Areas of Concentration

Drama and Theatre Studies Student Learning Objectives
Students successfully completing drama and theatre studies coursework, or concentrating in drama and theatre studies, should be able to attain the following objectives:

1. Write clearly about dramatic literature, and about performance, including where applicable film performance;
2. Synthesize and evaluate contemporary criticism and research scholarship in writing;
3. Know specific authors, movements, periods, styles, and ideological structures in the history of drama, theatre, and performance (i.e., Shakespeare, American drama, Performative Cultures of the Third Reich, Black Theatre);
4. Use critical, theoretical, and historical concepts in the analysis of drama and performance.

Acting Student Learning Objectives
Students successfully completing a concentration in acting should be able to attain the following objectives:

1. Analyze dramatic texts and apply the analysis to developing a performable role/character;
2. Synthesize external elements with external elements (social mores, environment, historical context, status relationship to others) and internal elements (center of gravity, personal rhythm, speed, tempo) toward the expression of a character's physicality and emotionality;
3. Recognize and apply the fundamental concepts of character development: objectives, obstacles, actions, given circumstances;
4. Develop vocal, physical and emotional awareness and imagination, and to explore techniques available to aid the actor in applying these elements in a conscious way during rehearsal and performance.

Design Student Learning Objectives
Students successfully completing a concentration in design should be able to attain the following objectives:

1. Analyze dramatic texts and translate that analysis into documents used in the production process (breakdowns, plots, etc.);
2. Collect images and texts that provide insight into the developing design idea, and accurately communicate historical and stylistic choices;
3. Demonstrate fluency with the craft of a design field – e.g. sketching, model making, drafting, sound and lighting plots, and associated software;
4. Perform collaboratively, adapting and informing their designs with ideas generated through conversation with colleagues, classmates, and advisors.

Directing Student Learning Objectives
Students successfully completing a concentration in directing should be able to attain the following objectives:

1. Recognize the different demands of different configurations of stage space;
2. Apply compositional tools;
3. Define production style and its influence on performance choices;
4. Communicate effectively with actors;
5. Analyze the historical, social, and aesthetic elements of a dramatic text as the basis for a directorial conception.

Student Learning Objectives

Upon completion of the major, successful students will be able to attain the following objectives:

• Assess critically the artistic ambitions of contemporary theatrical performance, and of literary, critical and theoretical issues involved in the interpretation of dramatic literature and theatrical performance;
• Create with proficiency in at least one area of creative work in the field: critical/research writing, acting, directing, design, playwriting, and dramaturgy.

DrDA ANDE THEATRE ARTS

507 Milbank Hall
212-854-2080
212-280-8764 (fax)
Department Administrator: Coretta Grant
Faculty Department Assistant: Valerie Coates

The Barnard and Columbia undergraduate theatre program engages the disciplines of drama, theatre, and performance studies as a distinctive mode of intellectual and artistic inquiry. Majors take foundational coursework in the literary, cultural, and embodied traditions of western and nonwestern performance as well as in the practices of acting, directing, design, and playwriting. All majors then specialize in a specific area and undertake advanced thesis work, leading either to a formal essay of original research, or to an artistic project (in acting, design, directing, dramaturgy, playwriting, or solo performance) that combines the practices of research and artistic creation.

While Barnard and Columbia students fulfill the overall graduation requirements of their respective institutions, major requirements for the Barnard Major in Theatre/Columbia Major in Drama and Theatre Arts are identical, and the majority of required coursework is offered through the Barnard College Department of Theatre. Barnard and Columbia students receive their degrees from their respective colleges of Columbia University.

The Department’s season of productions in the Minor Latham Playhouse and the Glicker-Milstein Black Box Theatre is a crucible of investigation: the place where professional directors and designers collaborate with undergraduates, using a wide range of classic and contemporary plays and performance practices to shape insights unique to theatrical inquiry today. Whether it’s Shakespeare or Soyinka or Caryl Churchill, or the directing, solo performance, and playwriting theses in the Senior Thesis Festival, Department of Theatre productions are both a learning process and a scene of encounter, where perceptions are shaped for the attention and creative response of a larger public.

Students interested in majoring in Theatre should consider taking three or four of the required classes in their first two years of study. Western Theatre Traditions: Classic to Romantic, Western Theatre Traditions: Modern and/or a course fulfilling the “world theatre” requirement offered in the Department of Theatre, and at least one class in acting, design, directing, or playwriting (preferably in the area you might choose as areas of specialization). Students thinking about a research focus might consider an additional dramatic literature, theatre studies, or performance studies class early in their studies; students thinking about an acting or design focus, for example, might consider additional classes in those areas in the second or third year of study.

Student Learning Objectives

Upon completion of the major, successful students will be able to attain the following objectives:

• Assess critically the artistic ambitions of contemporary theatrical performance, and of literary, critical and theoretical issues involved in the interpretation of dramatic literature and theatrical performance;
• Create with proficiency in at least one area of creative work in the field: critical/research writing, acting, directing, design, playwriting, and dramaturgy.

Faculty Department Assistant: Valerie Coates
Department Administrator: Coretta Grant
212-280-8764 (fax)

212-854-2080

507 Milbank Hall

DRAMA AND THEATRE ARTS

507 Milbank Hall
212-854-2080
212-280-8764 (fax)
Department Administrator: Coretta Grant
Faculty Department Assistant: Valerie Coates

The Barnard and Columbia undergraduate theatre program engages the disciplines of drama, theatre, and performance studies as a distinctive mode of intellectual and artistic inquiry. Majors take foundational coursework in the literary, cultural, and embodied traditions of western and nonwestern performance as well as in the practices of acting, directing, design, and playwriting. All majors then specialize in a specific area and undertake advanced thesis work, leading either to a formal essay of original research, or to an artistic project (in acting, design, directing, dramaturgy, playwriting, or solo performance) that combines the practices of research and artistic creation.

While Barnard and Columbia students fulfill the overall graduation requirements of their respective institutions, major requirements for the Barnard Major in Theatre/Columbia Major in Drama and Theatre Arts are identical, and the majority of required coursework is offered through the Barnard College Department of Theatre. Barnard and Columbia students receive their degrees from their respective colleges of Columbia University.

The Department’s season of productions in the Minor Latham Playhouse and the Glicker-Milstein Black Box Theatre is a crucible of investigation: the place where professional directors and designers collaborate with undergraduates, using a wide range of classic and contemporary plays and performance practices to shape insights unique to theatrical inquiry today. Whether it’s Shakespeare or Soyinka or Caryl Churchill, or the directing, solo performance, and playwriting theses in the Senior Thesis Festival, Department of Theatre productions are both a learning process and a scene of encounter, where perceptions are shaped for the attention and creative response of a larger public.

Students interested in majoring in Theatre should consider taking three or four of the required classes in their first two years of study. Western Theatre Traditions: Classic to Romantic, Western Theatre Traditions: Modern and/or a course fulfilling the “world theatre” requirement offered in the Department of Theatre, and at least one class in acting, design, directing, or playwriting (preferably in the area you might choose as areas of specialization). Students thinking about a research focus might consider an additional dramatic literature, theatre studies, or performance studies class early in their studies; students thinking about an acting or design focus, for example, might consider additional classes in those areas in the second or third year of study.

Student Learning Objectives

Upon completion of the major, successful students will be able to attain the following objectives:

• Assess critically the artistic ambitions of contemporary theatrical performance, and of literary, critical and theoretical issues involved in the interpretation of dramatic literature and theatrical performance;
• Create with proficiency in at least one area of creative work in the field: critical/research writing, acting, directing, design, playwriting, and dramaturgy.
Dramaturgy Student Learning Objectives
Students successfully completing a concentration in dramaturgy should be able to attain the following objectives:

1. Apply important critical and theoretical concepts to the analysis of dramatic writing and theatrical performance;
2. Synthesize and evaluate contemporary research scholarship and apply it to a specific production, including biographical, historical, and interpretive information;
3. Write clearly and effectively about the goals of a production, its critical contexts and purposes;
4. Communicate the critical stakes of a performance to a director and cast; to be able to work with a director in fashioning those stakes;
5. Edit dramatic scripts for production.

Playwriting Student Learning Objectives
Students successfully completing a concentration in playwriting should be able to attain the following objectives:

1. Create an individual theatrical voice in writing;
2. Construct dramatic and theatrical events onstage;
3. Communicate supportive critique to fellow writers;
4. Interpret plot and story, and to employ language and spectacle creatively;
5. Recognize dramatic structures, and be able to shape and hold an audience's attention.

Stage and Production Management Student Learning Objectives
Students successfully completing a concentration in stage and production management should be able to attain the following objectives:

1. Read and analyze a performance text from stage and production management perspectives;
2. Communicate with and coordinate the needs of all members of the production effectively;
3. Organize and manage the rehearsal process;
4. Develop and update the production budget

Faculty:
Chair: W.B. Worthen (Alice Brady Pels Professor in the Arts, Co-Director of Undergraduate Studies, Drama and Theatre Arts)
Assistant Professor: Paige Johnson
Associate Professor: Hana Worthen
Professor of Professional Practice, Theatre, School of the Arts: Steven Chaikelson
Associate Professors of Professional Practice: Sandra Goldmark, Alice Reagan
Lecturers: Gisela Cardenas, Shayoni Mitra
Adjunct Lecturers: Mana Allen, Daniel Baker, Andy Bragen, Kyle deCamp, Crystal Finn, Sharon Fogarty, Shannon Sindelar, Wendy Waterman
Affiliated Faculty:
Associate Professor: Maja Horn (Spanish and Latin American Cultures)
Production Crew

Theatre majors planning on completing a Senior Thesis in Performance (acting, design, directing, dramaturgy, playwriting, solo performance) are required to complete a run crew assignment and a crew head assignment prior to their final semester; to be in the strongest position for the thesis, ideally these assignments are completed during the junior year. Please see the section on Production Crew for more information.

Studio Courses

Please note that for Barnard students there is a limit on studio courses. Theatre majors may take 24 studio points in Theatre and an additional six in another discipline for a total of 30 studio points. Theatre Department studio courses are:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR UN2420</td>
<td>Technical Production</td>
<td>3</td>
</tr>
<tr>
<td>THTR UN3004</td>
<td>ACTING I</td>
<td>3</td>
</tr>
<tr>
<td>THTR UN3005</td>
<td>ACTING II</td>
<td>3</td>
</tr>
<tr>
<td>THTR UN3006</td>
<td>ADVANCED ACTING</td>
<td>3</td>
</tr>
</tbody>
</table>

Graduate Courses

Only under special circumstances, and with the permission of the instructor, can undergraduates take graduate classes.

THTR UN2005 Acting Workshop. 3 points.

When offered in Fall semester, open only to first-year students. Not offered during 2021-22 academic year.

Prerequisites: Acting classes are open to all Barnard and Columbia undergraduates. Permission of Theatre Department through audition required: auditions for acting classes and for the semester’s stage productions held 6pm on the first Tuesday and Wednesday class days of each semester. Acting classes begin meeting after auditions. For required details, consult "Auditions" on the Barnard Theatre Department website in advance: theatre.barnard.edu/auditions.

Course develops the processes and tools an actor needs to approach the text of a play. Students develop their physical, vocal, and imaginative range and skills through voice and speech exercises, work on non-verbal behavior, improvisation, and character development. IN THE FALL SEMESTER OPEN ONLY TO FIRST-YEAR STUDENTS. Course encouraged for prospective BC Theatre and CU Drama and Theatre Arts majors.

THTR UN2022 PRACTICUM PERFORMANCE SHOW 1. 1.00-3.00 points.

Course can be taken for 1-3 points.

Course may be taken for 1-3 points. Prerequisites: Open to all Barnard and Columbia undergraduates. Permission of Department through audition required. Students cast as actors in a departmental stage production register for this course; course emphasizes the collaborative nature of production, and appropriate research and reading required in addition to artistic assignments. Auditions for each semester's stage productions held 6pm on the first Tuesday and Wednesday class days of each semester. For required details, consult "Auditions" on the Barnard Theatre Department website in advance: theatre.barnard.edu/auditions. May be retaken for full credit.

Spring 2021: THTR UN2022

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Loc</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 2022</td>
<td>001/00191</td>
<td></td>
<td>Alice Reagan</td>
<td>1.00-3.00</td>
<td>10</td>
</tr>
</tbody>
</table>

Fall 2021: THTR UN2022

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Loc</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 2022</td>
<td>001/00062</td>
<td></td>
<td>O. FACULTY</td>
<td>1.00-3.00</td>
<td>0/20</td>
</tr>
</tbody>
</table>
THTR UN2023 Practicum Performance Show 2. 3 points.
Course may be taken for 1-3 points.

Prerequisites: Open to all Barnard and Columbia undergraduates. Permission of Department through audition required. Students cast as actors in a departmental stage production register for this course; course emphasizes the collaborative nature of production, and appropriate research and reading required in addition to artistic assignments. Auditions for each semester’s stage productions held 6pm on the first Tuesday and Wednesday class days of each semester. For required details, consult “Auditions” on the Barnard Theatre Department website in advance: theatre.barnard.edu/auditions. May be retaken for full credit.

Fall 2021: THTR UN2023

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 2023</td>
<td>001/00063</td>
<td>0. FACULTY</td>
<td>3</td>
<td>8/20</td>
<td></td>
</tr>
</tbody>
</table>

THTR UN2024 PRACTICUM PERFORMANCE THESIS 1. 1.00-3.00 points.
Course may be taken for 1-3 points. May be taken for full credit.
Prerequisites: Open to all Barnard and Columbia undergraduates. Permission of Department through audition required. Students cast as actors in a Senior Thesis in Directing register for this course. Auditions for each semester’s stage productions held 6pm on the first Tuesday and Wednesday class days of each semester. For required details, consult "Auditions" on the Barnard Theatre Department website in advance: theatre.barnard.edu/auditions

Spring 2021: THTR UN2024

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 2024</td>
<td>001/00192</td>
<td>M T W Th F 7:00pm - 11:00pm</td>
<td>Sindelar</td>
<td>1.00-3.00</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>202 Milbank Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

THTR UN2025 PRACTICUM PERFORMANCE THESIS 2. 1.00-3.00 points.
Course may be taken for 1-3 points. May be taken for full credit.
Prerequisites: Open to all Barnard and Columbia undergraduates. Permission of Department through audition required. Students cast as actors in a Senior Thesis in Directing register for this course. Auditions for each semester’s stage productions held 6pm on the first Tuesday and Wednesday class days of each semester. For required details, consult "Auditions" on the Barnard Theatre Department website in advance: theatre.barnard.edu/auditions

Spring 2021: THTR UN2025

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 2025</td>
<td>001/00193</td>
<td>M T W Th F 7:00pm - 11:00pm</td>
<td>Sindelar</td>
<td>1.00-3.00</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>207 Milbank Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

THTR UN2026 PRACTICUM PERFORMANCE THESIS 3. 1.00-3.00 points.
Course may be taken for 1-3 points. May be taken for full credit.
Prerequisites: Open to all Barnard and Columbia undergraduates. Permission of Department through audition required. Students cast as actors in a Senior Thesis in Directing register for this course. Auditions for each semester’s stage productions held 6pm on the first Tuesday and Wednesday class days of each semester. For required details, consult "Auditions" on the Barnard Theatre Department website in advance: theatre.barnard.edu/auditions

Spring 2021: THTR UN2026

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 2026</td>
<td>001/00194</td>
<td>M T W Th F 7:00pm - 11:00pm</td>
<td>Sindelar</td>
<td>1.00-3.00</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>233 Milbank Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

THTR UN2027 Practicum Performance Dramaturgy. 3 points.
Prerequisites: Student dramaturgs are selected as part of the production team; students interested in dramaturging a faculty-directed production should have taken the Dramaturgy course (THTR UN3167) and consult with the instructor. Students interested in dramaturging a senior thesis in directing should be listed by the thesis director as part of the production proposal and register for this course in the semester of the production. Students doing a senior thesis in dramaturgy do not register for this course, but register for THTR UN 3997: Senior Thesis in Performance: Dramaturgy.

THTR UN2140 History and Practice of Producing for the Theatre. 4 points.
Prerequisites: Preference given to students who have taken New York Theatre and/or are Theatre/Drama and Theatre Arts majors. Permission of instructor given at first class meeting, required. Course limited to 12. Explores the role and responsibilities of the producer in commercial and not-for-profit theatre; the relationship of the producer to the cast and creative team; the creative development of plays and musicals; the evolution of the role of the producer over the twentieth century; and the pioneering work of great producers of the past century. Students develop criteria to assess artistic and financial merits of theatrical work. Attendance at productions on and off Broadway, meetings with producers and other theatre artists.

THTR UN2201 ACTING ENSEMBLE DIRECTING II. 1.00 point.
This course will examine the original vision a director can bring to a written text. We will explore and define different directorial styles in terms of acting, design, language, politics, relationship to the audience, and world-of-play. We will study five dramatists; students will make work in conversation with each figure and their particular political and artistic projects. Students will make a total of four fully-realized scenes; the two final pieces will each be presented twice, with time for rehearsal in between. Students will work with actors who come from both inside and outside the class pool. Students will have the opportunity to stage work for prosenium, in-the-round, and environmentally. There will be at least two outings to see productions in New York City. Students will write three short papers that engage with and analyze live performance. This course places equal weight on the dramatic language of a play text and a theatre practice guided by images. May be retaken for full credit.

Spring 2021: THTR UN2201

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 2201</td>
<td>001/00690</td>
<td>M W 12:10pm - 2:00pm</td>
<td>Shannon</td>
<td>1.00</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>229 Milbank Hall</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

THTR UN2210 Theatre Workshop. 1 point.
Prerequisites: To be taken only for P/D/F. Auditions for this class are sometimes required; please check with Theatre Department in advance. If audition is required, auditions held 6pm on the first Tuesday and Wednesday class days of each semester. Class begins meeting after auditions. For required details, consult "Auditions" on the Barnard Theatre Department website in advance: theatre.barnard.edu/auditions

Various topics presented by visiting theatre scholars, artists, and practitioners in a lecture/seminar/workshop series that will meet for at least four sessions during each semester. Topics, times, and visiting instructors will be announced by the department. Students must attend all classes to receive credit for the course.
THTR UN2420 Technical Production. 3 points.
Prerequisites: Crew assignment optional. Enrollment limited to 10 students.
Introduction to the equipment, terms, and procedures employed in the creation of scenery, lighting, and sound for the stage. Classroom exercises and field visits emphasize approaches to collaborative process and production management.

THTR UN2421 Stage Management. 3 points.
Prerequisites: Permission of the instructor, given at first class meeting. This course explores the role of the stage manager and production manager in theatrical production. Students undertake hands-on exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manager and production manager--script exercises to develop the practical and collaborative skills essential to working both as a stage manage...
Prerequisite: Open to all Barnard and Columbia undergraduates. Permission of Department through audition required: auditions for acting classes and semester's stage productions held 6pm on the first Tuesday and Wednesday class days of the semester. Acting classes meet after auditions. Consult "Auditions" on the Barnard Theatre Department website: theatre.barnard.edu/auditions. Course develops physical, vocal, and imaginative range and skills needed to approach the text of a play: text analysis, speech exercises, non-verbal behavior, improvisation designed to enhance embodiment, movement, and projection. Fulfills one course in Acting for Theatre/Drama and Theatre Arts majors. May be retaken for full credit.

May be retaken for full credit.
Drama and Theatre Arts

THTR UN3007 Scene Lab. 3 points.
Not offered during 2021-22 academic year.

Prerequisites: Enrollment limited to 16 students. Acting classes are open to all Barnard and Columbia undergraduates. Permission of Theatre Department through audition required: auditions for acting classes and for the semester's stage productions held 6pm on the first Tuesday and Wednesday class days of each semester. Acting classes begin meeting after auditions. For required details, consult "Auditions" on the Barnard Theatre Department website in advance: theatre.barnard.edu/auditions.

Provides an overview of the creative process of acting: text analysis, circumstance, establishment of place, pursuit of intention in coordination with exercises and improvisation designed to enhance concentration, imagination, resonance, movement, and projection. Rehearsal 2 hours per week outside class, participation in discussion of plays, playwrights, and performances required. Fulfills one course in Acting for Theatre/Drama Theatre Arts majors.

THTR UN3008 Performing Greek Tragedy on the Modern Stage. 3 points.

This course aims to explore performing Greek tragedy on the modern stage. It will include an introduction to original performance practices in ancient Greece (space, masking, choral performance, costume, acting techniques) and an examination of how artists from different contemporary theatrical traditions have adapted ancient texts in modern performances and new versions of the plays. The bulk of the course will be focused on the problems of acting, interpreting, and reinterpreting parts of three plays on the stage, Sophocles' Antigone, Euripides' Medea, and Sophocles' Ajax along with a new version by Ellen McLaughlin, who teaches playwriting at Barnard, Ajax in Iraq. Students will view all or parts of particularly interesting recent productions from various theatrical traditions, which will help them to tackle challenging issues such as choral performance and choral rhythms, masking, character work, dialogues and presenting formal political debates.

For contemporary actors training in Greek tragedy offers a unique opportunity to improve their performance on stage through ensemble work and representing character through speech. It enhances dramaturgical capacities that a contemporary theater practitioner must exercise in exploring theory in practice and vice versa.

This class is directed to students particularly interested in dramaturgy, directing, designing, translation, and Greek tragedy as well as acting.

THTR UN3140 Performing Women. 4 points.

Prerequisites: Enrollment limited to 16 students. This course examines the category of "woman" as it is mobilized in performance, considering both a variety of contemporary performances chosen from a wide range of genres and a diversity of critical/theoretical perspectives. Course may fill either the Theory requirement, or one (of two) required courses in dramatic literature/theatre studies/performance studies for Theatre/Drama and Theatre Arts major, but not both.

THTR UN3141 Socialism/Communism in Performance. 4 points.
Not offered during 2021-22 academic year.

Prerequisites: Sophomore standing. Enrollment limited to 16 students.

Analyzes dramatic texts and performances under the Communist regimes behind the Iron Curtain before 1989. Principal focus is on Czech, Polish, and East German playwrights and their productions; we will consider their work in both legal and illegal contexts. In order to gain a wider understanding of the diversity of underground performative cultures, works from Hungary, Romania, and Slovenia will be considered as well. The seminar also attends to dissident performative activities in the framework of the 1980s revolutions, and reflects on works by western authors and emigrant/diasporic writers produced on stages behind the Iron Curtain. Fulfills one (of two) required courses in dramatic literature/theatre studies/performance studies for Theatre/Drama and Theatre Arts major.

THTR UN3142 Bertolt Brecht: The Making of Theatre. 4 points.

Prerequisites: Enrollment limited to 16; permission of instructor given at first class meeting. Course is conducted in English and readings are in English; German majors and German-speaking students may do readings and papers in German.

This class provides a comprehensive overview of the drama, theatre, and theory of Bertolt Brecht, the most influential European playwright and theorist of the twentieth century, in the context of their original historical contexts and subsequent legacies. Fulfills one (of two) required courses in dramatic literature/theatre studies/performance studies for Theatre/ Drama and Theatre Arts major.

THTR UN3144 Ecologies of Transmedia Performance. 4.00 points.

Exploring transmedia performance as both a medial interaction in the physical space of theatre and a multiplatform environment expanding and extending beyond it, Ecologies of Transmedia Performance engages the NYPL for the Performing Arts archive to create an environmentally and extending beyond it, Ecologies of Transmedia Performance engages the NYPL for the Performing Arts archive to create an environmentally and socially self-aware, virtual transmedia performance/experience. To strengthen academic and digital competencies, the course consists of a seminar (meets on Tuesday) and a lab (meets on Wednesday), integrating several activities: experiencing and studying transmedia performances; conceptualizing transmediality; conducting archival research into transmedia theatre; and designing a transmedia performance (the digital tools we will work with include Google Sites, Google Scripts, and Google Cloud AI). Course enrollment is limited to 12; permission of instructor given after first class meeting. Fulfills one of the two required courses in dramatic literature/theatre studies/performance studies for Theatre/ Drama and Theatre Arts major.

Spring 2021: THTR UN3144

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 3144</td>
<td>001/00213</td>
<td>T 2:10pm - 4:00pm Room TBA</td>
<td>Hana Worthen</td>
<td>4.00</td>
<td>11/16</td>
</tr>
<tr>
<td>THTR 3144</td>
<td>001/00213</td>
<td>W 4:10pm - 6:00pm Room TBA</td>
<td>Hana Worthen</td>
<td>4.00</td>
<td>11/16</td>
</tr>
</tbody>
</table>

Fall 2021: THTR UN3144

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 3144</td>
<td>001/00079</td>
<td>T 2:10pm - 4:00pm Room TBA</td>
<td>Hana Worthen</td>
<td>4.00</td>
<td>3/12</td>
</tr>
<tr>
<td>THTR 3144</td>
<td>001/00079</td>
<td>W 4:10pm - 6:00pm Room TBA</td>
<td>Hana Worthen</td>
<td>4.00</td>
<td>3/12</td>
</tr>
</tbody>
</table>
THTR UN3146 American Drama in the 1990s. 4 points.
Not offered during 2021-22 academic year.

Prerequisites: Enrollment limited to 16.
Examines American drama in the period between the fall of the Berlin Wall in 1989 and the attack on the World Trade Center in New York in 2001, considering a range of aesthetic (epic theatre, performance art), social (AIDS), and political (Reaganomics) issues of the period. Fulfills one (of two) required courses dramatic literature/theatre studies/performance studies for Theatre/Drama and Theatre Arts major.

THTR UN3149 PERFORMANCE IN/OF SOUTH # SOUTHEAST ASIA. 3.00 points.
This course actively interrogates the region of Southeast Asia as it is mobilized in performance. It will investigate performance as a theoretical lens, artistic medium, and everyday practice across Southeast Asia. Research and writing will draw upon theatre, dance, performance art, and ritual, focusing on the construction of national and personal identity through performance. The course examines themes of gender, sexuality, imperialism, and globalization. Through discussion, viewing, and weekly writing assignments, students hone their critical thinking skills and learn to formulate research questions and arguments that will culminate in one critical essay and two in-class exams. Course may fill either the Global Theatre requirement, or one (of two) required courses in dramatic literature/theatre studies/performance studies for Theatre/Drama and Theatre Arts major, but not both.

Spring 2021: THTR UN3149

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 3149</td>
<td>001/00214</td>
<td>M W 2:40pm - 3:55pm</td>
<td>Paige Johnson</td>
<td>3.00</td>
<td>3/50</td>
</tr>
</tbody>
</table>

THTR UN3150 Western Theatre Traditions: Classic to Romantic. 3 points.
Dialectical approach to reading and thinking about the history of dramatic theatre in the west, interrogating the ways poetry inflects, and is inflected by, the material dynamics of performance. Course undertakes careful study of the practices of performance, and of the sociocultural, economic, political, and aesthetic conditions animating representative plays of the Western tradition from the late eighteenth century to today; course will also emphasize development of important critical concepts for the analysis of drama, theatre, and performance. Specific attention will be given to the ideology of realism and naturalism, the development of epic theatre, the theatre of cruelty, postcolonial performance, and the continuing invention of dramatic forms (theatre of the absurd, speechplays, postdramatic theatre), as well as to the political and theoretical impact of race, gender, sexuality in modern performance culture. Writing: 2-3 papers; Reading: 1-2 plays, critical and historical reading per week; final examination. Fulfills one (of two) Theatre History requirements for Theatre/Drama and Theatre Arts majors.

Spring 2021: THTR UN3150

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 3150</td>
<td>001/00216</td>
<td>T 10:10am - 12:00pm</td>
<td>Hana Worthen</td>
<td>4.00</td>
<td>12/16</td>
</tr>
</tbody>
</table>

THTR UN3151 WESTRN THTR TRAD: MODERN. 3.00 points.
Dialectical approach to reading and thinking about the history of dramatic theatre in the west, interrogating the ways poetry inflects, and is inflected by, the material dynamics of performance. Course undertakes careful study of the practices of performance, and of the sociocultural, economic, political, and aesthetic conditions animating representative plays of the Western tradition from the late eighteenth century to today; course will also emphasize development of important critical concepts for the analysis of drama, theatre, and performance. Specific attention will be given to the ideology of realism and naturalism, the development of epic theatre, the theatre of cruelty, postcolonial performance, and the continuing invention of dramatic forms (theatre of the absurd, speechplays, postdramatic theatre), as well as to the political and theoretical impact of race, gender, sexuality in modern performance culture. Writing: 2-3 papers; Reading: 1-2 plays, critical and historical reading per week; final examination. Fulfills one (of two) Theatre History requirements for Theatre/Drama and Theatre Arts majors.

Spring 2021: THTR UN3151

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 3151</td>
<td>001/00215</td>
<td>M W 10:10am - 11:25am</td>
<td>Paige Johnson</td>
<td>3.00</td>
<td>29/50</td>
</tr>
</tbody>
</table>

THTR UN3152 NAZISM IN PERFORMANCE. 4.00 points.
Prerequisites: Course enrollment limited to 16; permission of instructor given at first class meeting.
Prerequisites: Course enrollment limited to 16; permission of instructor given at first class meeting. Explores the cultivation of national and transnational performances as a significant force of National Socialism, at the same time as challenging the notion of "Nazi Theatre" as monolithic formation. The core of the course inquires into the dialectical analysis of artistic creations in diverse art genres, while working towards an understanding of the social dramaturgy of such events as staging the Führer and the racialized body of the privileged people. Nazism did not harbor ideologies without benefits for the allied nations. Thus, the dynamic performance of transnationalism among the "brothers in arms" will be included as well, in order to elucidate how works of art crossing into the Third Reich were reimagined, sometimes in ways challenging to the presumed values of the state stage. Fulfills one (of two) required courses in dramatic literature/theatre studies/performance studies for Theatre/Drama and Theatre Arts major.

Spring 2021: THTR UN3152

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 3152</td>
<td>001/00216</td>
<td>T 10:10am - 12:00pm</td>
<td>Hana Worthen</td>
<td>4.00</td>
<td>12/16</td>
</tr>
</tbody>
</table>

Fall 2021: THTR UN3150

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 3150</td>
<td>001/000080</td>
<td>M W 10:10am - 11:25am</td>
<td>William Worthen</td>
<td>3</td>
<td>14</td>
</tr>
</tbody>
</table>
Theatre Arts major, but not both literature/theatre studies/performance studies for Theatre/Drama and Theatre requirement, or one (of two) required courses in dramatic literature/theatre studies/performance studies from performances of healing to revolutionary enrollment limited to 16. Corequisites: Fulfills one course in World THTR UN3156 MODERN ASIAN PERFORMANCE. 4.00 points.

Course provides a perspective on traditional forms of Indian performance from classical theory to contemporary traditional practices. Course covers Sanskrit drama, Kathakali, Ramilia, and Chhau; extensive video of performances and guest practitioners. Course may fulfill either the Global Theatre requirement, or one (of two) required courses in dramatic literature/theatre studies/performance studies for Theatre/Drama and Theatre Arts major, but not both. THTR UN3155 TRADITIONAL INDIAN PERFORMANCE. 4.00 points.

Spring 2021: THTR UN3155

Course Number Section/Call Number Times/Location Instructor Points Enrollment
THTR 3155 001/000217 12:10pm - 2:00pm Shayoni Mitra 4.00 12/35

THTR UN3156 MODERN ASIAN PERFORMANCE. 4.00 points.

Prerequisites: Permission of instructor given at first class meeting; enrollment limited to 16. Corequisites: Fulfills one course in World Theatre requirement for Theatre/Drama and Theatre Arts majors. Course studies contemporary Asian performance with focus on modernity covering most nations on the Asian continent; readings cover theoretical and aesthetic questions from performances of healing to revolutionary theatre to diasporic performance. Course may fulfill either the Global Theatre requirement, or one (of two) required courses in dramatic literature/theatre studies/performance studies for Theatre/Drama and Theatre Arts major, but not both. THTR UN3156 MODERN ASIAN PERFORMANCE. 4.00 points.

Fall 2021: THTR UN3156

Course Number Section/Call Number Times/Location Instructor Points Enrollment
THTR 3156 001/000082 10:10am - 12:00pm Paige Johnson 4.00 18/16

THTR UN3157 POSTCOLONIAL DRAMA: THE CANON # ITS OTHER. 4.00 points.

This class is a close reading of postcolonial plays, both as they form a recognizable canon, and as counters to it. Through a grounding in postcolonial theory, students will explore how the colonial encounter leaves a lasting impact on language and performance. How do these playwrights tackle questions of authenticity, influence, inspiration and agency? What stories do they adapt, translate or reimagine? Also, we read in equal measure male and female playwrights, attending to the ways in which power and authority are negotiated by them. This course looks both at plays that are seminal to postcolonial writing and also newer ones that unsettle the position of the greats. Do we then understand postcolonialism as a historically bound literary trend or an ongoing process of exploration? Fundamentally we ask, in our efforts to decolonize the theatre, how do we find new ways or reading? THTR UN3160 Queer Performance. 4 points.

This course surveys key theoretical and historical writings in the field of Queer Performance, both within and without Theatre and Performance Studies, as well as significant dramatic and performance works in the field. Beginning with an introduction to queer theory and questions surrounding gender and sexuality in performance, the course then moves into contemporary theories to examine works that use embodiment to question constructions of gender and sexuality onstage. Performances are regarded as provocations: what constitutes queer performance? Is sexuality all we mean by queer? What are the historical, aesthetic, and political aspects of queer performance? We will also pursue questions of practice and production: Where is queer performance staged and how is it received? How is it produced, for whom, by whom, and with what funding? Is queer performance inherently or even necessarily radical? The course explores cross-cultural performances, as well as performances spanning from theatrical stages to ritual to everyday performance. Course may fill either the Theory requirement, or one (of two) required courses in dramatic literature/theatre studies/performance studies for Theatre/Drama and Theatre Arts major, but not both. THTR UN3165 THEORIES OF PERFORMANCE STUDIES. 4.00 points.

Prerequisites: Enrollment limited to 16 students. Course surveys the wide range of genres and categories addressed by the practice of modern "performance studies"; it introduces a number of performance practices, as well as relevant interdisciplinary methodologies. Students consider live performances as well as a number of mediated works, learning to think critically and creatively about the relationship between text, technology, and the body. Course may fill either the Theory requirement, or one (of two) required courses in dramatic literature/theatre studies/performance studies for Theatre/Drama and Theatre Arts major, but not both. THTR UN3165 THEORIES OF PERFORMANCE STUDIES. 4.00 points.
THTR UN3166 Drama, Theatre, and Theory. 4 points.
Not offered during 2021-22 academic year.

Prerequisites: Enrollment limited to 16 students.

THTR UN3167 Dramaturgy. 4 points.
Prerequisites: Permission of instructor, given at first class meeting; enrollment limited to 12. This course teaches the research skills and practices a production dramaturg develops as part of the conceptual work of theatrical production. Course is focused on a series of activities: analyzing dramatic text, comparing different versions of script, conducting archival and cultural research, and presenting it to the production team. Fulfills one (of two) required courses in dramatic literature/theatre studies/performance studies for Theatre/Drama and Theatre Arts majors. Required for students undertaking a senior thesis in dramaturgy. Required for students undertaking a senior thesis in directing prior to the thesis year.

THTR UN3200 DIRECTING I. 3.00 points.
Prerequisites: Permission of instructor given at first class meeting. Exploration of the evolution of the director’s role in Europe and the US, including the study of important figures. Emphasis on text analysis, and varied schools of acting in relation to directing practice. Students gain a foundation in composing stage pictures and using stage movement to tell a story. All students will direct at least one fully-realized scene. Fulfills one course in Directing requirement for Theatre/Drama and Theatre Arts majors. Fulfills one of three courses in performance fields for Theatre/Drama and Theatre Arts majors: directing

THTR UN3201 DIRECTING II. 3.00 points.
Prerequisites: Students required to have taken THTR UN3200 Directing I or THTR UN3203 Collaboration: Directing and Design, or equivalent. Enrollment limited to 14 students. Permission of instructor given at first class meeting. Course focuses on developing an individual directorial style, placing emphasis on visual research, and the use of different staging environments: end-stage, in the round, environmental. Class is structured around scene-work and critique, and each student will direct at least one fully-realized scenes. Material typically drawn from European avant-garde. Fulfills additional coursework in Directing required for Theatre/Drama and Theatre Arts majors concentrating in Directing

THTR UN3202 Advanced Directing. 4 points.
Prerequisites: Open to students who have taken at least one course in directing. Required for students approved for Directing thesis, but open to all qualified students. Permission of instructor given at first class meeting.
This course requires students to draw on all previous theatre training, synthesizing scholarship and research toward dynamic fully-realized scene work. Emphasis is on the director-actor relationship; students will direct at least three fully-realized scenes, typically drawn from Shakespeare, Chekhov, or other playwrights. Students may have the opportunity to make devised work, and will collaborate with students in the Advanced Acting class. Required for, but not limited to, students undertaking a senior thesis in directing. Fulfills additional directing coursework in Theatre/Drama and Theatre Arts major.

THTR UN3203 COLLABORATION:DIRECTNG/DESIGN. 3.00 points.
Not offered during 2021-22 academic year.

Prerequisites: Permission of instructors given at first meeting; enrollment limited to 24. Course focuses on developing both technical and collaborative skills of directors and designers. Students are assigned to different roles in creative teams working on a series of at least three fully realized and designed scenes. Introduction to various design disciplines and directing practice. May be counted as one course in either directing or a design toward the three courses in performance fields for Theatre/Drama and Theatre Arts majors; counts as second or third course in either directing or design

THTR UN3211 Performance Lab. 4 points.
Not offered during 2021-22 academic year.

Prerequisites: Enrollment limited to 12 students. Course typically involves visiting critics/scholars/artists in developing experimental theatrical work.

THTR UN3300 Playwriting Workshop. 3 points.
Prerequisites: Permission of the instructor given at first class meeting. Students will create and workshop plays, with a focus on learning new approaches to language and structure. Recommended for students undertaking a senior thesis in playwriting. Fulfills one of three courses in performance fields for Theatre/Drama and Theatre Arts majors: playwriting.
Drama and Theatre Arts

THTR UN3301 PLAYWRITING LAB. 3.00 points.
Students will develop original dramatic scripts. Students will also read drafts of writers currently produced on New York stages to understand why changes and rewrites were made. Recommended for students undertaking a senior thesis in playwriting. Fulfills one of three courses in performance fields for Theatre/Drama and Theatre Arts majors: playwriting.

THTR UN3401 Sound Design. 3 points.
Prerequisites: Permission of instructor given at first class meeting. Studies the art and practice of designing sound and scoring music for dramatic performance. Students study the relationship between concert and incidental music, and read plays toward the production of a score for live theatre. Students also read broadly in the fields of sound, music, acoustics, and the cultural analysis of sound as a component of performance. Background in music or composition not essential. Fulfills one of three courses in performance fields for Theatre/Drama and Theatre Arts majors: design.

Fall 2021: THTR UN3401
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
THTR 3401 | 001/00087 | M 1:10pm - 4:00pm | Daniel Baker | 3 | 5/16

THTR UN3402 COSTUME DESIGN. 3.00 points.
Prerequisites: Permission of instructor given at first class meeting. Studio course exploring designing costumes for the stage. Students become familiar with textual and character analysis, research, sketching and rendering, swatching and introductory costume history. Fulfills one of three courses in performance fields for Theatre/Drama and Theatre Arts majors: design.

THTR UN3403 LIGHTING DESIGN. 3.00 points.
Prerequisites: Enrollment limited to 12 students. Permission of instructor given at first class meeting. Focuses on both the technical and creative aspects of theatrical lighting design. Students will learn the role of lighting within the larger design and performance collaboration through individual and group projects, readings, hands-on workshops, and critique of actual designs. Fulfills one course in Design for Theatre/Drama and Theatre Arts majors. Fulfills one of three courses in performance fields for Theatre/Drama and Theatre Arts majors: design.

Spring 2021: THTR UN3403
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
THTR 3403 | 001/00221 | T 9:35am - 11:50am | Autumn Casey | 3.00 | 12
202 Milbank Hall

THTR UN3404 SCENE DESIGN. 3.00 points.
Prerequisites: Enrollment limited to 12 students. Permission of instructor given at first class meeting. Introduction to designing for the theatre. The course will focus on set design, developing skills in script analysis, sketching, model making, storyboarding and design presentation. Some investigation into theatre architecture, scenic techniques and materials, and costume and lighting design. Fulfills one of three courses in performance fields for Theatre/Drama and Theatre Arts majors: design.

Fall 2021: THTR UN3404
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
THTR 3404 | 001/00088 | F 11:00am - 1:50pm | Sandra Goldmark | 3.00 | 14/16
230 Milbank Hall

THTR UN3405 PROBLEMS IN DESIGN. 3 points.
Prerequisites: Some design experience is helpful, though not required. Enrollment limited to 12 students. Studio-based course explores the main elements of theatrical design: sets, costumes, lighting, and sound through objects, materials, theatrical and non-theatrical environments. Students examine these design elements as both individual and interrelated components within a performance. Fulfills one course in Design requirement for Theatre/Drama and Theatre Arts majors. Fulfills one of three courses in performance fields for Theatre/Drama and Theatre Arts majors: design.

Fall 2021: THTR UN3405
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
THTR 3405 | 001/00089 | T 11:00am - 1:50pm | Kara Feely | 3 | 6/16
229 Milbank Hall

THTR UN3406 Media & Production Design. 3 points.
Uses analysis and design to explore how media and projections can be used to construct narrative in theatre and support non-narrative forms of performance. Digital and analog media are explored for their potentials and limitations. Students learn how the media is produced and transmitted will be discussed as part of creating a video design. Students will produce projection projects using different kinds of media during the course requiring work outside of class time. Fulfills one of three courses in performance fields for Theatre/Drama and Theatre Arts majors: design.
THTR UN3997 SENIOR THESIS IN PERFORMANCE. 4.00 points.
Prerequisites: Appropriate coursework and substantial production experience, including a major crew assignment in the junior year. Enrollment limited to senior Theatre majors. Combined and special majors may be considered under exceptional circumstances. Permission of the instructor required. Students register for this course to pursue approved theses in acting, design, directing, dramaturgy, solo performance, or stage and production management. Students will act in, direct, design, stage manage or dramaturg a play in the Barnard Department of Theatre season, or write a short play or solo performance piece that will be produced (according to departmental guidelines) in the Senior Thesis Festival. Collaboration is expected and students will meet weekly with faculty and other seniors. A written proposal must be submitted in the spring of the junior year and be approved. In addition to the performance, an extensive written Casebook is required: see departmental guidelines

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 3997</td>
<td>002/00222</td>
<td>F 2:10pm - 5:00pm 230 Milbank Hall</td>
<td>Sandra Goldmark</td>
<td>4.00</td>
<td>0</td>
</tr>
<tr>
<td>THTR 3997</td>
<td>003/00223</td>
<td>F 5:00pm - 8:00pm 230 Milbank Hall</td>
<td>Michael Banta</td>
<td>4.00</td>
<td>1</td>
</tr>
<tr>
<td>THTR 3997</td>
<td>004/00224</td>
<td>F 2:10pm - 5:00pm 207 Milbank Hall</td>
<td>Shannon Sindelar</td>
<td>4.00</td>
<td>3</td>
</tr>
<tr>
<td>THTR 3997</td>
<td>005/00225</td>
<td>M 2:10pm - 4:00pm LI05 Diana Center</td>
<td>Andrew Bragen</td>
<td>4.00</td>
<td>3</td>
</tr>
<tr>
<td>THTR 3997</td>
<td>006/00226</td>
<td>T Th 2:10pm - 4:00pm 229 Milbank Hall</td>
<td>Kyle deCamp</td>
<td>4.00</td>
<td>4</td>
</tr>
<tr>
<td>THTR 3997</td>
<td>007/00228</td>
<td>F 2:10pm - 5:00pm 202 Milbank Hall</td>
<td>Hana Worthen</td>
<td>4.00</td>
<td>1</td>
</tr>
</tbody>
</table>

THTR UN3998 SENIOR THESIS IN RESEARCH. 4.00 points.
Prerequisites: Enrollment limited to senior Theatre majors. Combined and special majors may be considered under exceptional circumstances. Permission of the instructor required.

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 3998</td>
<td>001/00229</td>
<td>Th 12:10pm - 2:00pm 229 Milbank Hall</td>
<td>Gisela Cardenas Ojeda</td>
<td>4.00</td>
<td>0</td>
</tr>
<tr>
<td>THTR 3998</td>
<td>002/00230</td>
<td>F 2:10pm - 5:00pm 230 Milbank Hall</td>
<td>Sandra Goldmark</td>
<td>4.00</td>
<td>0</td>
</tr>
<tr>
<td>THTR 3998</td>
<td>003/00231</td>
<td>F 2:10pm - 5:00pm 230 Milbank Hall</td>
<td>Michael Banta</td>
<td>4.00</td>
<td>0</td>
</tr>
</tbody>
</table>

THTR UN3999 Independent Study. 3 points.
Prerequisites: Permission of the instructor and the chair required. Students submit, before the semester begins, a detailed proposal for independent research to a faculty sponsor.

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 3999</td>
<td>001/00744</td>
<td></td>
<td>Hana Worthen</td>
<td>3</td>
<td>1/1</td>
</tr>
</tbody>
</table>