Graduate Course Offerings
Not all of the courses listed are offered regularly. The specific courses to be offered in a given term will be posted online at the University Registrar’s website (www.ro.umich.edu/schedule) and on Wolverine Access. Course descriptions are presented in alphabetical order by subject area.

Courses numbered below 500 are assumed to be primarily for undergraduates, those numbered 500 and above are designed for graduate students, and courses numbered above 800 are intended only for doctoral students. Credit hours are given in parentheses; for example, (4) denotes four hours of credit. Prerequisites are indicated in italics. Courses marked with an asterisk (*) may be elected for graduate credit in School of Music, Theatre & Dance programs but not in Rackham programs.

**THEATRE**

523 American Theatre and Drama (3 credit hours)
The study of the American heritage as theatre artists and what has influenced us; principal American dramatists and principal events and issues in the American theatre, mainly in the 20th century.

524 Global Community Practicum (3 credit hours)
Engages students in research and development of performance projects at a local, community organization or at an international site. The class participates in fieldwork experiences and each individual submits a final project report or thesis at the end of their fieldwork. The Capstone course is collaborative and interdisciplinary and multiple faculty members can supervise and approve student work.

525 Contemporary American Theatre & Drama (3 credit hours)
Examines works and developments in American theatre and drama from the past twenty years, especially the diverse and multicultural drama of this period. Looks at elements of class and ethnicity, urbanization, family and community, war and technology, commercialism and consumerism, gender, race, and sexuality.

526 Intercultural Drama (3 credit hours)
*Permission of instructor.* Examines how international dramatic literature in translation comments on global lives and lifestyles. Class reads, analyzes and discusses intercultural plays in cultural context. Written assignments and in-class presentations investigate the political, social, ad cultural impact meaning of intercultural dramatic works. Students learn to analyze themes, structures, characters, and language of intercultural/international plays through the lens of cultural studies.

532 Performing Archives and Oral Histories (3 credit hours)
Students use ethnographic or archival sources to create new performance works. Building on histories introduced in 222, they create individual or small group projects. Interpretative text and character work helps to improve individual student performance skills.

533 Documentary Theatre (3 credit hours)
Explores the political and social ramifications of documentary theatre in the U.S. from the 1990s to the present. We will spend the first half of the semester studying interview techniques and reading examples of documentary theatre by playwrights such as Anna Deavere Smith, Heather Raffo, and Moisés Kaufman and the Tectonic Theatre Project. In the second half of the semester, the students will investigate a local community of their choosing and create an interview-based performance as a final project. The class will perform this play for an invited audience at the end of the semester.

534 The Atonement Project (3 credit hours)
This course will teach students about restorative justice, reconciliation, and atonement. We will explore questions of why and how artistic activity can begin and/or support processes of reconciliation for people who have committed crimes and for crime victims. Students in this class will facilitate weekly arts workshops in adult prisons and community venues where former prisoners, crime victims, and the families of those groups can gather together. Focusing on the themes of acknowledgement, apology, and atonement, the workshops will produce original performances, creative writing, and
visual art presented at the end of the semester by both the student facilitators and the members of the workshop. Students and workshop participants who give their consent can contribute their work to the Atonement Project website—an online forum designed by the MIT Media Lab—as a means of starting conversations about atonement with web users. Ultimately this course seeks to identify the best strategies for using the arts to address crime and those most affected by it.

535 Theatre & Incarceration (3 credit hours)
Artistic practice in prisons has occurred since the inception of prisons themselves, though popular thought tends not to connect the idea of the arts with that of criminal justice systems. This course surveys the history of performance in prisons through the examination of plays written by and about prisoners as well as narratives which chronicle the process of creating theatre in prisons. The course also interrogates various strategies for creating performances in prisons, questioning the utility and goals of each process of creation and seeking to identify those which are most sustainable and which best serve participants in the process. Students will use some of these strategies in practice as they facilitate their workshops in prisons and juvenile detention centers.

536 PCAP Brazil Exchange (2 credit hours)
**Prerequisite: Theatre 535.**
The Prison Creative Arts Project (PCAP) trains students to facilitate arts workshops in prisons, juvenile detention centers, Detroit high schools, and community settings which bring together crime victims, former prisoners, and their families. In the summer of 2013, PCAP began an exchange program with theatre faculty and students at the Universidade Federal do Estado do Rio de Janeiro (UniRio). The nation of Brazil has a long history with using theatre as a vehicle both to discuss and promote social justice causes, and the faculty at UniRio take their students into a variety of off-campus settings in which they engage in “teatro em comunidade.” We at PCAP have a great deal to learn from the UniRio faculty and students about how theatre can support community dialogue and social change, and they in turn have a strong desire to learn from and collaborate with PCAP faculty and students.

In Brazil, Michigan students will attend theatre classes at UniRio and will be participant observers in the theatre work being done not just in Brazilian prisons but also in the Maré favela and in two hospitals in Rio de Janeiro. In all instances students are learning about what theatre can accomplish in non-traditional settings and why people engage in performance practices in these challenging contexts. Students also receive training in Brazilian theatre traditions, particularly focusing on Augusto Boal’s Theatre of the Oppressed methodologies. Ultimately the course seeks to identify the best strategies for using performance to address the criminal justice system and those most affected by it.

540 Devising Theatre (3 credit hours)
The course is a laboratory course for play development. The class creates collaborative theatrical works from text, visual art, movement, stories and/or contemporary events. The class develops performances through improvisation, then organizes and evaluates their work using principles of dramatic structure, and play analysis. Dramaturgy and directing skills are introduced through studio practice and critique.

585 Introduction to Puppetry (3 credit hours)
This course will explore the fundamentals of puppetry, a performance made that spans the globe and the centuries. There will be hands-on workshops developing and creating several styles of puppets, and students will research puppetry in world performance.

637 Theatre Pedagogy (3 credit hours)
This course explores teaching drama in the secondary school, teaching theatre in higher education, and using drama-in-education techniques in all levels of teaching. The course explores ways to approach theatre in teaching and learning that promotes a student-centered, curiosity-driven environment and takes into account a variety of cognitive and learning styles.