Theatre Arts and Studies

The program offers a comprehensive approach to the arts of acting, directing, playwriting, and theatre history, along with the fundamentals of technical direction, play production, play analysis, and theatre management.

For those students who intend to prepare for a career in the theatre, the courses offered are taught exclusively by established professionals with experience on Broadway, in the best of regional theatres, and in many countries of the world.

For those students not focused on a career in theatre arts, the courses offer a broader perspective, an understanding of societal traditions and culture, and an appreciation for the arts, whether theatrical, literary, musical, or visual. Students pursuing careers in medicine, engineering, law, international relations, science, and others have been challenged and enriched by the school's courses in theatre arts.

For those who seek careers in the arts, the acting and directing workshops, playwriting courses, and independent study opportunities provide rigorous training in acting and other theatre crafts, as well as an appreciation for and an understanding of the history of dramatic arts, its cultural significance, and the industries it has produced.

Located in the program's home, the historic Merrick Barn, The Johns Hopkins University Theatre provides a vehicle for the fulfillment of student lab requirements. The University Theatre produces several plays each year in the John Astin Theatre and occasionally in the Meyerhoff Auditorium at the Baltimore Museum of Art, which adjoins the Homewood campus. Classes are also held in the Barn.

Requirements for a Minor in Theatre Arts

One semester of study in the Writing Seminars:

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<th>Course Code</th>
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<th>Credits</th>
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<tr>
<td>AS.220.105</td>
<td>Fiction Poetry Writing I</td>
<td>3</td>
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One semester of a drama course in the departments of English, Classics, Film and Media Studies, German and Romance Languages. (Course must be approved by the student's minor advisor or by the director.)

Theatre History

Students may select any approved Theatre History course, such as:

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<tr>
<th>Course Code</th>
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<tr>
<td>AS.225.345</td>
<td>History of Modern Theatre &amp; Drama</td>
<td>3</td>
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The following courses are required for the Theatre minor:

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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>AS.225.300</td>
<td>Contemporary Theatre &amp; Film</td>
<td>3</td>
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<tr>
<td>AS.225.301</td>
<td>Acting &amp; Directing Workshop I</td>
<td>3</td>
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<tr>
<td>AS.225.302</td>
<td>Acting &amp; Directing Workshop II</td>
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Choose at least one from any of the following:

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<tr>
<th>Course Code</th>
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<tr>
<td>AS.225.303</td>
<td>Acting &amp; Directing Workshop III</td>
<td>3</td>
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<tr>
<td>AS.225.304</td>
<td>Acting for Musical Theatre</td>
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<tr>
<td>AS.225.307</td>
<td>Directing Seminar</td>
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<tr>
<td>Any Writing Seminars playwriting course</td>
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<tr>
<td>AS.225.314</td>
<td>Theater:Technical Direction</td>
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<tr>
<td>AS.225.312</td>
<td>Acting Workshop: Chekhov and O'Neill</td>
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Any Theatre History course approved or not used above.

Total Credits: 18

For current faculty and contact information go to http://krieger.jhu.edu/theatre-arts/directory

Faculty

Director
John Astin
Visiting Professor (Dramatic Arts), Writing Seminars: acting, directing, theatre history, production and management.

Decker Professor in the Humanities, Writing Seminars
John T. Irwin
Decker Professor in the Humanities, Writing Seminars: criticism and poetry in the theatre.

Professors

Richard A. Macksey
Professor, The Humanities Center, History of Science and Technology: theatre history and criticism.

Ronald Walters
Professor, History: American cultural and social history.

Visiting Instructors

Margaret (Peg) Denithorne
Instructor: acting, directing, theatre history.

James Glossman
Instructor: directing, acting, theatre management, theatre history.

Joseph Martin
Instructor: theatre history, dramaturgy.

Michael Quattrone
Instructor: acting, theatre history.

William Roche
Instructor: technical direction, theatre crafts, theatre management.

Krista Smith
Instructor: acting, directing.

Visiting Assistant Professors

Marc Lapadula
Visiting Assistant Professor, Writing Seminars: playwriting.

For current course information and registration go to https://isis.jhu.edu/classes/

Courses

AS.225.300. Contemporary Theatre & Film. 3 Credits.
An introduction to the performing arts, including an overview of theatre history, acting styles and the interaction of art and society. A personal view from inside.
Instructor(s): J. Astin
Area: Humanities.
AS.225.301. Acting & Directing Workshop I. 3 Credits.
An introduction to the fundamentals of acting through exercises, improvisation, and work on scenes from established plays and Shakespearean sonnets, based on the teachings of Stanislavsky, Greet, Boleslavsky, Michael Chekhov, Clurman, and Meisner. This course also includes a brief survey of major playwrights. Plays will be read, analyzed, and employed in scene work.
Instructor(s): J. Astin
Area: Humanities.

AS.225.302. Acting & Directing Workshop II. 3 Credits.
The Sanford Meisner repetition exercises are explored in detail. They form the basis of Workshop II. The Uta Hagen exercises are also pursued. As in Workshop I, the principal classroom activities will consist of scene work, exercises, lectures, and discussion. Some rehearsal will also take place during school hours. It is expected that substantial out-of-class time be spent on rehearsals and exercises. Recommended Course Background: AS.225.301
Instructor(s): J. Astin
Area: Humanities.

AS.225.303. Acting & Directing Workshop III. 3 Credits.
Special attention is given to the development of spontaneity and emotional freedom using the principles of Workshops I and II. Hands on work with John Astin’s “The Process” and the second Silverberg workbook are employed, along with the Uta Hagen text. Boleslavsky and Michael Chekhov are introduced. The Clurman, Meisner, Stanislavsky and Strasberg approaches are included. Substantial out of class time is required. Recommended Course Background: Two acting courses.
Instructor(s): J. Astin
Area: Humanities.

AS.225.304. Acting for Musical Theatre. 3 Credits.
Workshop IV is an advanced class for actors who have gained some control over their instruments and are ready for character work and full performances. Work will be co-ordinated with productions in which the actor performs and in which the directors direct. Play analysis, characterization, fullness of performance, diction, accents, and other elements of building a performance are covered. Permission only, signature required. Recommended Course Background: AS.225.302, AS.225.303
Instructor(s): M. Denithorne
Area: Humanities.

AS.225.307. Directing Seminar. 3 Credits.
Fundamentals of mounting, casting and staging the play; various theories of directing; students must commit to a practical lab. It is understood that students have a working familiarity with acting fundamentals.
Instructor(s): J. Astin; J. Glossman
Area: Humanities.

AS.225.308. Shakespeare in Performance. 3 Credits.
The techniques and craft of following a Shakespearean text directly into character and action. Students will work with a selection of Shakespeare’s plays --- A Midsummer Night’s Dream, Hamlet, and Richard III --- in exploring specific ways in which the power of the lines can be translated dynamically and immediately into vocal and physical performance. This course can be repeated for credit, because it covers different topics. (Some background in the acting sequence is encouraged).
Instructor(s): J. Glossman
Area: Humanities.

AS.225.310. Stagecraft. 3 Credits.
A hands-on approach to the technical and theoretical elements of production. Meets in the Merrick Barn Scene Shop. Permission Required.
Instructor(s): W. Roche
Area: Humanities.

AS.225.311. Scene Study. 3 Credits.
Classes and scenes tailored to the needs of the actors. Some rehearsal will take place during school hours. It is expected that substantial out-of-class time be spent on rehearsals and exercises. - Prerequisite: Acting and Directing Workshop I [1A].
Prerequisites: AS.225.301
Area: Humanities.

AS.225.312. Acting Workshop: Chekhov and O’Neill. 3 Credits.
Using the plays of Anton Chekhov and Eugene O’Neill, the acting fundamentals from the Workshops are applied in both preparation and scene work as the student employs the basics in order to build a character for the stage. Play analysis is included. Recommended Course Background: At least one acting workshop.
Instructor(s): J. Astin
Area: Humanities.

AS.225.313. The Story of Theatre - an Introduction to Drama and Performance. 3 Credits.
An exploration of World Theatre from the Greeks to modern times, including the major playwrights and their plays, performance styles throughout the ages, and the surrounding social and cultural contexts.
Instructor(s): J. Martin
Area: Humanities.

AS.225.314. Theater:Technical Direction. 3 Credits.
An introduction to Technical Direction including pre-production and production with an overview of materials, tools, rigging and safety, together with design and its implementation.
Instructor(s): J. Astin; W. Roche
Area: Humanities.

AS.225.315. Scene Study 2. 3 Credits.
Instructor(s): J. Astin
Area: Humanities.

AS.225.316. American Women Playwrights of the 20th and 21st Centuries. 3 Credits.
This course is designed to help students deepen their appreciation and understanding of the accomplishments of American Women Playwrights of the 20th and 21st Centuries. Students will explore the growth, development and impact of women writers in the first half of the century, the second half of the century and the women playwrights of today.
Area: Humanities.

AS.225.317. Introduction to Theatre. 3 Credits.
Where theatre came from; how it emerged and what role it has played in human history; why the drama (or written text for a performance) came into being; and how changing social structures in different regions and epochs have shaped different kinds of theatre, plays and performance. Also: how theatre "works" for us and on us, and the major plays of world drama. [This course fulfills a key requirement in the Theatre minor.]
Instructor(s): J. Martin
Area: Humanities.
AS.225.319. Performance II. 4 Credits.
The student is given specific acting assignments, and develops them as special projects for public performance under the direct supervision of the instructor. A professional level of performance is the goal. Audition Req'd. Out of class rehearsal time required. Check at the Barn (6-0618). Auditions TBA.
Instructor(s): J. Astin
Area: Humanities.

AS.225.320. Performance. 3 Credits.
The student is given specific acting assignments, and develops them as special projects for public performance under the direct supervision of the instructor. A professional level performance is the goal. Audition Required. Out of class rehearsal time required. Permission only, signature required.
Instructor(s): M. Denithorne
Area: Humanities.

AS.225.321. The Lab - The Actor/Director/Playwright Lab. 3 Credits.
Student actors, directors, and playwrights will explore their respective crafts with emphasis on process and individual artistic growth. Participants in the class will also collaborate on the creation of new material for the stage. Recommended Course Background: one course in Acting, Directing, or Playwriting.
Instructor(s): W. Roche
Area: Humanities.

AS.225.322. The Lab - The Lab: Directing Lab. 3 Credits.
The student is given specific acting assignments, and develops them as special projects for public performance under the direct supervision of the instructor. A professional level performance is the goal. Audition Required. Out of class rehearsal time required. Permission only, signature required.
Instructor(s): M. Denithorne
Area: Humanities.

AS.225.323. Design for the Stage. 3 Credits.
The fundamentals of stage design, with an emphasis on process, including script analysis, research, conceptualization, and implementation, from the first reading of the play to opening night, along with an overview of theatre architecture from the Greeks to the current day and into our imagined future.
Instructor(s): W. Roche
Area: Humanities.

AS.225.324. Adaptation for the Stage. 3 Credits.
For aspiring playwrights, dramaturgs, and literary translators, this course is a workshop opportunity in learning to adapt both dramatic and non-dramatic works into fresh versions for the stage. Students with ability in foreign languages and literatures are encouraged to explore translation of drama as well as adaptation of foreign language fiction in English. Fiction, classical dramas, folk and fairy tales, independent interviews, or versions of plays from foreign languages are covered.
Instructor(s): J. Martin
Area: Humanities
Writing Intensive.

AS.225.325. The New American Theater. 3 Credits.
Examines powerful new trends within American Theatre, bringing together an important circle of playwrights, directors, and theorists: Shepard, Mamet, Bogart, August Wilson, Suzan-Lori Parks, José Rivera, Kushner, Shanley, Wallace, and Ruhl.
Instructor(s): J. Martin
Area: Humanities
Writing Intensive.

AS.225.326. Three Giants of Theatre: Ibsen/Strindberg/Brecht. 3 Credits.
This course explores the wide ranging works of three giants of the modern drama that shaped, and then reshaped, the twentieth century theatre. The roots of both the conventions of today's theatre and contemporary innovative work lie with these writers. We will also explore putting scenes on their feet utilizing the acting approaches of Stanislavsky, Vakhtangov and Brecht. Plays include Peer Gynt, The Wild Duck, The Ghost Sonata, The Dream Play, Threepenny Opera, Mother Courage, and others, with theatre theory excerpts from Brecht and Antonin Artaud.
Instructor(s): J. Martin
Area: Humanities
Writing Intensive.

AS.225.327. The Bones of Theatre-Dramatic Structure (Part I). 3 Credits.
Structures of shamanistic theatre, classical comedy, and medieval theatre are discovered in works by Beckett, Fo, Brecht, Churchill, Mee and Wertenbaker. Sanskrit Drama and “rasa” methods are examined against modern artists; Chinese Yuan Drama and Noh Theatre against Brecht, Yeats and Mabou Mines.
Area: Humanities
Writing Intensive.

AS.225.328. The Existential Drama: Philosophy and Theatre of the Absurd. 3 Credits.
Existentialism, a powerful movement in modern drama and theatre, has had a profound influence on contemporary political thought, ethics, and psychology, and has transformed our very notion of how to stage a play. Selected readings and lectures on the philosophy of Kierkegaard, Nietzsche, Camus and Sartre -- and discussion of works for the stage by Sartre, Ionesco, Genet, Beckett, Albee, Pinter, Athol Fugard (with Nkani & Nshone), Heiner Müller and the late plays of Caryl Churchill. Opportunities for projects on Dürrenmatt, Frisch, Havel, Witkiewicz, and Mrozek.
Instructor(s): J. Martin
Area: Humanities
Writing Intensive.

AS.225.329. Acting and Directing Musical Theatre. 3 Credits.
Musical Theatre is a unique form of theatrical expression that requires special skills of its actors and directors. In this course, students will study the form and structure of musicals as they apply to acting and directing. Students will direct and perform musical numbers as well as book scenes from classic and contemporary American musicals.
Instructor(s): M. Denithorne
Area: Humanities.

AS.225.330. Playwriting Strategies. 3 Credits.
In this small class, part tutorial and apart workshop, student writers will learn how to open up to the creative process, brainstorm, generate material, refine their work and shape it until the script becomes a true act of artistic communication. Our "textbook" for this playwriting course is, for the most part, plays by important and effective dramatists.
Instructor(s): J. Martin
Writing Intensive.
AS.225.331. Acting Styles and the “Viewpoints”. 3 Credits.
This course is designed for acting students who have already completed one or both of the first levels in acting or the first level in directing. Uses the cutting edge approach to enhanced physicality and presence in acting – The Viewpoints, originally developed by Anne Bogart and Tina Landau. The second half of the course involves work on scenes from Commedia delle’Arte to modern absurdist plays.
Instructor(s): J. Martin
Area: Humanities.

AS.225.332. Acting and Directing Workshop IV. 3 Credits.
Workshop IV is an advanced class for actors who have gained some control over their instruments and are ready for character work and full performances. Work will be co-ordinated with productions in which the actor performs and in which the directors direct. Play analysis, characterization, fullness of performance, diction, accents, and other elements of building a performance are covered.
Prerequisites: AS.225.302 OR AS.225.303
Instructor(s): J. Astin
Area: Humanities.

AS.225.336. Science and Theatre. 3 Credits.
Innovative modern playwrights and have gone beyond the boundaries of the living room, the kitchen and the front porch to explore the interaction of the human mind and human passions with the drama of the cosmos. Few elements of science remain unexplored by theatre, be it medicine, particle physics, astronomy, mathematics or chemistry. These unique plays often require experiments with new forms of theatre, and a new way of writing for theatre. We will examine prominent woks for theatre which engage with science, including: The Life of Galileo (Brecht, astronomy), Copenhagen (Frayn, physics), Arcadia (Stopnard, mathematics), Semmelweis (Bjorneboe, medicine), The Man who Mistook His Wife for a Hat (Sachs/Brook, neuroscience); Einstein’s Dreams (Lightman et al). The course will include lectures, informal readings (together) of scenes to inform discussions of the works; final small group presentations; one short paper and a choice of a final essay or research paper.
Instructor(s): J. Martin
Area: Humanities, Natural Sciences.

AS.225.344. Theatre History and Dramatic Traditions II. 3 Credits.
Traces the evolution of the drama and performance from Shakespeare up to the 20th Century, with a sepcial emphasis on comic and tragic traditions - and the new “hybrid” forms which emerged in the modern age. Shakespeare, Webster, Moliere, Racine, and Commedia deel’Arte, alongside Bond Brecht and other moderns.
Area: Humanities
Writing Intensive.

AS.225.345. History of Modern Theatre & Drama. 3 Credits.
Designed to impart a deepened appreciation and understanding of today’s theatre by surveying the major playwrights, historical movements, and theatre practices of the 20th century. The course also seeks to help students understand theatre’s relationship to the societal and political power structure of each era and to introduce students to great dynamic literature in its intended form, which is performance.
Instructor(s): J. Astin; M. Denithorne
Area: Humanities
Writing Intensive.

AS.225.346. Creative Improvisation. 3 Credits.
An exploration of the imagination and the senses using basic techniques of improvisation. Exercises, conflict resolution, ensemble building, and theatre games. Texts: Spolin, Johnstone, LaBan and Feldencreis. Open to all studnets.
Instructor(s): M. Denithorne
Area: Humanities.

AS.225.347. International Theatre and Peace. 3 Credits.
This course brings together the arts and the new and vital field of peace studies, and demonstrates how theatre has fulfilled this function through time, and across borders.
Area: Humanities
Writing Intensive.

AS.225.375. Critical Moments in American Radical Theatre. 3 Credits.
Area: Humanities.

AS.225.501. Independent Study. 1 - 3 Credit.
Permission only.
Instructor(s): J. Astin; J. Glossman.

AS.225.502. Independent Study. 3 Credits.
Instructor(s): J. Astin.

AS.225.520. Projects in Theater. 0 - 4 Credit.
Special projects created for and tailored to the individual theatre student. Enrollment limited. Permission Required.
Instructor(s): J. Astin.

AS.225.590. Summer Internship in Theatre. 1 Credit.
Instructor(s): J. Astin.

AS.225.599. Independent Study. 3 Credits.
Instructor(s): J. Astin.

Cross Listed Courses

Film and Media Studies

AS.061.223. Special Topics: Performance Art and Video. 3 Credits.
This course will explore the history and current state of video and performance art, two of the most important movements in contemporary art. How have they influenced each other and how have they affected mainstream media and cultural notions of art? Students will view significant works and their presentation in galleries, museums, and public spaces, and will create individual and collaborative performance pieces of their own.
Instructor(s): S. Barber
Area: Humanities.
German Romance Languages Literatures

AS.211.312. Acting French: learning about French language and culture through theater. 3 Credits.
Performing a play in a foreign language not only improves language skills, but develops the ability to express oneself through the body and to communicate both efficiently and elegantly. Using excerpts from popular French stage plays by Camus, Sartre, Feydeau, Ionesco, Pagnol and Rostand among others, this course aims to help students to
1) improve French pronunciation, intonation, syntax, and vocabulary;
2) appreciate and understand linguistic nuance and socio-cultural practices;
3) learn fundamentals of acting that carry over into everyday communication, from body language and vocal projection to the expression of emotion and improvisation. Students will view filmed representations of select plays as well as present an end-of-semester staging. Recommended course background: AS.210.301.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

AS.211.346. 20th Century French Theater and Performance. 3 Credits.
Taught in English. In this course, we will survey the themes and techniques that marked the theory and practice of theater in France in the 20th century. As we make our way from the early century avant-garde movements such as Futurism and Surrealism to Antonin Artaud’s Theater of Cruelty, from the Theater of the Absurd and mid-century existentialists to the post-1968 turn to collective authorship, our goal will be twofold: First, we will examine the prominent plays of the era as literary products, generated from within specific socio-political contexts. Second, we will attempt to re-construct their three-dimensional lives in performance, how they looked, sounded and felt to those watching. In addition, we will examine how French theater went from being a playwright-centered institution to a director-centered one, and how acting styles transitioned from psychological realism to a focus on the human body. Course materials will include plays, theoretical texts on the theater, as well as directors’ manifestos, rehearsal notes, set and costume designs and filmed recordings of theatrical events. Cross-listed with Theatre Arts and Studies. THIS COURSE CAN COUNT EITHER AS A 212 (LITERATURE--AS.212.346) OR AS A 211 (CULTURE) COURSE FOR THE FRENCH MAJOR AND MINORS.
Instructor(s): E. Fisek
Area: Humanities.

AS.212.346. 20th Century French Theater and Performance. 3 Credits.
Taught in English. In this course, we will survey the themes and techniques that marked the theory and practice of theater in France in the 20th century. As we make our way from the early century avant-garde movements such as Futurism and Surrealism to Antonin Artaud’s Theater of Cruelty, from the Theater of the Absurd and mid-century existentialists to the post-1968 turn to collective authorship, our goal will be twofold: First, we will examine the prominent plays of the era as literary products, generated from within specific socio-political contexts. Second, we will attempt to re-construct their three-dimensional lives in performance, how they looked, sounded and felt to those watching. In addition, we will examine how French theater went from being a playwright-centered institution to a director-centered one, and how acting styles transitioned from psychological realism to a focus on the human body. Course materials will include plays, theoretical texts on the theater, as well as directors’ manifestos, rehearsal notes, set and costume designs and filmed recordings of theatrical events. Cross-listed with Theatre Arts and Studies. THIS COURSE CAN COUNT EITHER AS A 212 (LITERATURE--AS.212.346) OR AS A 211 (CULTURE) COURSE FOR THE FRENCH MAJOR AND MINORS.
Instructor(s): E. Fisek
Area: Humanities.