

ARTS PROGRAM (BRYN MAWR)

brynmawr.edu/arts

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 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

Madeline Cantor

Associate Director and Term Professor of Dance

Linda Caruso Haviland *(on leave Fall 2017)*

Director and Associate Professor of Dance

Lauren Feldman

Lecturer

Thomas Ferrick

Lecturer

Lela Aisha Jones

Pre-Doctoral Fellow

Annie Liontas

Lecturer

Mark Lord

Alice Carter Dickerman Director of the Arts Program; Professor of the Arts on the Theresa Helburn Chair of Drama; Director of the Theater Program

Maiko Matsushima

Lecturer

Airea Matthews

Assistant Professor of Creative Writing

Catharine Slusar

Assistant Professor in Theater

Daniel Torday *(on leave Spring 2018)*

Director and Associate Professor of Creative Writing

Molly Ward

Lecturer

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

Madeline Cantor

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 4 hours a week. Preparation: At least an intermediate level of experience in an art form. This course counts toward the minor in Dance or Theater. (Offered Fall 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

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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

Airea Matthews

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. (Offered Spring 2018)

ARTW B260 WRITING SHORT FICTION I

Annie Lintas, 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. (Offered Fall 2017 and Spring 2018)

ARTW B261 WRITING POETRY I

Airea Matthews

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. (Offered Fall 2017)

ARTW B262 PLAYWRITING I

Lauren Feldman

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. (Offered Fall 2017)

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ARTW B362 PLAYWRITING II

Staff

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. (Not offered 2017-2018)

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. (Not offered 2017-2018)

ARTW B264 NEWS AND FEATURE WRITING

Thomas 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. (Offered Spring 2018)

ARTW B265 CREATIVE NONFICTION

Annie Liontas

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. (Offered Fall 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. (Not offered 2017-2018)

ARTW B269 WRITING FOR CHILDREN

Staff

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. (Not offered 2017-2018)

ARTW B360 WRITING SHORT FICTION II

Daniel Torday

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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. (Offered Fall 2017)

ARTW B361 WRITING POETRY II

Airea Matthews

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. (Offered Spring 2018)

ARTW B362 PLAYWRITING II

Staff

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. (Not offered 2017-2018)

ARTW B364 LONGER FICTIONAL FORMS

Staff

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. (Offered Spring 2018)

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 2017-2018)

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. (Offered Fall 2017)

DANCE

Dance is not only an art and an area of creative work; it is also a significant and enduring human behavior that can serve as a core of creative and

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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, or B144 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 advisor's approval, one elective in the minor may be selected from allied Tri-College departments.

Independent Major in Dance Requirements

The independent major requires eleven courses, drawn primarily from our core academic curriculum and including: ARTD 140 and one additional dance lecture/seminar course; ARTD B142 and ARTD B144; one 0.5 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 advisor'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 dance, 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 all 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

(Check course guide for courses available each semester)

PE B101 Ballet: Beginning Technique
PE B102 Ballet: Intermediate Technique
PE B103 Ballet: Advanced Technique
PE B104 Ballet Workshop
PE B105 Modern: Beginning Technique
PE B106 Modern: Intermediate Technique
PE B107 Modern: Advanced Technique
PE B108 Jazz: Beginning Technique
PE B110 Jazz: Intermediate Technique
PE B111 Hip-hop Technique
PE B112 African Dance
PE B118 Movement Improvisation
PE B121 Tap I
PE B123 Tap II

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PE B126 Rhythm & Style: Flamenco and Tap
PE B127 Social Dance Forms: Topics: Intro to Social Dance, Swing, Salsa, Latin
PE B129 The Gesture of Dance: Classical Indian and Polynesian Dance
PE B131 Tap: Learning and Performing
PE B145 Dance Ensemble: Modern
PE B146 Dance Ensemble: Ballet
PE B147 Dance Ensemble: Jazz
PE B148 Dance Ensemble: African
PE B149 Dance Ensemble: Outreach
PE B150 Dance Ensemble: Special Topics (2017-18: Hip Hop)
PE B195 Movement for Theater
PE B196 Dance Composition Lab
PE B197 Directed Work in Dance

Courses for Academic Credit

ARTD B136 001 Intro to Dance Techniques I - Modern
ARTD B137 002 Intro to Dance Techniques I - Ballet
ARTD B138 001 Intro to Dance Techniques II - Modern
ARTD B139 002 Intro to Dance Techniques II - Ballet
ARTD B140 Approaches to Dance: Themes and Perspectives (not offered 2017-18)
ARTD B142 Dance Composition: Process and Presence
ARTD B144 Dance Composition: Elements and Craft
ARTD B145 Dance: Close Reading (not offered 2017-18)
ARTD/ANTH B223 Anthropology of Dance (not offered 2017-18)
ARTD B230 Intermediate Technique: Modern
ARTD B231 Intermediate Technique: Ballet
ARTD B232 Intermediate Technique: Jazz
ARTD B240 Dance History I: Roots of Western Theater Dance (not offered 2017-18)
ARTD B241 Dance History II: A History of Contemporary Western Theater Dance
ARTD B250 Performing the Political Body (not offered 2017-18)
ARTD B265 Dance, Migration and Exile (not offered 2017-18)
ARTD B267 Diasporic Bodies: The Black Dancing Body, Restoration, and Activism
ARTD/ANTH B310 Performing the City: Theorizing Bodies in Space (not offered 2017-18)
ARTD B330 Advanced Technique: Modern
ARTD B331 Advanced Technique: Ballet
ARTD B342 Advanced Choreography
ARTD B345 Dance Ensemble: Ballet

ARTD B346 Dance Ensemble: Modern
ARTD B347 Dance Ensemble: Jazz
ARTD B348 Dance Ensemble: African
ARTD B349 Dance Ensemble: Outreach
ARTD B350 Dance Ensemble: Special (2017-2018: Style Hip Hop)
ARTD B390 Senior Project/Thesis
ARTD B403 Supervised Work
ARTD B403 002 Supervised Work: Practical Anatomy: Bones, Muscle, Movement
ARTA B251/EDUC B251 Arts Teaching in Educational and Community Settings

COURSES

ARTD B136 INTRODUCTION TO DANCE TECHNIQUES I: MODERN

Madeline Cantor

Students enrolling in this course take a full semester of beginning modern dance as their primary course and a second full semester dance technique class as a complementary course. The two courses together constitute .5 credit. Options for the complementary course can be found on the Dance department website. 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. (Offered Fall 2017 and Spring 2018)

ARTD B137 INTRODUCTION TO DANCE TECHNIQUES I: BALLET

Madeline Cantor, Denise D'Angelo

Students enrolling in this course take a full semester of beginning ballet as their primary course and a second full semester dance technique class as a complementary course. The two courses together constitute .5 credit. Options for the complementary course can be found on the Dance department website. 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. (Offered Fall 2017 and Spring 2018)

ARTD B138 INTRODUCTION TO DANCE TECHNIQUES II: MODERN

Madeline Cantor

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Students enrolling in this course take a full semester of beginning modern dance as their primary course and a second full semester dance technique class as a complementary course. The two courses together constitute .5 credit. Options for the complementary course can be found on the Dance department website. 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: ARTD 136 or 137. (Offered Fall 2017 and Spring 2018)

ARTD B139 INTRODUCTION TO DANCE TECHNIQUES II: BALLET

Madeline Cantor, Denise D'Angelo

Students enrolling in this course take a full semester of beginning ballet as their primary course and a second full semester dance technique class as a complementary course. The two courses together constitute .5 credit. 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. (Offered Fall 2017 and Spring 2018)

ARTD B140 APPROACHES TO DANCE: THEMES AND PERSPECTIVES

Staff

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 advantage of free Tri-co performances. (Not offered 2017-2018)

ARTD B142 DANCE COMPOSITION: PROCESS AND PRESENCE

David Brick

This dance composition course is open to students with any background and is appropriate for dancers, movers of any kind, those seeking to work creatively in other arts or disciplines including the sciences, and those who are just willing to play and invent. It engages students in exploring and structuring human movement and gesture as a way not only to make art but also to develop creative problem solving skills; explore and enhance embodied approaches to observation, analysis and communication; and learn how to work collaboratively. Students are introduced to improvisation as a tool for researching and sketching choreographic ideas; they engage in movement exercises, viewing of live and filmed work, and discussions that help to sharpen visual analysis and kinesthetic responses; they explore models for open and productive reception and response to one's own work and the work of others. The course includes required readings and viewings but focuses primarily on weekly movement assignments, including solo and collaborative explorations. The processes explored in this course help students to cultivate the awareness and intention necessary to performances of self and encourage the invention of satisfying and effective ways for sharing embodied ideas powerfully with audiences of all sorts. Students may take ARTD B142 Dance Composition: Process and Presence or ARTD B144 Dance Composition: Elements and Craft in any order as a single course or to fulfill minor and major requirements. Concurrent participation in at least one class session per week in any level technique course, either for credit or as an auditor, is required. Additional costs: In lieu of books, readings will be posted on Moodle; students may incur \$10-30 in performance ticket fees or transport but may take advantage of free Tri-Co performances. (Offered Fall 2017)

ARTD B144 DANCE COMPOSITION: ELEMENTS AND CRAFT

Madeline Cantor

This dance composition course develops knowledge and skill in the theory and craft of choreography. Basic elements of dancemaking such as space, timing, shaping, and relationship are explored and refined through structured and open movement experiences. Attention is given to developing movement invention skills and compositional strategies; considering form and structure; investigating music, language, images and objects as sources; experimenting with group design; and broadening critical understanding of

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their own work and the work of others. Students will work on weekly solo and group projects and will have some opportunity to revise work. Related viewing and reading will be assigned. Students may take ARTD B142 Dance Composition: Process and Presence or ARTD B144 Dance Composition: Elements and Craft in any order as a single course or to fulfill minor and major requirements. Concurrent participation in at least one class per week in any level technique course, either for credit or as an auditor, is required. Additional costs: In lieu of books, readings will be posted on Moodle; students may incur \$10-30 in performance ticket fees but may take advantage of free Tri-Co performances. (Offered Spring 2018)

ARTD B145 FOCUS: DANCE/CLOSE READING

Staff

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. (0.5 credits) (Not offered 2017-2018)

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. Preparation: a course in anthropology or related discipline, or a dance lecture/seminar course, or permission of the instructor. (Not offered 2017-2018)

ARTD B230 MODERN: INTERMEDIATE TECHNIQUE

Michelle Stortz

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: two semesters of beginning level modern, its equivalent, or permission of the instructor. (0.5 credits) (Offered Fall 2017 and Spring 2018)

ARTD B231 BALLET: 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. Preparation: two semesters of beginning level ballet, its equivalent, or permission of the instructor. (0.5 credits) (Offered Fall 2017 and Spring 2018)

ARTD B232 JAZZ: INTERMEDIATE TECHNIQUE

Yasmin Goodman

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

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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: two semesters of beginning level jazz, its equivalent, or permission of the instructor. (0.5 credits) (Offered Fall 2017)

ARTD B241 DANCE HISTORY II: A HISTORY OF CONTEMPORARY WESTERN THEATER DANCE

Linda Caruso Haviland

This course investigates the history of dance with particular emphasis on its development in the twentieth and twenty-first centuries as a Western Theater Art form within a broader context of global art and culture. The course investigates the historical and cultural forces that shape both the form and function of dance as well as the reciprocal relationship of dance to or impact on those same forces. Dance will be considered both chronologically and theoretically as cultural, social, aesthetic, and personal phenomena. The course will provide students with an introduction to both 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. (Offered Spring 2018)

ARTD B250 PERFORMING THE POLITICAL BODY

Staff

Artists, activists, politicians, 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, this course focuses 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. Students 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. Preparation: A previous dance lecture/seminar course or a course in a relevant discipline such as anthropology, sociology, or history is recommended but not required. (Not offered 2017-2018)

ARTD B267 DIASPORIC BODIES, GROUNDING FREEDOM: THE BLACK DANCING BODY

Lela Aisha Jones

Diasporic Bodies, Grounding Freedom: The Black/African Dancing Body, Restoration, and Activism take Marronage—the act of escaping from slavery in the Americas to create communities of freedom and autonomy—as its model. This course views Black/African diasporic movement and artistic practices as a form of contemporary marronage, providing spaces of activism and embodied restoration. These thriving, fertilizing spaces, communities, and artists center and reboot, with integrity, the connections among black/African diasporic bodies, traditions, and cultures across oceans and lands. While focusing on the black experience, this course will examine these temporal, Imaginative spaces, claiming them as essential to all people in societies that do not acknowledge multiplicity or diversity as societal norms, and capable of conjuring semi-lost histories waiting to be revived. It will examine marronage in diasporic communities as an effort to ground, re-ground, and free bodies. Together, we will explore other diasporic-based research and approaches to understanding and experiencing embodied restoration and we will also learn a meditative embodiment process with 3 elements: mining, archiving, and witnessing. We will examine literature, animation, and film resources to broaden our dialogue on how interdisciplinary, artistic spaces make fertile foundations for embodied and restorative activism. This course will merge lecture, readings, viewings, and praxis as its main components. No dance experience is necessary but students should dress comfortably to move. In lieu of books, readings will be posted on Moodle and students will be assigned to see a performance (typical costs: \$12-30) but may take

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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 strongly recommended but not required. (Offered Fall 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. Prerequisites: One dance lecture/seminar course or one course in relevant discipline e.g. cities, anthropology, sociology, or permission of the instructor. (Not offered 2017-2018)

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: three semesters of Modern: Intermediate Technique, its equivalent, or permission of the instructor. (0.5 credits) (Offered Fall 2017 and Spring 2018)

ARTD B331 BALLET: ADVANCED TECHNIQUE

Staff

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. (0.5 credits) (Offered Fall 2017 and Spring 2018)

ARTD B342 ADVANCED CHOREOGRAPHY

Linda Caruso 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. Pre-requisite: ARTD B142 and ARTD B144. (Offered Fall 2017 and Spring 2018)

ARTD B345 DANCE ENSEMBLE: MODERN

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 their achieved level of performance. Preparation: This course is suitable for intermediate and advanced level dancers. Concurrent attendance in one technique class a week is required. (0.5 credits) (Offered Fall 2017 and Spring 2018)

ARTD B346 DANCE ENSEMBLE: BALLET

Felicia Cruz

Dance ensembles are designed to offer students significant opportunities to develop dance

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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 repertoires 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. Preparation: This course is suitable for intermediate and advanced level dancers. Concurrent attendance in at least one technique class per week is required. (0.5 credits) (Offered Fall 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 repertoires 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. Preparation: This course is suitable for intermediate and advanced level dancers. Concurrent attendance in at least one technique class per week is required. (0.5 credits) (Offered Spring 2018)

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 repertoires 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. Preparation: This course is suitable for intermediate and advanced level dancers. Concurrent attendance in at least one technique class per week is suggested. (0.5 credits) (Offered Spring 2018)

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 1500 to 2000 children each year. Dance Outreach introduces these children to dance through a program of original choreography that is supported by commissioned music and costuming. 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. (0.5 credits) (Offered Fall 2017)

ARTD B350 DANCE ENSEMBLE: SPECIAL TOPICS

Staff

This is a topics course. The genre or style content of this ensemble varies. 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 repertoires 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. Preparation: This course is suitable for intermediate and advanced level dancers. Concurrent attendance in at least one technique class per week is suggested. (0.5 credits) (Offered Spring 2018)

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ARTD B390 SENIOR PROJECT/THESIS

Staff

Majors develop, in conjunction with a faculty advisor, 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 submit a written reflection in consultation with the advisor. 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. (Offered Fall 2017 and Spring 2018)

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. (Offered Fall 2017 and Spring 2018)

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

Mark Lord

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 using 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. (0.5 credits) (Offered Spring 2018)

ARTT B152 FOCUS: WRITING ABOUT THEATER AND PERFORMANCE

Mark Lord

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 critical voice, and the likely trajectory of the fields of criticism and performance. (0.5 credits) (Offered Spring 2018)

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

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workshop and scene study. (Not offered 2017-2018)

ARTT B251 FUNDAMENTALS OF ACTING

Catharine 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. (Offered Fall 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. (Offered Spring 2018)

ARTT B253 PERFORMANCE ENSEMBLE

Catharine 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. (0.5 credits) (Offered Fall 2017 and Spring 2018)

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. (Offered Spring 2018)

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: ARTT B252 or permission of instructor. (Offered Fall 2017)

ARTT B265 ACTING ACROSS CULTURE

Catharine Slusar

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-foley technique). Prerequisites: Fundamentals of Acting or its equivalent. (Offered Spring 2018)

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, drama, or permission of the instructor. (Not offered 2017-2018)

ARTT B312 LADIES' VOICES GIVE PLEASURE: PLAYS BY WOMEN

Staff

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

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complicate notions of desire, community, history, identity, difference, and representation.

Prerequisite: 200 level course in Theater, English, or Comparative Literature. (Not offered 2017-2018)

ARTT B332 THE ACTOR CREATES: PERFORMANCE STUDIO IN GENERATING ORIGINAL WORK

Staff

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: ARTT B251 (Fundamentals of Acting). (Not offered 2017-2018)

ARTT B351 ACTING II

Staff

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: ARTT B251 (Fundamentals of Acting) or permission of instructor. (Not offered 2017-2018)

ARTT B353 ADVANCED PERFORMANCE ENSEMBLE

Catharine 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: ARTT B253 or permission of the instructor. (Offered Fall 2017 and Spring 2018)

ARTT B354 SHAKESPEARE ON THE STAGE

Catharine Slusar

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 scene work culminating in on-campus performances. Prerequisite: ARTT B251 Fundamentals of Acting or permission of the instructor. (Offered Fall 2017)

ARTT B356 ENDGAMES: THEATER OF SAMUEL BECKETT

Staff

An exploration of Beckett's theater work conducted through both reading and practical exercises in performance techniques. Points of special interest include the monologue form of the early novels and its translation into theater, Beckett's influences (particularly silent film) and collaborations, and the relationship between the texts of the major dramatic works and the development of both modern and postmodern performance techniques. (Not offered 2017-2018)

ARTT B359 DIRECTING FOR THE STAGE

Mark 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: ARTT B251 (Fundamentals of Acting) or permission of instructor. (Offered Spring 2018)

ARTT B403 SUPERVISED WORK

Staff

Research and work in a particular topic of theater under the guidance of an instructor. (Offered Fall 2017 and Spring 2018)

ARTT B425 PRAXIS III

Staff

(Not offered 2017-2018)

ARTT B430 PRACTICUM IN STAGE MANAGEMENT

Staff

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

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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. Prerequisites: Prior academic work in theater and the permission of the instructor. (Offered Fall 2017 and Spring 2018)