THEATER AND DANCE

Chair, Associate Professor Annie Kloppenberg
Associate Professors Annie Kloppenberg and James Thurston; Assistant Professors AB Brown and Gwyneth Shanks; Technical Director John Ervin; Production Manager Marjorie Gallant; Lecturers Orlando Hunter, Allie James, Jessie Laurita-Spanglet, Dana Legawiec, Nell Shipman, Ricardo Valentine, and Bess Welden; Academic Administrative Assistant Lynda Chilton; House Manager Dana Legawiec

The Department of Theater and Dance 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 will prepare particularly interested and talented students for graduate study or further involvement in the performing arts. It is structured to ensure 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):

- Dancing or Acting: 115, 116, 117, 118 (all two credits); or 171**
- Design or Stagecraft: 135, 139
- Directing or Choreography: 258**, 281**, 285**
- Performance, Politics, and Practice: 124
- Contemporary Art and Performance: 226

Focus Curriculum (eight credits in one of the following areas):

- Dancing/Choreography: 258**, 262, 285**, 355, 361
- Design/Stagecraft: 235, 239, 265, 339, 365
- Scripting: 141, 241
- History/Literature/Theory: 261, 361, 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)
Theater and Dance 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 or 252 (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

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**Required Courses in Computer Science**

Computer Science 151, 231, 251 or 252, 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 Curriculum** (16 credits, with four credits in each of the following four areas):

- Dancing or Acting: 115, 116, 117, 118 (all two credits); or 171**
- Design or Stagecraft: 135, 139
- Directing or Choreography: 258**, 281**, 285**
- Performance History: 224, 226

**Focus Curriculum** (four credits):

- Acting/Directing: 171**, 261, 271, 281, 361
- Dancing/Choreography: 258**, 262, 285**, 355, 361
- Design/Stagecraft: 235, 239, 265, 339, 365
- Scripting: 141, 241
- History/Literature/Theory: 261, 361, 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. Honors 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, e.g. 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

**[TD064A] Applied Performance/Production:** Noncredit.

**[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
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.  A.

Theater Technique Lab  Two credit hours.  LEGAWIEC, WEINBLATT

Acting Technique Lab: Scene Study  An introductory investigation of acting for the stage focused on the actor's tools - body, voice, and imagination. Through rehearsal and performance of contemporary theatrical texts, students will build their vocal, physical, and analytical skills and practice Stanislavski-based techniques for playing actions/objectives, exploring given circumstances, and connecting authentically to character, scene partner, and audience. Through scene work students will strengthen collaboration skills and develop an understanding of the benefits and consequences of creative and aesthetic risk. They will also hone their creative practice by observing each other's work and learning constructive models for offering feedback and self-reflection.  Two credit hours.  WEINBLATT

Acting Technique Lab: Physical Theatre  For anyone interested in accessing the creative and expressive power of the physical body in performance. Through exercises, games, improvisation and ensemble work, students will experience a variety of physical theatre training methodologies and practitioners, including the work of Lecoq, Chekhov, Delsarte, Laban, Grotowski, Viewpoints and others. Students will acquire physical and movement-based processes for creating character, embodying text and building theatrical worlds, developing the body as a vital instrument for creativity, expression and storytelling.  Two credit hours.  LEGAWIEC

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. May be taken a total of four times for credit.  Two credit hours.  SHIPMAN

Intermediate Ballet/Contemporary Technique  Studio practicum for students with prior experience in dance. Develop greater facility with contemporary choreography, focusing on artistry and agency and a clearer understanding of anatomical structures at work. Class begins with an anatomically-focused Ballet barre, increasing efficiency of movement articulation at the joints and progressively warming up the body. The 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. Nongraded  One credit hour.  LAURITA-SPANGLET, SHIPMAN

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 existing practice. Explore contemporary dance movement from a variety of lenses with a special focus on exploring how unused or unnoticed spaces inspire movement and individual compositional choices. Look at the athletics and aesthetics of the moving body, develop anatomical, sensory, and spatial awareness, execute increasingly complex movement sequences, explore improvisational scores and examine the metaphoric expressive potential of bodies in action. May be taken a total of four times for credit.  Two credit hours.  LAURITA-SPANGLET

Contemporary Dance Technique Lab: Intermediate  In this studio practicum, students with prior experience will develop greater facility with contemporary/modern dance choreography, a focus on artistry and agency, and a clearer understanding of anatomical structures at work. Warm-up focuses on increasing efficiency of movement articulation at the joints and progressively warming up the body. Then movement will focus on taking the body off center, to the floor, and into the air. May be taken a total of four times for credit. Nongraded  One credit hour.  JAMES

Dance Technique Lab: Dance Forms of the African Diaspora: Hip-hop  An introductory course geared toward students with little or no dance experience and open to those looking to deepen
their practice. Explore dance from a variety of lenses with a special focus on physical and aesthetic properties of the African Diaspora. Look at the athletics and aesthetics of the moving body, execute increasingly complex movement sequences, and examine the metaphoric meaning-making potential of bodies in action. Class focuses on movement and image production/photography and emphasizes understanding historical and cultural contexts of contemporary movement practices as well as the ways individual identity informs movement practices. Remote, but on campus students can meet and use studio spaces. **Two credit hours.** JAMES

**TD118As  Technique Lab: Contemporary Dance & Movement of the African Diaspora** An introductory course geared toward students with little or no dance experience and open to those looking to deepen their practice. Explore dance from a variety of lenses with a special focus on physical and aesthetic properties of the African Diaspora. Look at the athletics and aesthetics of the moving body, execute increasingly complex movement sequences, and examine the metaphoric meaning-making potential of bodies in action. Class focuses on movement and image production/photography and emphasizes understanding historical and cultural contexts of contemporary movement practices as well as the ways individual identity informs movement practices. Remote, but on campus students can meet and use studio spaces. **Two credit hours.** HUNTER, VALENTINE

**TD118Bs  Technique Lab: Intermediate Hip-hop** In this studio-based course, students will learn movement techniques rooted in Afro-diasporic aesthetic and physical qualities including groundedness, curvilinearity, polyrhythm, syncopation, and polycentrism. Class is movement-centered, but also emphasizes understanding the historical and cultural contexts, introduces a cross-section of many movement styles under the umbrella term Hip-hop; fundamental pillars of Hip-hop; and both “mainstream” and countercultural level aspects of Hip-hop dance and culture. This course is open to all levels. No previous dance experience required, but those with dance experience are welcome. Nongraded. **One credit hour.** HUNTER, VALENTINE JAMES

**TD120f  First-Year Writing: Performing Spaces/Writing the City** Explores how we understand the places, cities, and towns we inhabit. In what ways are our routes through these spaces a kind of performance, and how can writing help us closely observe, describe, analyze, and critique our environments? We'll discuss the embodied and spatial effects of Covid-19 and recent uprisings against anti-black violence and study topics like settler colonialism, resource extraction, redlining, and urban protests, amongst others. Concurrently, we’ll try out performance strategies on campus that demonstrate its importance in understanding space. Throughout the semester, we will ask: how does space write the body and how does the body rewrite space? **Four credit hours.** A, W1. SHANKS

**TD124s  Performance, Politics, and Practice** Introduces students to the study of performance by exploring its power and questioning how it frames our world. We examine how performance helps us make sense of and challenge economic, gendered, sexual, racialized, political, and social structures. Through lectures, critical readings, discussion, field trips, and embodied practice, students will study performance as a creative act, a means of understanding power, a methodology for passing on memory and identity, and a way of comprehending the world. Topics include: theater, dance, performance art, everyday life, protest, and the gendered, sexed, and racialized performance of bodies. **Four credit hours.** A, I. BROWN, SHANKS

**TD132f  Boundaries and Margins: Speaker Series** This course will consider a broad range of boundaries from national borders to social categories, from laws to metaphysics. We will explore how boundaries mark relational sites where meaning, value, and belonging are made, reworked, and contested. The theme will also allow us to interrogate the margins, those liminal spaces existing outside the mainstream, far from the center, next to the external limits—spaces of subversion, resistance, and survival. Students will attend public lectures by visiting scholars and Colby faculty as well as film screenings, performances, and community events. Together, we will engage in focused discussion and create innovative documentation of these events. **Boundaries and Margins humanities theme course. One credit hour.** BROWN, BRUNETEAUX

**TD135s  Introduction to Design** An introduction to three-dimensional design principles with special emphasis on the relationship between architectural space and stage design for the performing arts. This studio course highlights interdisciplinary inspired design while exploring human interaction with the built environment and three-dimensional form. Creative problem solving, imagination, and concept formation are studied through a series of design projects using traditional drawing media, scaled three-dimensional models, and computer-aided design. Students must have access to a laptop for the semester. **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 performative aspects of stagecraft by participating in a behind-the-scenes role during the construction period, technical rehearsals, and performances of a faculty-directed,
TD141f  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.  ERVIN

WEINBLATT

[TD147A]  Articulating the Physical  Addresses writing as a process of discovery, an expression of creative and critical thought, and an embodied pursuit. Opinion, authorship, and identity are interwoven and grounded in the body. Through movement, experiential anatomy, and choreographic thought, we explore the language of/from the body and understand the textual nature of written words, body, self, society, landscape, visual frame, and performance. We 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.  Satisfies the Arts (A) and First-Year Writing (W1) requirements.  Prerequisite: Concurrent enrollment in Biology 147 and Theater and Dance 147B.  Four credit hours.  A, W1.

[TD147B]  Somatic Practices: Yoga  Somatic practices guide inquiry into the physical, ask us to identify familiar sensory-motor patterns, and open space for new movement patterning. Somatic practices help improve posture, alignment, efficiency, and health. Somatics refers to perceiving the body from within; reflection spawns transformation. This course teaches the practice of yoga including physical postures, breath (pranayama), and meditation. Yoga is a system of integrated mental and bodily fitness that combines a dynamic physical musculoskeletal practice with an inwardly focused mindful awareness of the self, the breath, and somatic energetic pathways. The systematic practice of yoga has benefits for both the body and the mind.  Prerequisite: Concurrent enrollment in Biology 147 and Theater and Dance 147A.  Two credit hours.

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

[TD171]  Acting I  Explores the use of the body, voice, emotion, and intellect to create a theatrical character. Through close study of several acting systems, 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.

TD216Bs  Ballet Forms Technique Lab: Intermediate  Establishes a strong foundation in correct posture, classical placement, musicality, and coordination. Students will develop clear understanding and execution of nuances in classical ballet technique, vocabulary, and artistry. Students must have prior dance training. This class is based on the Vagonava method (a training system that creates a connected sense of movement and expressive range), but students with any style of ballet or contemporary training are welcome. Nongraded.  Prerequisite: Theater and Dance 116B.  One credit hour.  LAURITA-SPANGLET

TD217fs  Contemporary Dance Technique Lab II: Beginning  In this studio practicum, students with prior experience will develop greater facility with contemporary/modern dance choreography, a focus on artistry and agency, and a clearer understanding of anatomical structures at work. Warm-up focuses on increasing efficiency of movement articulation at the joints and progressively warming up the body. The 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.  Prerequisite: Theater and Dance 117.  One credit hour.  LAURITA-SPANGLET

TD217Bfs  Contemporary Dance Technique Lab II: Intermediate  In this studio practicum, students with prior experience will develop greater facility with contemporary/modern dance choreography, a focus on artistry and agency, and a clearer understanding of anatomical structures at work. Warm-up focuses on increasing efficiency of movement articulation at the joints and progressively warming up the body. Then movement will focus on taking the body off center, to the floor, and into the air. Nongraded.  Prerequisite: Theater and Dance 117B.  One credit hour.  JAMES

[TD222]  Revolutionary Performances: Theater and the Energy of the Unspoken (in English)  Listed as Russian 222.  Four credit hours.  A.

[TD223]  Critical Race Feminisms and Tap Dance  Listed as Women's, Gender, and Sexuality Studies 223.  Four credit hours.  A, U.
[TD224] Performance Studies I Explores world performing traditions from c. 534 BCE to c. 1700 CE 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.

TD226fs Contemporary Art and Performance Course focuses on global art from the 1960s to the present, examining how globalization, imperialism, and neoliberalism impact artistic production. Students will study the meanings attached to the category of "contemporary art"; the rise of the curator, biennial, and art fair; and the role protest groups hold in shaping the arts. Because of the embodied nature of many of these subject areas, the course emphasizes performance and embodied practices. We will examine genres like: performance art, postmodern dance, experimental jazz, Afrofuturism, Gutai, Viennese Actionism, as well as institutional critique, conceptual art, and post-minimalism. Four credit hours.

TD239fs 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, computer-aided drafting (CAD), and CNC computer-assisted woodworking. Independent out-of-class work is essential. Prerequisite: Theater and Dance 139. Four credit hours.

[TD241] Playwriting Workshop: Ensemble Playwriting Explores a potent resource for theatrical writing: the collective work of an ensemble. We will investigate collaborative storytelling, in which the entire class contributes to the process. As writers, we will explore a number of traditional and innovative devising methods, including interviews, archival research, and improvisation. Taking as examples the work of renowned theater collectives and collaborative playwrights (such as Mois?S Kaufman & Tectonic Theater Project, The Civilians, and The Wooster Group) we turn ideas generated by the group mind into a scripted performance piece. Four credit hours.

TD242f Acts of Activism Looks at the uses of performance and other artistic media to bring about social change, such as protests, marches, walking tours, dance parties, digital media and public theatre. This semester we will specifically explore the role of performance, and aesthetics more broadly, in contemporary activist movements within the context of the global health pandemic and the Black Lives Matter movement. Is art an effective activist strategy today? If so, how, when, where? How is activism itself a performance and what is "performative" activism? We will look at how aesthetics can help build connections across transnational movements as well as across history. How have aesthetic tactics changed over time and across borders and what does this tell us about emerging political landscapes? Four credit hours.

TD243f Leadership Behind the Scenes: Stage Management It takes a coordinated effort by many people to put on a professional performance; stage managers are the conductors behind the scenes of those shows. In this course, students take a peek backstage and learn the complex systems by which productions are fully realized. Class explores techniques for successful collaborative work and helps students identify personal and productive leadership styles. Four credit hours.

TD245s Theater of Everyday Life: Art, Identity, and Politics In this course, we will look at the body as theatrical expression and political site. We will explore a range of contemporary artists and emerging practices to interrogate performance that blurs the lines between the stage and everyday life. We will look at how theater has intersected with everything from the visual arts and social media, to architecture and laws to understand how our bodies intervene upon the lived reality of gender, sexuality, race, ability, class and nationality. As a studio class, we will make performances modeled after ground-breaking artists such as Patrisse Cullors, Marina Abramovic, Yoko Ono, and Pussy Riot to interrogate our own identity and social location in relation to broader social and political contexts. No previous performance experience is necessary. Boundaries and Margins humanities lab. Four credit hours.

[TD247] Performing the Museum Explores the intersection of museums and performance. Museums occupy important roles in our cultural landscape. In recent decades, art museums have increasingly included the work of performance-based artists. We will historicize the relationship between museums, live performance, display strategies, and collecting practices. Foundational ideas: the archive, the collection, and questions of historicization will frame our discussions around the term museum and how it functions as performance. With a focus on display, we will question how bodies are framed by and placed within museums. With a series of contemporary case studies, we will question how performers and curators negotiate staging performance in museum spaces. Four credit hours.

TD252f Choreography for the Camera: The Art of Athletics Examines the aesthetic properties of the expenditure of bodily, physical energy through practical explorations in choreography and filmmaking. We take as source material the effortful movement of athletics, exploring how to aestheticize and translate that action through choreographic logic and by framing it in for the screen. Course begins with contextual theoretical frameworks for choreographic practice and dance for the camera and concludes with practical experience producing a film. Briefly considers notions of spectatorship and audience, considering the distinctions between live events and events on the screen. No
prior experience necessary. Previously offered as Theater and Dance 297 (Fall 2019). Note: Section B will be asynchronous with small group meetings scheduled independently.  

Four credit hours.  
A.  
KLOPPENBERG

[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.

TD261Jj Topics in Performance: Activist Storytelling Workshop In this interactive writing and performance workshop, students will create original story-based performance pieces inspired by the issues that matter to them the most, such as climate change, racial equity, reproductive justice, freedom of speech, LGBTQ+ rights, disability justice, sexual assault, domestic violence, access to education, etc. We will analyze Ted Talks, The Moth, and other popular story-based media to help us understand what elements we need to create authentic connections with audiences. Students will explore a variety of writing and performance styles and techniques to engage in a collaborative creative process. Depending on safety measures, "Show Up. Stand Up. Speak Up." will culminate in a live performance for a small audience which will be filmed to share digitally online.  
Prerequisite: Permission of the instructor.  
Three credit hours.  
A.  
LEGAWIEC

[TD262] Topics in Dance: Collaborative Company 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.  

Four credit hours.

TD264Af Applied Performance/Production: Fall Theater Production TBD  
Prerequisite: Audition.  
Two credit hours.  
BROWN

TD264Bf Applied Performance/Production: Dance Repertory Project TBD  
Prerequisite: Audition.  
One credit hour.  
KLOPPENBERG

TD264Cs Applied Performance/Production: Fringe Self Production Lab Auditions held within the first week of classes in February. Students participating as stage managers, performers, designers, theater technicians, and production assistants may register for credit. Nongraded.  
Prerequisite: Audition.  
One credit hour.  
KLOPPENBERG

[TD264G] Applied Performance/Production: Performance Technology Incubator A student-driven performance incubator exploring the role of computation and digital media technology in live performance. This creative think-tank uses interdisciplinary collaborative process led by professionals in the field to develop an original work for the stage. Students participating as directors, composers, musicians, programmers, performers, stage managers, designers, and theater technicians may register for credit. Performs in Strider Theater March 7-9. Nongraded.  
Prerequisite: Permission of instructor.  
Two credit hours.

TD265s Topics in Design: Light and Performance Light is essential for life and light can powerfully shape performance meaning on stage. Light and Performance offers an interdisciplinary overview of stage lighting where students collaborate with peers to light and present Department of Theater and Dance performance projects in Strider Theater at the end of the semester. Aesthetics of light, psychology of light, physics, lighting technology, projection, and principles of traditional and contemporary stage lighting are explored in a studio style course using lab spaces in the Runnals Building. All students are welcome regardless of experience.  

Four credit hours.  
A.  
THURSTON

Four credit hours.  
A.  

[TD271] Acting II A deep investigation of the actor’s tools: body, voice, and imagination in the creation and interpretation of character. Through exploration of classic and contemporary theatrical texts, students will build their vocal, physical, and analytical skills and practice action-based techniques to discover authentic connection to text, creative collaborators, and audience. Through in-class and public performances of monologues and scenes students will develop an understanding of the benefits and consequences of creative and aesthetic risk. They will also hone their creative practice by observing each other’s work and learning constructive models for offering feedback and self-reflection. May be taken a total of two times for credit.  
Prerequisite: Theater and Dance 171 or two different sections of 115, 258, or 261.  
Four credit hours.

[TD281] Directing Emphasizing interactive collaboration, this introduction to directing for the stage will focus on two major components of the director’s craft: preparing a text and working with actors. With inspiration and guidance from the writings of experts Katie Mitchell and Anne Bogart, students will practice techniques for investigating and preparing a script and draw on their own creative instincts to create
exercises for helping actors connect with text and each other. Students will cast and direct scenes from a selected contemporary play and present them in class for feedback as well as in a final showcase for the public. Stringent attendance and significant preparatory/rehearsal time outside of class required.  Four credit hours.

**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 and 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.  KLOPPENBERG

**TD297j  Dance for Health**  How can movement shift our experience of illness or pain? Can we quantify the effects that dance can have on health and well-being? We examine dance can be a tool for transformation, finding joy and creativity for those living with illness. Class explores three methods bringing dance into the spheres of health and well-being: the IMPROVment method, currently being tested in an NIH-funded randomized clinical trial; Dance for PD; and Dance Movement Therapy. As a culminating project, students will design their own program that brings dance into a healthcare environment.  Three credit hours.  LAURITA-SPANGLET

**TD298s  Hip Hop History Theory and Practice**  Readings, viewings, and class discussion teach students about the cultural, historical, and socio-political contexts that produced a variety of specific Hip Hop dance forms as well as about Hip Hop in contemporary contexts. Students also spend time in the studio embodying that information, exploring basic vocabulary in a variety of Hip Hop techniques, understanding technical foundations of the movement and its performance contexts. Students have the chance to look for personal artistry and groove.  Four credit hours.  A, U.  JAMES

**TD298Bs  Art, Money, Labor: The Crisis of Capitalism**  Introduces students to the political economies and labor structures that drive cultural production. By focusing on a sites and institutions that support contemporary art - from museums, to art fairs, performance venues, biennials, auction houses, and philanthropic foundations - students will examine the varied, complex, and globalized relationships among contemporary art, money, and labor. We'll also study globally sited artists who understand their work as part of an anti-capitalist struggle and read works by Karl Marx, Stuart Hall, Cedric Robinson, Fred Moten, Edgar Villanueva, Andrea Fraser, and Hito Steyerl, amongst others.  Four credit hours.  A.  SHANKS

**[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.

**[TD355]  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.

**[TD361]  Directing II: Vision and Pedagogy**  In this advanced directing course, students will develop and hone aesthetic vision through a variety of different creative invitations. They will simultaneously explore the pedagogy of directing: the skills needed to identify and dismantle actor habits and hangups.  Prerequisite:  Theater and Dance 281 or 285.  Four credit hours.

**[TD361J]  Advanced Topics in Performance:**  Directed by a collaborative team of guest artists rooted in visual art, theater, and dance, students will collaborate to create a multi-arts, immersive performance to be installed and performed on tour in Boston. Through both practiced and cutting edge methods, the process examines the tenuous state of communication in our technologically-mediated culture. Artists will examine the relationship between personal and collective histories translated through memory. Interested students studying abroad in either the fall or spring semesters should contact Professor Annie Kloppenberg.  Prerequisite:  Theater and Dance 164 or audition.  Three credit hours.

**TD365f  Advanced Topics in Design: Architectural Imaging**  An intensive study of the integrated use of computer-aided design (CAD). Centering on an architectural concept developed through research and contextual study, students utilize CAD to investigate and test design assumptions and to fully conceive multidimensional architectural expression. 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. Students must have access to a laptop for the semester.  Prerequisite:  Permission of the instructor.  Four credit hours.  A.  THURSTON
TD398s  Staging Hawthorne and Melville  Listed as English 398.  Four credit hours.  L.  STUBBS

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.

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.  KLOPPENBERG