

AS.225 (THEATRE ARTS & STUDIES)

AS.225.100. Introduction to Theatre. 3 Credits.

An introduction to the drama: how and why the theatre came into being; its role in human history; and how changing social structures in different regions and epochs have shaped different kinds of theatre, plays and performance. Also: how theatre “works” for us and on us, and the major plays of world drama.

Area: Humanities

AS.225.101. Acting I. 3 Credits.

An introduction to the fundamentals of acting through exercises and improvisations based on the teachings of Stanislavsky and Sanford Meisner. This course also includes a brief survey of major modern American playwrights. Plays will be read and employed in scene work.

Area: Humanities

AS.225.201. Acting II. 3 Credits.

As in Workshop I, the principal classroom activities will consist of scene work, exercises, lectures, and discussion. Some rehearsal will also take place during school hours. It is expected that substantial out-of-class time be spent on rehearsals and exercises. Recommended Course Background: AS.225.301

Area: Humanities

AS.225.212. Voice and Speech for the Actor. 3 Credits.

It has been said that 90% of what an actor does onstage is dependent on being effortlessly heard and understood by their audiences. This course is designed to establish the tools for the actor to begin to create this foundation. Using a combination of both the benchmark texts by Edith Skinner and Kristin Linklater, along with in-class exercises and monologues, we will begin the process of exploring both vocal power through breathing and breath control, and the fundamental tools of clarity in the speaking of a dramatic text onstage.

Area: Humanities

AS.225.215. Performing Musical Theatre. 3 Credits.

Effective performance in musical theatre demands a committed analysis of the musical and dramatic values of the song and the libretto from which it springs, in order to develop a fresh, organic interpretation. This course will provide you with the training to both analyze and interpret musical theatre scenes and songs and to make the most of them in performance. Instructor Permission Only.

Area: Humanities

AS.225.218. ANGELS IN AMERICA (The Play) The Millennium Shift in American Culture and Politics. 3 Credits.

Tony Kushner’s epoch-making play weaves together astonishingly diverse sides of America in a broad tapestry; a modern work that emerged at the end of the 20th Century, now being revived world wide: it provides keys to understanding the American zeitgeist and the coming transformations of the culture. In one pivotal work we find the emergence of LGBT rights, the Mormon Church, the AIDS epidemic, the new “spirituality,” the Reagan-era transformation of both government and business, and the looming figure of Roy Cohn whose influence in American politics “behind the scenes” ranged from the Rosenberg trial to his work as counsel for the McCarthy Committee in the 1950s: and even his legacy in the 2016 as primary political and business mentor of the current President of the United States.

Area: Humanities, Social and Behavioral Sciences

AS.225.300. Contemporary Theatre & Film. 3 Credits.

An introduction to the performing arts, including an overview of theatre history, acting styles and the interaction of art and society. A personal view from inside.

Area: Humanities

AS.225.303. Acting III. 3 Credits.

Special attention is given to the development of spontaneity and emotional freedom using the principles of Workshops I and II. Hands on work with John Astin’s “The Process” and the second Silverberg workbook are employed, along with the Uta Hagen text. Boleslavsky and Michael Chekhov are introduced. The Clurman, Meisner, Stanislavsky and Strasberg approaches are included. Substantial out of class time is required. Recommended Course Background: Two acting courses.

Area: Humanities

AS.225.305. A History of Black Performance and Drama. 3 Credits.

A survey of the history of the Black Performer and Performance. In exploring the art of storytelling from ancient African civilizations, students will critically engage and discuss the origins, aesthetics, characteristics, and practices of Black performers, and their often-unacknowledged contributions and influence upon mainstream performance throughout the history of the world.

Area: Humanities

AS.225.308. Shakespeare in Performance. 3 Credits.

Students will work with a selection of Shakespeare’s plays — CYMBELINE, RICHARD III, CORIOLANUS— in exploring specific ways in which the power of the lines can be translated dynamically and immediately into vocal and physical performance. This course can be repeated for credit, because it covers different topics. (Some background in the acting sequence is encouraged).

Area: Humanities

AS.225.310. Stagecraft. 3 Credits.

A hands-on approach to the technical and theoretical elements of production. Meets in the Merrick Barn Scene Shop. Permission Required.

Area: Humanities

AS.225.311. Scene Study. 3 Credits.

An introduction to the principles of analyzing text in a playscript and using the intrinsic demands of language to create character in a scene. Gradually, the student learns to define an ACTION through given circumstances and develop the arc of performance in a particular setting.

Area: Humanities

AS.225.314. Theatre: Tech Direction. 3 Credits.

An introduction to Technical Direction including pre-production and production with an overview of materials, tools, rigging and safety, together with design and its implementation.

Area: Humanities

AS.225.315. Scene Study 2. 3 Credits.

Classes and scenes tailored to the needs of the actors. Some rehearsal will take place during school hours. It is expected that substantial out-of-class time be spent on rehearsals and exercises.

Area: Humanities

AS.225.318. 21st Century Female Playwrights. 3 Credits.

This is a writing intensive class exploring the current wealth of women playwrights, including Pulitzer Prize winners: Wendy Wasserstein, Paula Vogel, Lynn Nottage, and Jackie Sibblies Drury (2019 Prize for FAIRVIEW). We will discuss Script Analysis and read (and see) plays by numerous writers including Claire Barron, Kia Corthron, Theresa Rebeck, Sarah Ruhl, Danai Gurira, Caleen Sinnette Jennings, and Hansol Jung. This class will include a mid-term and a Final Paper.

Area: Humanities
Writing Intensive

AS.225.320. Performance. 3 Credits.

The student is given specific acting assignments, and develops them as special projects for public performance under the direct supervision of the instructor. A professional level performance is the goal. Audition Required. Out of class rehearsal time required. Permission only, signature required.

Area: Humanities

AS.225.321. The Lab - The Actor/Director/Playwright Lab. 3 Credits.

Student actors, directors, and playwrights will explore their respective crafts with emphasis on process and individual artistic growth. Participants in the class will also collaborate on the creation of new material for the stage. Recommended Course Background: one course in Acting, Directing, or Playwriting.

Area: Humanities

AS.225.323. Design for the Stage. 3 Credits.

The fundamentals of stage design, with an emphasis on process, including script analysis, research, conceptualization, and implementation, from the first reading of the play to opening night, along with an overview of theatre architecture from the Greeks to the current day and into our imagined future.

Area: Humanities

AS.225.324. Adaptation for the Stage. 3 Credits.

For aspiring playwrights, dramaturgs, and literary translators, this course is a workshop opportunity in learning to adapt both dramatic and non-dramatic works into fresh versions for the stage. Students with ability in foreign languages and literatures are encouraged to explore translation of drama as well as adaptation of foreign language fiction in English. Fiction, classical dramas, folk and fairy tales, independent interviews, or versions of plays from foreign languages are covered.

Area: Humanities
Writing Intensive

AS.225.328. The Existential Drama: Philosophy and Theatre of the Absurd. 3 Credits.

Existentialism, a powerful movement in modern drama and theatre, has had a profound influence on contemporary political thought, ethics, and psychology, and has transformed our very notion of how to stage a play. Selected readings and lectures on the philosophy of Kierkegaard, Nietzsche, Camus and Sartre – and discussion of works for the stage by Sartre, Ionesco, Genet, Beckett, Albee, Pinter, Athol Fugard (with Nkani & Nshone), Heiner Müller and the late plays of Caryl Churchill. Opportunities for projects on Dürrenmatt, Frisch, Havel, Witkiewicz, and Mrozek.

Area: Humanities
Writing Intensive

AS.225.330. Playwriting Strategies. 3 Credits.

A seminar and workshop in playwriting with Dr. Joe Martin, playwright and dramaturge. Student writers, developing their plays, will learn how to open up to the creative process, “brainstorm,” refine their work, and shape it toward an act of artistic communication. Writer’s techniques, such as attending to plot or “story,” delineation of character, creating effective “dialog,” even overcoming “writer’s block,” will be addressed. This course is designed to be complementary to – not a replacement for – playwriting classes in the Writing Seminars.

Writing Intensive

AS.225.333. Scene Study 3. 3 Credits.

Classes and scenes tailored to the needs of the actors. Some rehearsal will take place during school hours. It is expected that substantial out-of-class time be spent on rehearsals and exercises.

Area: Humanities

AS.225.345. History of Modern Theatre & Drama. 3 Credits.

Designed to impart a deepened appreciation and understanding of today’s theatre by surveying the major playwrights, historical movements, and theatre practices of the 20th century. The course also seeks to help students understand theatre’s relationship to the societal and political power structure of each era and to introduce students to great dynamic literature in its intended form, which is performance.

Area: Humanities
Writing Intensive

AS.225.346. Creative Improvisation: For Theatre and for Life. 3 Credits.

An exploration of the imagination and the senses using basic techniques of improvisation: exercises, conflict resolution, ensemble building, and theatre games. Texts: Spolin, Johnstone, LaBan and Feldencreis. Open to all students.

Area: Humanities

AS.225.374. Acting IV. 3 Credits.

Work is tailored to individual students, using the principles of Workshops I and II and other previous experience. Students work with John Astin’s “The Process”, along with the texts of Uta Hagen, Boleslavsky and Michael Chekhov. The Clurman, Meisner, Stanislavsky and Strasberg approaches are further explored. Substantial out of class time is required. Recommended Course Background: Two acting courses. Permission Required.

Area: Humanities

AS.225.501. Independent Study. 1 - 3 Credits.

Permission only.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

AS.225.502. Independent Study. 1 - 3 Credits.

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