THEATRE CONCENTRATOR or INTERDISCIPLINARY STUDIES?

DIVISION II
Pathways for Theatre Studies

CONCENTRATOR
Primary focus = Theatre and/or Production anticipated for Div III

INTERDISCIPLINARY STUDIES
Combining several areas of study including theatre, but likely no production anticipated for DIII

Courses

Learning Activities
- including workshops & productions

Community Engaged Learning

Multiple Cultural Perspectives

Crew Requirements

Play Readings

Everyone does all the stuff in the black boxes.

Concentrators also do the things in these two boxes.

Fini
On to Div III!
COURSES

If you want to do a Div II in theatre or an interdisciplinary Div II that includes theatre, the following are the minimum courses you will need to include as part of your study:

A course in

- acting or directing
- child drama, social action or applied theatre
- design (lighting, sound, costume or scenic)
- playwriting or performance creation
- theater history or literature

We also highly recommend you take a theatre management, arts management, or nonprofit management course during your Hampshire career. This is especially important for folks interested in stage management, production management, and producing.

Of these five expectations (in bold), two could be project based learning activities instead of traditional courses. For example, costume design with faculty mentorship on two productions could count as a course in design. These activities must be negotiated with your committee. If one of your committee members is feeling generous, one of these projects could turn into an independent study!

As mentioned earlier, the average Division II student includes 12-15 courses so these five courses and/or project based learning activities represent only a fraction of your Division II.

Theatre has many sub-fields under its umbrella therefore we recommend you consult with your committee to discern what other classes outside the theatre program would be beneficial. Below are some suggestions according to field:

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<tr>
<th>Acting: Movement/Dance; Psychology; Sociology; Voice; Mask Work; Puppetry</th>
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<td>Child Drama: Education/Pedagogy; Child/Adolescent Development; Art Education; Collaborative Art Making; Children’s Literature; Multicultural Education</td>
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<td>Design: Architecture; Studio Arts – Painting, Drawing, Sculpture; Film/Photo/Video Production; Installation Art, Mixed Media, Art History, Literature, Fabrication, History; Computer Generated Imagery</td>
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<tr>
<td>Directing: Psychology; Social Anthropology; Visual Language Acquisition; Photography; Film; Video; Intergroup Dialogue</td>
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<td>Dramaturgy: Social Anthropology; Ethnography; History; Literature; Languages; Critical Theory</td>
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<td>Playwriting: Creative Writing; - Poetry, Fiction, etc., Screenwriting; Journalism; Literature; Critical Theory; Visual Arts – Architecture, Art History, Photography;</td>
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<tr>
<td>Production Management: Social Entrepreneurship; Business Management; Theatre Management; Collaborative Art Making; Intergroup Dialogue</td>
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<td>Storytelling: Mythology; Literary History; Ritual; Literature; History; Critical Theory</td>
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<td>Theatre History/Literature: Literature; History; Sociocultural Anthropology; Geography</td>
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<td>Theatre For Social Change: Grassroots Organizing; History Of Social Movements; Critical Pedagogy/ Critical Theory; Cultural Anthropology</td>
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CREW REQUIREMENTS
If you are going to do a Division II with theatre as the focal point, you should plan now to include the following learning activities in either the Production or Studio theatres (including the New Play Festival) or on a Division III project:

- A running crew (for the entire run of a show)
  costumes, props, stagehand, projections, light or sound ops
- A management crew
  technical director, assistant director, production manager, stage manager, assistant stage manager or master electrician
- A front of house crew
  either publicity or house manager (for the entire run of the show)
- A building crew
  sets, lights, props, or costumes
  * (the amount of time dedicated to build should be negotiated with your committee and the production team you’re working with)*

Working crews ensures not only skills and a sense of membership, but also another very important fact of production life: “Quid pro quo.” This will become evident if/when you need someone to work on your show and you remember all those people you helped out on their show last year. Note, also, that to file a Div III in theatre that involves production, you need to have done these crews.