
THEATRE ARTS

Professor: Sara Freeman, *Chair*; Kurt Walls, *Director of Theatre Production*

Associate Professor: *Jess Smith (on leave fall 2020)*

Assistant Professor: Wind Woods

Visiting Assistant Professor: Robert “Quill” Camp

About the Department

Theatre Arts offers courses and creative activities in which students learn to **make, understand, and evaluate** theatrical events. In doing so, students acquire knowledge and skills that enable them to become **collaborative, informed, imaginative, and engaged** theatre makers, who – as artists, scholars, and citizens – will pursue paths after graduation in professional theatre, education, business, and other fields of endeavor. The faculty is committed to theatre as a liberal art and an emphasis on the total artist. Majors, minors, and non-majors develop skills and connect insights in acting, directing, design, production, dramaturgy, research, and writing throughout their coursework, culminating in thesis projects presented as part of Senior Theatre Festival. Through participation in student- and faculty- directed productions, students ground their study of theatre in rehearsal and performance. Department productions provide the university and local community with the opportunity to experience high-quality theatre of diverse style, content, and form from a variety of historical periods.

The department annually offers scholarships for incoming and ongoing students. For information, visit the department website or contact the office administrator at 253.879.3330.

The Norton Clapp Theatre

This intimate theatre, located in Jones Hall, serves as the performance center for the department. All students are welcome to audition for and participate in Theatre Arts productions.

Senior Theatre Festival

Senior majors in the Department of Theatre Arts complete a culminating thesis project that requires the planning, execution, and evaluation of a four-show festival of plays, collaboratively produced. This Senior Theatre Festival is the capstone of experiential learning in the program, and draws on all areas of study in the major, while also mirroring many aspects of professional work in the field post-degree. Through an intense supervised process housed in the THTR 490 class, the senior class reads extensively, selects four full-length plays to produce, and determines which seniors will direct, design, dramaturg, and act in STF shows as their thesis project. This year-long ensemble process results in an April festival that is part of the department’s mainstage season.

Theatre Arts faculty provide guidance, beginning with thesis-oriented readiness assessment during junior interviews. The faculty emphasizes that success in STF, particularly in key roles such as director and dramaturg, correlates with three distinct modes of achievement: maintaining at least a 3.0 GPA across all theatre classes; participating in a faculty directed show in a high responsibility production role; and a strong experience in the 313 Directing class.

General Requirements for the Major or Minor

General university degree requirements stipulate that 1) at least four units of the major or three units of the minor be taken in residence at Puget Sound; 2) students earn a GPA of 2.0 in courses taken for the major or the minor; and 3) all courses taken for a major or minor must be

taken for graded credit. Any exceptions to these stipulations are indicated in the major and minor degree requirements listed below.

Requirements for the Bachelor of Arts

Completion of the following 10 units: THTR 215; 217; one unit of 250, 252, 254, or 256; 300 or 310; 313; 317; 371; 373; 490; and one additional THTR unit. MUS 220 or BUS 380 may be used to fulfill this elective.

Requirements for the Minor

Completion of the following 6 units: THTR 215; 217; two of the following: MUS 220, THTR 200, 250, 252, 254, 256, 371, or 373; two additional theatre electives of the student’s choice.

Note: The Theatre Arts Department reserves the option of determining, on an individual basis, a time limit on the applicability of courses to a major or minor.

Course Offerings

Unless otherwise specified, each course carries 1 unit of credit and is offered at least once each academic year. Please see “Frequency of Course Offerings” on page 10.

Other courses offered by Theatre Arts Department faculty

Seminars in Scholarly Inquiry. See *Seminars in Scholarly Inquiry in the Core Curriculum section of this Bulletin for course descriptions (page 10).*

SSI2 127 Hip Hop Philosophy SSI1 152 Gender and Performance

200 The Theatrical Experience In this course, students explore the aesthetics and traditions of the theatrical art form through studies in acting, directing, design, playwriting, dramaturgy, spectatorship, and theatre history. Students encounter the diversity and complexity of the theatre making process by way of readings, lectures, discussions, play going, and workshop performances of scenes. Using critical and analytical tools studied over the course of the semester, students learn ways of exploring the theatrical experience both orally and in writing. *Satisfies the Artistic Approaches core requirement.*

215 Fundamentals of Acting In this introductory course, students collaborate in the rehearsal and performance of scenes from contemporary plays. They engage mind, body, and voice in the fundamentals of acting: behaving truthfully in imaginary circumstances. In doing so, students develop greater confidence and awareness of the body and the voice as flexible instruments of communication. They acquire skills in relaxation, concentration, creativity, script analysis, and action execution, along with an introductory understanding of the Stanislavsky system of acting. Participation includes rigorous physical activity, vocal exercises, theatre games, improvisation, and scene work. All levels of experience welcome. *Students must also register for the 215 lab.*

217 Technical Theatre This course introduces students to materials and methods used in the execution of designs for the stage. Projects provide hands-on experience with shop equipment for construction of two- and three-dimensional scenery, theatrical drafting, color mixing, scenic painting, and in the business of planning, scheduling, and organizing crews and the scenery shop for production. Reading assignments introduce major reference books in technical theatre and students begin the study of the history of scenery and technical practice. *Prerequisite: permission of instructor.*

250 World Theatre I: African Diaspora Through the lens of tradition and innovation, students explore contemporary theatre of the African Diaspora with an emphasis on the plays of Suzan-Lori Parks. Students in this and all contemporary world theatre courses engage with and collaborate in a set of informed, imaginative explorations of plays with a particular emphasis on dramatic action. They work toward the completion of this goal by 1) investigating, in light of performance, a play's dramaturgy both from within (formally) and from without (historically, culturally); 2) by cutting, arranging, and producing scenes from plays they are studying; 3) by discovering formal and thematic threads that run through the plays, readings, and topics of the class; 4) by considering ways to increase the breadth and depth of theatre productions at Puget Sound through course work grounded in the Knowledge, Identity, and Power rubric. Although contemporary world theatre classes have similar learning outcomes and a common methodology, the plays and fields of study (e.g. African Diaspora, Asian Theatres, Voices of the Americas) differ from one class to another. Taught in rotation with THTR 252, 254, and 256. *Satisfies the Knowledge, Identity, and Power graduation requirement.*

252 World Theatre II: Asian Theatres Through the lens of tradition and innovation, students explore the dramaturgy of Asian theatres from classic forms (e.g., Noh drama) to contemporary plays by Asian American/Canadian authors. Students in this and all contemporary world theatre courses engage with and collaborate in a set of informed, imaginative explorations of plays with a particular emphasis on dramatic action. They work toward the completion of this goal 1) by investigating, in light of performance, a play's dramaturgy both from within (formally) and from without (historically, culturally); 2) by cutting, arranging, and producing scenes from plays they are studying; 3) by discovering formal and thematic threads that run through the plays, readings, and topics of this class; 4) by considering ways to increase the breadth and depth of theatre productions at Puget Sound through course work grounded in the Knowledge, Identity, and Power rubric. Although contemporary world theatre classes have similar learning outcomes and a common methodology, the plays and fields of study (e.g., African Diaspora, Asian Theatres, Voices of the Americas) differ from one class to another. Taught in rotation with THTR 250, 254, and 256. *Satisfies the Knowledge, Identity, and Power graduation requirement.*

254 World Theatre III: Voices of the Americas Through the lens of tradition and innovation, students explore the dramaturgy of contemporary theatre from the Americas, north and south, including plays that speak to Latina/o experience. Students in this and all contemporary world theatre courses engage with and collaborate in a set of informed, imaginative explorations of plays with a particular emphasis on dramatic action. They work toward the completion of this goal (1) by investigating, in light of performance, a play's dramaturgy both from within (formally) and from without (historically, culturally); (2) by cutting, arranging, and producing scenes from plays they are studying; (3) by discovering formal and thematic threads that run through the plays, readings, and topics of this class; (4) by considering ways to increase the breadth and depth of theatre productions at Puget Sound through course work grounded in the Knowledge, Identity, and Power rubric. Although contemporary world theatre classes have similar learning outcomes and a common methodology, the plays and fields of study (e.g., African Diaspora, Asian Theatres, Voices of the Americas) differ from one class to another. Taught in rotation with THTR 250, 252, and 256.

256 Contemporary World Theatre Through the lens of tradition and innovation, students explore the dramaturgy of contemporary world theatre from the 1960s to the present with an emphasis on plays from

North America and the United Kingdom. Students in this and all contemporary world theatre courses engage with and collaborate in a set of informed, imaginative explorations of plays with a particular emphasis on dramatic action. They work toward the completion of this goal (1) by investigating, in light of performance, a play's dramaturgy both from within (formally) and from without (historically, culturally); (2) by cutting, arranging, and producing scenes from plays they are studying; (3) by discovering formal and thematic threads that run through the plays, readings, and topics of this class; (4) by considering ways to increase the breadth and depth of theatre productions at Puget Sound through course work grounded in the Knowledge, Identity, and Power rubric. Although contemporary world theatre classes have similar learning outcomes and a common methodology, the plays and fields of study (e.g., African Diaspora, Asian Theatres, Voices of the Americas) differ from one class to another. Taught in rotation with THTR 250, 252, and 254.

291 Theatre Production 0.25 activity unit Student participation in acting, scenery construction, lighting, costuming, and properties for a departmental production. *May be repeated for credit.*

300 The Actor and the Craft of Characterization This course begins with a deeper exploration of the theories within the Stanislavsky system of acting, focusing on psychological, emotional, physical, and intellectual processes that aid the actor when entering the world of the realistic play. The course then moves to physical approaches to character based in clown traditions as a bridge toward absurdism. Over the semester students explore both physical and emotional approaches to developing characters and apply them to a range of dramatic styles in both lab and class work. Participation includes extensive scene work and rigorous physical and vocal activity. *Prerequisite: THTR 215. Students must also register for the 300 lab. Offered frequently.*

310 The Actor and the Classical Repertoire In this advanced acting course, students must engage in rigorous text analysis, rehearsal, and performance of a variety of classical texts including the Greeks, French comedies, and Shakespeare. In the weekly lab, students train in Lecoq-based movement exercises, commedia mask work, voice, and stage combat. In doing so, students practice integration of language with the body and breath with thought. By acquiring skills in scansion, rhetoric, period movement, and vocal release, students develop tools for making engaging and honest acting choices with rich texts. Participation includes extensive scene work and rigorous physical and vocal activity. *Prerequisite: THTR 215. Students must also register for the THTR 310 lab. Offered frequently.*

313 Directing This course serves as an introduction to the process of theatrical direction through in-depth course work and an intensive practicum. Students build a foundation in visual composition, script analysis, scene work, and collaboration, using the classroom as a laboratory to practice communicating vision and working with actors. Students then apply their directorial approaches in rehearsal while developing administrative skills as they produce a culminating festival of student-directed scenes from full-length plays for the public. *Prerequisites: Theatre Major; THTR 215, 300 or 310; and permission of instructor. Students must also register for the THTR 313 lab.*

317 Scene Design A study of the history of architecture and interior design is combined with an exploration of techniques and styles of rendering and model construction. Contemporary theory and criticism within the field of scenography, methods of research, and play analysis are examined as tools for developing valid and original designs for the theatre. *Prerequisite: THTR 217.*

323 Projects in Dramaturgy In this seminar, students gain a better understanding of dramaturgy and the role it plays in the work of actors, designers, directors, dramaturgs, and playwrights. In addition to reading, writing, and talking about dramaturgy, students develop skills as theatre makers by participating in practical projects sponsored by the department that explore the relationship amongst dramaturgy, collaboration, community, and one or more of the following areas: devising, new play development, re-imagining the classics, and theatre education. *This course may be repeated for credit. Prerequisites: THTR 200 or 215 and permission of instructor.*

325 Playwriting The course introduces students to the art and craft of playwriting by combining seminar and workshop formats in which members write, present, and revise monologues, dialogues, and sketches. Students work toward a final portfolio of this material as well as the completion of a short one-act play. The course also involves the analysis and discussion of published, produced plays; of conflict, suspense, characterization, plot, and other elements of drama; and of writing with actors, directors, producers, dramaturgs, and theatre audiences in mind. *Crosslisted as ENGL 325. Prerequisite: instructor permission. Offered every other year.*

371 Theatre History I: From the Origins of Theatre to the 17th Century Incorporating a discussion of theories on the origins of theatre, this course explores the development of Western and non-Western dramaturgical techniques from the earliest records of performance through the Spanish Golden Age in Europe. Students examine the intersection of cultural history, theatrical practice, and dramatic literature by focusing on cultural context, the theatrical space, and performance conventions. Coursework includes scene reconstruction performances, research projects, oral presentations, and exams. *Offered fall semesters. Prerequisite: THTR 200, 250, 252, 254, or 256.*

373 Theatre History II: 18th Century to the Present Through dramaturgical analysis, studies of artist biography, and creative projects, students explore how, why, when, and where people have made theatre from the mid-seventeenth century to the contemporary moment. Encompassing Western and non-Western traditions, the class emphasizes the discontinuities produced by European modernism. Coursework includes scene reconstruction performances, research projects, oral presentations, exams, and an exploration of the student's personal vision for theatre in the contemporary world. *Offered spring semesters. Prerequisite: THTR 250, 252, 254 or 256.*

485 Topics in Theatre Arts The place of this course in the curriculum is to allow the Theatre faculty to teach intensively in their particular fields of research and expertise and to allow students an in-depth study of one period or movement important in the history of drama. Students become familiar with research tools and methods of a particular period or movement and with the issues surrounding them. *May be repeated for credit. Offered occasionally.*

490 Senior Theatre Festival Majors in Theatre Arts undertake a supervised thesis project in their main area of interest. This could include dramaturgy, design, acting, or directing. The exact nature of the project varies but involves the extensive reading of plays, research, and the public presentation of the student's work. For students in their final year of study. *Prerequisite: Theatre Arts majors only.*

495/496 Independent Study

498 Internship Tutorial Students who enroll in this course work with a faculty member in the Theatre Arts department to develop an individualized learning plan that connects the actual internship site experience to

study in the major. The learning plan will include required reading, writing assignments, as well as a culminating project or paper. *Prerequisite: permission of instructor.*