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**Senior Comprehensives:** Majors must pass three departmental examinations: (1) a three-hour examination on the history, literature, and theory of theater or a project in those areas approved by the department chair; (2) a three-hour examination on the performance aspects of theater (acting, directing, design, playwriting) or a project in those areas approved by the department chair; and, (3) when pursuing the project option, a one-hour oral examination with the faculty of the Theater Department.

**Requirements for the Major:** Nine courses including Theater 102, 105, 207, 209, 317; three courses from Theater 211, 212, 213, 214; and one course credit from the remaining Theater Department offerings.

**Requirements for the Minor:** Five courses including Theater 102; one course credit from among Theater 211, 212, 213, 214; one course credit from among Theater 105, 206; one course credit from among Theater 209, 210, 317; and one course credit from the remaining Theater Department offerings.

An Area of Concentration and High School Teaching licensure in this discipline is awarded by the Teacher Education Program. For licensure information please see the *Indiana Teacher Licensing Requirements for Adolescent and Young Adult License* section and for information on this specific discipline see the *Content Area Course Requirements for Teaching at the Adolescent and Young Adult Licensure Level* section.

**Productions:** Theater majors and minors are strongly urged to participate in the annual season of theater productions staged by the department. The department feels strongly that the serious theater student should have numerous opportunities to test his creative abilities in the myriad facets of theater performance. It is hoped that during the student's four years at Wabash College he will have the opportunity to test in theatrical productions the many concepts he will encounter in his courses. The season of plays selected by the department is chosen with careful consideration of the unique opportunities for students offered by each play. The department expects that the student will work in a variety of performance areas including acting, stage managing, set and costume construction, lighting and sound, playwriting, and directing. Each year, during the second half of the fall semester, as part of the theater season, students will have the opportunity to produce workshop performances in the areas of acting, directing, design, playwriting, performance art, and, where appropriate, film. Students interested in knowing more about these opportunities should consult the department chair.



## Course Descriptions

### **THE 101 Introduction to the Theater**

Designed for the liberal arts student, this course explores many aspects of the theater: the audience, the actor, the visual elements, the role of the director, theater history, and selected dramatic literature. The goal is to heighten the student's appreciation and understanding of the art of the theater. Play readings may include *Oedipus Rex*, *MacBeth*, *Tartuffe*, *An Enemy of the People*, *The Government Inspector*, *Cat on a Hot Tin Roof*, *The Caucasian*, *Chalk Circle*, *Waiting for Godot*, *The Lieutenant of Inishmore*, *Topdog/Underdog*, and *Angels in America*. The student will be expected to attend and write critiques of the Wabash College Theater productions staged during the semester he is enrolled in the course. **This course is intended for the non-major/minor and is most appropriately taken by freshmen and sophomores.**

Credits: 1

### **THE 102 Introduction to Scenography**

This beginning course traces the design and technical production of scenery as environments for theatrical performance from concept through opening night. Areas covered include set and lighting design, technical production, and costume design. This course will provide the liberal arts student with an exploration of the creative process. Lab arranged.

Credits: 1

### **THE 103 Seminars in Theater**

#### **Theater 103 (1) Seminars in Theater: "Science and the Stage: The Dramatist's Dialogue with Modern Science"**

As science shapes our lives and beliefs, it raises essential and ethical questions about knowledge and the natural world. Dramatists, using the stage as a laboratory, create characters and plots expressing the dramatist's own attempt at making order out of chaos. Often these modern dramatists interact with the world of science, creating plays based on actual scientists, and stories exploring questions raised by scientific inquiry and discovery. This seminar will study several of these plays including Bertolt Brecht's *Galileo*, Henrik Ibsen's *An Enemy of the People*, Friedrich Dürrenmatt's *The Physicists*, David Feldshuh's *Miss Evers' Boys*, Michael Frayn's *Copenhagen*, and David Auburn's *Proof*. This course is offered the first half of the fall semester.

Credits: 1/2

#### **Theater 103 (2) Seminars in Theater: "The Antihero in American Film"**

Charismatic, rebellious, and contemptuous of the rules of society, the antihero looms large in Western culture. From Satan in Milton's *Paradise Lost* to Tony Soprano to the most recent iterations of Batman, the antihero arouses our compassion even as he or she lives in the shadows of moral ambiguity. This course will examine the figure of the antihero as portrayed in twentieth-century American cinema. Grounding our discussion in work of scholars like Joseph Campbell and Marshall McLuhan, we will investigate what the antihero meant in a changing, unstable America from the Depression to the post-Vietnam era, as well as what the character means today. The films we will screen and discuss

include *Little Caesar* (1931), *Gone with the Wind* (1939), *A Streetcar Named Desire* (1951), *Bonnie and Clyde* (1967), *Cool Hand Luke* (1967), *Taxi Driver* (1976), and *Unforgiven* (1992). This course is offered in the second half of the fall semester.

Credits: 1/2

**Theater 103 (3): Seminars in Theater: “The Lawyer as Storyteller in the Courtroom and on the Stage”**

Connections between law and drama have occurred throughout the history of the theater. Performances, for example, of early Elizabethan drama were staged by promising barristers as part of their training at the Inns of Court. Today, the courtroom as a theater in which trials are witnessed or viewed publicly is a common occurrence. Similarly, the courtroom drama with its tightly woven plot is a widely popular genre in novels, television, films, and on the stage. This class will investigate a docket of courtroom dramas, along with films, historical and theatrical materials related to this genre. Plays studied will include Lawrence’s and Lee’s *Inherit the Wind*, Archibald MacLeish’s *Scratch*, Saul Levitt’s *The Andersonville Trial*, Aaron Sorkin’s *A Few Good Men*, Emily Mann’s *Execution of Justice*, and John Logan’s *Never the Sinner*. This course is offered in the first half of the spring semester.

Credits: 1/2

**THE 104 Introduction to Film**

This course is intended to introduce students to film as an international art form and provide an historical survey of world cinema from its inception to the present. The course will focus on key films, filmmakers, and movements that have played a major role in pioneering and shaping film. Selected motion pictures will be screened, studied, and discussed with special emphasis placed on learning how to “read” a film in terms of its narrative structure, genre, and visual style. Specific filmic techniques such as mise en scene, montage, and cinematography will also be considered. Genre study, auteurism, and ideology will be explored in relation to specific films and filmmakers, as well as the practice of adaptation (from theater to film, and most recently, film to theater). This course is offered in the fall semester.

Credits: 1

**THE 105 Introduction to Acting**

This course provides an introduction to the fundamentals of acting through physical and vocal exercises, improvisation, preparation of scenes, and text and character analysis. Students will prepare scenes from modern plays for classroom and public presentation. Plays to be studied and presented include *Of Mice and Men*, *The Odd Couple*, *The Zoo Story*, and original one-act plays written by Wabash College playwriting students.

Credits: 1

**THE 206 Intermediate Acting**

The process of acting, its history, theory, and practice, are examined through classroom exercises, text analysis, and scoring. Students will explore various problems in acting styles and perform scenes from the extant works of Greek tragedy, Renaissance drama, commedia dell’arte, Neoclassical comedy, and modern and contemporary drama. This course is offered in the spring semester.

*Prerequisite: Theater 105 or consent of instructor.*

Credits: 1

**THE 207 Directing**

The history and practice of stage directing is studied in this course. Students will examine the theories and productions of major modern directors and, through in-class scene work, advance their skills in directing. The course will also involve directorial research and preparation for projects involving classical and modern plays. This course is offered in the fall semester.

*Prerequisite: Theater 105 or consent of instructor.*

Credits: 1

**THE 209 Dramaturgy**

This course is intended to bridge the gap between theater history/literature/theory and the performance areas of theater. Aimed primarily at the theater major and minor (though by no means excluding others), this course will focus on the process of textual and historical research/analysis and its collaborative impact on the creative process of the director (production concept), actor (characterization), playwright (play structure, narrative and character development) and designers (scenic, lighting, and costume design). Dramaturgy includes a study of various historical approaches to classic texts, as well as the process or research and investigation of material for new plays. Ideally, students enrolled in the

course could be given dramaturgical responsibilities on mainstage and student-directed projects. This course is offered in the spring semester.  
Credits: 1

**THE 210 Playwrighting**

Principles of dramatic construction are explored through the practice of playwriting and the study of representative one-act plays. Students will have various creative writing assignments including monologues and short plays and they will engage in classroom-staged readings and discussion of scripts generated by other writers in the class. Selected plays from this course will be presented each fall semester as part of the Theater Department's Studio One-Acts production. This course is offered in the spring semester.  
Credits: 1



**THE 211 History and Literature of the Theater: Ancient Greece to the Spanish Golden Age**

The study of major theatrical works written between the golden age of classical Greek drama and the plays of the Spanish Golden Age will provide the main focus of this course. Attention will be paid to the history of the theater in these periods, the stage conventions and practices prevalent in these eras, along with discussion of varying interpretations and production problems inherent in each play. Among the works to be read and discussed are *The Oresteia*, *Antigone*, *Medea*, *The Bacchae*, *The Eunuch*, *Dulcitus*, *The Second Shepherds' Pageant*, *Everyman*, *Lady Han*, *The Mandrake*, *Doctor Faustus*, *A Midsummer Night's Dream*, *Othello*, *Volpone*, *The Masque of Blackness*, and *Life is a Dream*. The plays will be discussed as instruments for theatrical production; as examples of dramatic structure, style, and genre; and, most importantly, as they reflect the moral, social, and political issues of their time. This course is offered alternate years. Next anticipated offerings will be fall semesters of 2011 and 2013.

Credits: 1

**THE 212 History and Literature of the Theater: The French Renaissance to the Rise of Realism**

The class will study the history of theater and the diverse forms of drama written between 1660 and 1900. Representative plays from the era, as well as theoretical and critical response to the works, will be the major focus of the course. Attention will also be paid to theatrical conventions and practices, along with discussion of varying interpretations and production problems discovered in each play. The works to be studied include *The Misanthrope*, *Phédre*, *The Rover*, *The Way of the World*, *The London Merchant*, *The Love Suicides at Sonezaki*, *She Stoops to Conquer*, *The Dog of Montargis*, *Woyzek*, *A Doll House*, *The Master Builder*, *Miss Julie*, *The Ghost Sonata*, *A Flea in Her Ear*, and *Ubu Roi*. The plays will be discussed as instruments for theatrical production; as examples of dramatic structure, style, and genre; and, most importantly, as they reflect the moral, social, and political issues of their time. This course is offered alternate years. Next anticipated offerings will be spring semesters of 2012 and 2014.

Credits: 1

**THE 213 American Theater and Drama**

This course will examine the rich dramatic heritage of the United States from the American Revolution to the present, with emphasis on the history of the U.S. stage and the work of major dramatists including Eugene O'Neill, Thornton Wilder, Tennessee Williams, Arthur Miller, and Edward Albee, among others. Plays to be studied include *The Contrast*, *Secret Service*, *Uncle Tom's Cabin*, *Long Day's Journey Into Night*, *A Moon for the Misbegotten*, *Awake and Sing!*, *The Little Foxes*, *Our Town*, *The Skin of Our Teeth*, *Mister Roberts*, *A Streetcar Named Desire*, *The Night of the Iguana*, *Death of a Salesman*, *The Crucible*, *A Raisin in the Sun*, *The Zoo Story*, *Who's Afraid of Virginia Woolf?*, *Glengarry Glen Ross*, *True West*, *Brighton Beach Memoirs*, *The Colored Museum*, *A Perfect Ganesh*, *Fences*, *Angels in America*, *How I Learned to Drive*, and *The America Play*. The plays will be discussed as instruments for theatrical production; as examples of dramatic style, structure, and genre; and, most importantly, as they reflect moral, social, and political issues throughout the history of the United States. This course is offered alternate years. Next anticipated offerings will be fall semesters of 2010 and 2012.

Credits: 1

**THE 214 Modern European Theater and Drama**

This course will examine the history of the European stage, and significant dramatic literature, from 1870 to the present. Emphasis will be placed on an examination of the major theatrical movements of realism, expressionism, symbolism, epic theater, absurdism, and neo-realism, as well as on the work of major dramatists including Henrik Ibsen, Anton Chekhov, George Bernard Shaw, August Strindberg, Luigi Pirandello, Bertolt Brecht, and Samuel Beckett, among others. Plays to be studied include *An Enemy of the People*, *Rosmersholm*, *The Three Sisters*, *Mrs. Warren's Profession*, *Pygmalion*, *Heartbreak House*, *Miss Julie*, *A Dybbuk*, *Six Characters in Search of an Author*, *The Rules of the Game*, *The Good Person of Setzuan*, *Galileo*, *Waiting for Godot*, *Krapp's Last Tape*, *No Exit*, *The Visit*, *Look Back in Anger*, *Equus*, *Breaking the Code*, *Copenhagen*, *Mistero Buffo*, and *Accidental Death of an Anarchist*. The plays will be discussed as instruments for theatrical production; as examples of dramatic style, structure, and genre; and, most importantly, as they reflect the moral, social, and political issues in the 20th century and beyond. This course is offered alternate years. Next anticipated offerings will be spring semesters of 2011 and 2013.

Credits: 1

**THE 317 Dramatic Theory and Criticism**

This course will survey the significant ideas that have shaped the way we create and think about theater. The objective of the course is to examine the evolution of dramatic theory and criticism and trace the influence of this evolution on the development of the theater. Ultimately the student will form his own critical and aesthetic awareness of theater as a unique and socially significant art form. Among the important works to be read are: Aristotle's *Poetics*, Peter Brook's *The Open Door*, Eric Bentley's *Thinking About the Playwright*, Tony Kushner's *Thinking About the Longstanding Problems of Virtue and Happiness*, Robert Brustein's *Reimagining the American Theater*, and Dario Fo's *The Tricks of the Trade*, as well as selected essays from numerous writers including Horace, Ben Jonson, William Butler Yeats, Constantin Stanislavski, Vsevolod Meyerhold, George Bernard Shaw, Bertolt Brecht, Walter Benjamin, Gertrude Stein, Antonin Artaud, Eugene Ionesco, Peter Schumann, Robert Wilson, Athol Fugard, Ariane Mnouchkine, Edward Bond, Augusto Boal, Guillermo Gómez-Peña, and Eugenio Barba. This course is offered in the fall semester.

*Prerequisite: at least one course in theater history or consent of the instructor.*

Credits: 1

**THE 318 Performance and Design**

Individual students will work with a faculty member to advance and present a performance or design project (scene, lighting, costume, stage properties), and complete assignments related to a Wabash stage production. The course is designed for majors and minors active in performance areas of design, acting, directing, dramaturgy, and playwriting. One-half course credit, first and/or second half, each semester.

*Prerequisite: Theater 102 (for designers), Theater 105 (for actors), Theater 207 (for directors), Theater 209 (for dramaturgs), Theater 210 (for playwrights).*

Credits: 1/2

**THE 319 Production and Stage Management**

Individual students will work with a faculty member and the production staff in the development and stage management of a Wabash stage production. Students will study the entire production process, develop a prompt book and production documentation, and complete all assignments related to the management of rehearsal and performance. Offered first and/or second half, each semester.

*Prerequisite: Theater 102 or consent of instructor.*

Credits: 1/2

**THE 487 Independent Study**

Any student may undertake an independent study project in theater after submission of a proposal to the department chair for approval. Students are urged to use this avenue to pursue creative ideas for academic credit outside the classroom or for topics not covered by existing courses. One-half or one course credit either semester.

*Prerequisite: consent of theater department chair.*

Credits: 1/2

**THE 488 Independent Study**

Any student may undertake an independent study project in theater after submission of a proposal to the department chair for approval. Students are urged to use this avenue to pursue creative ideas for academic credit outside the classroom or for topics not covered by existing courses. One-half or one course credit either semester.

*Prerequisite: consent of theater department chair.*

Credits: 1/2

### **THE 498 Special Topics**

This course is designed as advanced study for theater majors and minors.

Occasional special topics may be offered or students may petition the department for an advanced opportunity.

*Prerequisite: consent of theater department chair.*

Credits: 1

