THEATER AND DANCE

Chair, Associate Professor Annie Kloppenberg
Associate Chair, Marjorie Gallant
AB Brown (Assistant Professor); Lynda Chilton (Academic Administrative Assistant); Matthew Cumbie (Visiting Assistant Professor); John Ervin (Technical Director); Kimberly Fletcher-Stibal (Visiting Instructor); Marjorie Gallant (Production Manager); Alexandra James (Visiting Instructor); Annie Kloppenberg (Associate Professor); Jessie Laurita-Spanglet (Lecturer); Gwyneth Shanks (Assistant Professor); Nell Shipman (Visiting Instructor); Jim Thurston (Associate Professor); Bess Welden (Lecturer)

The Department of Theater and Dance offers students a multidisciplinary approach to understanding performance; emphasizes social responsibility; focuses on performance praxis as inquiry; and highlights the development of original work. Under its umbrella, the disciplines of theater, dance, design, media and performance, and performance studies offer multiple, collaborative perspectives on performance-making and study. The program of study emphasizes hybridity both among these disciplines and beyond them guided by four core values: collaboration, leadership, community reciprocity, and justice.

In the spirit of the liberal arts, our multidisciplinary approach invites students to integrate disciplinary knowledge from varied fields into performance work and to understand complex discourses on performativity from multiple disciplinary lenses. The department views performance practice and study as paths to engaged citizenship. As they move through the major, students articulate their individual relationship to the department’s core values, demonstrating increased skill in self-reflection, multicultural sensitivity, and the comparison of social values and ethical systems and deepening their understanding of themselves as scholar-artists.

Our annual production season features work by visiting artists as well as students, faculty, and staff. All departmental courses and production experiences are open to non-majors. All public performances are free and open to the community.

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**

Theater and Dance 113 or 114; 135; 171 or two courses chosen from 115, 116, and 117; 281 or 285; 235 or 365

**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**


TD100f Technique Lab: Contemporary Dance 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 athleticism 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. CUMBIE

**TD101f** Technique Lab: Contemporary Dance 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. One credit hour. JAMES

**TD106f** Technique Lab: Ballet 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, but students with any style of ballet or contemporary training are welcome. This Russian training system creates a connected sense of movement and expressive range. Within this method, students will build on their already established foundation of proper posture, placement, coordination, musicality and movement fundamentals to further explore their technique and development of artistry. One credit hour. SHIPMAN

**TD111f** Technique Lab: Dance Forms of the African Diaspora Intermediate: Jazz 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 context of Jazz Dance, its roots as an African-American vernacular form and its progression to and adaptation in modern jazz dance styles. Dancers will develop their appreciation and knowledge of a Jazz dance vocabulary through an inclusive learning environment which serves to foster deep engagement and transformative experiences in dance and dance making. One credit hour. STIBAL

**TD115Af** Technique Lab: Acting: 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

**[TD116B]** Intermediate Ballet/ContemporaryTechnique 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. WEAHAN

**[TD117A]** Technique Lab: Contemporary Dance: 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 athleticism 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. WEAHAN

**[TD117B]** 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.

[TD118] 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.

[TD118B] Dance 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.

[TD120] 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.

TD124f 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. SHANKS

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, department production. Previous experience is not necessary. Four credit hours. A. ERVIN

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 workshop class products, including offering and receiving constructive criticism. Four credit hours. A. 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. 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, SHANKS

TD200f Technique Lab: Contemporary Dance Beginning II 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 100 or 117. One credit hour. CUMBIE

TD201f Technique Lab: Contemporary Dance Intermediate II 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. Prerequisite: Theater and Dance 101 or 117. One credit hour. JAMES

TD206f Technique Lab: Ballet Intermediate II 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, but students with any style of ballet or contemporary training are welcome. This Russian training system creates a connected sense of movement and expressive range. Within this method, students will build on their already established foundation of proper posture, placement, coordination, musicality and movement fundamentals to further explore their technique and development of artistry. Prerequisite: Theater and Dance 106 or 116. One credit hour. SHIPMAN

TD211f Technique Lab: Dance Forms of the African Diaspora Intermediate II: Jazz 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 context of Jazz Dance, its roots as an African-American vernacular form and its progression to and adaptation in modern jazz dance styles. Dancers will develop their appreciation and knowledge of a Jazz dance vocabulary through an inclusive learning environment which serves to foster deep engagement and transformative experiences in dance and dance making. Prerequisite: Theater and Dance 111 or 118. One credit hour. STIBAL

TD215f Technique Lab: Acting: Viewpoints This course will introduce you to contemporary actor training with a particular bent toward interdisciplinarity and composition. We maintain this focus primarily because in the reality of the contemporary theater industry, you will likely be called to perform across a range of theatrical styles and conventions as well as within a variety of contexts. Contemporary actors are often called upon to play multiple roles in the production process, to participate in original, self-produced work, and to take creative risk, exploring new and emerging aesthetic styles. The primary objective of this course will be preparing your toolbox to be responsive and adaptable to these conditions. We will root our practice in the Viewpoints Method as one of the most significant performer training methods to emerge in recent history. Our classroom will be a laboratory for fine tuning your sensory perception, your emotional and somatic awareness, and your creative risk taking as you interpret, respond to, and adapt various performance materials. Two credit hours. BROWN

[TD216B] 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.
[TD217]  **Technique Lab II: Contemporary Dance: 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.*

[TD217B]  **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.*

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

[TD223]  **Critical Race Feminisms and Tap Dance**  Listed as Women's, Gender, and Sexuality Studies 223.  *Four credit hours.*

[TD226]  **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, post-modern dance, experimental jazz, Afropurism, Gutai, Viennese Actionism, as well as institutional critique, conceptual art, and post-minimalism.  *Four credit hours.*  A.

[TD227]  **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.  *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.*  ERVIN

[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.*  A.  BROWN

[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.*  A.  GALLANT

[TD245]  **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. A.

**TD246s**  **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. Previously offered as Theater and Dance 298B (Spring 2021).  Four credit hours. A. SHANKS

**TD247f**  **Performing the Museum**  What does it mean to perform in the contemporary museum? What does it mean to produce artworks, exhibits, or analysis in the wake of an institutional structure invested in the maintenance of Western imperialism, colonialism, and capitalist violence? Class introduces students to these questions by arguing dance, theater, ritual, and performance and analyses grounded in embodiment and corporeality are key to revealing the racialized, gendered, colonial, and economic structures of the contemporary art museum. Semester culminates in performances in the campus museum, and students will work with contemporary artist Dread Scott. **Freedom and Captivity humanities lab.** Four credit hours. A. SHANKS

**[TD252]**  **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.  Four credit hours. A.

**TD254f**  **People, Place, Practice: Intro to Community-Based Performance**  Offers an introduction to performance-making as a community-based and community-engaged artistic process. Through in-studio, on-campus, and local community collaborations we will explore participatory creative tools and practices for generating movement and text, with an emphasis on co-creation, performance and facilitation. We will move between embodied practice, course readings, discussion, video viewings, and self-directed projects to cultivate a laboratory of doing partnered with the rigor of articulating. Grounded in the study of historical contexts and contemporary practitioners, we will continue to ask: When we say ‘community;’ or 'artist,' what do we mean and who does that include?  Four credit hours. A. CUMBIE

**[TD258]**  **Improv Practices in Performance**  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. TEAM

**TD261Jj**  **Production 1**  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. TEAM

**TD262s**  **Colby Collaborative Company 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. SHANKS

**TD264Af**  **Colby Theater Company: Gross Indecency**  The upper classes of Victorian England, historic bastion of sexual propriety, would tolerate almost anything as long as they were not forced to confront it. But what happens when one of England's most famous and beloved authors, Oscar Wilde, is publicly labeled a sodomite? Despite his notorious wit and considerable social privileges, even Wilde could not escape the conservative social morals and surveillance of the law. Within two years, Wilde went from literary lion and West End darling beloved authors, Oscar Wilde, is publicly labeled a sodomite? Despite his notorious wit and considerable social privileges, even Wilde could not escape the conservative social morals and surveillance of the law. Within two years, Wilde went from literary lion and West End darling to convicted felon and ruined man. Using transcripts from the sensational trials, personal correspondence, interviews and other source materials, Moisés Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde* explores the individual courage and the societal hypocrisy that collided and colluded to bring about the downfall of the great man of letters whose artistic genius has long been overshadowed by the scandal surrounding his conviction. In staging this play, we will interrogate how histories of surveillance and persecution live on in contemporary legal formations and relate to struggles for LGBTQ+ rights to this day. This performance will use race and gender conscious casting. Students must be enrolled in at least one Technique Lab as a corequisite. **Freedom and Captivity humanities lab.**  Prerequisite: Audition. Two credit hours. BROWN
TD264Bf  Colby Dance Company: Repertory Projects  This Dance Company focuses on the development of diverse new works directed by faculty and guest artists presented in a shared program. The course itself is open to students of all levels at variable credits; at the beginning of the semester, students will be cast in 1-5 repertory pieces by different choreographers based on their choice and/or audition. Rehearsal schedule for each dancer will vary based on the pieces they are cast in, but rehearsal blocks include MTH 6:30-9; W 4-9; and some weekends. The new works will span styles, this semester including Contemporary, Ballet, and Jazz. Students will experience a range of approaches to the creative process, will develop more range and sophistication in performance, and will be encouraged to embrace the opportunity to exercise agency in both process and in performance. Students must be enrolled in at least one Technique Lab as a corequisite.  One credit hour.  KLOPPENBERG

[TD264C]  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.

[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.

TD265  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.

TD268  Design Thinking Studio: Performative Sculpture  Listed as Art 268.  Four credit hours.  A.

TD281s  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.  BROWN

[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.

TD297  Tomorrow Will Be Bigger! Performing Protest in Brazil  An immersive, interdisciplinary exploration of overlaps between political protest, the performing arts, and social change in Latin America’s biggest country, from the 1960s until the present day. Using source materials by Brazilian artists, academics, and activists, the course will meld socio-cultural history and creative expression, with a particular focus on the Theatre of the Oppressed methodology and on street-based performance practices. Readings will be complimented by practical workshops, films, and a highly danceable playlist.  Three credit hours.  A, I.  INSTRUCTOR

TD300f  Technique Lab: Contemporary Dance Beginning III  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 200 or 217.  One credit hour.  CUMBIE

TD301f  Technique Lab: Contemporary Dance Intermediate III  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.
TD306f  Technique Lab: Ballet Intermediate III  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, but students with any style of ballet or contemporary training are welcome. This Russian training system creates a connected sense of movement and expressive range. Within this method, students will build on their already established foundation of proper posture, placement, coordination, musicality and movement fundamentals to further explore their technique and development of artistry.  Prerequisite: Theater and Dance 206 or 216.  One credit hour.  SHIPMAN

TD311f  Technique Lab: Dance Forms of the African Diaspora Intermediate III: Jazz  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 context of Jazz Dance, its roots as an African-American vernacular form and its progression to and adaptation in modern jazz dance styles. Dancers will develop their appreciation and knowledge of a Jazz dance vocabulary through an inclusive learning environment which serves to foster deep engagement and transformative experiences in dance and dance making. Prerequisite:  Theater and Dance 211.  One credit hour.  STIBAL

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

[TD361J]  Advanced Topics in Performance: Colby on Tour  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. Each time this course is offered, the production content shifts. 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

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.  BROWN