THTR (THTR)

THTR 100. Introduction to Acting. 3 Units.
A course designed to provide the non-major or undeclared liberal arts major experience with a basic understanding of acting and performance. Fundamentals in improvisation, vocabulary, and scene study are stressed. This course fulfills THTR 101 or THTR 102 should the undeclared student select theater as his or her major or minor. Students may receive credit for only one of THTR 100, THTR 101, or THTR 102.

THTR 101. Acting I For Minors. 3 Units.
This course is designed to expose the theater minor to the development of the actor’s basic tools. Relaxation, concentration, and improvisation are taught along with basic scene study work. Students may receive credit for only one of THTR 100, THTR 101, or THTR 102.

THTR 102. Acting I for Majors. 3 Units.
This course is designed to expose the theater major to the development of the actor’s basic tools. Relaxation, concentration, and improvisation are taught along with basic scene study work. Students may receive credit for only one of THTR 100, THTR 101, or THTR 102.

THTR 103. Acting: Scene Study. 3 Units.
This course continues the work begun in THTR 101 or THTR 102 with emphasis on action, emotional life, and text analysis as the essential elements of the actor’s work. Prereq: THTR 100, THTR 101, or THTR 102.

THTR 105. Introduction to Stagecraft. 3 Units.
An introduction to theater terminology and technology with an emphasis on scenic construction, lighting, stage rigging, painting, and production. A practicum in wood shop and stage construction.

THTR 110. Introduction to Theater. 3 Units.
THTR 110 is a fundamental study of theatre from the standpoint of developing the critical acumen of a potential audience. It covers each ingredient of the theatrical experience—audience, playwriting, acting, directing, theatre architecture, design and technology—and attempts to help students define a reasonable set of standards to judge that part of the experience as an audience member and to clearly communicate their feelings and thoughts regarding that experience. The primary textbook is Edward Wilson’s The Theatre Experience, former theatre critic for The Wall Street Journal. Readings in this text are augmented by the reading of specific plays that represent different periods, genres, conventions, and dramatic styles. Representative plays (typically six each semester) include Oedipus Rex (Sophocles), Hamlet (Shakespeare), Tartuffe (Moliere), Uncle Vanya (Chekhov), Waiting for Godot (Beckett), and Angels in America (Kushner). Many of these plays are supplemented by short films prepared by Films for the Humanities so that students can see examples of various dramatic and theatrical styles in performance. In addition to class discussions, lectures, and readings, students are also required to attend two live theatre productions offered by Case Western Reserve University’s Department of Theater each semester. The students write critical essays about their experience as an audience member in relation to a particular aspect of the performance. Students also have an opportunity to complete in-class projects in which they gain experience functioning as a theatre practitioner. These projects and the accompanying written assignment are designed to increase the student’s understanding of the function and interdependence of various theatre artists.

THTR 111. Introduction to Design. 3 Units.
This course offers the opportunity to learn, develop, and practice the art of set, costume, and lighting design by concentrates specifically on the processes, skills, and disciplines of design for performance. Furthermore, students will read several plays and examine ways in which theater design can suggest meaning and interpretation of the script. Students will learn basic design elements and principles of composition through interactive, collaborative projects and exercises in addition to critically analyzing other designers’ works from a broad spectrum of design styles. Emphasis will be placed on creativity, discovery, analysis, and collaboration.

THTR 185. Theater Practicum. 1 - 2 Units.
This Practicum is designed to provide students with hands-on experience in a variety of positions, both on stage and behind the scenes. Students will register for one credit-hour per semester unless directed otherwise by the Director of Undergraduate Theater Studies. Each student will meet with the Director of Undergraduate Theater Studies to determine his/her position for the semester. Credit will be awarded on a P/NP basis.

THTR 201. Movement. 3 Units.
The course focuses on developing a kinesthetic awareness of the body and its use as a theatrically expressive instrument. Exercises will encompass development of flexibility, strength building, alignment, motor skills, and concentration. Prereq: THTR 100 or THTR 101 or THTR 102.

THTR 206. Mr. Kiss Kiss Bang Bang - James Bond and Popular Culture. 3 Units.
The twenty-one films of James Bond have become part of popular culture, and the figure of the superspy has become mythic in proportion. This series, from its first installment in 1963 to the latest reinvention of James Bond in 2006, not only depicts one dashing man’s efforts to save the world from disaster again and again, but also traces the development of our popular culture. Issues of violence, sex, the presentation and treatment of women, racial stereotypes, and spectacle among other topics can be discussed after viewing each film, providing an opportunity to explore the changing expectations of American audiences and the developing form of contemporary cinema. Students who have taken USSO 286D may not receive credit for this class.

THTR 223. Scenic Design. 3 Units.
This course introduces scenic design techniques, approaches, and tools. Emphasis will be on developing ideas through script analysis, visual research, and analysis of the physical theater space, and finally, the communication of ideas through drafting and model building. Prereq: THTR 111 or requisites not met permission.

THTR 224. Lighting Design. 3 Units.
This course is introduces lighting design techniques and approaches by combining theory with practical application. The basics of lighting instruments and control consoles are used for practical projects examining light on the stage. The design process is explored through script analysis, visual research, and choice of instrumentation, and communicated with the drafted light plot. Prereq: THTR 111 or requisites not met permission.

THTR 225. Costume Design. 3 Units.
This course is designed to introduce costume design techniques, approaches, and tools. Students will learn the process of costume design through application of skill and theories - from script analysis through post-production. In addition, students will participate in a survey of costume history and drawing/rendering skills will be taught. This course will culminate in a project designed to incorporate skills and techniques acquired during the semester. Prereq: THTR 111 or instructor permission.
THTR 226. Stage Makeup. 3 Units.
An introductory hands-on course in theatrical makeup techniques and tools. Students will study the history of stage makeup, its application, and the relationship between stage makeup and developing a character. The course will explore a variety of makeup applications from basic corrective makeup to special effects including prosthetics, crepe hair, and blood effects.

THTR 227. Stage Management. 3 Units.
Designed to acquaint student with the numerous aspects of stage management.

THTR 231. Acting: Advanced Scene Study. 3 Units.
An advanced exploration of contemporary acting technique emphasizing the effective use of poetic language, heightened partner awareness and behavioral response to achieve greater specificity and spontaneity in performance. Scene work will focus on American master playwrights of the 20th century such as Williams, Miller and Odets. Counts as SAGES Departmental Seminar. Prereq: THTR 103.

THTR 232. Acting: Classical Technique. 3 Units.
An exploration of techniques to approach classical theater, with emphasis on the works of Shakespeare. Presents the challenges of working with heightened language in classical texts, and provides skills necessary to transfer modern acting methods to these more poetic plays. Prereq: THTR 103.

THTR 233. Acting: Improvisation Technique. 3 Units.
This course is designed to teach the student the introductory techniques utilized by all improvisational actors. While improvisation is best known as a comedic enterprise, this course will focus on using improvisational techniques/rules to improve communication skills, as well as a means to discover the "truth" of a moment. In the professional world, improv is taught as a communication tool to doctors, lawyers, law enforcement officers, corporate big wigs, and little wigs. In the medical field, the tools of improv are taught to patients suffering with PTSD, and children suffering from anxiety or social disorders to help them learn valuable communication skills. In additional to improving listening and communication skills, the student of this course will learn to apply improv skills to the performance of short improv games/skits, as well as long-form improv, known as The Harold. Prereq: THTR 103.

THTR 301. Study Abroad at RADA: Dramatic Literature I. 3 Units.
This is a study-abroad course at the Royal Academy of Dramatic Arts in London. Theater 301 explores the foundations of theater in Western civilization, with a special emphasis on Greek theatre in performance. Acceptance into the RADA Study Abroad Program required. Students cannot receive credit for both THTR 228L and THTR 301.

THTR 302. Study Abroad at RADA: Dramatic Literature II. 3 Units.
This is a study-abroad course at the Royal Academy of Dramatic Arts in London. THTR 302 explores the many developments in playwriting, design, acting, and theater architecture in the French Neoclassic period. Acceptance into the RADA Study Abroad Program required. Students cannot receive credit for both THTR 229L and THTR 302.

THTR 303. Study Abroad at RADA: Acting Styles. 3 Units.
This is a study-abroad course at the Royal Academy of Dramatic Arts in London. THTR 303 is an exploration of techniques to approach classical theater, with emphasis on the works on Restoration theatre performance. Acceptance into the RADA Study Abroad Program required. Students cannot receive credit for both THTR 232L and THTR 303.

THTR 304. Study Abroad at RADA: Dramatic Literature III. 3 Units.
Course credit earned while studying abroad at the Royal Academy of Dramatic Arts in London. THTR 304 explores the work of Bertolt Brecht, with special emphasis on his play in performance. The course emphasizes the relationship between different theatrical representations and their historical and social context. Acceptance into the RADA Study Abroad Program required. Students cannot receive credit for both THTR 329L and THTR 304.

THTR 305. Study Abroad at RADA: Vocal Performance. 3 Units.
This is a study-abroad course at the Royal Academy of Dramatic Arts in London. THTR 305 focuses upon the training of the voice for heightened language. Acceptance into the RADA Study Abroad Program required. Students cannot receive credit for THTR 305 and either THTR 375L or THTR 376L.

THTR 306. Acting: Camera Technique. 3 Units.
Acting for the Camera class with emphasis on how it differs from onstage work. Interviews, scenes, and exercises will be used to highlight the differences and similarities. Emphasis on contemporary works. Prereq: THTR 103.

THTR 307. Acting: Advanced Camera Techniques. 3 Units.
Advanced Camera Technique will build upon the fundamental skills learned in Camera Technique and focus on preparation for those seeking potential professional opportunities as performers in the film and television industry. It is a common misconception that there is a comprehensive approach to screen acting that encompasses all aspects of the work--film, television, commercials, etc. This couldn't be further from reality. Just as an actor would prepare differently when performing in a Shakespeare play versus that of a contemporary naturalistic American playwright, there are any number of styles and genres present in on-camera work and each require a distinctive skill set. In this course, students will come to understand the unique attributes explicit to varying formats of television programs and film genres, and develop an informed approach specific to both auditioning for and performing in each. In addition, students will have the opportunity to hone more advanced aspects of the craft itself, such as the challenge of performing multiple takes of emotionally-charged moments, developing credible character relationships without the benefit of the rehearsal time a performer typically experiences in theatre, and providing the editor with slight tonal variations from take to take while still retaining continuity of action and objective. Prereq: THTR 306.

THTR 311. Audition Laboratory. 1 Unit.
A discussion and practicum exploring the problems faced by an actor in various audition situations. Development of an audition repertory for the actor for stage, video and film. Prereq: Senior Theater major.

THTR 312. Playwriting. 3 Units.
Theory and practice of dramatic writing, in the context of examples, classic and contemporary. Recommended preparation: ENGL 213 or ENGL 214 or ENGL 303 or ENGL 304. Offered as ENGL 305, THTR 312 and THTR 412.

THTR 314. Advanced Playwriting. 3 Units.
Theory and practice of dramatic writing with special focus on the craft of writing a full-length play. Offered as ENGL 314, THTR 314 and THTR 414. Prereq: ENGL 305 or THTR 312.

THTR 316. Screenwriting. 3 Units.
A critical exploration of the craft of writing for film, in which reading and practicum assignments will culminate in the student submitting an original full-length screenplay. Offered as ENGL 316, THTR 316 and THTR 416. Prereq: THTR 312 or ENGL 305 or THTR 412.
THTR 319. Greek Tragedy: Plays and Performance in Ancient Athens. 3 Units.
This course provides students the opportunity to read a significant number of ancient Greek tragedies in modern English translations. We read, study, and discuss selected works by Aeschylus, Sophocles, and Euripides, as well as selected criticism, ancient and modern, of these plays. All semester we read the plays as literature composed for performance. We study literary elements within the plays and theatrical possibilities inherent in the texts. As we read the plays, we pay close attention to the historical context and look for what each play can tell us about myth, religion, ethics, and society in ancient Athens. Finally, we give attention to the way these tragic dramas and the theater in which they were performed have continued to inspire literature and theater for thousands of years. Lectures provide historical background on the playwrights, the plays, the mythic and historical background, and possible interpretation of the texts as literature and as performance pieces. Students discuss the plays that they read in class. The course has three examinations and a final project that includes writing an essay and staging a monologue or scene from one of the tragedies. Offered as CLSC 319, CLSC 419, THTR 319, THTR 419, WLIT 319, and WLIT 419. Counts for CAS Global & Cultural Diversity Requirement.

THTR 322. Theater in Ancient Rome. 3 Units.
This course is designed as a continuation of and companion to CLSC/THTR/WLIT 319/419 Greek Tragedy: Plays and Performance in Ancient Athens, although it may be taken without having taken, or before having taken, that course. Students in Theater in Ancient Rome will read a significant number of ancient Roman plays in modern English translation and study non-literary theatrical entertainment of the Roman Republic and Empire, that may include mime and pantomime, gladiatorial shows, political speeches, courtroom drama, and various other spectacles. The dramatic texts that we shall study include the fragments of early Latin drama, selected comedies by Plautus and Terence, and the tragedies of Seneca. We shall also consider Greek and Roman literature that comments on Roman theatrical practices. These works will be read for their literary merits and theatrical possibilities, while at the same time examining them for what they can tell us about Roman civilization. Similarly, when studying the non-literary theatrical works we shall examine historical and theatrical context including archaeological evidence from theaters and amphitheaters and material remains (masks, depictions of actors and gladiators on vases, terra cotta lamps, mosaics, etc.). Finally, while the majority of the course focuses on drama originally written in Latin and theatrical entertainments performed in ancient Rome, the course may include a brief survey of selected post-classical works indebted to the tradition of Roman drama and theater. Authors that may be studied include Hrotsvitha, Marlowe, Shakespeare, Racine, Molière, and the legacy of Roman drama and theater in contemporary stage and cinema such as Sondheim’s A Funny Thing Happened on the Way to the Forum. Thus a secondary concern will be to consider how and in what ways the legacy of Roman drama and theater has continued to shape the dramatic arts since antiquity. Offered as CLSC 322, CLSC 422, THTR 322, THTR 422, WLIT 322, and WLIT 422. Counts for CAS Global & Cultural Diversity Requirement.

THTR 323. Topics in Design. 3 Units.
This course will examine various topics relating to theatre design and technology not covered in other design courses. Students will be provided with practical and theoretical knowledge on a specific topic in order to increase their design and/or technical skills. In addition, each course offering will have its own stated objectives. This course may be repeated by students with each new topic. Prereq: THTR 111 or instructor permission.

THTR 325. Development of Theater: Beginnings to English Renaissance. 3 Units.
This course explores the early crusades of theater in Western civilization, beginning with Greece and then charting and analyzing the developments in playwriting, design, acting and theater architecture. Students read a wide variety of plays in order to obtain a comprehensive understanding of the literary history of the art form, but also learn how theater has played an integral societal function as a medium of political, economic, and cultural commentary. Development of Theater I explores developments from Aeschylus to the English Renaissance. Offered for undergraduates as THTR 325 and WLIT 360. Students who have taken THTR 228/WLIT 228 are not allowed to enroll in this course. Offered as THTR 325, WLIT 360, and THTR 425. Counts for CAS Global & Cultural Diversity Requirement. Prereq: At least Sophomore standing.

THTR 326. Development of Theater: Renaissance to Romanticism. 3 Units.
This course explores the many developments in playwriting, design, acting, and theater architecture across the world. Students read a wide variety of plays in order to obtain a comprehensive understanding of the history of the art form, but also learn how theater has played an integral societal function as a medium of political, economic, and cultural commentary. Development of Theater II not only explores the development of theatrical conventions in Spain, England, Italy, France and other European countries that lead to the creation of modern drama, but the course also offers an in-depth look at the history and conventions of theater in India, Korea, China, and Japan. Offered as THTR 326, WLIT 361, and THTR 426. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement. Prereq: At least Sophomore standing.

THTR 327. American Drama. 3 Units.
Designed to provide students an overview of the development of theater in the United States and to familiarize them with the work and themes of selected American playwrights. Offered as THTR 327 and THTR 427.

THTR 329. Modern and Contemporary Drama. 3 Units.
This course explores the development of western drama and theatre from 1860 through present-day productions. The course emphasizes the relationship between different theatrical representations and their historical and social context. Shakespeare’s well-known dictum that “theatre holds a mirror up to nature” is expanded when one examines who is holding that mirror, and how their actions participate in the constantly shifting construction of culture. Given this premise, the course investigates the development of specific European cultures (England, France, Germany, and Italy) as well as other regions (the United States, South America, and Russia) through the -live and literary- representations they make of themselves. Offered as THTR 329, WLIT 329 and THTR 429. Counts for CAS Global & Cultural Diversity Requirement. Prereq: At least Sophomore standing.

THTR 330. Play Directing I. 3 Units.
This course will begin a two-semester study of the art and craft of stage direction of plays. Topics covered will include history of the profession, directorial theory and practice, development of skills such as text analysis, design and concept, and general problem solving. Offered as THTR 330 and THTR 430. Prereq: THTR 101 or THTR 102, and at least Junior standing.
THTR 331. Play Directing II. 3 Units.
This course will continue with the basic concepts learned in THTR 330 and will expand them in regard to actual production. Topics will include directing mechanics, ground planning, blocking, and visualization, staging and working with actors. The course will culminate in a faculty supervised directing project for public performance. There are three evening labs for this course. Offered as THTR 331 and THTR 431. Counts as SAGES Senior Capstone. Prereq: THTR 330, and at least Junior standing.

THTR 334. Shakespeare: Histories and Tragedies. 3 Units.
Close reading of a selection of Shakespeare's tragedies and history plays (e.g., "Richard the Third," "Julius Caesar," "Hamlet," "King Lear"). Topics of discussion may include Renaissance drama as a social institution, the nature of tragedy, national history, gender roles, sexual politics, the state and its opponents, theatrical conventions. Assessment may include opportunities for performance. A student may not receive credit for both ENGL 324 and ENGL 324C. Offered as ENGL 324, ENGL 424, and THTR 334. Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar in FSOC, FSNA, FSSO, FSSY, FSTS, or FSCS.

THTR 335. Shakespeare: Comedies and Romances. 3 Units.
Close reading of selected plays of Shakespeare in the genres of comedy and romance (e.g., "The Merchant of Venice," "Twelfth Night," "Measure for Measure," "The Tempest"). Topics of discussion may include issues of sexual desire, gender roles, marriage, the family, genre conventions. Assessment may include opportunities for performance. A student may not receive credit for both ENGL 325 and ENGL 325C. Offered as ENGL 325, ENGL 425, and THTR 335. Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar in FSOC, FSNA, FSSO, FSSY, FSTS, or FSCS.

THTR 375. Voice. 3 Units.
Development of the actor's vocal instrument. Work in articulation, range, and flexibility. Prereq: Theater major or consent of department.

THTR 376. Advanced Vocal Techniques. 3 Units.
Continuation of THTR 375. Prereq: THTR 375.

THTR 382. Crossing Bridges: The Public Role of Artist in Understanding Disease. 3 Units.
An in-depth look at the role of the artist in public life and in creating theatrical performance from life experience. The students interact with patients in medical treatment for catastrophic illness and as they understand the experience of disease, they help transform that experience into a performance that gives a voice to the unvoiced in our society. The approved service learning course is offered only as a Senior Capstone and is a demanding challenge for the serious student of theater. Prereq: Acting concentration or consent of department. Counts as SAGES Senior Capstone.

THTR 385. Rehearsal and Production. 1 - 3 Units.
Practicum for students participating in production work in the Department of Theater and Dance. Supervised laboratory experience in technical theater, construction techniques, scenery, costumes, lighting, and props; production; ticket office operations, promotion, publicity and public relations; house management; wardrobe responsibilities; stage management; assistant directing; and other production positions relating to the mainstage performances in Eldred Theater. Students are recommended to take one credit hour per production, with a maximum of 8 credit hours allowed during their undergraduate career.

THTR 386. Rehearsal and Performance. 1 Unit.
Practicum for students participating in performance in the Department of Theater and Dance, relating to the mainstage productions at Eldred Theater. This course may be repeated, for a maximum total of 2 credits.

THTR 390. Advanced Topics in Design/Technology. 3 Units.
This is an advanced-level course designed to provide an opportunity for Design/Technical Theater Undergraduates to do an advanced project in scenic, costume, or lighting design, or in a technical area such as stage management or technical direction, as would be expected in the professional theater. This project may be a realized departmental production or an unrealized project. Working on a departmental production requires attendance at production meetings, technical rehearsals and other scheduled meetings. Counts as SAGES Senior Capstone. Prereq: THTR 111 and (THTR 223, THTR 224, THTR 225, or THTR 227) or requisites not met permission.

THTR 393. Senior Capstone: Dramaturgy. 3 Units.
This course introduces students to theories of textual analysis and contextual research within the framework of theatrical performance. Students will investigate the history and methodologies of dramaturgy, and then apply the best practices of the profession to the study and production of contemporary plays. Because dramaturgy is a collaborative endeavor, students will participate with others in the production of a theatrical adaptation from a non-dramatic source, as well as the creation of an interdisciplinary theatre event and a multimedia performance project. By course end, students will be able to support their theatrical interests with dramaturgical insights and to work collaboratively to create productions that reflect the cultural and aesthetic diversity of the 21st century. Counts as SAGES Senior Capstone. Prereq: Senior standing.

THTR 397. Honors Studies I. 3 Units.
Individual projects in acting, dance, and directing.

THTR 398. Honors Studies II. 3 Units.
Individual projects in acting, design, playwriting, and directing.

THTR 399. Independent Study in Theater Arts. 1 - 3 Units.
Independent research and project work in areas of acting, design, voice, theater history, playwriting, directing, or theater management.

THTR 401. Graduate Movement I: Corporeal Mime. 3 Units.
This beginning class focuses on developing flexibility, alignment, strength, concentration and basic motor skills, greater physical spatial awareness, and serves as a base for the remaining three semesters. Yoga and Tai Chi exercises are used to develop physical flexibility and the connection to breath. Elements of Decroux-based Corporeal Mime technique strengthen the student’s physical instrument as well as alignment and energy. Hand-to-hand combat begins. Prereq: Must be a student in M.F.A. Acting program.

THTR 402. Graduate Movement II: Neutral Mask. 3 Units.
The course focuses on simplifying and empowering the physical actor by continuing to connect breath to action, to discover relaxation within the given task, and beginning work in characterization. Strength, flow, energy, imagery, and the shedding of intrusive mannerisms will be gained from a study of LeCoq based Neutral Mask exercises. Following the Neutral Mask work, students will progress to character work through the use of Physical Acting techniques. Stage combat work continues. Prereq: THTR 401.

THTR 403. Graduate Movement III: Expressive Masks. 3 Units.
The class focuses on the continuation of expanding the actor’s physical and imaginative range that will enable she/he to support larger and bolder physical choices in characterization. Building upon the Neutral Mask work from the previous semester, the student will experience, through LeCoq based techniques, Basel and Expressive Masks and improvisation. Stage combat work continues. Prereq: THTR 402.
THTR 404. Graduate Movement IV: Commedia. 3 Units.
The class continues to expand the actor’s physical and imaginative range
with the challenges of the Commedia dell’Arte. Students will explore
the primary masks of the Commedia and ultimately be assigned a particular
mask. The Commedia work will culminate in the masked performance
of a Commedia Scenario. Following the scenario presentation, the students
will finish the movement training by developing their personal clown.
Prereq: THTR 403.

THTR 412. Playwriting. 3 Units.
Theory and practice of dramatic writing, in the context of examples,
classic and contemporary. Recommended preparation: ENGL 203 or
ENGL 213 or ENGL 214 or ENGL 303 or ENGL 304. Offered as ENGL 305,
THTR 312 and THTR 412. Prereq: Must be a student in M.A. Theater
program.

THTR 414. Advanced Playwriting. 3 Units.
Theory and practice of dramatic writing with special focus on the craft of
writing a full-length play. Offered as ENGL 314, THTR 314 and THTR 414.
Prereq: Must be a student in M.A. Theater program.

THTR 416. Screenwriting. 3 Units.
A critical exploration of the craft of writing for film, in which reading
and practicum assignments will culminate in the student submitting
an original full-length screenplay. Offered as ENGL 316, THTR 316 and
THTR 416. Prereq: Must be a student in M.A. Theater program.

THTR 419. Greek Tragedy: Plays and Performance in Ancient Athens. 3
Units.
This course provides students the opportunity to read a significant
number of ancient Greek tragedies in modern English translations.
We read, study, and discuss selected works by Aeschylus, Sophocles,
and Euripides, as well as selected criticism, ancient and modern, of
these plays. All semester we read the plays as literature composed for
performance. We study literary elements within the plays and theatrical
possibilities inherent in the texts. As we read the plays, we pay close
attention to the historical context and look for what each play can tell
us about myth, religion, ethics, and society in ancient Athens. Finally,
we give attention to the way these tragic dramas and the theater in
which they were performed have continued to inspire literature and
theater for thousands of years. Lectures provide historical background
on the playwrights, the plays, the mythic and historical background, and
possible interpretation of the texts as literature and as performance
pieces. Students discuss the plays that they read in class. The course
has three examinations and a final project that includes writing an essay
and staging a monologue or scene from one of the tragedies. Offered
as CLSC 319, CLSC 419, THTR 319, THTR 419, WLIT 319, and WLIT 419.
Counts for CAS Global & Cultural Diversity Requirement.

THTR 422. Theater in Ancient Rome. 3 Units.
This course is designed as a continuation of and companion to CLSC/
THTR/WLIT 319/419 Greek Tragedy: Plays and Performance in Ancient
Athens, although it may be taken without having taken, or before having
taken, that course. Students in Theater in Ancient Rome will read a
significant number of ancient Roman plays in modern English translation
and study non-literary theatrical entertainment of the Roman Republic
and Empire, that may include mime and pantomime, gladiatorial shows,
political speeches, courtroom drama, and various other spectacles. The
dramatic texts that we shall study include the fragments of early Latin
drama, selected comedies by Plautus and Terence, and the tragedies
of Seneca. We shall also consider Greek and Roman literature that
comments on Roman theatrical practices. These works will be read
for their literary merits and theatrical possibilities, while at the same
time examining them for what they can tell us about Roman civilization.
Similarly, when studying the non-literary theatrical works we shall
examine historical and theatrical context including archaeological
evidence from theaters and amphitheaters and material remains (masks,
depictions of actors and gladiators on vases, terra cotta lamps, mosaics,
etc.). Finally, while the majority of the course focuses on drama originally
written in Latin and theatrical entertainments performed in ancient Rome,
the course may include a brief survey of selected post-classical works
indebted to the tradition of Roman drama and theater. Authors that may
be studied include Hrotsvitha, Marlowe, Shakespeare, Racine, Molière,
and the legacy of Roman drama and theater in contemporary stage and
cinema such as Sondheim’s A Funny Thing Happened on the Way to the
Forum. Thus a secondary concern will be to consider how and in what
ways the legacy of Roman drama and theater has continued to shape the
dramatic arts since antiquity. Offered as CLSC 322, CLSC 422, THTR 322,
THTR 422, WLIT 322, and WLIT 422. Counts for CAS Global & Cultural
Diversity Requirement.

3 Units.
This course explores the foundations of theater in Western civilization,
beginning with Greece and then charting and analyzing the developments
in playwriting, design, acting and theater architecture. Students read a
wide variety of plays in order to obtain a comprehensive understanding
of the history of the art form, but also learn how theater has played an
integral societal function as a medium of political, economic, and cultural
commentary. Development of Theater I explores developments from
Aeschylus to the English Renaissance. Offered for undergraduates as
THTR 325 and WLIT 360. Students who have taken THTR 228/WLIT 228
are not allowed to enroll in this course. Offered as THTR 325, WLIT 360,
Prereq: Must be a student in M.A. Theater program.

THTR 426. Development of Theater: Renaissance to Romanticism. 3
Units.
This course explores the many developments in playwriting, design,
acting, and theater architecture across the world. Students read a wide
variety of plays in order to obtain a comprehensive understanding
of the history of the art form, but also learn how theater has played an
integral societal function as a medium of political, economic, and
cultural commentary. Development of Theater II not only explores the
development of theatrical conventions in Spain, England, Italy, France and
other European countries that lead to the creation of modern drama, but
the course also offers an in-depth look at the history and conventions of
theater in India, Korea, China, and Japan. Offered as THTR 326, WLIT 361,
and THTR 426. Counts as SAGES Departmental Seminar. Counts for CAS
Global & Cultural Diversity Requirement. Prereq: Must be a student in
M.A. Theater program.
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<tr>
<th>Course Code</th>
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<tbody>
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<td>THTR 429</td>
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<tr>
<td>THTR 430</td>
<td>Play Directing I</td>
<td>3</td>
<td>This course will begin a two-semester study of the art and craft of stage direction of plays. Topics covered will include history of the profession, directorial theory and practice, development of skills such as text analysis, design and concept, and general problem solving. Offered as THTR 330 and THTR 430. Prereq: Must be a student in M.A. Theater program.</td>
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<tr>
<td>THTR 431</td>
<td>Play Directing II</td>
<td>3</td>
<td>This course will continue with the basic concepts learned in THTR 330 and will expand them in regard to actual production. Topics will include directing mechanics, ground planning, blocking, and visualization, staging and working with actors. The course will culminate in a faculty supervised directing project for public performance. There are three evening labs for this course. Offered as THTR 331 and THTR 431. Counts as SAGES Senior Capstone. Prereq: Must be a student in M.A. Theater program.</td>
</tr>
<tr>
<td>THTR 473</td>
<td>Graduate Voice Technique I</td>
<td>3</td>
<td>Assessment of students' current vocal and alignment skills. Laboratory for exploring new vocal and alignment habits supportive of healthy vocal functioning. Exploration of the body and voice as it relates to breath, resonance, and the healthy exhalation of sound. Prereq: Must be candidate in M.F.A. Acting program.</td>
</tr>
<tr>
<td>THTR 474</td>
<td>Graduate Voice Technique II</td>
<td>3</td>
<td>Continued laboratory for the exploration of alignment and vocal skills supportive of healthy vocal functioning. Continued exploration of the body and voice as it relates to breath, articulation, resonance, and the healthy exhalation of sound. Emphasis on the physical and energetic skills needed to produce full-bodied, healthy sound capable of being heard and understood while acting in theatrical productions. Required of M.F.A. candidates in the Acting program. Prereq: THTR 473.</td>
</tr>
<tr>
<td>THTR 475</td>
<td>Graduate Voice Technique III: Classical Texts</td>
<td>3</td>
<td>Development of skills needed to address the specific needs of Shakespeare and Classical texts in performance, including vocal skills, the use of breath, imagery, and textual studies. Prereq: THTR 474.</td>
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<tr>
<td>THTR 476</td>
<td>Graduate Voice Technique IV</td>
<td>3</td>
<td>The course is focused on increasing and enhancing the graduate student of acting's ability to handle the vocal challenges and technical demands of heightened texts. The class will use language and texts from poetry, classic novels and drama to accomplish this task. Prereq: Must be a student in M.F.A. Acting program.</td>
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<tr>
<td>THTR 479</td>
<td>Graduate Stage Speech I: Phonetics</td>
<td>2</td>
<td>Designed to evaluate the graduate student actors’ current speech skills, to teach them a stage appropriate dialect using the Skinner narrow IPA set, and to achieve a level of mastery over articulation and diction. Prereq: Must be a student in M.F.A. Acting program.</td>
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<tr>
<td>THTR 501</td>
<td>Dramatic Text Analysis</td>
<td>1 - 3</td>
<td>An exploration to the craft of reading a theatrical text. Methods for analyzing the action and dialogue of a play will be applied to dramatic text so that the theater artist can learn to transform a one-dimensional text into a three-dimensional performance work. Prereq: Must be a graduate student in the Department of Theater.</td>
</tr>
<tr>
<td>THTR 509</td>
<td>Seminar: Performance Theory</td>
<td>2</td>
<td>Research seminar designed to acquaint the student with selected major Western theoretical writings of performance theory and the art of the actor. Readings also include material on the creative acting process and the impact of societal and cultural influences on performance and the theatrical impulse. Prereq: Must be a student in M.F.A. Acting program.</td>
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<tr>
<td>THTR 512</td>
<td>Graduate Audition Lab</td>
<td>1 - 2</td>
<td>This class focuses on choosing and developing classical and contemporary monologues for audition purposes. Other elements of the audition process are explored including the preparation of sides for a specific role as well as casting simulations with guest directors and instructors. Prereq: Must be a student in M.F.A. Acting program.</td>
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<tr>
<td>THTR 530</td>
<td>Ensemble Technique</td>
<td>1 - 2</td>
<td>A practicum course structured to explore the use of ensemble dynamic techniques in a rehearsal/performance environment, as well as to develop a set of exercises which encourage and sustain the actor’s channels of interpersonal communication during a range of rehearsal and performance situations. Prereq: Must be a student in M.F.A. Acting program.</td>
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<tr>
<td>THTR 531</td>
<td>Graduate Acting I: Performance Process</td>
<td>3</td>
<td>This course is aimed toward developing a practical and cohesive acting approach. Through improvisations and structured exercises, the actor learns to employ the basic concepts of the Stanislavski System of intention, action and given circumstances in order to make acting decisions that are viable, playable, original, truthful and specific. Ensemble building and scene work also play heavily in this foundation course. Prereq: Must be a student in M.F.A. Acting program.</td>
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<tr>
<td>THTR 532</td>
<td>Graduate Acting II: Ensemble Improvisations</td>
<td>3</td>
<td>Scene work will constitute the core of Acting II. Group improvisations and collective creations will be interspersed throughout the term. Fully embracing the idea of ensemble, this class will focus on exploration, where process and discovery are the primary objectives. Prereq: THTR 531.</td>
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<tr>
<td>THTR 533</td>
<td>Graduate Acting III: The Modernists</td>
<td>3</td>
<td>The class focuses on the Modernists: Chekhov, Ibsen. The student will apply the Stanislavski System of character work and the specific tools of &quot;Physical Acting&quot; techniques to these playwrights through intensive scene work. The focus is also on imagery in language and clarity of subtext and imagery as it relates to the dramatic text and character intention. Prereq: THTR 532.</td>
</tr>
</tbody>
</table>
THTR 534. Graduate Acting IV: Shakespeare/Heightened Language. 3 Units.
This course explores the genre of theater loosely called "Heightened Language" and the challenges it presents for the actor. Students will complete intensive scene work on texts ranging from the Greeks, to Shakespeare, to the 19th Century Victorians, and discover the interconnectedness of the styles, and the demands they place on the actor's craft. Prereq: THTR 533.

THTR 540. Seminar: Professional Orientation. 2 Units.
This class is structured to help the third year MFA actor prepare for his/her entrance and transition to the professional arena. Students will be introduced to the world of contracts, taxes, agents and unions, and understand how to survive and thrive while pursuing a professional acting career. Guest speakers and facilitators will present material to familiarize students with the realities of a life in the arts. Prereq: Must be a student in M.F.A. Acting program.

THTR 579. Graduate Stage Speech II: Articulation. 3 Units.
This course will continue the work begun in THTR 479, exploring more of the International Phonetic Alphabet and developing applicable skills in articulatory sophistication. Prereq: THTR 479.

THTR 580. Graduate Stage Speech III: Dialects. 2 Units.
This survey course will examine the use and application of major stage dialects in the American theatre using a phonetic tool set as a basis for understanding sound substitutions. The student will also study the ways in which rhythmic changes and resonance and tension shifts affect the dialects. Prereq: THTR 579.

THTR 581. Graduate Stage Speech IV: Classical Texts. 2 Units.
The objective of this course is to increase and enhance the students' ability to handle the heightened language and technical demands of classical texts. The class will use poetry, first person narratives from classic novels and verse drama to accomplish this task. The class will contain a strong "verbal gym" component meant to strengthen and refine diction and standard American speech. Drills, tongue twisters, reading aloud will be part of every class. Prereq: THTR 580.

THTR 601. Special Projects. 1 - 3 Units.
(Credit as arranged.)

THTR 610. Professional Internship. 1 - 4 Units.
In the third year, the student will begin their Professional Internship with Cleveland Play House. Involvement will include: understudy assignments and an AEA contracted role in a production(s) as assigned by Cleveland Play House. Prereq: THTR 534.

THTR 630. Performance Studio. 3 Units.
A performance laboratory, ensemble-based practicum in which the student works to integrate effectively a wide range of performance skills culminating in a studio production. May be taken two times in the last two semesters of graduate study. Prereq: THTR 534.

THTR 642. Thesis Portfolio I. 3 Units.
Course designed specifically for candidates in the Master of Fine Arts program in Acting. Graduate students enroll for the course during the fall semester of their third year of study. Work on the thesis spans three years of study based on roles the MFA actor has created. A rough draft of the thesis portfolio will be completed, according to requirements set forth in the department's MFA Handbook, and presented at the end of the fall semester of the third year to the faculty. Satisfactory completion of the portfolio is part of the requirements for awarding the Master of Fine Arts degree. Prereq: Must be a student in M.F.A. Acting program.

THTR 643. Thesis Portfolio II. 3 Units.
Course designed specifically for candidates in the Master of Fine Arts program in Acting. Graduate students enroll for the course during the spring semester of their third-year of study. A finalized thesis portfolio containing an in-depth exploration of at least three roles is completed, according to requirements set forth in the department's MFA Handbook. This completed document is presented at the end of the spring semester of the third year. Satisfactory completion of the portfolio is part of the requirements for awarding the Master of Fine Arts degree. Prereq: THTR 642 and must be a student in MFA Acting program.

THTR 644. M.A. Project. 1 - 12 Units.
Research and development of a Master of Arts project in Theater.