stage movement, speech and voice production, and scene study. Also, students develop a deep appreciation of theater literature and the various plays and playwrights who have contributed to the canon of world drama. While the program centers itself on performance, students are required to contribute as citizens to the department and the University in general. Citizenship requirements can be met in a number of ways in the process of students earning their graduate assistantships, including teaching and advising undergraduates and functioning in a variety of capacities within the department when not performing. Graduate acting students are subject to an annual review for readmission to the program. See department website for complete graduate acting curriculum.

Required Courses for First-Year Actors

THA 130a	Suzuki
THA 201a,b	Acting I
THA 202b	Ensemble Building
THA 205a,b	Movement/Dynamics I
THA 207a,b	Play Analysis
THA 210a,b	Voice I
THA 212a,b	Speech I
THA 214a,b	Singing I
THA 215a,b	Rehearsal & Performance I
THA 258a	Stage Combat I

Required Courses for Second-Year Actors

THA 130a	Suzuki
THA 255a,b	Movement II
THA 260a,b	Voice II
THA 262a,b	Speech II/ Dynamics
THA 264a,b	Singing II
THA 265a,b	Rehearsal & Performance II
THA 268a	Stage Combat
THA 283a,b	Acting II

Required Courses for Third-Year Actors

THA 130a	Suzuki
THA 309a	Whole Voice Workshop
THA 310a	Singing III
THA 315a,b	Rehearsal & Performance III
THA 319a	The Actor-Director Collaboration
THA 319b	Solo Performance
THA 355a	Career Workshop-Acting for the Camera
THA 355b	Career Workshop-Auditioning
THA 399a,b	Actors Showcase

Design

All graduate design students will have the opportunity to be involved in production work as design assistants or designers in the Brandeis Theater Company during the course of the three-year program. This program is progressive from the first to the third year, beginning with the basic design and crew work and ending with total production design responsibilities. Production assignments are given each year depending on the student's ability and desire in consultation with the design faculty. In the first year, all design students take a required core curriculum along with additional electives pertinent to their field of study (i.e. set, costumes, lighting, and sound). In the second year, design students begin to specialize in one of these specific design areas. Under the advice of the design faculty, students' choice of courses must be taken from the list of requirements in their specific area of focus. All second-year design students are required to take THA 270d (Practicum) and THA 299d (Production Lab). Third year students continue specialization in their designated area of interest and must take THA 320 (Design Practicum III) and THA 349 (Production Lab III). See the department website for complete graduate design curriculum.

Required Courses for First-Year Designers

THA 220d	Design Practicum I
THA 223a	Designing for the Theater Seminar: Part I
THA 223b	Designing for the Theater Seminar: Part II
THA 232a	Life Drawing: Part I
THA 232b	Life Drawing: Part II
THA 249d	Production Laboratory I

Elective Courses for Set Design Students

THA 225a	Set Design I: Part I
THA 225b	Set Design I: Part II
THA 226a	Drafting for the Theater, Scenery: Part I
THA 226b	Drafting for the Theater, Scenery: Part II

Elective Courses for Costume Design and Costume Tech Students

THA 231a	Drafting for the Theater, Costumes: Part I
THA 231b	Drafting for the Theater, Costumes: Part II
THA 233a	Costume Design I: Part I
THA 233b	Costume Design I: Part II

Elective Courses for Lighting Design Students

THA 235a	Lighting Design I: Part I
THA 235b	Lighting Design I: Part II

Courses of Instruction**(1-99) Primarily for Undergraduate Students****THA 1a The Theater in History I**

[ca]

An exploration of the development and the complex interrelationships of the various arts and crafts of the theater in, and as a reflection of, their historical and social context. The first semester treats theater from classical Greece to the 18th century. Usually offered every year.
Mr. McKittrick

THA 1b The Theater in History II

[ca]

A continuation of THA 1a, treating theater in Europe and America from the 18th century to the present. Usually offered every year.
Mr. McKittrick

THA 2a Introduction to Theatre: from the Page to the Stage

[ca]

An introduction to, and an investigation of, theater in its many aspects. Designed to acquaint the student with the theatrical elements of production and performance and to familiarize the student with the role of artist and audience. Contains a lab component designed to introduce the student to the practical aspects of theatrical production. The student will be placed in a position chosen from the various aspects of production based on needs and availability. Usually offered every year.
Ms. Terry

THA 4a Acting I: The Vocal-Physical Connection

[ca]

Prerequisite: THA 2a or permission of the instructor.
A beginning-level course incorporating theater games, improvisations, various movement techniques, relaxation, and vocal release work to open and expand the possibilities of vocal and physical expressiveness. The goal is to liberate the creative imagination, free the student to interact spontaneously with others, and develop relationships with the ensemble. Usually offered every year.
Ms. Lowry and Staff

THA 4b Acting II: Language in Action

[ca]

Prerequisite: THA 2a or permission of the instructor.
An introduction to the art and craft of acting. This course focuses on analysis and performance techniques including the use of actions, objectives, obstacles, engaging with the "other," dramatic conflict, and physical and emotional give and take of playing scenes from dramatic literature. Usually offered every year.
Ms. Krstansky

THA 9a Movement for the Stage I

[pe-1 ca]

Prerequisite: THA 2a or permission of the instructor. Counts as one activity course toward the physical education requirement.
The actor's job is to create action out of meaning and meaning out of action. Exercises designed to lead students into their imaginations in order to bring courage and responsiveness into the body. Focus on building necessary tools to create the balance between free form and free expression and an artistic and intelligent relationship to theater. Usually offered every year.
Ms. Dibble

THA 9b Movement for the Stage II

[pe-1 ca]

Prerequisite: THA 2a or permission of the instructor and one semester of movement or dance. Counts as one activity course toward the physical education requirement. Work on economy, precision, control of movement, and the link between feeling and expression. Course focuses on Energy States, the Four Elements, Rudolf Laban's Movement Theory and Neutral Mask. Usually offered every year.
Ms. Dibble

THA 10b Stage Combat

[pe-1 ca]

Prerequisite: THA 2a or permission of the instructor and one semester of movement or dance. Counts as one activity course toward the physical education requirement. The course's purpose is to teach the basic skills necessary for the creation of effective and safe stage combat. At the completion of the semester, student competency will be tested by means of a choreographed "fight" utilizing compulsory moves and safety techniques. Usually offered every year.
Staff

THA 11a Movement for the Performer

[ca]

Prerequisite: THA 2a or permission of the instructor. Counts as one activity course toward the physical education requirement. The fundamentals of movement training. Focus on awareness of the body in space, the ability to move with flexibility, grace, and coordination, and an openness to new ideas and forms of physical expression. Usually offered every year.
Staff

THA 12b Crossing Borders: Personal Narratives from the Cross-Cultural

[ca]

Open to all students. A hands-on workshop and discussion course, students examine issues of ethnicity, race, class, faith, and cross-cultural transformations, through the lens of art and the theatrical experience. Usually offered every second year.
Ms. Lowry

THA 15a Vocal Gesture: The Expressive Use of the Voice

[ca]

Prerequisite: THA 2a or permission of the instructor. The study of the body voice begins with the exploration and application of sensory awareness training and its integration with vocal and physical life. Vocal Gesture celebrates the power of physical and vocal liberation. Explores relaxation techniques to alleviate habitual, effort-filled movement; investigates alignment and breathwork while carving up the space with voice and gesture. Usually offered every year.
Ms. Terry

THA 15b Public Speaking: The Art of Oral Communication

[ca]

Prerequisite: THA 2a or permission of the instructor. An introductory course on the basic concepts and techniques of making presentations to groups of people. Students explore the principles of human communication and apply them to various situations and forms of spoken discourse. Students develop a process for analyzing the audience and situation, for choosing, limiting, and researching a subject, for developing effective habits of vocal delivery, and for writing their own speeches.
Mr. Walsh

THA 17a Dialects for the Stage

[ca]

Prerequisite: THA 15a or permission of the instructor. A study in the fundamentals of dialects for the stage including an introduction to phonetic transcriptions and improving basic listening skills. Material includes a selection of dialects from around the world as applied to plays, songs, stories, poems, and screenplays. Usually offered every third year.
Ms. Terry

THA 20b Acting Integration: Body/Voice/Text

[ca]

Prerequisites: THA 2a or THA 9a or THA 11a; 15a; 33a. Synthesizes the various aspects of actor training and guides the student to a fuller realization of previous class work. Students are provided with an opportunity to explore the integration process, while at the same time expanding on the traditional acting approaches to communicating the theatrical text. Attention is focused on how the actor uses his body/voice to discover meaning and communication of the text. Usually offered every second year.
Ms. Lowry

THA 22b Undergraduate Singing

[ca]

Prerequisites: THA 2a or permission of instructor. May be repeated for credit. The fundamentals of singing are explored in detail, concentrating on breath and relaxation, placement and resonance, tonal quality and flexibility. Specific exercises for each facet of vocal production are explored. Work includes solo and ensemble singing.
Ms. Armstrong

THA 25a American Musical Theatre

[ca]

Analyzes American musicals in their historical contexts: students learn how to analyze the structure and score of musicals, and develop a vocabulary for examining the visual dimensions of productions. Attention will be given to production histories. Usually offered every year.
Mr. McKittrick

THA 32a The Collaborative Process

[ca]

Prerequisites: THA 2a or permission of instructor. An exploration of the process of collaborative creation from the idea to performance. Students work as performers, directors, writers, and designers to create original theater pieces based on current events, literature, theater, genres, and personal obsessions. Usually offered every year.
Ms. Krstansky

THA 33a Intermediate Acting I

[ca]

Prerequisites: THA 2a, THA 4a and 4b, or permission of the instructor. Focus is on releasing the creative energies of the actor through integrated work on technique and text. Building on the curricula of THA 4a and THA 4b, student actors are guided in applying basic acting concepts to scenes from contemporary and modern drama. Students explore how to take responsibility for their own development through rehearsal process. Introduces relevant techniques such as script analysis and research. Usually offered every year.
Ms. Morrison

THA 33b Intermediate Acting II

[ca]

Prerequisite: THA 33a. A continuation of THA 33a with work on more complex texts. Usually offered every year.
Ms. Krstansky

THA 41a Theater Practicum

Prerequisite: THA 2A or permission of the instructor. Yields half-course credit (two semester-hour credits) towards graduation and rate of work. Normally may be taken only once for credit. There is a mandatory class meeting for this course at the beginning of each semester. Contact the theater arts department office for exact date and time.

A hands-on production course, providing exposure to and experience in the practical aspects of theater production. Under professional direction, students develop a working knowledge of a specific theatrical area and learn how all areas come together in creating theater. Students work in positions in various shops (costumes, electrics, scenery, or paints) or as crew members for departmental productions. Usually offered every year.
Ms. Cleary and Staff

THA 42a Acting Practicum

Prerequisite: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) towards graduation and rate of work. May be taken only once for credit.
A hands-on course providing exposure to, and experience in, the practical aspects of acting and performance. Under professional direction or supervision, students develop a working knowledge of acting through performing, serving as understudies, or working as stage managers in a production with the Brandeis Theater Company, the Undergraduate Theater Collective, or as part of a preapproved project within or outside the University. Students will meet periodically with their advisors to report on their progress. Usually offered every year.
Ms. Morrison

THA 43a Dance and Movement Practicum

Prerequisite: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) towards graduation and rate of work. May be taken only once for credit.
A hands-on course providing exposure to, and experience in, the practical aspects of dance and movement performance. Under professional direction or supervision, students develop a working knowledge of dance through either performing in a production with the Brandeis Theater Company, the Undergraduate Theater Collective, or as part of a preapproved project within or outside the University. Students will meet periodically with their advisors to report on their progress. Usually offered every year.
Ms. Dibble

THA 44a Directing Practicum

Prerequisite: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) towards graduation and rate of work. May be taken only once for credit.
A hands-on course providing exposure to, and experience in, the practical aspects of directing. Under professional direction or supervision, students develop a working knowledge of directing through either directing a production, serving as assistant directors, or working as stage managers on a production with the Brandeis Theater Company, the Undergraduate Theater Collective, or as part of a preapproved project within or outside the University. Students will meet periodically with their advisors to report on their progress. Usually offered every year.
Mr. Hill

THA 45a Design/Technical Practicum

Prerequisite: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) towards graduation and rate of work. May be taken only once for credit.
A hands-on course providing exposure to, and experience in, the practical aspects of design and technical production. Under professional direction or supervision, students develop a working knowledge of design and technical theater through either designing a production, serving as assistant designers on a production, or working as stage managers on a production with the Brandeis Theater Company, the Undergraduate Theater Collective, or as part of a preapproved project within or outside the University. Students will meet periodically with their advisors to report on their progress. Usually offered every year.
Ms. Booth

THA 46a Sound Design Practicum

Prerequisite: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) towards graduation and rate of work. May be taken only once for credit.
A hands-on course providing exposure to, and experience in, the practical aspects of sound design. Under professional direction or supervision, students develop a working knowledge of sound design through either working as sound designers or as assistant sound designers on a production with the Brandeis Theater Company, the Undergraduate Theater Collective, or as part of a preapproved project within or outside the University. Students will meet periodically with their advisors to report on their progress. Usually offered every year.
Mr. Wilson

THA 47a Stage Management Practicum

Prerequisite: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) towards graduation and rate of work. May be taken only once for credit.
A hands-on course providing exposure to, and experience in, the practical aspects of stage management. Under professional direction or supervision, students develop a working knowledge of stage management through either stage managing or assistant stage managing a production with the Brandeis Theater Company, the Undergraduate Theater Collective, or as part of a preapproved project within or outside the University. Students will meet periodically with their advisors to report on their progress. Usually offered every year.
Ms. Cleary

THA 50b Sound for Theater, Film, and Television

[ca]
Prerequisite: THA 2a or permission of the instructor. Laboratory fee: \$10 per semester.
Explores the process of modern sound design from concept to execution. Topics include sound design within a production style, analysis of a script to determine sound and music needs, cue construction, recording, and editing. Hands-on sound studio instruction provides a foundation for a complete sound design. Usually offered every second year.
Mr. Wilson

THA 52b Fundamentals of Lighting

[ca]
Prerequisite: THA 2a or permission of the instructor. Laboratory fee: \$15 per semester.
A hands-on investigation of the hardware and software of lighting design, the functions and use of stage lighting equipment, computer lighting consoles, design software, and production paperwork. Basic electrical theory and safety considerations concerning rigging, focusing, and power distribution will also be discussed. Usually offered every second year.
Staff

THA 54b Scenic Construction Fundamentals

[ca]
Prerequisite: THA 2a or permission of the instructor. Laboratory fee: \$25 per semester.
A course specifically designed to acquaint the student with the basics of scenery construction for stage, screen, and television. Techniques for fabrication and stabilization of two- or three-dimensional scenery will be explored, along with approved methods for fabrication of load-bearing stage structures. Students will be involved with actual construction of stock units as class projects. Usually offered every year.
Mr. Bird

THA 60a Introduction to Scene Painting

[ca]
Prerequisite: THA 2a or permission of the instructor. Laboratory fee: \$30 per semester.
This course offers an introduction to, and studio experience in, scene painting techniques. Execution processes are addressed during slide lectures and classroom demonstrations. Students will work on two of their own scene painting projects that will allow them to exercise creative choices in color research and design. Usually offered every year.
Mr. Moody

THA 64a Costumes: From Script to Stage

[ca]

Prerequisite: THA 2a or permission of the instructor. Laboratory fee: \$10 per semester. An introduction to the challenges facing the costume designer during the process of a play production. Topics include script and character analysis and how to research a variety of historical periods. Students design for two to three plays over the course of the semester. Usually offered every year.

Ms. Bramhall

THA 64b Costume Design I

[ca]

Prerequisite: THA 64a is recommended.

Introduction to the multifaceted skills required of a costume designer. Includes a discussion on basic design elements, use of color, drawing and painting techniques, introduction to fabrics, and exploring past masters. Usually offered every third year.

Ms. Bramhall

THA 70a Directing

[ca]

Prerequisite: THA 2a or permission of instructor.

Examines the art of theater from the director's perspective. Focuses on how dramatic theory and interpretation meets in the crucible of actual rehearsal, production, and performance from the director's point of view. Usually offered every year.

Mr. Hill

THA 92a Internship in Theater

Usually offered every year.

Staff

THA 92b Internship in Theater

Usually offered every year.

Staff

THA 98a Independent Study

Prerequisite: University grade point average equal to a B or higher. Enrollment limited to juniors and seniors.

Students may elect either a research paper, a production project, or a combination of the two. Usually offered every year.

Staff

THA 98b Independent Study

Prerequisite: University grade point average equal to a B or higher. Enrollment limited to juniors and seniors.

Students may elect either a research paper, a production project, or a combination of the two. Usually offered every year.

Staff

THA 99a Senior Research

With permission of the department, qualified students may choose to complete a thesis paper, a play, or a project in theater arts. This course may be taken alone to fulfill major requirements or in conjunction with 99b to complete a full-year thesis project, making the student eligible for departmental honors. Students wishing to obtain honors will undergo review by their advisors before being allowed to enroll in the continuation of the thesis project, THA 99b, and must obtain permission of the advisor and department chair before registering. Offered every semester.

Staff

THA 99b Senior Thesis

With permission of the department, qualified students may choose to complete a thesis paper, a play, or a project in theater arts. By taking both THA 99a and 99b, a student may complete a full-year thesis project and become eligible for departmental honors. Students wishing to obtain honors will undergo review by their advisors and must obtain permission from their advisors and the department chair before registering. Offered every semester.

Staff

(100-199) For Both Undergraduate and Graduate Students**THA 100a Theater Literature and Theory I**

[ca]

The evolution of Western drama from its ritual origins through the mid-18th century. Greek tragedy. Roman comedy, medieval drama, Italian humanism, Spanish Golden Age comedias, and French neoclassicism. Attention paid to theater history, dramatic theory and performance. Usually offered every year.

Mr. Holmberg

THA 100b Theater Literature and Theory II

[ca]

A continuation of THA 100a, covering plays, history, and political theory. Romanticism to the present, including realism, and the avant-garde. Usually offered every year.

Mr. Holmberg

THA 101c Stage Management

[ca]

Prerequisite: THA 2a or permission of the instructor.

An introduction to the field, treating the entire rehearsal and performance process and varying styles and levels of theatrical organization. Students stage-manage or assist on one department production. Usually offered every year.

Ms. Cleary

THA 102b Shakespeare: On Stage and Screen

[ca]

Shakespeare wrote his plays to be seen and heard, not read. This course approaches Shakespeare as a man of the theater who thought visually as well as verbally.

Explores Shakespeare's scripts in their original theatrical context, subsequent production history, and migration to film. Usually offered every second year.

Mr. Holmberg

THA 103b Contemporary Theater in Production

[ca]

Boston and the greater Boston area has a vibrant and diverse theater community. In this class students see, analyze, and write critical responses to nine productions staged in theatres in Boston, Cambridge, and Watertown, as well as on the Brandeis campus. Additional expenses associated with attending productions may be the responsibility of the student. Usually offered every year.

Mr. McKittrick

THA 104a Playwriting

[ca]

Introduces students to the fundamentals of playwriting. Attention will be given to dramatic structure, the development of character, and stage dialogue. In addition to completing a number of playwriting exercises, students will write one ten-minute play and one one-act play. Work will be shared with the class and read aloud. Usually offered every year.

Staff

THA 105a Singing for Musical Theater

[ca]

Prerequisite: THA 2a, or permission of the instructor. May be repeated for credit.

Fundamentals in singing techniques using the repertoire of the musical theater. Students practice healthy vocal habits for breath support, focusing resonance, extending the tonal line, and clarity of diction. The course is a combination of group sessions and individual lessons. Usually offered every year.

Ms. Terry

THA 107a Costume Drafting

[ca]

Prerequisite: THA 2a or permission of the instructor.

After introducing basic skills in drafting bodices, sleeves, skirts, and pants, this course will emphasize adjusting patterns to specific measurements, and adapting modern and historical clothing for the stage. Various techniques of theater costuming will be demonstrated. Usually offered every year.

Ms. Loewenguth

THA 109a Improvisation

[ca]

Prerequisite: THA 2a or permission of the instructor.

An approach to acting through the stimulation of the actor's imagination and creativity, freeing the actor's impulses and faith. Improvisation breaks down the elements of scene work and, through a series of exercises, makes these elements more personal and accessible to the actor. Usually offered every year.

Ms. Krstansky and Staff

THA 110a Moving Women/Women Moving

[ca]

Prerequisite: THA 2a or permission of the instructor.

Among the influential women leaders in America are choreographers who shaped the history of modern dance in the 20th century. This course will focus on the work and lives of these women. Students will learn dance techniques and investigate the twists and turns in the lives of these extraordinary artists. Usually offered every third year.

Ms. Dibble

THA 110b Modern Dance and Movement

[pe-1 ca]

Prerequisite: THA 2a or permission of the instructor. Counts as one activity course toward the physical education requirement. A course designed to explore modern dance at an intermediate level. Students will learn combinations and complete dances with the style and techniques of Martha Graham, Jose Limon, and Merce Cunningham as a background for the class. Usually offered every year.

Ms. Dibble

THA 115b The Avant-Garde

[hum ca]

Explores the avant-garde movements including symbolism, decadence, futurism, constructivism, Dada, surrealism, expressionism, existentialism, pop art and happenings, performance art, minimalism, and postmodernism as alternate forms of expression that challenge mainstream art. Attention is paid to the interactions among theater, painting, dance, music, and film. Usually offered every second year.

Mr. Holmberg

THA 120a Dance in Time

[ca]

Prerequisite: THA 2a or permission of the instructor.

Focuses on how life cycles, nature and the elements, rhythm and structure in traditional dance-forms and rituals, poetry, social events, and human behavior, for example, can all contribute to the understanding of dance and its place in the history of the world. Students are given the opportunity to explore these ideas as well as learn about and practice the creative process by using a variety of sources that inspire and inform the human being who participates in dance of all kinds. Usually offered every second year.

Ms. Dibble

THA 120b Movement and Dance Theater Composition

[pe-1 ca]

Prerequisite: THA 2a or permission of the instructor. Counts as one activity course toward the physical education requirement. A studio course designed to teach the art of making dances and movement theater. Explores the use of space, theme, rhythm, repetition and music, and their relationship to the process of creating original work for the stage. Usually offered every year.

Ms. Dibble

THA 125a Acting for the Camera

[ca]

Prerequisite: THA 2a or permission of instructor.

A process-based acting class. Emphasis is on developing the actor's ability to work honestly and creatively in front of the camera. All work is videotaped. Students regularly review their performances in order to advance their critical understanding of the work. Usually offered every second year.

Ms. Doyle

THA 130a Suzuki

[pe-1 ca]

Prerequisite: THA 2a or permission of instructor.

Developed by the Japanese theater artist Tadashi Suzuki, the Suzuki method of acting training develops physical strength, stamina, and agility while engaging the imagination and will of the actor. Through a series of walks, statues, and marches, students are taught to breath and move from the core of their bodies. This training allows students to act from physical impulse, resulting in a deep and personal experience of language and the world of play. Usually offered every semester.

Mr. Hill

THA 150a The American Drama since 1945

[wi ca]

Examines the major plays and playwrights representing styles from social realism to avant-garde performance groups and the theater of images. Usually offered every second year.

Mr. Holmberg

THA 155a Icons of Masculinity

[ca]

Using icons from movies, fiction, theater, and television who represent manhood, this course explores how American men have defined and performed their masculinity. Various archetypes, including the cowboy, the gangster, the rogue cop, the athlete, the buddy, the lover, and Woody Allen are examined. Usually offered every second year.

Mr. Holmberg

THA 160a History of Theater Design: Classical Period to 1900

[ca]

Prerequisite: THA 2a or permission of the instructor.

A survey of scenic design: costume, theater spectacle, visual theater from Renaissance to 1900. Usually offered every year.

Mr. Eigsti

THA 185b Dramatic Structure: Analysis and Application

[ca]

Development of techniques for discovering and analyzing various types of dramatic structures in plays from the Greeks to the present, employing structures as a tool to understanding or deriving meaning from theatrical texts. Usually offered every year.

Mr. McKittrick

THA 190b Senior Seminar

[ca]

Prerequisite: Senior class standing and declared theater arts major. This seminar is a capstone course and fulfills a requirement for all theater arts majors.

Usually offered every year.

Ms. Lowry

THA 195a Topics in Theater and Drama

[ca]

Prerequisites and enrollment limits vary with course topic and instructor.

Study of special topics in theater history, dramatic literature, theatrical production, acting, or design. May be repeated for credit as the course topic varies. See Schedule of Classes each semester for further information.

Staff

THA 199a Production Vocal Coaching Lab

Corequisite: Student must be currently cast in a departmental production. Course may be repeated for credit no more than six times.

All students cast in a speaking role for Main Stage and Laurie Theater productions are required to work with the vocal coach. Times for individual lessons are assigned at the first rehearsal of each production. Usually offered every semester.

Ms. Lowry and Ms. Terry

(200 and above) Primarily for Graduate Students

THA 201d Acting I

Acting in the first semester centers around exercises and rudimentary scene work designed to develop the actors' concentration, awareness of, and responsiveness to their own instrument, internal life, surroundings, and eventually the other actor. Through progressively stepped assignments, actors are introduced to basic performance elements and tools. Work in the second semester focuses on application of these concepts and techniques to contemporary and modern text. Additional skills such as thorough reading of a text, script analysis, research, and the actors' development through a rehearsal process are emphasized. Required for first-year actors. Usually offered every year.

Ms. Morrison

THA 202a Ensemble Building I

Starting from improvisation and viewpoint training, the class provides tools and experiences necessary to build a vital, fearless acting ensemble that values generosity and a high standard of professionalism. Usually offered every third year.

Ms. Krstansky

THA 202b Ensemble Building II

Prerequisite: THA 202a.

A continuation of THA 202a. Starting from improvisation and viewpoint training, the class provides tools and experiences necessary to build a vital, fearless acting ensemble that values generosity and a high standard of professionalism. Usually offered every third year.

Ms. Krstansky

THA 205a Movement I: Part 1

Through physical awareness and alignment work, dance for the actor (including ballroom and folk dance styles), Alexander Technique, movement improvisation, and creative projects, this course offers the actor a process in which to experience more flexibility and freedom of expression through movement. Required for first-year actors. Usually offered every year.

Ms. Dibble

THA 205b Movement I: Part 2

A continuation of THA 205a, with focus on space, time, and energy and character development through movement research. Required for first-year actors. Usually offered every year.

Ms. Dibble

THA 207a Text and Context

Before actors, directors, or designers begin to work, they need a fundamental understanding of the play at hand. This is an advanced course in how to read and study plays on their own terms and with an eye towards their eventual production and performance. Usually offered every third year.

Ms. Morrison

THA 210a Voice I: Part 1

Vocal training with an emphasis on further development of the actor's instrument. Particular attention is given to breath release and proper support, freeing and placing the voice, resonance and vocal tone, breath/voice/body connection, development of a physical vocal warm-up, and integrating the body/voice work with text. Required for first-year actors. Usually offered every year.

Ms. Lowry

THA 210b Voice I: Part 2

A continuation of THA 210a. Required for first-year actors. Usually offered every year.

Ms. Lowry

THA 211a Voice and Speech I

Concentrates on voice production and speech for the performer. Focuses on practical approaches to understanding how the voice works, identifying individual vocal habits and tensions, and incorporating dynamic relaxation and alignment in the performer's process. Phonetics for the actor, in the form of detailed study of the conventions and applications of the International Phonetic Alphabet. Required for first-year actors. Usually offered every year.

Ms. Terry

THA 212a Speech I: Part 1

With attention to integration of voice and speech, this course lays the groundwork for the development of clear, efficient, effortless use of language through a deeper study of the physical act of speech. The student receives an in-depth analysis of personal speech patterns; regional influences are examined and identified. Texts include many varieties of poetry. Required for first-year actors. Usually offered every year.

Ms. Terry

THA 212b Speech I: Part 2

Continuation of THA 212a. Required for first-year actors. Usually offered every year.

Ms. Terry

THA 214d Singing I

Fundamentals in vocal technique and music theory. A survey of music theater repertoire and some classical repertoire. Small groups and/or tutorials. Required for first-year actors. Usually offered every year.

Ms. Armstrong

THA 215b Rehearsal and Performance I

First-year actors are required to audition for, and play as cast in, a first-year project and the final plays of the spring semester. Required for first-year actors. Usually offered every year.

Staff

THA 220d Design Practicum I

Certain first-year students are assigned as assistants to second- and third-year designers in areas of production such as scenic arts, props, hair and makeup, millinery, costume, and lighting. Required for first-year designers. Usually offered every year.

Staff

THA 223a Designing for Theater Seminar: Part 1

This course is open to undergraduates with permission of instructor.

Provides all design students with a fundamental approach to designing in the theater. Emphasis is placed on developing visual equivalents for plays of all periods as they exist in nonvisual/verbal texts. In addition, the student will explore various methods of drawing and painting as tools for expressing the costume design. Required for first-year designers. Usually offered every year.

Mr. Eigsti

THA 223b Designing for Theater Seminar: Part 2

This course is open to undergraduates with permission of instructor.

A continuation of THA 223a. Required for first-year designers. Usually offered every year.

Mr. Eigsti

THA 225a Set Design I: Part 1

Laboratory fee: to be determined.

First-year set design focuses on the visual skills and importance of the theatrical image. Each student explores the spatial and visual context of the play while developing the skills to express the idea. Required for first-year designers. Usually offered every year.

Ms. Booth

THA 225b Set Design I: Part 2

Laboratory fee: to be determined.

A continuation of THA 225a. Required for first-year designers. Usually offered every year.

Ms. Booth

THA 226a Drafting for the Theater, Scenery: Part 1

Laboratory fee: \$25 per semester. This course is open to undergraduates by permission of instructor.

Specifically dedicated to developing drafting as a valid design language and tool for theatrical designers. Emphasis is placed upon development of techniques and skills to provide for clear communication of design ideas in the finished project. Required for first-year designers. Usually offered every year.

Ms. Chiu

THA 226b Drafting for the Theater, Scenery: Part 2

Laboratory fee: \$25 per semester. This course is open to undergraduates by permission of instructor.

A continuation of THA 226a. Required for first-year designers. Usually offered every year.

Ms. Chiu

THA 231a Drafting for the Theater, Costumes: Part 1

Laboratory fee: \$20 per semester. This course is open to undergraduates by permission of instructor.

Basic pattern drafting of bodices, sleeves, skirts, and pants; followed by muslin construction, fitting, and adaptation of the basic pattern to various styles of fashion. Required for first-year designers. Usually offered every year.

Staff

THA 231b Drafting for the Theater, Costumes: Part 2

Laboratory fee: \$20 per semester. This course is open to undergraduates by permission of instructor.

A continuation of THA 231a. Required for first-year designers. Usually offered every year.

Staff

THA 232a Life Drawing: Part 1

Laboratory fee: \$30 per semester. This course is open to undergraduates by permission of instructor.

An introductory course in drawing skills, including life drawing and basic and perspective drawing. Life drawing includes figure-drawing instruction and studio practice with a focus on developing observational and drawing skills. Using various exercises involving movement, form, and shape, the student will learn the basics of perspective and drawing figures to scale. Required for first-year designers. Usually offered every year.

Mr. Moody

THA 232b Life Drawing: Part 2

Laboratory fee: \$30 per semester. This course is open to undergraduates by permission of instructor.

A continuation of THA 232a. Required for first-year designers. Usually offered every year.

Mr. Moody

THA 233a Costume Design I: Part 1

Dedicated to developing drawing and painting as tools for expressing costume design. Emphasis is placed on development of these techniques and skills to provide for clear communication of design ideas in the finished costume sketch. Extensive supervised work in class on these projects. Required for first-year designers. Usually offered every year.

Ms. Donnelly and Ms. vonMayrhauser

THA 233b Costume Design I: Part 2

A continuation of THA 233a. Required for first-year designers. Usually offered every year.

Ms. Donnelly and Ms. vonMayrhauser

THA 235a Lighting Design I: Part 1

Laboratory fee: \$15 per semester.

The first-year graduate lighting design student studies an approach to developing a light plot with an emphasis on lighting mechanics and drafting conventions. The student also develops visual awareness through the study of artistic composition as well as learning a conceptual approach to lighting design. Required for first-year designers. Usually offered every year.

Mr. Chybowski

THA 235b Lighting Design I: Part 2

Laboratory fee: \$15 per semester.

A continuation of THA 235a. Required for first-year designers. Usually offered every year.

Mr. Chybowski

THA 249d Production Laboratory I

Required for first-year graduate designers. Usually offered every year.

Ms. Chiu

THA 255a Movement II: Part 1

Open to undergraduate students with permission of instructor.

Includes warm-up with strength, stretch, and alignment exercises. Course focuses on period movement and forms of expression based in medieval and Elizabethan concepts and ideas. The course includes a movement project using themes of heaven and hell and the human condition on earth. Historical dances included in the course are the galliard, pavan, estempie, branle, and farandole. Required for second-year actors. Usually offered every year.

Ms. Dibble

THA 255b Movement II: Part 2

This course open to undergraduates with permission of instructor.

A continuation of THA 255a, the student is exposed to a range of movement techniques including chorus movement, neutral mask, and clown. Required for second-year actors. Usually offered every year.

Ms. Dibble

THA 258a Stage Combat I: Part 1

The practical art of stage combat will be taught over the course of three semesters leading to the actor-combatant skills proficiency test adjudicated by a fight master from the Society of American Fight Directors (SAFD). The class is taught by a SAFD-certified teacher and covers such period weaponry as single sword quarterstaff, as well as unarmed combat, contemporary violence, and commedia/slapstick skills. Required for first-year actors. Usually offered every third year.

Mr. Walsh

THA 258b Stage Combat I: Part 2

A continuation of THA 258a. Required for first-year actors. Usually offered every third year.

Mr. Walsh

THA 260d Voice II

Continuation and consolidation of vocal skills learned in the first year. Vocal workouts are expanded to increase flexibility, range, and power. Special emphasis on releasing heightened emotion, skills for handling artifice in language, and the application of acquired knowledge to a variety of performance situations and environments. Required for second-year actors. Usually offered every year.

Ms. Lowry

THA 262a Speech II: Part 1

A continuation of Speech I, focusing on rhythm and melody, leading into poetry, and specifically dealing with Shakespeare. Dialect work also begins during this year. Required for second-year actors. Usually offered every year.

Ms. Terry

THA 262b Speech II: Part 2

A continuation of THA 262a. Required for second-year actors. Usually offered every year.

Ms. Terry

THA 264d Singing II

Intermediate vocal technique including a deeper focus on legato and leggiero work. Intermediate theory including intervals and ear training. A continuing survey of musical literature. Required for second-year actors. Usually offered every year.

Ms. Armstrong

THA 265d Rehearsal and Performance II

Second-year actors are required to audition for, and play as cast in, all graduate productions. Required for second-year actors. Usually offered every year.

Staff

THA 268a Stage Combat II

A continuation of THA 258b. The student's final semester of stage combat training culminates in the adjudication by a Fight Master from the Society of American Fight Directors. Required for second-year actors. Usually offered every year.

Mr. Walsh

THA 270d Design Practicum II

Design students serve as assistants to the designers in the areas of scenery, costumes, and lighting. In addition, selected students design in Laurie Theater. These design projects are supported by the design faculty in each area (scenery, costume, lighting, and scene painting). Required for second-year designers. Usually offered every year.

Staff

THA 275d Set Design II

Laboratory fee: \$25 per semester.

Second-year set design students focus on advancing the technical and visual skills begun in the first year. Each student delves further into using the text, music, and theatrical space to shape their designs. An emphasis is placed on developing an individual process to the work. Usually offered every year.

Ms. Booth and Mr. Eigsti

THA 276a Scenic Drawing I: Part 1

This course is open to undergraduates by permission of instructor.

Set rendering includes instruction in various drawing and painting techniques employed in the process of designing. The rendering projects are tailored to the student's theoretical set-design projects. Usually offered every year.

Mr. Moody

THA 276b Scenic Drawing I: Part 2

This course is open to undergraduates by permission of instructor.

A continuation of THA 276a. Usually offered every year.

Mr. Moody

THA 277a Stage Technology: Part 1

Laboratory fee: \$25 per semester. This course is open to undergraduates by permission of the instructor.

Explores the theater structure as a machine to house theatrical production and traditional, as well as current, techniques for the movement and rigging of scenery within that mechanical environment. Specific projects are assigned to develop scenery shifting strategies that allow for a variety of technological solutions to scenic movement problems. Usually offered every year.

Staff

THA 277b Stage Technology: Part 2

Laboratory fee: \$25 per semester. This course is open to undergraduates by permission of instructor.

A continuation of THA 277a. Usually offered every year.

Staff

THA 278a Scene Painting: Part 1

Laboratory fee: \$80 per semester. This course is open to undergraduates by permission of instructor.

Scene painting includes instruction in basic scene-painting skills, methods, materials, and techniques commonly applied in scenic studios and scenery for theater, film, and television. Usually offered every year.

Mr. Moody

THA 278b Scene Painting: Part 2

Laboratory fee: \$80 per semester. This course is open to undergraduates by permission of instructor.

A continuation of THA 278a. Usually offered every year.

Mr. Moody

THA 280d Costume Design II

Second-year costume design students focus on technical and design skills begun in the first year. In-depth investigation of text and music to reveal how character occurs. Students develop an individual approach to the work. Usually offered every year.

Ms. vonMayrhauser

THA 281a Costume Drawing I: Part 1

Laboratory fee: \$20 per semester.

Second-year costume design students continue to develop their drawing and rendering skills, working from life studies and using their first-year projects as vehicles for exploration of techniques. Usually offered every year.

Ms. Donnelly

THA 281b Costume Drawing I: Part 2

Laboratory fee: \$20 per semester.

A continuation of THA 281a. Usually offered every year.

Ms. Donnelly

THA 282a Costume Draping and Construction I: Part 1

Laboratory fee: \$15 per semester.

Conversion of basic pattern to historically accurate period costume with emphasis on construction. Usually offered every year.

Ms. Loewenguth

THA 282b Costume Draping and Construction I: Part 2

Laboratory fee: \$15 per semester.

A continuation of THA 282a. Usually offered every year.

Ms. Loewenguth

THA 283a Acting II: Part 1 (Shakespeare)

Focuses on the skills necessary to analyze and perform Shakespeare's plays with confidence, ease, and authority. Elements of training include metrical analysis, rhetorical devices and how to use them, imagery, melody, dialogue and scene structure, physicalization of text, creative use of space, and performance of numerous scenes and speeches. Required for second-year actors. Usually offered every year.

Ms. Lowry

THA 283b Acting II: Part 2

Curriculum builds upon the work of THA 283a with further focus on the classics and on characterization. Required for second-year actors. Usually offered every year.

Ms. Morrison

THA 284d History of Civilization: Design and Decorative Arts

Studies the changing lifestyles of polite and impolite society, their modes, manners, and environments. Focus is on the European world, 1500-1900. Seminars and slide lectures lead to each student's own presentation to the class and primary source research notebook. Field research in Boston area and New York. Usually offered every year.

Mr. Eigsti

THA 285d Lighting Design II

Laboratory fee: \$20 per semester.

The second-year lighting design student continues developing a conceptual approach to design and also solves advanced problems in lighting design, i.e. musicals, opera, and multiset productions. Those students with a lighting emphasis design the lighting for a departmental production. Usually offered every year.

Mr. Chybowski

THA 290a Design Drafting II: Part 1

Laboratory fee: \$25 per semester.

Specifically dedicated to the techniques of developing shop drawings from designer-produced plans and orthographic elevations. Emphasis is placed on detail drawings in larger scales. Usually offered every year.

Ms. Booth

THA 290b Design Drafting II: Part 2

Laboratory fee: \$25 per semester.

A continuation of THA 290a. Usually offered every year.

Ms. Booth

THA 293d Costume Technology I

Entails a practical study of the building of costumes, exploring the properties and versatility of costume materials and fabrics, as well as the methods and machinery needed to create the costumes. Usually offered every year.

Ms. Loewenguth

THA 299d Production Laboratory II

See description for THA 249d (Production Laboratory I). Required for second-year graduate designers. Usually offered every year.

Ms. Cleary and Ms. Chiu

THA 309a Whole Voice Workshop

Designed to confront the actor with a high level of physical/vocal and emotional connective work at the outset of advanced training. The voice is explored in such a way as to contact and harness the sources of energy hidden deep in the body and connect this energy to physical/vocal expression as applied to the sung-spoken word. The result is extended range, greater discipline, and fuller integration of voice and movement components of the actor training program. Required for first- and third-year actors. Usually offered every year.

Ms. Lowry

THA 310a Singing III

The third year of vocal development demands consistency of body and breath coordination, matching resonance throughout the range, and timbre coloring when needed. Focused advanced technical exercises are introduced and learned. Musical phrasing and text delineation are emphasized. A recital at the end of the semester is required. Usually offered every third year.

Ms. Armstrong

THA 315a Rehearsal and Performance III: Part 1

Third-year actors are required to audition for, and play as cast, in all graduate productions. Required for third-year actors. Usually offered every year.
Staff

THA 315b Rehearsal and Performance III: Part 2

Third-year actors are required to audition for, and play as cast, in all graduate productions, and the Brandeis/New Repertory Theater High School Tour. Additional performance opportunities exist for professional internships, which can lead to union membership. Continuation of THA 315a. Required for third-year actors. Usually offered every year.
Staff

THA 317a Accent and Dialect Research

Introduces the methods of researching, analyzing, and executing accents and dialects for performance. In the laboratory setting and in private tutorials, the student fuses these methods into theatrical performances. Utilizes the actor's voice, speech, and text skills developed to date and applies them directly to independent projects and assignments focusing on accents and dialects. Required for third-year actors. Usually offered every year.
Ms. Terry

THA 320d Design Practicum III

Design students are assigned shows to design in their specialized field of interest: scenery, costumes, and lighting. In addition, assignments in scene painting, mask making, props, and specialized costume accessories are also given to design students who have achieved an advanced craft skills level in the course of the three-year program. Required for third-year designers. Usually offered every year.
Staff

THA 325d Set Design III

Laboratory fee: \$25 per semester.
An advanced design seminar, tutorial in nature, centered on the third-year student's portfolio. Each student works to develop a portfolio of projects and realized productions, which serve as a basic tool in seeking employment in the professional theater after graduate training is completed. Usually offered every year.
Mr. Eigsti

THA 326d Scenic Drawing II

A continuation of THA 276a and b (Set Drawing I). Involves advanced study on an individual basis. Usually offered every year.
Mr. Moody

THA 328d Scenic Painting II

Laboratory fee: \$80 per semester.
Scenic crafts provides advanced scene painting skills, methods, materials, and techniques commonly applied in scenic studios and scenery for theater, film, and television. Usually offered every year.
Mr. Moody

THA 330d Costume Design III

An advanced design seminar, largely tutorial in nature, centered on the students' portfolios and realized production designs, which serves as the basic tool in seeking employment after graduation. Usually offered every year.
Ms. vonMayrhauser

THA 331d Costume Drawing II

A continuation of THA 281a and b (Costume Drawing I), this course involves advanced study on an individual basis. Usually offered every year.
Ms. Donnelly

THA 332d Draping and Costume Construction II

Laboratory fee: \$15 per semester.
Draping of various period costume, advanced study of costume construction. Usually offered every year.
Ms. Loewenguth

THA 335d Lighting Design III

Laboratory fee: \$10 per semester.
The third-year lighting design student will continue in individual and advanced problems as well as design the lighting for a departmental production. The third-year student is also encouraged to seek an internship outside of the department. Usually offered every year.
Mr. Chybowski

THA 340d Design Drafting III

Laboratory fee: \$20 per semester.
A continuation of THA 290a and b (Drafting II) in terms of detail-oriented shop drawing techniques and skills, with the emphasis on construction technology and materials applications integrated into the drawing. CAD equipment and techniques are introduced and explored as applicable to theatrical use. Usually offered every year.
Ms. Booth

THA 343d Costume Technology II

A continuation of THA 293d (Costume Technology I), this course explores in greater depth, and with a more thorough application, the skills and knowledge acquired in the previous year's class. Usually offered every year.
Ms. Loewenguth

THA 349d Production Laboratory III

See description for THA 249d (Production Laboratory I). Required for third-year designers. Usually offered every year.
Ms. Chiu

THA 355a Career Workshop: Part 1, Acting for Camera

Open only to third-year actors. Designed to introduce students to the techniques of acting on camera, better preparing them for the demands of an acting career. Required for third-year actors. Usually offered every year.
Staff

THA 355b Career Workshop: Part 2, Auditioning

Open only to third-year actors. Addresses the practical demands of a career in the professional theater: the business aspects of building an acting career, interview and audition preparation, strategies for breaking into the business, developing short and long-term goals, understanding your place in the world of theater. Professional directors and actors are invited to conduct auditions and discuss various aspects of radio, film, television, and theatrical work. Usually offered every year.
Ms. Lowry

THA 380d Thesis Projects—Design

The graduate design thesis is a full-scale project that grows out of the periodic portfolio reviews. It may be either a realized or nonrealized project. Offered on request.
Design Faculty

THA 385a Design Internship: Part 1

Internships will be arranged at faculty discretion for third-year design and technical area students. The purpose of internships is to provide valid experience in the profession under the supervision of the department faculty and professional field of work. Usually offered every year.
Staff

THA 385b Design Internship: Part 2

See course description for THA 385a. Usually offered every year.
Staff

THA 390a Independent Study

Usually offered every year.
Staff

THA 390b Independent Study

Usually offered every year.
Staff

THA 395a Topics in Theater and Drama

For graduate M.F.A. students only. Topics may vary. Please consult the Schedule of Classes for further information.
Topics in theater history, dramatic literature, theatrical production, acting, or design. Usually offered every year.
Staff

THA 395b The Actor/Director Collaboration

Examines the craft of acting from the point of view of the actor's ongoing collaboration with the director. Usually offered every third year.

Mr. Hill

THA 399d Actors Showcase

Open only to third-year actors. Designed to bridge the gap between the university and the professional theater. Concentrates on identifying casting ranges, seeking theatrical material through weekly cold readings and feedback, and culminates in an ensemble presentation to the casting communities in Boston and New York. Required for third-year actors. Usually offered every year.

Ms. Morrison and Acting Faculty

THA 410b Independent Research

Student conducts research on a topic approved by the program head that results in the writing of an article-length research paper. The paper will be read by at least two faculty members. Usually offered every year.
Staff

Cross-Listed Courses

CLAS 171a

Greek Epic and Athenian Drama

ENG 23a

Domains of Seventeenth-Century Performance

ENG 33a

Shakespeare

ENG 133a

Advanced Shakespeare

ENG 143a

Elizabethan and Jacobean Drama

ENG 144b

The Body as Text

ENG 151b

Theater/Theory: Investigating Performance

ENG 181a

Making Sex, Performing Gender

FREN 155b

French Drama of the Twentieth Century

HBRW 144a

Hebrew Drama: Language through Creativity and Action

HBRW 164b

Israeli Theater

RECS 134b

Chekhov

RECS 148a

Russian Drama