The Theater and Dance Department offers students a multidisciplinary approach to understanding the history, literature, and production of performance. Our mission is to impart liberal arts values by fostering creative expression, stimulating critical and imaginative thinking, and increasing cultural literacy through study in a spectrum of studio, laboratory, and discussion-centered courses. The program of study is made up of frequent opportunities for practical experience in theater and dance, including creative research and production opportunities and service learning projects. Undergraduate students in theater and dance also enjoy opportunities to increase their abilities in self-reflection, multicultural sensitivity, and the comparison of social values and ethical systems; in short, they learn how to be productive citizens and professional leaders through their scholarly and applied experiences. The department also seeks to entertain and to educate the larger community through its rigorous production schedule of plays, dance concerts, touring artists, and residency workshops with guest artists.

Consistent with the College’s mission, the major in theater and dance is a liberal arts, not a pre-professional, major. It is, however, a major that will prepare particularly interested and talented students for graduate study and further involvement in the performing arts. It is both a structured and sequential major, ensuring that all students have broad exposure and training in acting, directing, movement, design, technical production, performance history, and theory in addition to the opportunity to focus on a specialized track during the junior and senior years.

Requirements for the Major in Theater and Dance

A nine-course* (36-credit) major with the addition of three faculty-led production experiences, one each in the areas of performance and stage management, and an additional experience determined in consultation with the major advisor.

*All courses below are four credits unless otherwise noted. **Fulfills core or focus curriculum but not both.

Core Curriculum (20 credits, with four credits in each of the following five areas):
(1) Dancing or Acting: 115, 116, 117, 119 (all two credits); or 171**
(2) Design or Stagecraft: 135, 139
(3) Directing or Choreography: 258**, 281**, 285**
(4) Performance History I: 224
(5) Performance History II: 226

Focus Curriculum (eight credits in one of the following areas):
- Design/Stagecraft: 235, 239, 265, 339, 365
- Scripting: 141, 241
- History/Literature/Theory: 248, 368, English 271

Self-designed (must be chosen in consultation with the student’s theater and dance advisor)

Elective (four credits)
- Must be chosen in consultation with the major’s theater and dance advisor
- Preferably at the 200 or 300 level
- Can be taken in another department with prior approval

Senior Capstone (four credits)
TD 493, must be taken in the spring semester of the senior year

Requirements for the Major in Theater and Dance–Interdisciplinary Computation

The theater and dance-interdisciplinary computation major focuses on the growing relationship between computation and performance scenography and the multiple applications of software technologies to stage design. It offers a sequenced, stage design-based curriculum while also providing students with exposure to the theory and practice of dance, acting, choreography, and directing. Students should begin by taking Theater and Dance 113 or 114, and Computer Science 151 in their first year; then Theater and Dance 135 and Computer Science 231 (fall) and 251 (spring) in their second year. The remaining requirements may be taken in any other semester in consultation with the major advisors in theater and dance and computer science.

Required Courses in Theater and Dance

Theater and Dance 113 or 114; 135; 171 or two courses chosen from 115, 116, 117, and 119; 281 or 285; 235 or 365
Required Courses in Computer Science
Computer Science 151, 231, 251, 351, and 369 or 451
Senior Capstone (four credits)
Designed in consultation with major advisors in both departments

Requirements for the Minor in Theater and Dance

A six-course* (24-credit) minor with the addition of two faculty-led production experiences in the areas of performance, stage management, or design/technical production.

*All courses below are four credits unless otherwise noted. **Fulfills core or focus curriculum but not both.

Core (16 credits, with four credits in each of the following four areas):
- Dancing or Acting: 115, 116, 117, 118, 119 (all two credits); or 171**
- Design or Stagecraft: 135, 139
- Directing or Choreography: 258**, 281**, 285**
- Performance History: 224, 226

Focus (four credits)
- Acting/Directing: 171**, 261, 271, 281, 361
- Design/Stagecraft: 235, 239, 265, 339, 365
- Scripting: 141, 241
- History/Literature/Theory: 228, 248, 268, 368, English 271

Elective (four credits)
- Must be chosen in consultation with the minor advisor
- Preferably at the 200 or 300 level
- Can be taken in another department with prior approval

Honors in Theater and Dance

Theater and Dance majors with a minimum cumulative grade point average in the major of 3.5 and an overall GPA of 3.25 at the end of the January term of the junior year and with unanimous approval of the department faculty are eligible to apply for the honors thesis. These projects signify a serious engagement with independent research, and interested students should plan to devote a large segment of their academic time to the project during their senior year. Interested students should contact a faculty sponsor during the spring semester of the junior year to discuss a project and secure that faculty member’s sponsorship. Students must then petition the department for permission to undertake honors work by March 1. With unanimous approval from the department, students can register for Theater and Dance 483. Students wishing to change their honors project must petition the department for approval. Honors research projects will be a total of six to eight credits and will be conducted during the student’s last two semesters (one of which may be Jan Plan). Successful completion of the honors thesis will include an approved thesis and an oral presentation at the Colby Liberal Arts Symposium as well as the completion of the required course work for the major. The students fulfilling these requirements and receiving at least an A- for the honors thesis will graduate with “Honors in Theater and Dance.” In cases where requirements have not been fulfilled at the end of either semester, Theater and Dance 483 and 484 (Honors Thesis) will revert to graded Theater and Dance 491 and 492 (Independent Study). For specifics on the procedures and expectations for Honors in Theater and Dance (depending on the proposed area of study, i.e. dramatic literature, acting, dance, design, history, technical direction, or sound), please consult faculty in the Department of Theater and Dance.

The point scale for retention of the major applies to all courses offered toward the major. No requirement for the major or minor may be taken satisfactory/unsatisfactory.

Course Offerings

[TD013] Introduction to the Alexander Technique The Alexander Technique is an educational method that focuses on teaching individuals efficient, coordinated use of their bodies in everyday activities. Whether standing, sitting, bending, or lifting, students learn to accomplish activities from a place of balance and support. Enhances performance in music, dance, theater, and sports as it minimizes effort, tension, and fatigue. Simple principles realign the body for maximum health and function, thereby reducing stress and injury and improving mental acuity and physical appearance. Noncredit.

TD064Bf Applied Performance/Production: First-Year Theater Students may register without credit for working on Theater and Dance Department faculty-mentored productions as performers, dramaturges, stage managers, and theater technicians. May be taken up to eight times. Prerequisite: Audition. Noncredit. MCANDREWS
[TD111]  **Articulating the Physical**  Addresses writing as process of discovery, expression of creative and critical thought, and embodied pursuit. Opinion, authorship, and identity are interwoven and grounded in the body. Through movement, experiential anatomy, and choreographic thought, explore the language of/from the body and understand the textual nature of written words, body, self, society, landscape, visual frame, and dance performance. Look at how choreographic thought informs writing. Translations between the visual and the visceral develop active, individual, confident, and vivid writing voices. No prior dance experience required.  Four credit hours. A, W1.

[TD113]  **The Dramatic Experience**  In the digital age, why do people continue to create live performance? What makes the dramatic experience unique? This introductory course surveys the field of contemporary theatrical production and offers students the chance to experiment with acting, directing, playwriting and/or design projects. By watching a range of live performance works and surveying the history, literature and visual recordings of dramatic performance traditions, students learn to analyze aesthetic and cultural contexts and to discuss and write confidently about their experiences as audience members. Concludes with the creation of an original piece of theatrical performance or design.  Four credit hours. A.

[TD114]  **The Dance Experience**  A broad introduction to the field of contemporary dance including opportunities to experiment with studio practices (dance techniques and creative choreographic exercises) and to study and analyze the form’s history and theory. No prior dance training necessary. Students with dance training are invited to enroll, understanding that technique will be taught at an introductory level but incorporating valuable exercises in contextualizing and discussing dance. At the end students will be able to demonstrate the fundamentals of contemporary dance movement, communicate (in verbal and written form) aesthetic ideas, and meaningfully engage in the creative research process.  Four credit hours.

**WEINBLATT**

TD115Af  **Theater Technique Lab: Confident and Connected Voice**  Students will learn a comprehensive vocal warm-up that includes techniques for identifying and releasing tension, expanding breath awareness and capacity, exploring resonance, supporting appropriate volume, and developing strong articulation skills. In-class exercises, discussions, and weekly journal responses will help students begin to observe their own vocal habits and analyze both theories about and practical approaches to owning the voice as an instrument of powerful creative expression. By the end, students will lead peers in effective vocal warm-up, share orally and in writing observations about vocal habits and perceived changes, and present a memorized text with clear speech and strong vocal connection.  Two credit hours.

WEINBLATT

TD115Bs  **Theater Technique Lab: Acting Shakespeare: Conflict and Combat**  Exploring Shakespeare’s complex language and imagery through the voice and body one can unlock a deep connection to the ideas and emotions of his stage classics. We will focus on the essential element in all drama: conflict—examining poetic structure, word choice, and punctuation to reveal clues about the motivations of some of the Bard’s best-known lovers and enemies. We will engage with the wit and precision of battling through wordplay and advance to the basics of stage combat to explore the intensity of physical conflict. Students will learn basic acting techniques and the fundamentals of safe combat choreography through monologue and scene work, culminating in final presentations for the Colby community.  Two credit hours.

TD116Af  **Ballet Forms Technique Lab: Beginning**  Beginning-level ballet, focused on developing the functional anatomy of the moving body through classical ballet vocabulary. Students are introduced to the basic vocabulary of the form and encouraged to experiment with groundedness and lightness, balance and stasis, support and tension, force and energy. Students will demonstrate increased flexibility, strength, coordination, and body connectivity.  Two credit hours.

TD116Bf  **Ballet Forms Technique Lab: Intermediate**  An exploration of the principles of ballet including, but not limited to, technique, vocabulary, and history. Students will make the vital connection between theory and practice by demonstrating their knowledge of technique within the classroom and will recognize the benefits of risk-taking through theory, performance, and evaluation. They will understand the cultural history of ballet through independent practice and research, as well as synergistic discussion.  Two credit hours. ALLEN

TD117Af  **Contemporary Dance Technique Lab: Beginning**  An introductory contemporary/modern studio course geared toward students with little or no dance experience, but also open to those looking to deepen their practice or practice partnering. Explore contemporary dance movement from a variety of lenses with a special focus on the fundamentals of contemporary partnering—bearing and sharing weight, engaging and following momentum. Look at the athleticism and aesthetics of the moving body, develop anatomical, sensory, and spatial awareness, execute increasingly complex movement sequences, and examine the metaphoric expressive potential of bodies in action. May be taken a total of four times for credit.  Two credit hours. KLOPPENBERG, LYONS

TD117Bf  **Contemporary Dance Technique Lab: Intermediate**  In this studio practicum, students with prior experience will develop greater facility with contemporary/modern dance choreography and a clearer understanding of anatomical structures at work. We will begin with a ballet barre, focusing on increasing efficiency of movement articulation at the joints and progressively warming up the body. The contemporary/modern center work will focus on complex movement patterns in a dynamic range of qualities, exploring how to apply the
principles of ballet vocabulary practiced at the barre in choreography that takes the body off center, to the floor, and into the air. May be taken a total of four times for credit.  Two credit hours.  KLOPPENBERG, LYONS

[TD118]  Dance Forms of the African Diaspora: Intermediate Jazz Lab  In this studio-based course, students with previous experience in dance will practice jazz dance techniques with a particular emphasis on understanding the roots of the form in Afro-diasporic aesthetic and physical qualities including groundedness, curvilinearity, polyrhythm, syncopation, and polycentrism. Class is movement-centered, but also emphasizes understanding the roots of jazz dance in its historical and cultural contexts.  Two credit hours.

[TD131]  Theater Production  An introduction to basic theatrical engineering, computer-aided drafting (CAD), and technical planning. Students help build a show from the ground up and will apply this knowledge while collaboratively inventing and drawing technical solutions to theoretical scenery. No previous experience is necessary, but students who have taken Stagecraft will find this an excellent companion course.  Three credit hours.  A.  THURSTON

[TD135s]  Introduction to Design  An introduction to the principles of visual design and their role in the dramatic event. Particular emphasis is placed on bringing the imagined world of the playwright and choreographer to life through the use of space, light, and clothing. Historical and contemporary texts are explored through lectures, critical research, discussions, and projects. Students learn to use their unique creative potential to research and define a design concept, express this concept orally and in writing, and present the concept visually using sketching, rendering, computer visualization, and scenic modeling.  Four credit hours.  A.  THURSTON

[TD139fs]  Stagecraft I  Introduces students to scenic construction, theatrical rigging, lighting production, and prop-making concepts, techniques, equipment, and materials, emphasizing problem solving through research, experimentation, and collaborative learning while considering the environment, economic choices, and safety. Students will learn to appreciate the perceptive aspects of stagecraft by participating in a behind-the-scenes role during the construction period, technical rehearsals, and performances of a faculty-directed, department production. Independent out-of-class work is essential. Previous experience is not necessary.  Four credit hours.  A.  ERVIN

[TD140]  Solo Performance Workshop  Students will develop original solo performance pieces based on folktales from their own cultural/religious/ethnic backgrounds, writing new material to illuminate the connections between ancient folk wisdom and personal experience. Once working scripts are complete, the focus will shift to acting and storytelling techniques, culminating in a public performance. Students will gain a deeper understanding of their folk heritage, will learn basic elements of script writing and adapting source material for performance, will use their voices and bodies to bring text to life, will engage in a full creative process, and will develop the confidence to connect with an audience.  Three credit hours.

[TD141]  Beginning Playwriting  An introduction to the playwriting process for students interested in dramatic storytelling and the process of new play development. Student work focuses on 1) close reading and analysis of representative plays in order to understand dramatic structure, characterization, rhythm, imagery, etc.; 2) creative experimentation through a series of writing exercises; and 3) participation in the process of workshopping class products, including offering and receiving constructive criticism.  Four credit hours.  A.  CONNER

[TD164s]  Applied Performance/Production  Students participating in Theater and Dance productions as performers, designers, stage managers, theater technicians, and other production positions may register for credit. May be taken up to eight times. Nongraded.  Prerequisite:  Permission of the instructor.  One credit hour.  THURSTON

[TD171s]  Acting I  Explores the use of the body, voice, emotion, and intellect to create a theatrical character. Through close study of Stanislavski's system, students prepare monologues and scenes to articulate possible interpretations of a play script or performance clearly and effectively. In-class performances further an awareness of individual and ensemble physicality in order to communicate emotion, thought, aesthetic intention, and mind-body awareness. Emphasis on analysis and concentration. Final performances stress the benefits and consequences of creative and aesthetic risk. No prior experience necessary.  Four credit hours.  A.  BERCOVICI

[TD197f]  "Human/Nature" Lab  Students will conduct creative research to generate performance material in response to scheduled events surrounding the 2015-16 humanities theme Human/Nature. This research will serve as the basis for and prerequisite to the Jan Plan course TD361, in which students will create an original dance/theater hybrid piece. Outcomes include understanding creative research as a rigorous, complex undertaking and cultivating a personal performance aesthetic incorporating individual choices and risks, both creatively and in performance. Nongraded.  Human/Nature theme course.  One credit hour.  KLOPPENBERG

[TD224f]  Performance History I  Explores world performing traditions from c. 534 B.C.E. to c. 1700 C.E. by examining the ways theater, dance, and other types of live performance arise out of and give expression to their surrounding cultures. Using multiple media (text, video, artifacts), students develop a familiarity with aesthetic and social values within specific eras and across time. Oral and written research projects (individual and group) further analytical and collaborative skills and develop cogent and expressive writing and speaking. Exposure
to different cultures increases awareness of diversity and the capacity for self-reflection.  Four credit hours.  L.  CONNER

[TD226]  Performance History II  Explores world performing traditions from 1700 to the early 1970s by examining the ways theater, dance, and other types of live performance arise out of and give expression to their surrounding cultures. Using multiple media (text, video, artifacts), students develop a familiarity with aesthetic and social values within specific eras and across time. Oral and written research projects (individual and group) further analytical and collaborative skills and develop cogent and expressive writing and speaking. Exposure to different cultures increases diversity awareness and the capacity for self-reflection.  Four credit hours.  L.

TD235f  Intermediate Design: Interactive Performance  A studio course concentrating on the exploration of viable design solutions for dramatic texts and choreographic ideas. Conceptual choices are informed by research and expressed through a variety of media including computer design, rendering, modeling, and technical drawings. Emphasis is placed on the necessary balance between theory and practice and centers on an integrated visual design philosophy including scenery, projection, costumes, and light. Students will learn to analyze research for creative design potential, formulate complex design solutions, integrate a more sophisticated understanding of the principles of design using computation and digital media, and express final design ideas in an interactive performance staged in the Cellar Theater.  Four credit hours.  A.  THURSTON

[TD239]  Stagecraft II  Further exploration of scenic construction, theatrical rigging, lighting production, and prop-making concepts, techniques, equipment, and materials, emphasizing problem solving through research, experimentation, and collaborative learning while considering the environment, economic choices, and safety. An expansion of the course of study from Stagecraft I in which students will examine scene painting and computer-assisted woodworking. Independent out-of-class work is essential.  Prerequisite:  Theater and Dance 131 or 139.  Four credit hours.

[TD248]  The Citizen Artist: Theater and Social Change  An introduction to the theory and practice of community-based theater, including close study of practitioners who use theater as a tool for social change in the United States and abroad. Students analyze and discuss the history and theory of community-based theater, develop an understanding about the relationship between art and civic dialogue, learn theater exercises and techniques, and explore creative tools for devising original exercises and performance works. Projects incorporate academic learning, community service, and civic engagement on and off campus; creative exploration of both campus and community issues will be encouraged and supported.  Four credit hours.  A, U.

[TD258]  Improvisational Practices in Dance  Approaches improvisation as a compositional, formal performance form and, metaphorically, as a means to open to the unknown, prepare to live in unpredictable environments, recognize options as they exist around us, imagine possible futures, and make clear choices. Students cultivate heightened awareness, develop a receptive, responsive bodymind—open, playful, daring, associative, resourceful, and able to craft choices based on instinct and design. Students remain in process and take risks nonjudgmentally, with courage putting those skills to the test in formal performances, carefully crafting each work as it emerges.  Four credit hours.  A.

TD261s  Topics in Theater Performance: New Works Practicum  This experiential course brings together playwrights, directors, performers, designers, stagecraft specialists, and dramaturgs to produce the department's "New Works Festival", scheduled for production in late April 2016. Students research a variety of new works festivals from around the globe, conduct interviews with professional producers, and collectively analyze best practices gleaned from their findings. They then take on the various tasks and responsibilities of producing the Festival, in collaboration with the faculty. Students are able to specialize in self-selected areas (acting, directing, designing, etc.).  Four credit hours.  CONNER

[TD262]  Topics in Dance Performance/Production: Collaborative Company Experience  Offers students the chance to learn and practice a range of dance production topics. Since content will vary, can be repeated once. Students will experience choreography as an unfolding process, creative research, and a collaborative endeavor. At the end, students will be able to demonstrate fundamentals of theatrical production, communicate aesthetic ideas, and collaborate with artistic team colleagues.  Prerequisite:  Permission of instructor.  Four credit hours.

TD264Af  Applied Performance/Production: First-Year Dance  Calling all first-year dancers and non-dancers interested in a modern/contemporary dance performance opportunity. A chance for students new to the Colby community (first-years and transfers) to experience the process of creating and performing a new repertory piece as part of the Fall Dance Concert. Auditions open to experienced dancers and those without prior experience, as the piece will have room to highlight both. Check the Theater and Dance website for dates and times. Nongraded.  Prerequisite:  Audition.  Two credit hours.  KLOPPENBERG

TD264Bf  Applied Performance/Production: First-Year Theater  The inaugural first-year theater experience. No prior acting experience necessary. Interested students are encouraged to attend the department’s welcome meeting Wednesday, Sept. 9, at 6 p.m. for more information. Nongraded.  Prerequisite:  Audition.  Two credit hours.  MCANDREWS
TD264Ci Applied Performance/Production: Fall Theater Production Students participating in the Fall Theater Production as stage managers, designers, and theater technicians may register for credit. Nongraded. Prerequisite: Audition. Two credit hours.

THURSTON

TD264Ds Applied Performance/Production: Devolution This devised performance project investigates the intersection between music, live performance, digital media, computation, and scenography. Nongraded. Prerequisite: Audition. Two credit hours. THURSTON

TD264Es Applied Performance/Production: New Works Festival Students participating in the New Works Festival as performers, designers, and theater technicians may register for credit. Nongraded. Prerequisite: Audition. Two credit hours. CONNER

[TD265] Topics in Design: Architectural Imaging A chance to learn and practice a range of theater production topics. Content will change each semester and the course can be taken up to two times. Students use their own creative potential to develop virtual architectural models, allowing imagination, critical thinking, and an understanding of traditional and contemporary presentation techniques to define final design expression. In this project-based studio course it is essential students have access to a laptop for the semester. Four credit hours. A.

THURSTON

TD271f Acting II An investigation of the use of the body and movement in the creation of dramatic characters. Working with extant text and creating original work, students will develop an awareness of individual and ensemble physicality in order to communicate emotion, thought, and aesthetic intention via solo and group work. Students will begin to explore acting styles needed for plays outside of the Realist tradition and develop mindbody and compositional awareness. Students will display an understanding of aesthetic knowledge and sensibility by participating in and observing each other’s work. The class will present work as part of the fall season in December. Additional evening and some weekend meeting times are required. Prerequisite: Theater and Dance 171 or two different sections of 115, 258, or 261. Four credit hours. MCANDREWS

TD281s Directing Emphasizes the collaborative nature of theater. Allows students to explore a wide variety of performance styles. Practical matters such as casting, the design process, and working with actors will be discussed along with historical and contemporary roles of the director. Students will cast and direct scenes in class and present a final directing concept for a longer, more substantial piece of work. Equal parts studio and lecture, requires stringent attendance and preparatory/rehearsal time outside of class. Students will be able to demonstrate fundamentals of composition and blocking, communicate aesthetic ideas, and collaborate with artistic team colleagues. Four credit hours. BERCOVICI

TD285s Choreographic Process This introduction to dance-making examines the creative process focusing on physical language, dynamics, and spatial arrangements as possibilities for constructing meaning. We look at movement vocabulary as something that is invented, created personally, crafted carefully in time, space, dynamic arrangement, and relationship to other bodies, always holding the potential for surprise from inside out. We explore movement ideas, construct and deconstruct movement phrases, discuss readings, choreography, processes, class studies, and roadblocks. Students will begin to discover individual, choreographic points of view and will learn about a diverse set of contemporary choreographers and their work. Four credit hours. A.

[TD339] Stagecraft III Further exploration of scenic construction, lighting production, and prop-making concepts, techniques, equipment, and materials. In addition to expanding their studies from Stagecraft II, students will examine welding and three-dimensional computer-assisted wood carving. Out-of-class work is essential. Prerequisite: Theater and Dance 239. Four credit hours.

TD355s Applied Choreography Students with previous experience in contemporary choreography at the college level will create original works for formal performance through a rigorous creative process that includes feedback from faculty and peers, presentation of design concepts, and collaboration with student lighting designers. Course will address contemporary issues in dance including viewings of work by active, acclaimed, and emerging professional choreographers. Prerequisite: Theater and Dance 285, or 258 with permission of instructor. Four credit hours. KLOPPENBERG

TD361j Advanced Topics in Performance: Human/Nature Continuing research conducted in TD164 in the fall semester, students create an original dance/theater hybrid performance piece with the potential for an off-campus tour. Working with advanced compositional, performance, improvisational, and other embodied practices, students will continue to explore concepts developed in the fall while cultivating an understanding of creative research as a rigorous, complex undertaking and cultivating a personal performance aesthetic incorporating individual choices and risks, both creatively and in performance. Interested students studying abroad in either the fall or spring semesters should contact Professor Kloppenberg. Human/Nature humanities lab. Prerequisite: Theater and Dance 164 or audition. Three credit hours. KLOPPENBERG

TD361Bs Advanced Topics in Performance: Viewpoints for Actors, Dancers, Directors, and Choreographers Provides a common vocabulary for theater and dance artists by naming the tools of time and space that are utilized in the creation of a performance. Explores
each viewpoint of time (tempo, duration, kinesthetic response, repetition) and space (shape, gesture, architecture, spatial relationship, topography), individually before putting them all together. We will engage with exercises from a variety of techniques, learning how to harness, utilize, and even manipulate these viewpoints in the creation of compelling theatrical moments. Open to actors, dancers, directors, and choreographers. Culminates in a final project geared toward the student's area of interest. Prerequisite: Theater and Dance 117, 171, 281, or 355.  

Four credit hours.  

BERCOVICI

[TD365]  
Advanced Topics in Design  
Advanced studies in design and technical production. Emphasis is placed on the theoretical and historical role of design in theater and dance as it informs contemporary scenography. Topics vary from semester to semester and may focus on the historical context of design, design theory, production design, digital design, technical theater, or theater architecture. Previously listed as Theater and Dance 335. Prerequisite: Permission of the instructor.  

Four credit hours.

TD483f, 484s  
Honors Thesis in Theater and Dance  
Majors may apply for admission in spring of their junior year. Requires research conducted under the guidance of a faculty member and focused on an approved topic leading to the writing of a thesis, an oral public presentation or performance, and a presentation in the Colby Liberal Arts Symposium. Prerequisite: Senior standing, a 3.25 grade point average, a 3.50 major average at the end of January of the junior year, and unanimous approval of the department.  

Three or four credit hours.

FACULTY

TD491f, 492s  
Independent Study  
Individual projects in areas where the student has demonstrated the interest and competence necessary for independent work. Prerequisite: Permission of the instructor.  

One to four credit hours.  

FACULTY

TD493s  
Senior Seminar  
This capstone experience offers students the chance to engage in seminar-level discussions on the history and aesthetics of performance and to further develop critical and analytical skills related to performance culture. Taught each year by a different member of the faculty who chooses the theme and identifies reading/viewings from a master list developed by the department. The structure includes: seminar-style discussions based on significant weekly readings/viewings; a professional preparation workshop; and peer-to-peer tutorial sessions wherein the reading/viewing material is chosen by the students (with the guidance of the professor) and the discussion is generated and moderated by the students (with input from the professor). Prerequisite: Senior standing as a theater and dance major.  

Four credit hours.  

CONNER