THEATER AND DANCE

Chair, Adjunct Associate Professor James Thurston
Professor Lynne Conner; Associate Professor Annie Kloppenberg; Adjunct Associate Professor James Thurston; Visiting Assistant Professors Toby Bercovici and Thomas Oldham; Technical Director John Ervin; Teaching Artist Lori Weinblatt

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 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, 118, 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)
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 (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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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 Curriculum (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 Curriculum (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. 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

[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.

[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.

[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 design projects. By watching a range of live performance works and studying 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.

TD114f 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 of the studio each student 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. KLOPPENBERG

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 of the studio, 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: British Dialect Scene Study Focusing on material from George Bernard Shaw and Oscar Wilde, students explore scenes through basic acting techniques and learn the mechanics of Standard British and Cockney stage dialects. Includes an introduction to the International Phonetic Alphabet (IPA) and its use as a tool for learning key vowel and consonant substitutions. Culminates in a workshop performance of selected scenes. Students will develop strong articulation and enhanced listening skills, learn various techniques for effectively producing and sustaining a stage dialect, and explore the practical application of dialect through rehearsal and performance of classic stage literature. Two credit hours.

WEINBLATT

[TD116A] 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.

WEINBLATT

[TD116B] 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.

TD117Af Contemporary Dance Technique Lab: Beginning/Partnering 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 athletics 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, MCDONOUGH

TD117Bf Contemporary Dance Technique Lab: Intermediate/Ballet 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, PATTERSON
TD118f Dance Technique Lab: Dance Forms of the African Diaspora  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. Open to all levels. No previous dance experience required, but those with dance experience are welcome. Prerequisite: Concurrent registration in Theater and Dance 197. Two credit hours. HUNTER

[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.

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. EHRIN

TD136s 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, department production. Independent out-of-class work is essential. Previous experience is not necessary. Four credit hours. A.

TD139fs Stagecraft II  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, department production. Independent out-of-class work is essential. Previous experience is not necessary. Four credit hours. A.

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.

TD143f 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.

TD156f 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. Non-graded. Prerequisite: Permission of the instructor. One credit hour. THURSTON

TD157f Acting II  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.

TD159f Beginning Design  An introduction to visual design and its 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.

TD169f Acting III  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.

TD171f Acting IV  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.

TD181f Beginning Dance  An introduction to dance forms from the 17th century to the present, including African, Asian, and Western dance. Technical and theoretical instruction offered in a variety of dance movements with a focus on body awareness, technique, and style. Non-graded. Prerequisite: Two credit hours. THURSTON

TD197f Revolutionary Movements: Black Dance in America  From Broadway to the dance hall, the concert stage to the street, the 20th century saw the birth of myriad dance forms pioneered and developed by African Americans contending with their experiences by imagining new ways to (literally) move through the world and using dance as a declaration of identity, a way to be in communion with other bodies, to celebrate, to commiserate, and to stand up. Students will view films celebrating the evolution of dance forms in America—from tap, jazz, and contemporary dance to the Lindy hop to hip-hop—that reveal how deeply African diasporic movement patterns are embedded in aesthetic and social experience. Non-graded. Revolutions theme course. One credit hour. KLOPPENBERG

TD223f Critical Race Feminisms and Tap Dance  Listed as Women's, Gender, and Sexuality Studies 223. Four credit hours. A, U.

TD224f Performance History 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. L.

TD226s 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 awareness of diversity and the capacity for self-reflection. Four credit hours. L.

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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.  OLDHAM

[TD235] 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.

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 and computer-assisted woodworking. Independent out-of-class work is essential.  

Prerequisite: Theater and Dance 131 or 139.  

Four credit hours.  

ERVIN

TD241s  
Playwriting Workshop: Solo Performance and Devised Theater  
Explores two potent resources for theatrical writing: the individual and the collective. Half of the course is devoted to solo performance, in which the life experience of the writer provides the basis for a unique form of storytelling. We will study representative one-person shows and performance art before putting it into practice ourselves. The other half investigates collaborative storytelling, in which the entire class contributes to the process. Taking as examples the work of renowned theater collectives and collaborative playwrights, we turn ideas generated by the group mind into a scripted performance.  

Four credit hours.  

A.  OLDHAM

[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: What is Character?  
What is character? How is it built by circumstance, desire, and action? How is it not built by these things? In other words, after you define those things, what is there left to do? Each student will choose a character to work on that has qualities radically different from the actor inhabiting it. Through clarifying similarities and differences between ourselves and our characters, we will explore how characters are created, how truth is created, whether or not character is mutable, and what parts of character are not mutable.  

Four credit hours.  

BERCOVICI

TD262f  
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.  

KLOPPENBERG

TD264Af  
Applied Performance/Production: The Master Builder  
Henrik Ibsen’s play tells the story of aging architect Halvard Solness, a man who fears being made obsolete by the younger generation, and his encounter with the young Hilde Wangel, who has come knocking on his door to claim a prize he once promised her. Blends realism, symbolism, and magic to explore hubris, madness, and the dynamics between generations. Performances Nov. 17-19. Students participating as stage managers, designers, and theater technicians may register for credit. Nongraded.  

Prerequisite: Audition.  

Two credit hours.  

BERCOVICI

TD264Bj  
Applied Performance/Production: Musical Theater Workshop  
Inspired by the story and music written and composed by Katie Monteleone ’18 and Josua Lutian ’18, this intensive ensemble workshop performance experience combines professional musical theater artists with Broadway guest artists to establish a creative incubator to stage Lemonade Stand as an original musical theater work.
NUSS, THURSTON

Mark Ravenhill's BERCOVICI ERVIN 6 is a play about art, soup, and the freedom of learning to ride a horse. Directed by THURSTON OLDHAM BERCOVICI.

TD264Cs  Applied Performance/Production: Late, A Cowboy Song Mary, foundering in her romantic relationship, meets a female cowboy who becomes her escape. Late, A Cowboy Song is a play about art, soup, and the freedom of learning to ride a horse. Directed by students in Theater and Dance 281, each director will have their own cast, although actors may audition for multiple pieces. Rehearsal schedules are "to be determined." Actors will be expected to come to two master classes taught by the instructor, on Tuesdays February 21 and March 28 from 7-9 p.m. Students participating as actors and production management may register for credit. Nongraded. Prerequisite: Audition in early February. Two credit hours. A. BERCOVICI

[TD265]  Topics in Design 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. Four credit hours. A.

[TD271]  Acting II An investigation of the use of the text and movement in the creation of dramatic characters. Students will explore acting styles needed for plays outside of the realist tradition, focusing in particular on the textual and cultural world of William Shakespeare and the physical practices of Tadashi Suzuki. Working with extant text and creating original work, students will develop mind/body and compositional awareness. They will display an understanding of aesthetic knowledge and sensibility by participating in and observing each other's work. Prerequisite: Theater and Dance 171 or two different sections of 115, 258, or 261. Four credit hours.

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

[TD285]  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.

TD339s  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. ERVIN

[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 views of work by active, acclaimed, and emerging professional choreographers. Prerequisite: Theater and Dance 285, or 258 with permission of instructor. Four credit hours.

TD361s  Advanced Topics in Performance: In-Yer-Face! Sex, Violence, and Modern British Theater Examines the dynamic world of contemporary British theater, with a special emphasis on London in the 1990s. Our primary focus will be the so-called "In-Yer-Face" theater created by a brash group of young playwrights who shocked the world and energized a new generation of audiences around the turn of the millennium. Infamous for onstage depictions of sex and violence, this theater has undergone a critical re-evaluation, and we will place the outrageousness in its proper theoretical and historical context, reading plays such as Sarah Kane's Blasted, Mark Ravenhill's Shopping and F**ing, and Martin McDonagh's The Pillowman. Four credit hours. L. OLDHAM

TD365f  Advanced Topics in Design: Architectural Imaging In Fall 2016, 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. Previously listed as Theater and Dance 335. Prerequisite: Permission of the instructor. Four credit hours. A. THURSTON
**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.**  KLOPPENBERG