
PERFORMANCE, THEATER, AND DANCE DEPARTMENT

Chair, Associate Professor Annie Kloppenberg

Associate Chair, Production Manager 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); Kate Hunter (House Manager); Annie Kloppenberg (Associate Professor); Meredith LaBounty (Costume Shop Manager); Gwyneth Shanks (Assistant Professor); Nell Shipman (Visiting Instructor); Jim Thurston (Associate Professor); Bess Welden (Lecturer)

The Department of Performance, 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 Performance, Theater, and Dance

MAJOR: 41 credit hours

COURSES IN COMMON (13 credit hours):

- TD124 Performance, Politics, and Practice
- TD262 Collaborative Company
- TD3XX Ways of Seeing
(Seminar to be taken either Junior or Senior fall; prerequisite TD 124)
- Humanities Theme Lecture Series
1 credit may be taken at any time as a stand-alone course at any time during a student's career, but recommended in conjunction with a departmental creative process course related to the theme, such as Collaborative Company or another theme-related faculty-led production. Departmental productions frequently align deliberately with the annual humanities theme.

AREA REQUIREMENTS (8 credit hours):

- Production — 4 credit hours; one of the following courses:
 - TD139 Introduction to Stagecraft
 - TD245 Stage Management: Leadership Behind the Scenes
 - TD264 as Production Stage Manager for Faculty-led production
- Praxis — 4 credit hours; one of the following courses:
 - TD135 Introduction to Design
 - TD 242 Acts of Activism
 - TD 247 Performing the Museum
 - TD 281 Directing
 - TD 258 Improvisational Practices
 - TD 285 The Choreographic Process

PATHWAY THROUGH THE MAJOR (20 credit hours):

- Students design and justify their own pathways through the major in consultation with their major advisor; advisors encourage a breadth of experience with deep engagement with a student's developing research questions.
- In a written Pathway Rationale, all majors develop and articulate an understanding of the core values of the department: collaboration,

leadership, community reciprocity, and justice. These values are introduced in the courses in common, deepened in the area requirements, and will serve as guiding principles for students in their continued study.

- Up to 12 credit hours may be taken outside the department, with a written rationale explaining the applicability of each course to a student's focus in the major and approval by faculty vote.
- No more than 5 credits of 1- and 2-credit physical practice classes (TD115-118 and 215-218) can be counted toward the major, even though students may indeed take more than 5 such credits during their Colby careers.

No requirement for the major may be taken satisfactory/unsatisfactory.

SENIOR CAPSTONE REQUIREMENT:

All students complete a senior capstone which can be any of the following:

- **Senior Scholars**
Full Year; GPA requirement; College Approved in spring of junior year) 16-19cr; up to 8cr can be applied to major.
- **Senior Honors Thesis**
Full Year; GPA requirement; Dept. Approved in spring of junior year) 8cr; up to 4cr can be applied to major.
- **Independent Study**
Full year or half year, advisor approved; no GPA requirement) Variable cr; Up to 4cr can be applied to major.
- **Declaration of engagement in a class or production**
This experience, based on the student's primary area of interest, becomes the capstone project, and could be fall or spring of senior year. Credit is granted in the course the student enrolls in to complete this requirement.

Requirements for the Minor in Performance, Theater, and Dance

MINOR — 25 CREDIT HOURS

COURSES IN COMMON (9 credit hours):

- TD124 Performance, Politics, and Practice
- TD262 Collaborative Company
- Humanities Theme Lecture Series
One credit recommended in conjunction with a creative process course related to the theme, but may be taken at any time.

PATHWAY (16 credit hours):

- Students design their own pathways through the major in consultation with their minor advisor; in our department we have a practice of assigning advisors to minors.
- Students are encouraged, but not required, to take seminar 3XX, Ways of Seeing as a part of their pathway.
- Advisors encourage a breadth of experience with deep engagement with a student's developing research questions.
- Up to 4 credit hours may be taken outside the department, with a written rationale explaining applicability of each course to a student's focus in the major.
- No more than 5 credits of 1- and 2-credit physical practice classes (TD115-118 and 215-218) can be counted toward the major, even though students may indeed take more than 5 such credits during their Colby careers.

No requirement for the minor may be taken satisfactory/unsatisfactory.

Examples of courses in other departments that could apply to the Pathway:

AM245 Land, Sovereignty, and Art
AY344 Black Radical Imaginations
AY421 Anthropology of Creativity
AR101 Reading Images
AR135 Visual Thinking
AR255 Contemporary Art
AR319 Art, Medicine, and Race
AR356 Writing Art Criticism
BI147 Anatomy and Physiology of Yoga and Mindful Practice
CI138 Film and Media: 1919-1939
CI248 Digital Publishing: Telling Stories Online
CL136 Myth and Magic
CS151 Computational Thinking: Visual Media

CS353 Interactive Systems I: Interactive Agents, Environments, and Systems
EA274 East Asian Art and Architecture, 1300 to the Present
EC214 Economic Policy and Performance in Contemporary Latin America
EC364 Gender in the Macroeconomy
ED201 Education and Social Justice
EN271 Critical Theory
EN278 Fiction Writing I
EN279 Poetry Writing I
EN280 Creative Nonfiction Writing I
FR223 French Theater Workshop
FR252 Provocative Texts: A Critical Toolbox
FR493N Seminar: L'écriture de soi
GE123 How to Build a Habitable Planet
GS227 Visual Ways of Knowing: Transcultural Documentary Filmmaking
GM252 Mission Impossible: Multicultural German Literature and Film
GM297 Women's Literary, Cultural, and Visual Production
GM297B German Cinema: Past and Present
GO149A Utopia in Fiction: Happy Tomorrows or Hells on Earth
GO226 Media and Politics
GO227 Social Movements
HI339 South African Women's Memoir
HI320 Joan of Arc: History, Legend, and Film
HI351 Desiring Asia: Gender and Sexuality in East Asia
HI397C What is Past? The Historian's Craft
MU262 Music in Life, Music as Culture: Introduction to Ethnomusicology
MU298 Introduction to Sound Art and Soundwalks
PL111 Central Philosophical Issues: Justice and Society
PL113 Central Philosophical Issues: On Being Human
PL232 History of Modern Philosophy
PL337 Philosophy of Humor
PL328 Radical Ecologies
PS233 Biological Basis of Behavior
PS253 Social Psychology
PS272 Sensation and Perception
PS345 Seminar in Human Movement
RE218 Global South Asia: Literature, Art, Environment
RE319 Bollywood and Beyond: South Asian Religions through Film
SO252 Race, Ethnicity, and Society
SO2XXA Sociology of Creativity
SP239 Latin America at the Movies
SP348 The Afro-Americas: Race, Power, and Subjectivity
SP397 Ancient Selfies: Self and Mirror-Text in Pre-Modern Spain
WG311 Feminist Theories and Methodologies
WG339 Disability Studies and the Environmental Humanities

Honors in Performance, Theater, and Dance

Performance, 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 Performance, 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 Performance, Theater, and Dance." In cases where requirements have not been fulfilled at the end of either semester, Performance, Theater, and Dance 483 and 484 (Honors Thesis) will revert to graded Performance, Theater, and Dance 491 and 492 (Independent Study). For specifics on the procedures and expectations for Honors in Performance, 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 Performance, 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.*

TD100fs 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 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.* CUMBIE

TD101fs Technique Lab: Contemporary Dance Intermediate (Partnering Focus) In this studio practicum, students with prior experience will develop greater facility with contemporary/modern dance choreography and the techniques of contact improvisation and contemporary partnering. 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.* CUMBIE, LAURITA-SPANGLET

TD101Bs Technique Lab: Contemporary Dance Intermediate (Ballet/Anatomy Focus) In this studio practicum, students with prior experience will develop greater facility with contemporary/modern dance choreography. Class will begin with a ballet barre and will focus on developing a clearer understanding of anatomical structures at work. The progressive warm-up will work to increase efficiency of movement articulation at the joints. Then, students will expand artistry and agency in contemporary phrase movement that takes the body off center, to the floor, and into the air. May be taken a total of four times for credit. *One credit hour.* KLOPPENBERG

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

TD111fs Technique Lab: Dance Forms of the African Diaspora: Advanced Jazz and Contemporary In this fast-paced studio 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 they will discover ways these aesthetics surface in contemporary dance vocabularies. *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.* KARP

[TD115B] Theater Technique Lab: An Actor Prepares Students will learn practical skills and strategies for understanding and engaging in "actor homework." We will explore the actor's preparation for a production cycle beginning with auditioning, continuing through rehearsal and into performance. Using tools such as deep text analysis, physical and vocal exploration of character, and identifying and experimenting with active choices, students will gain confidence in their abilities to bring their own creative ideas to the artistic process and to become true collaborators with directors and fellow actors. Culminates in a showcase of monologues and scenes from contemporary dramatic literature. May be taken a total of four times for credit. *Two credit hours.*

[TD116B] 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.*

[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 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.*

[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.*

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. SOIFER*

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*

[TD136] Shakespeare for Actors: Text, Movement, Voice Listed as Theater and Dance 136. *Three credit hours. A.*

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*

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

TD147Af 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 *off* 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. KLOPPENBERG*

[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. KLOPPENBERG*

TD171s 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.** WEINBLATT

TD197f Setting the Stage: A Performance Laboratory for Social Justice This course will examine how different concepts of justice are enacted and performed in social structures including courts, prisons, and mass media. Combining texts by activists, performers, and playwrights with creative practices from the Theatre of the Oppressed and Viewpoints methodologies, we will build a collective vocabulary around themes of incarceration, resistance, and liberty. Students will create and stage work based on their own lived experiences and visions for the future, culminating in a final showcase. *Four credit hours.* **A, U.** SOIFER

TD197Af Baila in the Community Listed as Spanish 197. *One credit hour.* BERNAL HEREDIA

TD200fs 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 101. *Two credit hours.* CUMBIE

TD201fs Technique Lab: Contemporary Dance Intermediate II (Partnering Focus) In this studio practicum, students with prior experience will develop greater facility with contemporary/modern dance choreography and the techniques of contact improvisation and contemporary partnering. 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 100 or 101. *One credit hour.* CUMBIE, LAURITA-SPANGLET

TD201Bs Technique Lab: Contemporary Dance Intermediate II (Ballet/Anatomy Focus) In this studio practicum, students with prior experience will develop greater facility with contemporary/modern dance choreography. Class will begin with a ballet barre and will focus on developing a clearer understanding of anatomical structures at work. The progressive warm-up will work to increase efficiency of movement articulation at the joints. Then, students will expand artistry and agency in contemporary phrase movement that takes 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 100 or 101. *One credit hour.* KLOPPENBERG

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

TD211fs Technique Lab: Dance Forms of the African Diaspora: Advanced Jazz and Contemporary In this fast-paced studio 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 they will discover ways these aesthetics surface in contemporary dance vocabularies. *Prerequisite:* Theater and Dance 111. *One credit hour.* STIBAL

TD215s Technique Lab: Acting: EmbodyingText How do we take a complex, lyrical, or poetic script and make it active, contemporary, and understandable? This course will focus on exploring text critically and physically. Using plays that span the classical dramatic canon (including the ancient Greeks and Shakespeare) you will learn the use of scansion and rhetorical devices to find the clues that the playwright is giving you. This critical analysis will then be applied to movement and scene study to build characters physically and psychologically, embody poetry, and develop and nurture ensemble. Designed for actors with previous experience, this course builds on acting fundamentals with a focus on physical theater techniques. *Prerequisite:* Theater and Dance 115; concurrent enrollment in Theater and Dance 171 or permission of instructor. *Two credit hours.* KARP

[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.

Nongraded. *Prerequisite:* Theater and Dance 116B. *One credit hour.*

[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.* **A.**

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

[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, Afrofuturism, Gutai, Viennese Actionism, as well as institutional critique, conceptual art, and post-minimalism. *Four credit hours.* **A.**

TD237s Dance and Health How does the study of dance shift our experience of illness or pain? Is it possible to quantify the effects that dance can have on a person's health and well-being? These will be our guiding questions as we explore how dance can be a tool for transformation and a vehicle for finding joy and creativity in the lives of those living with illness. This course will focus on the field of dance for health which "provides holistic, evidence-based activities for the individual to manage and adapt to physical, mental, and social health challenges." (IADMS Dance for Health committee, 2021). Our primary focus will be on the IMPROVment? method, which uses verbal prompts to elicit unique improvisational movements and which is currently being tested in an NIH-funded randomized controlled clinical trial. As a culminating project, students will design their own program that brings dance into a healthcare environment and which helps them integrate their disparate interests through exploring this growing field of study. *Four credit hours.* **LAURITA-SPANGLET**

TD239f 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**

[TD242] 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.**

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.**

[TD246] Art, Money, Labor: The Crisis of Capitalism Introduces students to the political economies and labor structures that drive cultural production by exploring the global art market, and the circulations of finance, art, and artists. By focusing on sites and institutions that support contemporary art - from museums, to art fairs, performance venues, biennials, auction houses, and philanthropic foundations - students will examine the complex relationships among contemporary art, money, and labor. Case studies include: the contemporary art market boom in cities like Hong Kong and Abu Dhabi; the Gulf Labor Artist Coalition; and the role of indigenous aesthetic practice in the 2016 São Paulo Biennial. *Four credit hours.* **A, I.**

[TD247] 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.**

TD251f 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 complemented by practical workshops, films, and a highly danceable playlist. Previously offered as Theater and Dance 297 (Jan Plan 2022). *Four credit hours.* **A, I.** SOIFER

TD252s The Art of Athletics: Choreography for the Camera (Focus on American Football) Examines the aesthetic properties of the expenditure of bodily, physical energy through practical explorations in choreography and filmmaking. This Semester, we will take as source material the effortful movement of American Football 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.** KLOPPENBERG

TD254s 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 *Four credit hours.*

[TD261] Topics in Performance: Murmurations What can the birds tell us? Human and avian lineages have been separate for over 330 million years, and yet, for thousands of years, birds have captivated our attention. We love their songs, we admire their feathers, and, with the introduction of modern technology, we entertain ourselves with their extravagant, funny dances. But what do these signals mean to the birds? And what do they mean to us? In this student-driven arts incubator, the ensemble develops an original work about avian and human behavior. Student directors, performers, designers, stage managers, computer programmers, and others collaborate to create an original work. Performs in Strider Theater in April. *Prerequisite:* Permission of instructor. *Three credit hours.* **A.**

[TD261J] 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.**

TD262s Colby Collaborative Company Offers students the chance to research and discover tenets of and strategies for community-centered arts practice. Through reading, discussion, and devising, students will work as a collective to imagine, develop, and organize a series of community-responsive arts programs throughout the semester. Since content will vary, it can be repeated once. *Four credit hours.* SOIFER

TD264Af Colby Theater Company: The Haunting Hour *Prerequisite:* Audition. *Two credit hours.* WEINBLATT

TD264Bf Colby Dance Company: Fall Performance Projects *One credit hour.* CUMBIE

TD264Cs Theater Company/Production: Eurydice 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.* ERVIN

TD264Dj Musical Theater Workshop: Performance Design The Departments of Music and Performance, Theater, and Dance collaborate to bring musical theater to Strider Theater! Performance design team members collaborate with Professor Thurston to implement the stage designs, including scenic design, light design, and projection design. Students must attend scheduled classes during the Jan Plan through January 26, then shift to evening rehearsals, performances, and strike from Monday, January 30 through Saturday, February 4. Nongraded. *Three credit hours.* **A.** THURSTON

TD264Ej Musical Theater Workshop: Stage Management The Departments of Music and Performance, Theater, and Dance collaborate to bring musical theater to Strider Theater! Members of the stage management team ensure operations behind the scenes run smoothly. Team members attend rehearsals and take notes to communicate to the design and production teams, call cues for lights, sound, and projections, and coordinate scenery shifts. Develop your leadership, communication, and organizational skills. No previous experience is necessary. Students must attend scheduled classes during the Jan Plan through January 26, then shift to evening rehearsals, performances, and strike from Monday, January 30 through Saturday, February 4. Nongraded. *Three credit hours.* **A.** GALLANT

TD264Fj Musical Theater Workshop: Construction/Crew The Departments of Music and Performance, Theater, and Dance collaborate to bring musical theater to Strider Theater! Members of the construction/crew will work in the scene shop, fabricating scenery, focusing lights, and generating props for the show. After things are built, students will operate lights, sound, and projection during tech rehearsals and performances. No previous experience is necessary. Students must attend scheduled classes during the Jan Plan through January 26, then shift to evening rehearsals, performances, and strike from Monday, January 30 through Saturday, February 4. Nongraded. *Three credit hours.* **A.** ERVIN

[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.*

[TD264J] Applied Performance/Production: Portland Ballet *Three credit hours.*

[TD265] Topics in Design: Light Art Light is a fascinating medium for the expression of artistic ideas. The Light Art movement, combined with new technologies, offers an increasingly sophisticated vocabulary for creative possibilities with light and for the conveyance of meaning. What is Light Art? How did the Light Art movement take root? What is it like to create with light as a fine artist and performing artist? In this studio course, students learn about Light Art origins, experiment with light materiality, explore light as subject, and investigate light as an interactive performance medium. Completed Light Art works will be displayed on campus in a collective installation. There is a \$125.00 studio material fee for the course. *Three credit hours.* **A.**

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

[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**

TD300fs 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 201. *One credit hour.* **CUMBIE**

TD301fs Technique Lab: Contemporary Dance Intermediate III (Partnering Focus) In this studio practicum, students with prior experience will develop greater facility with contemporary/modern dance choreography and the techniques of contact improvisation and contemporary partnering. 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 200 or 201. *One credit hour.* **CUMBIE, LAURITA-SPANGLET**

TD301Bs Technique Lab: Contemporary Dance Intermediate III (Partnering Focus) In this studio practicum, students with prior experience will develop greater facility with contemporary/modern dance choreography. Class will begin with a ballet barre and will focus on developing a clearer understanding of anatomical structures at work. The progressive warm-up will work to increase efficiency of movement articulation at the joints. Then, students will expand artistry and agency in contemporary phrase movement that takes 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 200 or 201. *One credit hour.* **KLOPPENBERG**

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**

TD311fs Technique Lab: Dance Forms of the African Diaspora: Advanced Jazz and Contemporary 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**

[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.*

TD355f 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 permission of instructor. *Four credit hours.* **CUMBIE**

[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**

TD393f Seminar: Ways of Seeing Students deepen their understanding of cultures, histories, aesthetics of performance and to further develop critical and analytical skills. Seminar-style discussions based on readings and viewings and students will assume discussion leadership roles. Professional preparation workshops, and peer-to-peer tutorial sessions in which the reading/viewing material and the discussion are led by the students. Student majors will develop their Pathway rationale documents, portfolios, and senior capstone project plans within this course. *Prerequisite:* Junior or senior standing as a performance, theater, and dance major or minor. *Four credit hours.* KLOPPENBERG

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

[TD493] 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.*