Courses in the arts are designed to prepare students who might wish to pursue advanced training in their fields and are also for those who want to broaden their academic studies with work in the arts that is conducted at a serious and disciplined level. Courses are offered at introductory as well as advanced levels.

Students may complete a minor in Creative Writing, Dance or Theater and qualified students may submit an application to major in Creative Writing, Dance or Theater through the independent major program. Students may complete a major in Fine Arts or a major or minor in Music at Haverford College. English majors may complete a concentration in Creative Writing.

**FACULTY**

**Dilruba Ahmed**  
Lecturer

**Madeline Cantor**  
Associate Director and Term Professor of Dance

**Linda Caruso Haviland**  
Director and Associate Professor of Dance

**Lauren Feldman**  
Lecturer

**Thomas Ferrick**  
Lecturer

**Cordelia Allen Jensen**  
Lecturer

**Annie Liontas**  
Lecturer

**Mark Lord**  
Alice Carter Dickerman Director of the Arts Program and Professor of the Arts on the Theresa Helburn Chair of Drama and Director of the Theater Program

**Maiko Matsushima**  
Lecturer

**Catharine Slusar**  
Assistant Professor in Theater

**Daniel Torday**  
Associate Professor of Creative Writing

**ARTS IN EDUCATION**

The Arts Program offers a Praxis II course for students who have substantial experience in an art form and are interested in extending that experience into teaching and learning at educational and community sites.

**ARTA B251 ARTS TEACHING IN EDUCATIONAL AND COMMUNITY SETTINGS**

**Staff**

This is a Praxis II course intended for students who have substantial experience in an art form and are interested in extending that experience into teaching and learning at educational and community sites. Following an overview of the history of the arts in education, the course will investigate underlying theories. The praxis component will allow students to create a fluid relationship between theory and practice through observing, teaching and reflecting on arts practices in educational contexts. School or community placement four hours a week. Prerequisite(s): at least an intermediate level of experience in an art form. This course counts toward the minor in Dance or Theater. Counts towards: Praxis Program. (Not Offered 2016-2017)

**CREATIVE WRITING**

Courses in Creative Writing within the Arts Program are designed for students who wish to develop their skills and appreciation of creative writing in a variety of genres (poetry, prose fiction and nonfiction, playwriting, screenwriting, etc.) and for those intending to pursue studies in creative writing at the graduate level. Any English major may include one Creative Writing course in the major plan. Students may pursue a minor as described below. While there is no existing major in Creative Writing, exceptionally well-qualified students with a GPA of 3.7 or higher in Creative Writing courses completed in the Tri-College curriculum may consider submitting an application to major in Creative Writing through the Independent Major Program after meeting with the Creative Writing Program director. When approved, the independent major in Creative Writing may also
be pursued as a double major with another academic major subject.

**Minor Requirements**
Requirements for the minor in Creative Writing are six units of course work, generally including three beginning/intermediate courses in at least three different genres of creative writing (chosen from ARTW 159, 231, 236, 240, 251, 260, 261, 262, 263, 264, 265, 266, 268, 269) and three electives, including at least one course at the 300 level (ARTW 360, 361, 362, 364, 366, 367, 371, 373, 382), allowing for advanced work in one or more genres of creative writing which are of particular interest to the student. The objective of the minor in Creative Writing is to provide both depth and range, through exposure to several genres of creative writing. Students should consult with the Creative Writing Program director by the end of their sophomore year to submit a plan for the minor in order to ensure admission to the appropriate range of courses.

**Concentration in Creative Writing**
English majors may elect a three-course concentration in Creative Writing as part of the English major program. Students interested in the concentration must meet with the Creative Writing Program director by the end of their sophomore year to submit a plan for the concentration and must also confirm the concentration with the chair of the English Department.

**COURSES**

**ARTW B159 INTRODUCTION TO CREATIVE WRITING**
*Cynthia Reeves*
This course is for students who wish to experiment with three genres of creative writing: short fiction, poetry and drama, and techniques specific to each of them. Priority will be given to interested first- and second-year students; additional spaces will be made available to upper-year students with little or no experience in creative writing. Students will write or revise work every week; roughly four weeks each will be devoted to short fiction, poetry, and drama. There will be individual conferences with the instructor to discuss their progress and interests. Half of class time will be spent discussing student work and half will be spent discussing syllabus readings. Approach: Critical Interpretation (CI). Spring 2017.

**ARTW B240 LITERARY TRANSLATION WORKSHOP**
*Staff*
Open to creative writing students and students of literature, the syllabus includes some theoretical readings, but the emphasis is practical and analytical. Syllabus reading includes parallel translations of certain enduring literary texts (mostly poetry) as well as books and essays about the art of translation. Literary translation will be considered as a spectrum ranging from Dryden’s “metaphrase” (word-for-word translation) all the way through imitation, adaptation, and reimagining. Each student will be invited to work with whatever non-English language(s) s/he has, and to select for translation short works of poetry, prose, or drama. The course will include class visits by working literary translators. The Italian verbs for “to translate” and “to betray” sound almost alike; throughout, the course concerns the impossibility and importance of literary translation. Approach: Critical Interpretation (CI). (Not Offered 2016-2017)

**ARTW B260 WRITING SHORT FICTION I**
*Daniel Torday*
An introduction to fiction writing, focusing on the short story. Students will consider fundamental elements of fiction and the relationship of narrative structure, style, and content, exploring these elements in their own work and in the assigned readings in order to develop an understanding of the range of possibilities open to the fiction writer. Weekly readings and writing exercises are designed to encourage students to explore the material and styles that most interest them, and to push their fiction to a new level of craft, so that over the semester their writing becomes clearer, more controlled, and more absorbing. Approach: Critical Interpretation (CI). (Fall 2016, Spring 2017)

**ARTW B261 WRITING POETRY I**
*Dilruba Ahmed*
In this course students will learn to “read like a writer,” while grappling with the work of accomplished poets, and providing substantive commentary on peers’ work. Through diverse readings, students will examine craft strategies at work in both formal and free verse poems, such as diction, metaphor, imagery, lineation, metrical patterns, irony, and syntax. The course will cover shaping forms (such as elegy and pastoral) as well as given forms, such as the sonnet, ghazal, villanelle, etc. Students will discuss strategies for conveying
the literal meaning of a poem (e.g., through sensory description and clear, compelling language) and the concealed meaning of a text (e.g., through metaphor, imagery, meter, irony, and shifts in diction and syntax). By the end of the course, students will have generated new material, shaped and revised draft poems, and significantly grown as writers by experimenting with various aspects of craft. Approach: Critical Interpretation (CI). (Fall 2016)

**ARTW B262 PLAYWRITING I**  
*Staff*  
An introduction to playwriting through a combination of reading assignments, writing exercises, discussions about craft and ultimately the creation of a complete one-act play. Students will work to discover and develop their own unique voices as they learn the technical aspects of the craft of playwriting. Short writing assignments will complement each reading assignment. The final assignment will be to write an original one-act play. Approach: Critical Interpretation (CI). (Not Offered 2016-2017)

**ARTW B263 WRITING MEMOIR I**  
*Staff*  
The purpose of this course is to provide students with practical experience in writing about the events, places and people of their own lives in the form of memoir. Emphasis will be placed on open-ended investigation into what we think we know (about ourselves and others) and how we think we came to know it. In addition to writing memoir of their own, and workshop discussions, students will also read and discuss works by writers such as Montaigne, Hazlitt, Freud, H.D., J.R. Ackerley, Georges Perec, and more contemporary writing by writers such as Akeel Bilgrami, Elif Batuman, Emily Witt, Lawrence Jackson. Although little mention will be made of the master narratives of American memoir—Christian redemption, confession, captivity, and slavery—the class will consistently struggle to come to terms with their foundational legacy in American life and letters. Approach: Critical Interpretation (CI). (Not Offered 2016-2017)

**ARTW B264 NEWS AND FEATURE WRITING**  
*Tom Ferrick*  
Students in this class will learn how to develop, report, write, edit and revise a variety of news stories, beginning with the basics of reporting and writing the news and advancing to longer-form stories, including personality profiles, news features and trend stories, and concluding with point-of-view journalism (columns, criticism, reported essays). The course will focus heavily on work published in The Philadelphia Inquirer and The New York Times. Several working journalists will participate as guest speakers to explain their craft. Students will write stories that will be posted on the class blog, the English House Gazette. Approach: Critical Interpretation (CI). (Fall 2016)

**ARTW B265 CREATIVE NONFICTION**  
*Daniel Torday*  
This course will explore the literary expressions of nonfiction writing by focusing on the skills, process and craft techniques necessary to the generation and revision of literary nonfiction. Using the information-gathering tools of a journalist, the analytical tools of an essayist and the technical tools of a fiction writer, students will produce pieces that will incorporate both factual information and first person experience. Readings will include a broad group of writers ranging from E.B. White to Anne Carson, George Orwell to David Foster Wallace, Joan Didion to James Baldwin, among many others. Approach: Critical Interpretation (CI). (Spring 2017)

**ARTW B266 SCREENWRITING**  
*Staff*  
An introduction to screenwriting. Issues basic to the art of storytelling in film will be addressed and analyzed: character, dramatic structure, theme, setting, image, sound. The course focuses on the film adaptation; readings include novels, screenplays, and short stories. Films adapted from the readings will be screened. In the course of the semester, students will be expected to outline and complete the first act of an adapted screenplay of their own. Approach: Critical Interpretation (CI). Counts towards: Film Studies. (Spring 2017)

**ARTW B268 WRITING LITERARY JOURNALISM**  
*Staff*  
This course will examine the tools that literary writers bring to factual reporting and how these tools enhance the stories they tell. Readings will include reportage, polemical writing and literary reviewing. The issues of point-of-view and
subjectivity, the uses of irony, forms of persuasion, clarity of expression and logic of construction will be discussed. The importance of context—the role of the editor and the magazine, the expectations of the audience, censorship and self-censorship—will be considered. Approach: Critical Interpretation (CI). (Not Offered 2016-2017)

ARTW B269 WRITING FOR CHILDREN
Cordelia Jensen
In this course, students have the opportunity to hone the craft of writing for children and young adults. Through reading, in-class discussion, peer review of student work, and private conferences with the instructor, we will examine the specific requirements of the picture book, the middle-grade novel, and the young adult novel. This analytical study of classic and contemporary literature will inspire and inform students' creative work in all aspects of storytelling, including character development, plotting, world building, voice, tone, and the roles of illustration and page composition in story narration. Approach: Critical Interpretation (CI). (Fall 2016)

ARTW B360 WRITING SHORT FICTION II
Annie Liontas
An exploration of approaches to writing short fiction designed to strengthen skills of experienced student writers as practitioners and critics. Requires writing at least five pages each week, workshopping student pieces, and reading texts ranging from realist stories to metafictional experiments and one-page stories to the short novella, to explore how writers can work within tight confines. Suggested preparation: ARTW B260 or work demonstrating equivalent expertise in writing short fiction. Students without the ARTW B260, must submit a writing sample of 10-15 pages in length (prose fiction) to the Creative Writing Program during the preregistration period to be considered for this course. (Fall 2016)

ARTW B361 WRITING POETRY II
J.C. Todd
This course assumes that reading and writing are inextricably linked, and that the only way to write intelligent and interesting poetry is to read as much of it as possible. Writing assignments will be closely connected to syllabus reading, including an anthology prepared by the instructor, and may include working in forms such as ekphrastic poems (i.e. poems about works of visual art or sculpture), dramatic monologues, prose poems, translations, imitations and parodies. Suggested preparation: ARTW B261 or work demonstrating equivalent familiarity with the basic forms of poetry in English. For students without ARTW B261, a writing sample of 5-7 poems must be submitted to the instructor to be considered for this course. (Spring 2017)

ARTW B362 PLAYWRITING II
Lauren Feldman
This course challenges students of playwriting to further develop their unique voices and improve their technical skills in writing for the stage. We will examine how great playwrights captivate a live audience through their mastery of character, story and structure. Through a combination of weekly reading assignments, playwriting exercises, theater explorations, artist-driven feedback, and discussions of craft, this class will facilitate each student's completion of an original, full-length play. Prerequisite: ARTW 262; or suitable experience in directing, acting or playwriting; or submission of a work sample of 10 pages of dialogue. All students must complete the Creative Writing preregistration questionnaire during preregistration to be considered for the course. (Fall 2016)

ARTW B364 LONGER FICTIONAL FORMS
Daniel Torday
An advanced workshop for students with a strong background in fiction writing who want to write longer works: the long short story, novella and novel. Students will write intensively, and complete a long story, novel or novella (or combination thereof) totaling up to 20,000 words. Students will examine the craft of their work and of published prose. Suggested preparation: ARTW B260 or proof of interest and ability. For students without ARTW B260, students must submit a writing sample of 10-15 pages in length (prose fiction) to the Creative Writing Program during the preregistration period to be considered for this course. (Spring 2017)

ARTW B365 CREATIVE NONFICTION II
Staff
An exploration of approaches to writing personal essays and lyric essays designed to strengthen skills of experienced student essayists as practitioners and critics. Requires writing at least five pages each week, workshopping student essays, and reading texts ranging from long personal essays to book-
length essays, to explore how writers can work within the broader parameters of the long essay. Suggested preparation: ARTW B265 or work demonstrating equivalent expertise in writing personal and lyric essays. Students without the ARTW B265, must submit a writing sample of 10-15 pages in length (nonfiction prose) to the Creative Writing Program during the preregistration period to be considered for this course. (Not Offered 2016-2017)

ARTW B403 SUPERVISED WORK

Staff

Students who have had a Creative Writing Major approved through the Independent Major Program will work with a member of the Creative Writing Program faculty on a semester-long 403 (Independent Study) as a final project their senior year. Highly qualified Creative Writing minors and concentrators may petition the program to complete an independent study, subject to the availability of faculty to supervise such projects. (Fall 2016)

DANCE

Dance is not only an art and an area of creative impulse and action; it is also a significant and enduring human behavior that can serve as a core of creative and scholarly inquiry within the liberal arts. The program offers full semester courses in progressive levels of ballet, modern and jazz, as well as a full range of technique courses in diverse genres and various traditions. Several performance opportunities are available to students ranging from our Dance Outreach Ensemble, which travels to schools throughout the Philadelphia region, to our Spring Concert in which students work with professional choreographers or reconstructors and perform in our main stage theater. Students may also investigate the creative process in three levels of composition and choreography courses. We also offer lecture/seminar courses designed to introduce students to dance as a vital area of academic inquiry. These include courses that examine dance within western practices as well as courses that extend or locate themselves beyond those social or theatrical traditions.

Students can take single courses in dance, can minor in Dance, or complete a major through the independent major program. The core academic curriculum for the dance minor or independent major in dance includes intermediate or advanced technique courses, performance ensembles, dance composition, independent work, and courses in dance research or analysis.

Minor Requirements

Requirements for the Dance minor are six units of coursework: three required (ARTD B140, B142, and two .5 credit studio courses: one must be selected from among the following technique courses: 136-139, or any 200 or 300 level technique course; the second .5 credit course must be a technique course at the 200 or 300 level or selected from among the following performance ensembles: 345-350); three approved electives; and attendance at a prescribed number of performances/events. With the adviser’s approval, one elective in the minor may be selected from allied Tri-College departments.

Independent Major in Dance Requirements

The independent major requires 11 courses, drawn primarily from our core academic curriculum and including: ARTD 140 and one additional dance lecture/seminar course; ARTD 142 and one additional composition/choreography courses; one .5 technique course at the intermediate or advanced level each semester after declaring the major. Participation in a performance ensemble is highly recommended. The major also requires attendance at a prescribed number of performances/events, demonstration of basic writing competency in dance by taking two writing attentive or one writing intensive course in Dance or an approved allied program or department, and a senior capstone experience. With the adviser’s approval, two electives in the major may be selected from allied Tri-College departments. In both the minor and the major, students may choose to emphasize one aspect of the field, but must first consult with the dance faculty regarding their course of study.

Technique Courses and Performance Ensemble Courses

The Dance Program offers a full range of dance instruction including courses in ballet, modern, jazz, and African as well as techniques developed from other cultural art and social forms such as flamenco, Classical Indian, Polynesian hula, hip-hop, Latin social dance, and tap dance, among others. A ballet placement class is required for upper level ballet courses. Performance ensembles, choreographed or re-staged by professional artists, are by audition only and are given full concert support. The Dance
Outreach Ensemble tours regional schools. Technique courses ARTD 136-139, 230-232, 330-331, and most dance ensembles are offered for academic credit but all technique courses and ensemble courses may be taken for Physical Education credit instead (see both listings below).

### Technique/Ensemble Courses for PE Credit

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>PE B101</td>
<td>BALLET: BEGINNING TECHNIQUE</td>
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<tr>
<td>PE B102</td>
<td>BALLET: INTERMEDIATE TECHNIQUE</td>
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<tr>
<td>PE B103</td>
<td>BALLET: ADVANCED TECHNIQUE</td>
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<tr>
<td>PE B104</td>
<td>BALLET WORKSHOP</td>
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<tr>
<td>PE B105</td>
<td>MODERN: BEGINNING TECHNIQUE</td>
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<tr>
<td>PE B106</td>
<td>MODERN: INTERMEDIATE TECHNIQUE</td>
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<tr>
<td>PE B107</td>
<td>MODERN: ADVANCED TECHNIQUE</td>
</tr>
<tr>
<td>PE B108</td>
<td>JAZZ: BEGINNING TECHNIQUE</td>
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<td>PE B110</td>
<td>JAZZ: INTERMEDIATE TECHNIQUE</td>
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<tr>
<td>PE B111</td>
<td>HIP-HOP TECHNIQUE</td>
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<tr>
<td>PE B112</td>
<td>AFRICAN DANCE</td>
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<tr>
<td>PE B116</td>
<td>SALSA</td>
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<td>PE B117</td>
<td>CLASSICAL INDIAN DANCE</td>
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<td>PE B118</td>
<td>MOVEMENT IMPROVISATION</td>
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<td>PE B120</td>
<td>INTRO TO FLAMENCO</td>
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<tr>
<td>PE B121</td>
<td>TAP I</td>
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<td>PE B122</td>
<td>INTRO TO SOCIAL DANCE</td>
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<td>PE B123</td>
<td>TAP II</td>
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<td>PE B125</td>
<td>SWING DANCE</td>
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<td>PE B126</td>
<td>RHYTHM &amp; STYLE: FLAMENCO AND TAP</td>
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<tr>
<td>PE B127</td>
<td>SOCIAL DANCE FORMS: TOPICS INTRO TO SOCIAL DANCE, SWING, SALSA</td>
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<tr>
<td>PE B129</td>
<td>THE GESTURE OF DANCE: CLASSICAL INDIAN AND POLYNESIAN/HULA</td>
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<tr>
<td>PE B131</td>
<td>TAP: LEARNING AND PERFORMING</td>
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<tr>
<td>PE B145</td>
<td>DANCE ENSEMBLE: MODERN</td>
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<tr>
<td>PE B146</td>
<td>DANCE ENSEMBLE: BALLET</td>
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<tr>
<td>PE B147</td>
<td>DANCE ENSEMBLE: JAZZ</td>
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<tr>
<td>PE B148</td>
<td>DANCE ENSEMBLE: AFRICAN</td>
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<tr>
<td>PE B149</td>
<td>DANCE ENSEMBLE: OUTREACH</td>
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<tr>
<td>PE B150</td>
<td>DANCE ENSEMBLE: SPECIAL TOPICS (2016-17: STYLE TBA)</td>
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<tr>
<td>PE B195</td>
<td>MOVEMENT FOR THEATER</td>
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<tr>
<td>PE B196</td>
<td>DANCE COMPOSITION LAB</td>
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### Directed Work in Dance

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>PE B197</td>
<td>DIRECTED WORK IN DANCE</td>
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### Courses for Academic Credit

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<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>ARTD B136</td>
<td>INTRO TO DANCE TECHNIQUES I - MODERN</td>
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<tr>
<td>ARTD B137</td>
<td>INTRO TO DANCE TECHNIQUES I - BALLET</td>
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<tr>
<td>ARTD B138</td>
<td>INTRO TO DANCE TECHNIQUES II - MODERN</td>
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<tr>
<td>ARTD B139</td>
<td>INTRO TO DANCE TECHNIQUES II - BALLET</td>
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<tr>
<td>ARTD B140</td>
<td>APPROACHES TO DANCE: THEMES AND PERSPECTIVES</td>
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<tr>
<td>ARTD B142</td>
<td>DANCE COMPOSITION I</td>
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<td>ARTD B145</td>
<td>DANCE: CLOSE READING</td>
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<tr>
<td>ARTD/ANTH B223</td>
<td>ANTHROPOLOGY OF DANCE (NOT OFFERED 2016-17)</td>
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<tr>
<td>ARTD B230</td>
<td>INTERMEDIATE TECHNIQUE: MODERN</td>
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<tr>
<td>ARTD B231</td>
<td>INTERMEDIATE TECHNIQUE: BALLET</td>
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<tr>
<td>ARTD B232</td>
<td>INTERMEDIATE TECHNIQUE: JAZZ</td>
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<tr>
<td>ARTD B240</td>
<td>DANCE HISTORY I: ROOTS OF WESTERN THEATER DANCE (NOT OFFERED 2016-17)</td>
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<tr>
<td>ARTD B241</td>
<td>DANCE HISTORY II: A HISTORY OF CONTEMPORARY WESTERN THEATER DANCE (NOT OFFERED 2016-17)</td>
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<tr>
<td>ARTD B242</td>
<td>DANCE COMPOSITION II</td>
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<tr>
<td>ARTD B250</td>
<td>PERFORMING THE POLITICAL BODY</td>
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<tr>
<td>ARTD B265</td>
<td>DANCE, MIGRATION AND EXILE (NOT OFFERED 2016-17)</td>
</tr>
<tr>
<td>ARTD/ANTH B310</td>
<td>PERFORMING THE CITY: THEORIZING BODIES IN SPACE (NOT OFFERED 2016-17)</td>
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<tr>
<td>ARTD B330</td>
<td>ADVANCED TECHNIQUE: MODERN</td>
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<tr>
<td>ARTD B331</td>
<td>ADVANCED TECHNIQUE: BALLET</td>
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<tr>
<td>ARTD B342</td>
<td>ADVANCED CHOREOGRAPHY</td>
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<tr>
<td>ARTD B345</td>
<td>DANCE ENSEMBLE: BALLET</td>
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<tr>
<td>ARTD B346</td>
<td>DANCE ENSEMBLE: MODERN</td>
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<tr>
<td>ARTD B347</td>
<td>DANCE ENSEMBLE: JAZZ</td>
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<tr>
<td>ARTD B348</td>
<td>DANCE ENSEMBLE: AFRICAN</td>
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<tr>
<td>ARTD B349</td>
<td>DANCE ENSEMBLE: OUTREACH</td>
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<tr>
<td>ARTD B350</td>
<td>DANCE ENSEMBLE: SPECIAL (2016-2017: STYLE TBA)</td>
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<tr>
<td>ARTD B390</td>
<td>SENIOR PROJECT/THESIS</td>
</tr>
</tbody>
</table>
ARTD B403 SUPERVISED WORK
ARTD B403 002 SUPERVISED WORK: ANATOMY FOR THE DANCER (NOT OFFERED 2016-17)
ARTA B251/EDUC B251 ARTS TEACHING IN EDUCATIONAL AND COMMUNITY SETTINGS (NOT OFFERED 2016-17)

COURSES
ARTD B136 INTRODUCTION TO DANCE TECHNIQUES I: MODERN
Linda Haviland, Madeline Cantor
Students enrolling in this course take one full semester of Beginning Modern Dance as their primary course and must contact the Dance Program to be placed in a second full semester technique course as well. The two courses together constitute .5 credit. The schedule for the second course options can be found on the Dance Program website: www.brynmawr.edu/dance/courses/schedule.html. Students must meet the attendance requirement, attend two mandatory lectures and one live dance performance, and complete three short writing assignments. In lieu of books, students may incur $10-30 in performance ticket fees but may take advantage of free Tri-Co performances. Offered on a Pass/Fail basis only. Prerequisite(s): ARTD 136 or 137. (Fall 2016, Spring 2017)

ARTD B137 INTRODUCTION TO DANCE TECHNIQUES I: BALLET
Linda Haviland, Madeline Cantor
Students enrolling in this course take one full semester of Beginning Ballet as their primary course and must contact the Dance Program to be placed in a second full semester technique course as well. The two courses together constitute .5 credit. The schedule for the second course options can be found on the Dance Program website: www.brynmawr.edu/dance/courses/schedule.html. Students must meet the attendance requirement, attend two mandatory lectures and one live dance performance, and complete three short writing assignments. In lieu of books, students may incur $10-30 in performance ticket fees but may take advantage of free Tri-Co performances. Offered on a Pass/Fail basis only. Prerequisite(s): ARTD 136 or 137. (Fall 2016, Spring 2017)

ARTD B138 INTRODUCTION TO DANCE TECHNIQUES II: MODERN
Linda Haviland, Madeline Cantor
Students enrolling in this course take one full semester of Beginning Modern Dance as their primary course and must contact the Dance Program to be placed in a second full semester technique course as well. The two courses together constitute .5 credit. The schedule for the second course options can be found on the Dance Program website: www.brynmawr.edu/dance/courses/schedule.html. Students must meet the attendance requirement; write a critique of one live dance event and a short paper on a topic selected in consultation with the faculty coordinator. In lieu of books, students may incur $10-30 in performance ticket fees but may take advantage of free Tri-Co performances. Offered on a Pass/Fail basis only. Prerequisite(s): ARTD 136 or 137. (Fall 2016, Spring 2017)

ARTD B140 APPROACHES TO DANCE: THEMES AND PERSPECTIVES
Linda Haviland
This course introduces students to dance as a multi-layered, significant and enduring human behavior that ranges from art to play, from ritual to politics, and beyond. It engages students in the creative, critical, and conceptual processes that emerge in response to the study of dance. It also explores the research potential that arises when other areas of academic inquiry, including criticism, ethnology, history and philosophy, interact with dance and dance scholarship. Lectures, discussion, film, video, and guest speakers are included. In lieu of books, students must attend one dance performance (typical costs: $12-30) but may take
ARTS PROGRAM AT Bryn MAWR COLLEGE


ARTD B142 DANCE COMPOSITION I
David Brick
In this introduction to the art of making dances, an array of compositional tools and approaches is used to evolve and refine choreographic ideas. Basic concepts such as space, phrasing, timing, image, energy, density and partnering are introduced and explored alongside attention to the roles of inspiration and synthesis in the creative process. Improvisation is used to explore choreographic ideas and students learn to help and direct others in generating movement. Discussion of and feedback on weekly choreographic assignments and readings contributes to analyzing and refining choreography. Concurrent participation in any level technique course is required. Additional costs: in lieu of books, students may incur $30-$40 in performance ticket fees, but may take advantage of free Tri-co performances. Approach: Critical Interpretation (CI). (Fall 2016)

ARTD B145 FOCUS: DANCE/CLOSE READING
Madeline Cantor
Students will engage in a close reading of dance, using live dance performances as primary texts and setting these performances in critical and historical contexts through readings in dance criticism and theory, activities, discussion and media. Each week, students will apply their findings in organized field trips to live performances, selected from a range of genres, and will work through their responses in discussion and writing. Requires performance attendance on weekends. In lieu of books, students can expect approximately $50 in performance ticket expenses for the course. Approach: Critical Interpretation (CI). (Spring 2017)

ARTD B223 ANTHROPOLOGY OF DANCE
Staff
This course surveys ethnographic approaches to the study of global dance in a variety of contemporary and historical contexts, including contact improvisation, Argentinian tango, Kathak dance in Indian modernity, a range of traditional dances from Japan and China, capoeira in today’s Brazil, and social dances in North America and Europe. Recognizing dance as a kind of shared cultural knowledge and drawing on theories and literature in anthropology, dance and related fields such as history, and ethnomusicology, we will examine dance’s relationship to social structure, ethnicity, gender, spirituality and politics. Lectures, discussion, media, and fieldwork are included. Prerequisite(s): a course in anthropology or related discipline, or a dance lecture/seminar course, or permission of the instructor. Approach: Cross-Cultural Analysis (CC); Critical Interpretation (CI) Major Writing Requirement: Writing Attentive. (Not Offered 2016-2017)

ARTD B230 MODERN: INTERMEDIATE TECHNIQUE
Molly Shanahan
Intermediate level dance technique courses focus on expanding the movement vocabulary, on introducing movement phrases that are increasingly complex and demanding, and on further attention to motional dynamics and spatial contexts. Students at this level are also expected to begin demonstrating an intellectual and kinesthetic understanding of these technical challenges and their actual performance. Students will be evaluated on their openness and commitment to the learning process, increased understanding of the technique, and demonstration in class of their technical and stylistic progress as articulated within the field. Preparation: three semesters of beginning level modern, its equivalent, or permission of the instructor. (Fall 2016, Spring 2017)

ARTD B231 BALLET: INTERMEDIATE TECHNIQUE
Linda Mintzer
Intermediate level dance technique courses focus on expanding the movement vocabulary, on introducing movement phrases that are increasingly complex and demanding, and on further attention to motional dynamics and spatial contexts. Students at this level are also expected to begin demonstrating an intellectual and kinesthetic understanding of these technical challenges and their actual performance. Students will be evaluated on their openness and commitment to the learning process, increased understanding of the technique, and demonstration in class of their technical and stylistic progress as articulated within the field. Preparation: three semesters of beginning level ballet, its equivalent, or permission of the instructor. (Spring 2017)
ARTD B232 JAZZ: INTERMEDIATE TECHNIQUE
Staff
Intermediate level dance technique courses focus on expanding the movement vocabulary, on introducing movement phrases that are increasingly complex and demanding, and on further attention to motional dynamics and spatial contexts. Students at this level are also expected to begin demonstrating an intellectual and kinesthetic understanding of these technical challenges and their actual performance. Students will be evaluated on their openness and commitment to the learning process, increased understanding of the technique, and demonstration in class of their technical and stylistic progress as articulated within the field. Prerequisite(s): two semesters of beginning level jazz, its equivalent, or permission of the instructor. (Not Offered 2016-2017)

ARTD B240 DANCE HISTORY I: ROOTS OF WESTERN THEATER DANCE
Staff
This course investigates the historic and cultural forces affecting the development and functions of pre-20th-century Western theater dance. It will consider nontheatrical forms and applications as well, but will give special emphasis to the development of theater dance forms within the context of their relationship to and impact on Western culture. The course, of necessity, will give some consideration as well to the impact of global interchange on the development of Western dance. It will also introduce students to a selection of traditional and more contemporary models of historiography with particular reference to the changing modes of documenting, researching and analyzing dance. In addition to lectures and discussion, the course will include film, video, slides, and some movement experiences. Approach: Critical Interpretation (CI); Inquiry into the Past (IP). Major Writing Requirement: Writing Attentive. Counts towards: Gender and Sexuality Studies. (Not Offered 2016-2017)

ARTD B242 DANCE COMPOSITION II
Madeline Cantor
This course builds on work accomplished in Composition I and develops an understanding of and skill in the theory and craft of choreography. This includes deepening movement invention skills; exploring form and structure; investigating sources for sound, music, text and language; developing group design; and broadening critical understanding. Students will work on projects and will have some opportunity to revise and expand work. Readings and viewings will be assigned and related production problems will be considered. Concurrent participation in any level technique course is required. Additional costs: in lieu of books, students may incur $10-30 in performance ticket fees but may take advantage of free Tri-Co performances. Prerequisite(s): ARTD B142. Approach: Critical Interpretation (CI). (Spring 2017)

ARTD B250 PERFORMING THE POLITICAL BODY: DANCE AND POWER
Linda Haviland
This is a topics course. Course content varies. Approach: Cross-Cultural Analysis (CC); Critical Interpretation (CI). Major Writing Requirement: Writing Attentive. Counts towards: Gender and Sexuality Studies

Artists, activists, politicos, regents, intellectuals and just ordinary people have, throughout history and across cultures, used dance and performance to support political goals and ideologies or to perform social or cultural interventions in the private and public spheres. From a wide range of possibilities, we will focus on how dance is a useful medium for both embodying and analyzing ideologies and practices of power, particularly with reference to gender, class, and ethnicity. Students will also investigate bodiedness as an active agent of social change and political action. We will read excerpts from seminal and contemporary theory of performing bodiedness, ethnicity, and gender, as well as from theoreticians, performers, and other practitioners more specifically engaged with dance and performance. In addition to literary, dance historical, anthropological and political texts, the course includes media, guest lecturers, and introductory group improvisation and performance exercises; however, no prior training or experience in dance or performance is necessary. In lieu of books, students will be assigned to see a dance performance (typical costs: $12-30) but may take advantage of free Tri-Co performances. A previous dance lecture/seminar course or a course in a relevant discipline such as anthropology, sociology, or history is recommended but not required. (Fall 2016, Spring 2017)
ARTD B265 DANCE, MIGRATION AND EXILE

Staff
Highlighting aesthetic, political, social and spiritual powers of dance as it travels, transforms, and is accorded meaning both domestically and transnationally, especially in situations of war and social and political upheaval, this course investigates the re-creation of heritage and the production of new traditions in refugee camps and in diaspora. Prerequisite(s): a dance lecture/seminar course or a course in a relevant discipline such as anthropology, sociology, or Peace and Conflict Studies, or permission of the instructor. Approach: Cross-Cultural Analysis (CC); Critical Interpretation (CI). Major Writing Requirement: Writing Attentive. (Not Offered 2016-2017)

ARTD B310 PERFORMING THE CITY: THEORIZING BODIES IN SPACE

Staff
Building on the premise that space is a concern in performance, choreography, architecture and urban planning, this course will interrogate relationships between (performing) bodies and (city) spaces. Using perspectives from dance and performance studies, urban studies and cultural geography, it will introduce space, spatiality and the city as material and theoretical concepts and investigate how moving and performing bodies and city spaces intersect in political, social and cultural contexts. Lectures, discussion of assigned readings, attendance at a live performance and 2-3 field trips are included. Prerequisite(s): one dance lecture/seminar course or one course in relevant discipline e.g. anthropology, sociology, or Peace and Conflict Studies, or permission of the instructor. Approach: Cross-Cultural Analysis (CC); Critical Interpretation (CI). Major Writing Requirement: Writing Attentive. (Not Offered 2016-2017)

ARTD B330 MODERN: ADVANCED TECHNIQUE

Rebecca Malcolm-Naib
Advanced level technique courses continue to expand movement vocabulary and to introduce increasingly challenging movement phrases and repertory. Students are also expected to begin recognizing and incorporating the varied gestural and dynamic markers of styles and genres, with an eye to both developing their facility for working with various choreographic models and for beginning to mark out their individual movement preferences. These courses continue to focus on both the intellectual and kinesthetic understanding and command of technical challenges and their actual performance. Preparation: two semesters of Modern: Intermediate Technique, its equivalent, or permission of the instructor. (Fall 2016, Spring 2017)

ARTD B331 BALLET: ADVANCED TECHNIQUE

Chandra Moss, R. Colby Damon
Advanced level technique courses continue to expand movement vocabulary and to introduce increasingly challenging movement phrases and repertory. Students are also expected to begin recognizing and incorporating the varied gestural and dynamic markers of styles and genres, with an eye to both developing their facility for working with various choreographic models and for beginning to mark out their individual movement preferences. These courses continue to focus on both the intellectual and kinesthetic understanding and command of technical challenges and their actual performance. The last half hour of this class includes optional pointe or repertory work with permission of the instructor. Preparation: minimum of three semesters of intermediate level ballet, its equivalent, or permission of the instructor. First year students must take a placement class. (Fall 2016, Spring 2017)

ARTD B342 ADVANCED CHOREOGRAPHY

Linda Haviland, Madeline Cantor
Independent study in choreography under the guidance of the instructor. Students are expected to produce one major choreographic work and are responsible for all production considerations. Concurrent attendance in any level technique course is required. Prerequisite(s): ARTD B242. (Fall 2016, Spring 2017)

ARTD B345 DANCE ENSEMBLE: MODERN

Madeline Cantor
Dance ensembles are designed to offer students significant opportunities to develop dance technique, particularly in relationship to dance as a performance art. Students audition for entrance into individual ensembles. Original works choreographed by faculty or guest choreographers or works reconstructed/restaged from classic or...
contemporary repertories are rehearsed and performed in concert. Students are evaluated on their participation in rehearsals, their demonstration of full commitment and openness to the choreographic and performance processes both in terms of attitude and technical practice, and their achieved level of performance. This course is suitable for intermediate and advanced level dancers. Concurrent attendance in one technique class a week is required. (Fall 2016, Spring 2017)

**ARTD B346 DANCE ENSEMBLE: BALLET**
Staff
Dance ensembles are designed to offer students significant opportunities to develop dance technique, particularly in relationship to dance as a performance art. Students audition for entrance into individual ensembles. Original works choreographed by faculty or guest choreographers or works reconstructed/restaged from classic or contemporary repertories are rehearsed and performed in concert. Students are evaluated on their participation in rehearsals, their demonstration of full commitment and openness to the choreographic and performance processes both in terms of attitude and technical practice, and achievement of expected levels of performance. This course is suitable for intermediate and advanced level dancers. Concurrent attendance in at least one technique class per week is required. (Spring 2017)

**ARTD B347 DANCE ENSEMBLE: JAZZ**
Staff
Dance ensembles are designed to offer students significant opportunities to develop dance technique, particularly in relationship to dance as a performance art. Students audition for entrance into individual ensembles. Original works choreographed by faculty or guest choreographers or works reconstructed/restaged from classic or contemporary repertories are rehearsed and performed in concert. Students are evaluated on their participation in rehearsals, their demonstration of full commitment and openness to the choreographic and performance processes both in terms of attitude and technical practice, and achievement of expected levels of performance. This course is suitable for intermediate and advanced level dancers. Concurrent attendance in at least one technique class per week is required. (Spring 2017)

**ARTD B348 DANCE ENSEMBLE: AFRICAN**
Staff
Dance ensembles are designed to offer students significant opportunities to develop dance technique, particularly in relationship to dance as a performance art. Students audition for entrance into individual ensembles. Original works choreographed by faculty or guest choreographers or works reconstructed/restaged from classic or contemporary repertories are rehearsed and performed in concert. Students are evaluated on their participation in rehearsals, their demonstration of full commitment and openness to the choreographic and performance processes both in terms of attitude and technical practice, and achievement of expected levels of performance. This course is suitable for intermediate and advanced level dancers. Concurrent attendance in at least one technique class per week is suggested. (Spring 2017)

**ARTD B349 DANCE ENSEMBLE: DANCE OUTREACH PROJECT**
Madeline Cantor
Dance Outreach Ensemble is a community-focused project in which students learn both a lecture-demonstration and a narrative dance work and tour this combined program to schools every fall in the Philadelphia area, reaching 1,500 to 2,000 children each year. Dance Outreach introduces these children to dance through a program of original choreography that is supported by commissioned music and costuming as well. Interested students are expected to have some experience in a dance form or genre, enthusiasm for performance, and an interest in education in and through the arts. Students are selected after an initial group meeting and movement session in the fall. Concurrent participation in at least one technique class per week is suggested. (Fall 2016)

**ARTD B350 DANCE ENSEMBLE: SPECIAL TOPICS**
This is a topics course. The genre or style content of this ensemble varies. Units: 0.5 Spring 2017: Hip Hop. Dance ensembles are designed to offer students significant opportunities to develop dance technique, particularly in relationship to dance as a performance art. Students audition for entrance into individual ensembles. Original works choreographed by faculty or guest choreographers or works reconstructed / restaged from classic or contemporary repertories are rehearsed and
performed in concert. Students are evaluated on their participation in rehearsals, their demonstration of full commitment and openness to the choreographic and performance processes both in terms of attitude and technical practice, and achievement of expected levels of performance. This course is suitable for intermediate and advanced level dancers. Concurrent attendance in at least one technique class per week is suggested.

**ARTD B390 SENIOR PROJECT/THESIS**

*Staff*

Majors develop, in conjunction with a faculty adviser, a senior capstone experience that is complementary to and will expand and deepen their work and interests within the field of dance. This can range from a significant research or expository paper to a substantial choreographic work that will be supported in a full studio performance. Students who elect to do choreographic or performance work must also submit a portfolio (10 pages) of written work on dance. Work begins in the fall semester and should be completed by the middle of the spring semester. One outside evaluator will be invited to offer additional comment. (Fall 2016, Spring 2017)

**ARTD B403 SUPERVISED WORK**

*Staff*

Research in a particular topic of dance under the guidance of an instructor, resulting in a final paper or project. Permission of the instructor is required. (Fall 2016, Spring 2017)

**THEATER**

The curricular portion of the Bryn Mawr and Haverford Colleges' Theater Program focuses on the point of contact between creative and analytic work. Courses combine theory (reading and discussion of dramatic literature, history and criticism) and practical work (creative exercises, scene study and performance) to provide viable theater training within a liberal-arts context.

**Minor Requirements**

Requirements for the minor in Theater are six units of course work, three required (ARTT 150, 251 and 252) and three elective. Students must consult with the Theater faculty to ensure that the necessary areas in the field are covered. Students may submit an application to major in Theater through the independent major program.

**Theater Performance**

Numerous opportunities exist to act, direct, design and work in technical theater. In addition to the Theater Program's mainstage productions, many student theater groups exist that are committed to musical theater, improvisation, community outreach, Shakespeare, film and video work, etc. All Theater Program productions are open and casting is routinely blind with respect to race and gender.

**COURSES**

**ARTT B151 FOCUS: DRAMATIC STRUCTURES IN PLAYS, PERFORMANCE, AND FILM**

*Staff*

This course is an introduction to techniques of dramatic structure that are used in the creation of plays, works of performance art, and films. We will have recourse in our work to some crucial theoretical documents as well as to play scripts both classic and contemporary and archived and live performances. Participants will make critical readings of works utilizing the techniques of artistic analysis utilized by directors, dramaturgs, actors, playwrights and designers. This course is intended to be a touchstone for the study of any of these creative pursuits as well as an excellent opportunity for interested students to acquaint themselves with critical aspects of the creative process. Approach: Critical Interpretation (CI). (Not Offered 2016-2017)

**ARTT B152 FOCUS: WRITING ABOUT THEATER AND PERFORMANCE**

*Staff*

This course will constitute an introduction to writing about theater and performance art events. Our work will be structured in relation to a number of live and archived performances which the class will see on and off-campus. Students will practice techniques for preparing to see a performance, discuss strategies for reading dramatic texts and for observing time-based art. We will read notable examples of occasional criticism by a diverse group of writers of the past fifty years, who publish in a wide variety of forms including on blogs and social media. We will examine their work for techniques and strategies. Students will also read and respond to each other's writing. Central questions of the course include the evolution of critical vocabulary, the role of the critic's bias, the development of a

ARTT B251 FUNDAMENTALS OF ACTING
*Catherine Slusar*
This studio course provides an introduction to the basic processes of acting to students of various experience levels. We develop tools and a shared vocabulary using performance exercises, games, improvisation and scene work. (Fall 2016)

ARTT B254 FUNDAMENTALS OF THEATER DESIGN
*Maiko Matsushima*
An introduction to the creative process of visual design for theater, exploring dramatic context and influence of cultural, social, and ideological forces on theater and examining practical applications of various technical elements such as scenery, costume, and lighting while emphasizing their aesthetic integration. (Spring 2017)

ARTT B255 FUNDAMENTALS OF COSTUME DESIGN
*Maiko Matsushima*
Hands-on practical workshop on costume design for performing arts; analysis of text, characters, movement, situations; historical and stylistic research; cultivation of initial concept through materialization and plotting to execution of design. (Fall 2016)

ARTT B258 INTERMEDIATE TOPICS IN TECHNICAL THEATER PRODUCTION
*Justin McDaniel*
This course is a deeper exploration of the process of technical theater production introduced in ARTT B252—Fundamentals of Technical Theater Production. Through a combination of lecture, in-class and out-of-class analysis, and hands-on experience students will gain a more thorough understanding of the processes of technical theatrical production. The course focuses on five sections of technical production: basic technical drawing, advanced scenic construction techniques, electricity for the entertainment industry (lighting, sound, motors), basic rigging, and basic sound system design and execution. While mathematics is not the focus of the class, basic math and some algebra and trigonometry will be necessary. Prerequisite(s): ARTT B252 or permission of instructor. (Fall 2016)

ARTT B265 ACTING ACROSS CULTURE
*Staff*
This course examines how we access Shakespeare across culture and across language, as performers and audience members. We will explore the role of creator/performer using traditional and non-traditional means (text work and scansion, investigation of objective and actions, and first-folio technique). Prerequisite(s): Fundamentals of Acting or its equivalent. Approach: Cross-Cultural Analysis (CC). (Not Offered 2016-2017)

ARTT B312 LADIES’ VOICES GIVE PLEASURE: PLAYS BY WOMEN
*J. Rizzo*
This course introduces students to the rich and multifarious tradition(s) of dramatic literature (broadly construed) by women (broadly construed). Through close readings of texts that diverge from what some feminist critics have called the dominant “ejaculatory” model of dramaturgy rooted in Aristotelian teleology and replicative of the male sexual experience, we will explore the formal and thematic preoccupations of 20th and 21st century playwrights who complicate notions of desire, community, history, identity, difference, and representation. Prerequisite(s): 200 level course in Theater, English, or Comparative Literature. (Fall 2016)

ARTT B332 THE ACTOR CREATES: PERFORMANCE STUDIO IN GENERATING ORIGINAL WORK
*Catherine Slusar*
This course explores the actor as creator, inviting the performer to become a generative artist with agency to invent her own work. Building on skills introduced in Fundamentals of Acting, we will introduce new methodologies of training to construct a framework in which students can approach making original solo and group work. Students will use processes employing visual art, found dialogue, music, autobiography, and more. Emphasizing guided, individual, and group collaboration, we will examine the role of the actor/creator through exercises and readings that relate the actor’s creative process to an understanding of self and the artist’s role in communities. Prerequisite(s): ARTT B251 (Fundamentals of Acting). (Fall 2016)
ARTT B353 ADVANCED PERFORMANCE ENSEMBLE
_Catherine Slusar_
An advanced, intensive workshop in theater performance. Students explore a range of performance techniques in the context of rehearsing a performance project, and participate in weekly seminars in which the aesthetic and theatrical principles of the play and production will be developed and challenged. The course may be repeated. Prerequisite(s): ARTT B253 or permission of the instructor. (Fall 2016, Spring 2017)

ARTT B354 SHAKESPEARE ON THE STAGE
_Staff_
An exploration of Shakespeare’s texts from the point of view of the performer. A historical survey of the various approaches to producing Shakespeare from Elizabethan to contemporary times, with intensive scenework culminating in on-campus performances. (Not Offered 2016-2017)

ARTT B359 DIRECTING FOR THE STAGE
_Dawn Lord_
A semiotic approach to the basic concepts and methods of stage direction. Topics explored through readings, discussion and creative exercises include directorial concept, script analysis and research, stage composition and movement, and casting and actor coaching. Students rehearse and present three major scenes. Prerequisite(s): ARTT B251 (Fundamentals of Acting) or permission of instructor. (Fall 2016)

ARTT B425 PRAXIS III
(Not Offered 2016-2017)

ARTT B430 PRACTICUM IN STAGE MANAGEMENT
_Justin McDaniel_
Over the semester, the student will attend all auditions, rehearsals, and performances of the Bi-College Theater Program production, and will be responsible for managing all the details of same. With the guidance of a mentor and through reading and research, the student will learn to perform the many organizational and communications tasks involved in stage management. Students will be required to read a number of texts with the goal of understanding the vast scope of the job, the artistry and authority expected of a stage manager, the variations in styles of stage management, and the standard procedures a student stage manager can incorporate into a college setting. Each student will be expected to keep a daily journal of their experience—intellectual, artistic, and practical. The journal is their own and is meant to stimulate and deepen their thinking about the process. This practicum requires that a student be willing to engage in the production process both as an artist with an intellectual stake in the work and as an adult with a position of real authority in the group. The student will be expected to use that authority while always remaining calm, polite, kind, and generous to the artists with whom they are working. Prerequisite(s): prior academic work in theater and the permission of the instructor. (Fall 2016, Spring 2017)

ARTA B251 ARTS TEACHING IN EDUCATIONAL AND COMMUNITY SETTINGS
_Staff_
This is a Praxis II course intended for students who have substantial experience in an art form and are interested in extending that experience into teaching and learning at educational and community sites. Following an overview of the history of the arts in education, the course will investigate underlying theories. The praxis component will allow students to create a fluid relationship between theory and practice through observing, teaching and reflecting on arts practices in educational contexts. School or community placement four hours a week. Prerequisite(s): at least an intermediate level of experience in an art form. This course counts toward the minor in Dance or Theater. Counts towards: Praxis Program (Not Offered 2016-2017)

ARTT B250 TWENTIETH-CENTURY THEORIES OF ACTING
_Staff_
An introduction to 20th-century theories of acting emphasizing the intellectual, aesthetic, and sociopolitical factors surrounding the emergence of each director’s approach to the study of human behavior on stage. Various theoretical approaches to the task of developing a role are applied in workshop and scene study. (Not Offered 2016-2017)
ARTT B252 FUNDAMENTALS OF TECHNICAL THEATER
Justin McDaniel
A practical, hands-on workshop in the creative process of turning a concept into a tangible, workable end through the physical execution of a design. Exploring new and traditional methods of achieving a coherent synthesis of all areas of technical production. (Spring 2017)

ARTT B253 PERFORMANCE ENSEMBLE
Catherine Slusar
An intensive workshop in the methodologies and aesthetics of theater performance, this course is open to students with significant experience in performance. In collaboration with the director of theater, students will explore a range of performance techniques and styles in the context of rehearsing a performance project. Admission to the class is by audition or permission of the instructor. The class is offered for a half-unit of credit. (Fall 2016, Spring 2017)

ARTT B270 ECOLOGIES OF THEATER: PERFORMANCE, PLAY, AND LANDSCAPE
Staff
Students in this course will investigate the notion of theatrical landscape and its relation to plays and to the worlds that those landscapes refer to. Through readings in contemporary drama and performance and through the construction and evaluation of performances, the class will explore the relationship between human beings and the environments they imagine, and will study the ways in which those relationships impact how we think about our relationship to the world in which we live. The course will culminate in a series of public performances. Suggested preparation: Any course in theater, design, film, dram, or permission of the instructor. Approach: Critical Interpretation (CI). (Not Offered 2016-2017)

ARTT B351 ACTING II
Catherine Slusar
A continuation of the methods of inquiry in Fundamentals of Acting, this course is structured as a series of project-based learning explorations in acting. Prerequisite(s): ARTT B251 (Fundamentals of Acting) or permission of instructor. (Spring 2017)

ENGL B230 TOPICS IN AMERICAN DRAMA
Staff
Considers American plays of the 20th century, reading major playwrights of the canon alongside other dramatists who were less often read and produced. Will also study later 20th century dramatists whose plays both develop and resist the complex foundation established by canonical American playwrights and how American drama reflects and responds to cultural and political shifts. Considers how modern American identity has been constructed through dramatic performance, considering both written and performed versions of these plays. Approach: Critical Interpretation (CI). Major Writing Requirement: Writing Intensive (Spring 2017)

ENGL B296 INTRODUCTION TO MEDIEVAL DRAMA
Staff
Introduces students to the major types of dramatic production in the Middle Ages: mystery plays, morality plays, and miracle plays. Also examines early Protestant political drama known as “interludes” and the translation of medieval plays into contemporary films and novellas. Explores the construction of local communities around professional acting and production guilds, different strategies of performance, and the relationship between the medieval dramatic stage and other kinds of “stages.” Approach: Critical Interpretation (CI); Inquiry into the Past (IP). (Spring 2017)