

THEATER ARTS (THTR)

THTR 100. Introduction to Acting. 3 Units.

A course designed to provide the student with a basic understanding of acting and performance. Fundamentals in improvisation, technique, and scene study are stressed. At the end of the course, the student will demonstrate their knowledge of acting technique by presenting a monologue from a play. This course is required for, but not limited to, students who intend to major or minor in theater. Counts as a Full-Semester Wellness/Non-movement course.

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 106. Introduction to Costume Construction. 3 Units.

This course will explore the practice and theory in construction of garments; it will guide the student all the practical aspects of translating a costume design from sketch to realized, functional garment. Students will develop practical skills using costume shop machinery as well as hand sewing techniques in the construction of a garment. Previous sewing skills are not necessary.

THTR 110. Introduction to Theater. 3 Units.

This course is a fundamental study of theatre from the standpoint of developing the critical acumen of a potential audience. Through readings, recordings, and attending live theater, the course introduces the student to each ingredient of the theatrical experience: audience, playwriting, acting, directing, theatre architecture, design and technology. The student will demonstrate their understanding of the function and interdependence of various theater disciplines through a series of written assignments and group projects.

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 for the Actor. 3 Units.

This course is designed to give the student /performer greater physical awareness and expanded range of expression. Students will learn to free their instruments from habitual body patterns that inhibit flow, find a dynamic neutral alignment, and discover the root of physical impulse. They will explore Experiential Anatomy, Ashaya Yoga, the Viewpoints, and Expressive Movement through solo, partner, and ensemble exercises. Through this practice they will become dynamic shape shifters and meaning makers with greater capacity for presence and expression. Engaging with the ground, ourselves, and each other on the level of bone, muscle, fascia, nervous system, carriage, release, imagination, and breath, we offer and receive simple nourishment and tools geared towards embodiment and expansion. In a spirit of play we cultivate the ability to respond. Counts as a Full-Semester Wellness/Movement course. Prereq: THTR 100.

THTR 203. Acting: Scene Study. 3 Units.

This course continues the work begun in THTR 100 with emphasis on action, emotional life, and text analysis as the essential elements of the actor's work. Prereq: THTR 100.

THTR 204. Introduction to Stage Combat. 3 Units.

An introduction to both unarmed and armed stage combat. Students will learn basic techniques and experience the process involved in learning, rehearsing, and performing fight scenes for the theater and film.

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 207. Our Heroes, Ourselves: Superheroes and Popular Culture. 3 Units.

Since the beginning of cinema, audiences have flocked to see larger-than-life superheroes conquer the unconquerable while also teaching us about ourselves and confirming (or challenging) our world view. Beginning with cinematic serials in the 1920s and continuing to the recent Marvel production machine, these films not only depict a hero's efforts to save the world from disaster again and again, but also trace the development of our popular culture. Issues of violence, nationalism, 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. Counts as a Disciplinary Communication course.

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 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 228. Sound Design. 3 Units.

This course introduces sound design techniques and approaches by combining theory with practical application. The basics of sound production, live performance reinforcement, audio creation, manipulation and playback software are explored. Prereq: THTR 111.

THTR 231. Acting: Advanced Scene Study. 3 Units.

This course is an advanced exploration of contemporary acting technique emphasizing complex character relationships and heightened partner awareness to achieve greater specificity, spontaneity and emotional resonance in performance. Scene work will focus on contemporary playwrights. Counts as SAGES Departmental Seminar. Counts as a SAGES Departmental Seminar course. 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 addition 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.

THTR 234. Voice. 3 Units.

Development of the student's vocal instrument. Work in breath, resonance, articulation, range, and flexibility. The skills in this course practice physical, mental, and social activities that promote well-being and help reduce stress and anxiety. Counts as a Full-Semester Wellness/Non-movement course. Prereq: Theater major or consent of department.

THTR 235. Sketch Comedy Writing and Performing. 3 Units.

This course will introduce the basics and fundamentals of Improvisation and Sketch Comedy writing, producing, and performing. Students will learn to think on their feet, sharpen their character development skills, practice creative writing, and learn how to apply all of these skills to comedic productions. Students will end the semester with fully revised and polished sketch scripts they can use to build their portfolio. They will learn strong cold read skills, and learn how to positively collaborate in a group writing setting. Students will learn how to produce their own work, and leave class with an understanding of a fun and fascinating avenue to a career in the arts.

THTR 240. Video Production. 3 Units.

Video Production presents a hands-on introduction to video creation. Students are introduced to visual storytelling through concepts of single-camera production. The course will explore all areas of pre-production, followed by production with the use of a camcorder and accompanying aids, and finished in post-production through the use of nonlinear editing software. Students will learn the necessary skills to create short videos from paper to finished product.

THTR 250. An Introduction to Devising Original Theater. 3 Units.

This course is designed to give the student/creator an introduction to devising skills and experience in the creative and collaborative act of making original theater. This course will focus on developing the skills of devising theater by studying and practicing The Viewpoints, Moment Work, Live Sound Action and other creative practices. Grounded in these approaches students will be guided by invitations to generate short (and then longer) moments of theater. We begin by focusing on the fundamental elements of theatrical performance and design including: Light, Sound (music, voice, other), Space (including site specific), Time (including rhythm, duration, repetition), Body, Text, Object, and Costume. While engaging with these fundamental elements of theater, we craft material by responding to various sources, we explore framing, layering and sequencing, and, we investigate the process of structural analysis and giving feedback. In a container of ensemble practice the course focuses on creative initiation, collaborative process, and the act of crafting theatrical work - both spontaneous and prepared. Over the course of the semester students will have the opportunity to take on different roles within the devising process (outside eye, performer, writer, designer) and they will explore making work based on a theme as well as the subject of audience engagement (relationship). Each week will consist of ensemble experiential practice, discussion of readings, specific improvisational and compositional investigations, and the sharing of prepared work. The class will culminate in an open sharing of work in progress. Prereq: THTR 100 and THTR 110.

THTR 260. Scene Painting. 3 Units.

This introductory course teaches fundamental skills necessary for painting scenery for the stage, including color mixing and matching; preparing wood and fabric surfaces for painting; base-painting techniques (wet blend scumble, wet blend gradation, etc.); faux finish techniques (wood, marble, stone) utilizing glaze layers, brushes and alternative tools; drawing and geometry for cartooning a drop; and trompe l'oeil (the illusion of dimension with highlight and shadow). Students will work with paint in class daily, and appropriate dress is necessary.

THTR 306. Acting: Camera Technique. 3 Units.

This course is an exploration of film and television acting with an emphasis on how it departs from stage work in terms of both preparation and execution. Students will have the opportunity to employ class techniques in a hands-on manner through exercises, performances of filmed scene work, and simulated on-camera auditions. Prereq: THTR 103.

THTR 307. Acting: Advanced Camera Techniques. 3 Units.

This course 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. In this course, students will come to understand the unique attributes explicit to varying genres of film & television, and develop an informed approach specific to both auditioning for and performing in each. Prereq: THTR 306.

THTR 312. 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.

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 as a CAS Global & Cultural Diversity course.

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 as a CAS Global & Cultural Diversity course.

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 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, and THTR 425. Counts as a CAS Global & Cultural Diversity course. Counts as a SAGES Departmental Seminar course. 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 a CAS Global & Cultural Diversity course. Counts as a SAGES Departmental Seminar course. 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 as a CAS Global & Cultural Diversity course. Counts as a SAGES Departmental Seminar course. 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. Counts as a Disciplinary Communication course. Prereq: THTR 100 and THTR 110 and THTR 111 and at least Junior student standing.

THTR 331. Play Directing II. 3 Units.

This course continues with the basic concepts learned in THTR 330 and expands them in regard to the mechanics of production. Topics covered include ground planning and staging, working with actors, the casting process and communicating effectively with a design team. The course will culminate in a faculty-supervised directing project for public performance. Offered as THTR 331 and THTR 431. Counts as a SAGES Senior Capstone course. 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. Recommended preparation: Academic Inquiry Seminar (AIQS) or SAGES First Seminar. Offered as ENGL 324, ENGL 324C, ENGL 424, and THTR 334.

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. Recommended preparation: Academic Inquiry Seminar (AIQS) or SAGES First Seminar. Offered as ENGL 325, ENGL 325C, ENGL 425, and THTR 335.

THTR 336. Concepts of Race within African American Plays. 3 Units.

This course provides an interdisciplinary study of race and African Americans within the context of African American plays. It will use the basic principles of African and African American history, urban studies, theater, sociology, economics and family life, etc. to identify aspects of race and racism. The course will provide an overview of race and racism in America through the lens of African American plays. The semester long course will analyze and discuss a conceptual understanding of how aspects of race serve as central themes within African American plays. The course will engage in various theories, discussions and debates about the African American experience and the relationship to race and racism displayed within the context of plays. Counts as a CAS Global & Cultural Diversity course. Prereq: Sophomore standing.

THTR 342. Technical CAD Drafting for Theatrical Design. 3 Units.

This advanced course delves into specialized CAD drafting for theatrical design, emphasizing 2D and 3D drafting techniques that can be directly applied to general and advanced theatrical drafting in the scenic design, lighting design, and sound design concentrations. Prereq: THTR 111 and (THTR 223 or THTR 224 or THTR 228).

THTR 351. Live Sound Action: Learning at the Crossroads of Theatrical Training and Spiritual Practice. 3 Units.

This course is designed to give the student an experiential introduction to communal practices of sound and movement that exist in both theatrical training and spiritual traditions. A physically-based studio class comprising an intellectual engagement as well as a more personal heart-based investigation, students will ultimately become meaning makers and create an original theatrical/spiritual practice rooted in embodied research. Emphasis will be placed on creative, collaborative, and reflective skills as well as an exploration of the potential health and spirit benefits of such communal creative practices. Counts as a Full-Semester Wellness/Movement course.

THTR 352. Advanced Costume Design and Technology Practices. 3 Units.

This course examines advanced costume design principles and costume patterning techniques, including flat patterning and draping. This course will integrate the process of theatrical design with implementation through a series of projects. Emphasis will be placed on imagination, research, organization, problem solving and growth in costume renderings, presentation of work, and costume construction techniques. Prereq: THTR 111 and THTR 225.

THTR 388. Professional Theatre Practices. 3 Units.

A seminar examining various issues surrounding a career as a theatre artist. This course will focus on transitions and the parameters of preparation and responsibility as students investigate career options, professional goals, continuing education, and individual life choices. In a series of projects and discussions students will engage with tools and strategies for getting the job, personal promotion, networking, continuing education, and curating their individual artistic perspective.

THTR 390. Advanced Topics in Design/Technology. 3 Units.

This course provides an opportunity for Theater Undergraduates concentrating in design to do advanced projects in scenic, costume, sound or lighting design, building upon the skills learned in the 200-level design course. The course will better prepare students to create and execute designs for realized productions by emphasizing the tools used to communicate the design to director, other designers and the technicians who execute the design. It is offered in four sections and taught by the appropriate instructor. This course is a prerequisite for a Theater Capstone in Design. Counts as a SAGES Senior Capstone course. Prereq: THTR 111 and (THTR 223, THTR 224, THTR 225, or THTR 227) or Requisites Not Met permission.

THTR 391. Topics in Performance. 3 Units.

In this course students will immerse themselves in the study of one play, from three different lenses of theater training: script analysis (including dramaturgy and connections to design); acting/movement/and voice; and directing. Through lecture, discussion, readings, videos, small group projects, and embodied research, students will do a deep dive into how to approach and work on a play. This class will be delivered in three modules, each taught by a different theater professor. This course will be taught in the classroom/studio and will include guest artists, group discussions, pre-class readings, video presentations, performance practices, reflection writings, small group projects, and a final culminating presentation - written and/or performed.

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 theoretical adaptation from a non-dramatic source, as well as the creation of an interdisciplinary theatre event and a multi-media 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 a SAGES Senior Capstone course. 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: Dynamics of the Body/Freeing the Instrument. 3 Units.

This course explores hands on bodywork and movement designed to free the actor from habitual body patterns that inhibit flow of impulse, voice, breath, and emotion. In a process of increased awareness, disarmament, and release of tension, a freer instrument is unearthed and the actor has an opportunity to discover and become intimate with their own physicality. This allows them to express a greater capacity for presence and embody a wider range of experience and physical impulse. Engaging with the ground, ourselves, and each other on the level of bone, muscle, fascia, nervous system, carriage, release, imagination, and breath, we offer and receive simple nourishment geared towards embodiment and expansion. Experiential practices covered this semester include: Somatics: Experiential Anatomy and Body Dynamics, Dynamic Neutral Alignment, Developmental Movement Technique, Ashaya Yoga, and Creative Ensemble Practice. In a spirit of play we cultivate the ability to respond. Prereq: Must be a student in M.F.A. Acting program.

THTR 402. Graduate Movement II: Dynamics of the Body/Freeing the Instrument. 3 Units.

This course will focus on embodiment of specific physical movements and qualities, cultivating both the ability to shift with clarity from one state to another, and to radiate in stillness with magnetic presence. Actors will grow in their dynamic articulation, insightful and expanded range, and vivid acting presence. Deepening the exploration of space, time, and presence, actors will further manifest as shape shifters and meaning makers, applying learned practices to character, relationship, and text. In addition, actors will continue their development of warm up and rehearsal techniques, collaborative process, and experiential wisdom. Experiential practices explored this semester include: Somatics 2: Experiential Anatomy and Body Dynamics, Body Mind Centering, The Viewpoints, Le Coq – 13 Movements, Ashaya Yoga, and Creative Ensemble Practice. Prereq: THTR 401.

THTR 403. Graduate Movement III: Dynamics of Composition I: Alive in the Theatrical Space. 3 Units.

This course in composition and physical storytelling is an in depth inquiry into the essential dynamics of space, time and presence. We explore both expressive and clarified movement, working with polarities such as balance and imbalance, stillness and movement, sound and silence, and internal and external awareness, all to expand range, capacity, and depth of presence. This embodied research, practiced through solo, partner, and ensemble forms, calls on instinct and collaborative willingness as it cultivates the actor as playwright. Deepening the exploration of space, time, and presence, actors will further manifest as shape shifters and meaning makers, applying learned practices to character, relationship, object, and text. In addition, actors will continue their development of warm up and rehearsal techniques, collaborative process, and experiential wisdom. In a spirit of play, we cultivate the ability to respond. In this course we ask, "How can we articulate these dynamics in order to best serve the unfolding of story and illuminate the meaning of performance, character and play?" Prereq: THTR 401 and THTR 402.

THTR 404. Graduate Movement IV: Dynamics of Composition/Presence, Character, and Embodied Research. 3 Units.

This course continues an in depth inquiry into the essential dynamics of space, time and presence, asking "How can the actor galvanize these elements to wholeheartedly serve composition, story, and presence?" Actors will expand their range, capacity, and depth as they cultivate physical experience and ability to respond to impulse, image, action, emotion, and text. They will develop their ability to create within an ensemble and to respond to the moment. This course asks the actor to consider, "How are you playing with: the experienter, the observer, and the judge; being and doing; container and release? How does your body speak?" We study this in forms of self, partner, ensemble, and actor-audience relationships. Experiential practices explored this semester include: Grotowski (Corporal Movement, The Cat, Plastiques), Clown Presence, and Composition including Animal Embodiment, Historical Dance, and Ensemble Practice. Prereq: THTR 401 and THTR 402 and 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 as a CAS Global & Cultural Diversity course.

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 as a CAS Global & Cultural Diversity course.

THTR 425. Development of Theater: Beginnings to English Renaissance. 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, and THTR 425. Counts as a CAS Global & Cultural Diversity course. Counts as a SAGES Departmental Seminar course. 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 a CAS Global & Cultural Diversity course. Counts as a SAGES Departmental Seminar course. Prereq: Must be a student in M.A. Theater program.

THTR 427. 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. Prereq: Must be a student in M.A. Theater program.

THTR 429. 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 as a CAS Global & Cultural Diversity course. Counts as a SAGES Departmental Seminar course. Prereq: Must be a student in M.A. Theater program.

THTR 430. 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. Counts as a Disciplinary Communication course. Prereq: Must be a student in M.A. Theater program.

THTR 431. Play Directing II. 3 Units.

This course continues with the basic concepts learned in THTR 330 and expands them in regard to the mechanics of production. Topics covered include ground planning and staging, working with actors, the casting process and communicating effectively with a design team. The course will culminate in a faculty-supervised directing project for public performance. Offered as THTR 331 and THTR 431. Counts as a SAGES Senior Capstone course. Prereq: Must be a student in M.A. Theater program.

THTR 440. Musical Theatre Voice I. 0 Unit.

This course will explore the history of the genre through specific examples of books and scores from influential musicals from the beginning of the Golden Ages of Broadway in the 1930s to the next generation of musical creators who begin to push the genre in a new direction. Students will study with both instructors over the course of the semester in order to stretch and explore their vocal technique, interpretive skills and ultimately performance.

THTR 441. Musical Theatre Voice II. 0 Unit.

This course will explore contemporary musicals through specific examples of books and scores from influential musicals from the beginning of the 1960s with a new generation of musical creators who pushed the genre in a new direction, often referred to as "concept musicals." Students will stretch and explore their vocal technique, interpretation skills, and performance.

THTR 473. Graduate Voice Technique I. 3 Units.

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.

THTR 474. Graduate Voice Technique II. 3 Units.

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. Development of skills needed to address the specific needs of Shakespeare and Classical texts in performance. Prereq: THTR 473.

THTR 475. Graduate Voice Technique III. 3 Units.

The course utilizes Arthur Lessac's vocal energies and the Roy Hart singing technique in a continued laboratory for the exploration of vocal skills and healthy vocal functioning for the actor. Prereq: THTR 474.

THTR 476. Graduate Voice Technique IV. 3 Units.

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.

THTR 479. Graduate Stage Speech I: Phonetics. 2 Units.

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.

THTR 493. Graduate Study in 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 theater event and a multi-media 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. Students will also gain practical experience by serving as dramaturgs on a Cleveland Play House production. Prereq: Department of Theater MA Students only.

THTR 501. Dramatic Text Analysis. 1 - 3 Units.

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.

THTR 509. Performance History. 1 Unit.

Research seminar that covers the major movements in performance history and acting style. Readings cover the breadth of theater history with a focus on the art of the actor. Also includes material on major stylistic movements and acting techniques and the impact on the theatrical impulse. Prereq: Must be a student in M.F.A. Acting program.

THTR 512. Graduate Audition Lab. 1 - 2 Units.

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.

THTR 530. Ensemble Technique. 1 - 2 Units.

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 MFA Acting program.

THTR 531. Graduate Acting I: Performance Process. 3 Units.

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.

THTR 532. Graduate Acting II: Contemporary Scene Study. 3 Units.

Scene work will constitute the core of Acting II. This course will focus on developing complex and highly-nuanced character relationships, increased scene partner awareness, and effective playing of actions that emphasize clarity of communication and intent. Prereq: THTR 531.

THTR 533. Graduate Acting III: The Modernists. 3 Units.

The class focuses on the Modernists: Chekhov, Ibsen. The student will apply the Stanislavski System of character work and the specific tools of "Physical Acting" 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.

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 535. Graduate Acting V: Camera Technique. 3 Units.

The goal of this course will be to introduce the student to fundamental aspects of creating and performing a role on camera. Various exercises will be employed with the aim of eliciting active listening, spontaneity and a vibrant inner life. Technical aspects such as continuity and hitting marks will be addressed, as well as the professional process involved in production as applied to varying genres of film and television. Prereq: THTR 535.

THTR 540. 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. 2 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 611. Professional Showcase. 3 Units.

At the end of the curricular sequence, the graduating class presents an actors showcase, involving scenes and various special skills, to industry professionals (agents, managers, directors, artistic directors). The goal of the showcase is to present material that will illustrate the strengths of each ensemble member in order to procure professional representation. The course begins with a search for material from theatre, film and television sources. Prereq: Must be a student in M.F.A. Acting program.

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.