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.

### Theatre Arts and Studies Minor

All courses for the minor here must be taken for letter grades and receive a grade of C- or higher. Courses taken at another institution may not apply towards the minor without permission of the Director of Undergraduate Studies.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.225.100</td>
<td>Introduction to Theatre</td>
<td>3</td>
</tr>
<tr>
<td>or AS.225.300</td>
<td>Contemporary Theatre &amp; Film</td>
<td></td>
</tr>
<tr>
<td>AS.225.101</td>
<td>Acting I</td>
<td>3.0</td>
</tr>
<tr>
<td>AS.225.201</td>
<td>Acting II</td>
<td>3</td>
</tr>
<tr>
<td>AS.220.105</td>
<td>Fiction/Poetry Writing I</td>
<td>3</td>
</tr>
<tr>
<td>One theatre history course</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>One drama course in other program *</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>One additional theatre course **</td>
<td>3</td>
<td></td>
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<tr>
<td>Total Credits</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

* Courses are identified by the POS-Tag THEA-DRAMA. Alternatively, another theatre history course from within the program (not counted towards another requirement) may apply towards this requirement with permission of the director of undergraduate studies.

** This course may be an acting, theatre production, playwriting, or theatre history course.

For current faculty and contact information go to [http://krieger.jhu.edu/theatre-arts/people/](http://krieger.jhu.edu/theatre-arts/people/)

### Courses

**AS.225.100. Introduction to Theatre. 3.0 Credits.**

An introduction to the drama: how and why the theatre came into being; its role in human history; 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.

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** J. Martin

**Area:** Humanities

**NA.**

**AS.225.101. Acting I. 3.0 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.

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** J. Astin

**Area:** Humanities

**NA.**
AS.225.201. Acting II. 3.0 Credits.
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
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Astin
Area: Humanities
NA.

AS.225.202. Voice and Speech for the Actor. 3.0 Credits.
It has been said that 90% of what an actor does onstage is dependent on being effortlessly heard and understood by their audiences. This course is designed to establish the tools for the actor to begin to create this foundation. Using a combination of both the benchmark texts by Edith Skinner and Kristin Linklater, along with in-class exercises and monologues, we will begin the process of exploring both vocal power through breathing and breath control, and the fundamental tools of clarity in the speaking of a dramatic text onstage.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Glossman
Area: Humanities
NA.

AS.225.203. Performing Musical Theatre. 3.0 Credits.
Effective performance in musical theatre demands a committed analysis of the musical and dramatic values of the song and the libretto from which it springs, in order to develop a fresh, organic interpretation. This course will provide you with the training to both analyze and interpret musical theatre scenes and songs and to make the most of them in performance. Instructor Permission Only.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Denithorne
Area: Humanities
NA.

AS.225.204. Shakespeare in Performance. 3.0 Credits.
Students will work with a selection of Shakespeare's plays --- TWELFTH NIGHT; MACBETH; and THE TEMPEST --- 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).
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Glossman
Area: Humanities
NA.

AS.225.300. Contemporary Theatre & Film. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Astin
Area: Humanities
NA.

AS.225.301. Directing Seminar. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Astin
Area: Humanities
NA.

AS.225.302. Stagecraft. 3.0 Credits.
A hands-on approach to the technical and theoretical elements of production. Meets in the Merrick Barn Scene Shop. Permission Required.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Roche
Area: Humanities
NA.

AS.225.303. Acting III. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Astin
Area: Humanities
NA.

AS.225.304. ANGELS IN AMERICA (The Play) The Millennium Shift in American Culture and Politics. 3.0 Credits.
Tony Kushner's epoch-making play weaves together astonishingly diverse sides of America in a broad tapestry; a modern work that emerged at the end of the 20th Century, now being revived world wide: it provides keys to understanding the American zeitgeist and the coming transformations of the culture. In one pivotal work we find the emergence of LGBT rights, the Mormon Church, the AIDS epidemic, the new "spirituality," the Reagan-era transformation of both government and business, and the looming figure of Roy Cohn whose influence in American politics "behind the scenes" ranged from the Rosenberg trial to his work as counsel for the McCarthy Committee in the 1950s: and even his legacy in the 2016 election. [the student may refer to the play during the course.] In one pivotal work we find the emergence of LGBT rights, the Mormon Church, the AIDS epidemic, the new "spirituality," the Reagan-era transformation of both government and business, and the looming figure of Roy Cohn whose influence in American politics "behind the scenes" ranged from the Rosenberg trial to his work as counsel for the McCarthy Committee in the 1950s: and even his legacy in the 2016 election.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Glossman
Area: Humanities
NA.

AS.225.305. Background: AS.225.301
Time be spent on rehearsals and exercises. Recommended Course Background: AS.225.301
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Martin
Area: Humanities, Social and Behavioral Sciences
NA.

AS.225.306. Stagecraft. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Astin
Area: Humanities
NA.
AS.225.314. Theatre: Tech Direction. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Roche
Area: Humanities
NA.

AS.225.315. Scene Study 2. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Astin
Area: Humanities
NA.

AS.225.320. Performance. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Denithorne
Area: Humanities
NA.

AS.225.321. The Lab - The Actor/Director/Playwright Lab. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Denithorne
Area: Humanities
NA.

AS.225.323. Design for the Stage. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Roche
Area: Humanities
NA.

AS.225.324. Adaptation for the Stage. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Martin
Area: Humanities
Writing Intensive.

AS.225.328. The Existential Drama: Philosophy and Theatre of the Absurd. 3.0 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 Dürenmatt, Frisch, Havel, Witkiewicz, and Mrozek.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Martin
Area: Humanities
Writing Intensive.

AS.225.329. Acting and Directing Musical Theatre. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Denithorne
Area: Humanities
NA.

AS.225.330. Playwriting Strategies. 3.0 Credits.
A seminar and workshop in playwriting with Dr. Joe Martin, playwright and dramaturge. Student writers, developing their plays, will learn how to open up to the creative process, “brainstorm,” refine their work, and shape it toward an act of artistic communication. Writer’s techniques, such as attending to plot or “story,” delineation of character, creating effective “dialog,” even overcoming “writer’s block,” will be addressed. This course is designed to be complementary to – not a replacement for – playwriting classes in the Writing Seminars.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Martin
Area: NA
Writing Intensive.
AS.225.333. Scene Study 3. 3.0 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. 
Prerequisites: NA 
Corequisites: NA 
Instructor(s): J. Astin 
Area: Humanities 
NA.

AS.225.339. Exploring The Major Plays of Anton Chekhov. 3.0 Credits. 
This is an advanced class for actors who are interested in delving into the "world of the play" Students will work on scenes from the four major plays of Anton Chekhov. We will also explore some modern adaptations including VANYA, SONIA, MASHA, and SPIKE. 
Prerequisites: AS.225.301 AND AS.225.302 or permission of the instructor 
Corequisites: NA 
Instructor(s): M. Denithorne 
Area: Humanities 
NA.

AS.225.345. History of Modern Theatre & Drama. 3.0 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. 
Prerequisites: NA 
Corequisites: NA 
Instructor(s): M. Denithorne 
Area: Humanities 
Writing Intensive.

AS.225.346. Creative Improvisation: For Theatre and for Life. 3.0 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 students. 
Prerequisites: NA 
Corequisites: NA 
Instructor(s): M. Denithorne 
Area: Humanities 
Writing Intensive.

AS.225.374. Acting IV. 3.0 Credits. 
Work is tailored to individual students, using the principles of Workshops I and II and other previous experience. Students work with John Astin's "The Process", along with the texts of Uta Hagen, Boleslavsky and Michael Chekhov. The Clurman, Meisner, Stanislavsky and Strasberg approaches are further explored. Substantial out of class time is required. Recommended Course Background: Two acting courses. Permission Required. 
Prerequisites: NA 
Corequisites: NA 
Instructor(s): J. Astin 
Area: Humanities 
NA.

AS.225.412. Three Key Dramatists: Ibsen/Strindberg/Brecht. 3.0 Credits. 
These three dramatists, among the most important of the last two hundred years, lived and worked in Europe in a close historical sequence spanning a period from the mid-19th century to the mid-20th century and changed theatre permanently: moving from realism to expressionism and finally the "epic theatre." For this course students will explore three or four plays by each of these transformative dramatists. Ibsen: An Enemy of the People, The Wild Duck, and When We Dead Awake. Strindberg: Miss Julie, the one-acts ("Pariah" and " The Stronger") and The Ghost Sonata. Brecht: A Man's a Man, Three Penny Opera, Mother Courage and Her Children, and the Good Person of Setzuan. (Students of German or Scandinavian languages and literature are encouraged to examine the plays in the original language.) Open to graduate students, juniors and seniors. 
Prerequisites: NA 
Corequisites: NA 
Instructor(s): J. Martin 
Area: Humanities 
NA.

AS.225.501. Independent Study. 1.0 - 3.0 Credits. 
Permission only. 
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms. 
Corequisites: NA 
Instructor(s): J. Astin; J. Glossman; J. Martin; M. Denithorne 
Area: NA 
NA.

AS.225.502. Independent Study. 1.0 - 3.0 Credits. 
NA 
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms. 
Corequisites: NA 
Instructor(s): J. Astin; J. Glossman; J. Martin; M. Denithorne 
Area: NA 
NA.

AS.225.520. Projects in Theatre. 3.0 Credits. 
Special projects created for and tailored to the individual theatre student. Enrollment limited. Permission Required. 
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms. 
Corequisites: NA 
Instructor(s): J. Astin 
Area: NA 
NA.
Cross Listed Courses

German Romance Languages Literatures

AS.213.763. Contemporary Theater: Gender/Violence. NA Credit.
The course explores 21st-century German theater in its diverse aesthetic and textual forms. Due to comparatively generous funding, German non-commercial theater has over the last decades been able to develop, adapt, and maintain a great variety of at one point “experimental” artistic styles, including frequently stark depiction of gender and violence. We will focus on the ways in which the productions take up, amplify, displace, disrupt, and/or reinforce cultural codes and images of gender and violence both in their symbolic and physical dimension. Topics include the “directors’ theater,” political theater, “pop-theater,” “discourse-theater,” “new documentary theater,” “post-migratory theater” postcolonial theater and live art. The readings may include Nobel laureate Elfriede Jelinek, Dea Loher, René Pollesch, Milo Rau, Falk Richter, Sasha Marianna Salzmann and various works of shared authorship such as She She Pop, Rimini Protokoll, Gintersdorfer/Klaßen, and Yael Ronen. The Tuesday sessions will be used for the joint viewing of production recordings. Taught in English. Course material in German. No sessions after March 27th.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl; M. Schaefer
Area: Humanities
NA.

Comparative Thought and Literature

AS.300.113. Freshmen Seminar: Drama and Gender in Shakespeare’s England. 3.0 Credits.
In this seminar we will read male and female authored plays and discuss how they reflect contemporary social expectations in Tudor and Stuart England. Authors include William Shakespeare; Mary Sidney, Countess of Pembroke; Christopher Marlowe; Elizabeth Cary; Ben Jonson; and Mary Sidney, Lady Wroth.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Patton
Area: Humanities
NA.

AS.300.133. Freshmen Seminar: Women of Epic Fame in Literature and Drama, 800 BCE-1650 CE. 3.0 Credits.
From Homer’s Odyssey to Shakespeare’s Antony and Cleopatra, powerful women who achieve their ends by working from within the system are often overlooked or not fully explored. Our readings and discussions will foreground these women of fiction, while we also consider the social conditions of their living contemporaries. Readings will include: Homer’s Odyssey (Penelope); Virgil’s Aenead (Dido); Dante’s Inferno (Beatrice); Milton’s Paradise Lost (Eve), and several accounts of Cleopatra in plays by Shakespeare and his contemporary women writers. Cross listed with Theater Arts, Writing Seminars, and WGS.
Prerequisites: NA
Corequisites: NA
Instructor(s): T. Tower
Area: Humanities
Writing Intensive.

AS.300.353. Present Mirth: Stages of Comedy. 3.0 Credits.
A comparative survey of presentational comedies from Aristophanes to Beckett on stage and screen, with some attention to to the vexed question of theories of comedy [no laughing matter].
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.