

# THEATRE (THEA)

## THEA 1000. Theatre Practicum. (0 Credits)

This practicum gives students practical and technical theatre skills and helps them refine and practice the skills they are learning in their classes. Students work in the scenic, electric, and costume shops as well as in front-of-house roles, including box office management. In this practicum, students gain hands-on experience in technical theatre through supporting Fordham Theatre's Mainstage productions. Each semester, students must complete 48 hours and serve on Mainstage Crew, including strike. Majors must take five semesters of Theatre Practicum and minors must take three semesters. This course is Pass/Fail.

## THEA 1100. Invitation to Theatre. (3 Credits)

This course guides the student on an experiential tour of mounting a theatrical production. The role of the playwright is defined and each student will write a short scene. The function of the director is demonstrated by analyzing multiple stagings of the same text; each student will direct a scene. The actor is a primary element of theatre; each student will act a scene. We will explore the role of the designer who creates the physical world of the play; each student will conceive a design. Interwoven with the production elements will be a survey of theatre history focusing on Greek, Elizabethan, contemporary and global theatre. Students will attend live performances of plays.

**Attributes:** FACC, FRFA.

## THEA 1160. Design Fundamentals. (4 Credits)

This course covers the fundamentals of design, including color theory, texture/patterns/motifs, placement in space, scale, 2D/3D layout theories, and studies in traditional visual unities. These topics will be explored through many forms of 2D and 3D exercises, including drawing.

**Attribute:** THME.

## THEA 1210. Introduction to Fashion Design. (3 Credits)

This course explores the art and the business of fashion design by tracing its history in Europe and America; understanding the contribution of fibers to the medium; communicating design details through several modes of drawing; and investigating the market factors that shape contemporary fashion industry around the globe.

**Attributes:** FASH, THME.

## THEA 1220. Fashion Techniques. (3 Credits)

An overview of Fashion design techniques including research, fabric selection, sewing and basic pattern-making. From studying techniques used by contemporary and historical designers, this course will work through the basic skills necessary for students to create their own designs.

**Attributes:** FASH, THME.

## THEA 1800. Internship. (1 Credit)

Internship.

## THEA 1999. Tutorial. (1 Credit)

Independent research and reading with supervision from a faculty member.

## THEA 2010. Acting I. (4 Credits)

The course aims to strip away preconceived notions of acting, forge a visceral understanding of the unity of body and voice, demonstrate that expanding the imagination is the highest skill of the craft, and explore the nature of transformation; theatre is an art of radical change. Required Vocal Lab.

## THEA 2015. Acting for Non-Majors. (4 Credits)

Introductory acting technique for non-theatre performance majors. Emphasis on developing and freeing the voice, body, imagination, and emotions. Activities of the course include vocal and body warm-ups, theatre games and exercises, improvisation, and scene work.

**Attribute:** THME.

## THEA 2035. Drafting for the Theatre I. (4 Credits)

This class serves as an introduction to the basic principles of observing, analyzing, and representing three-dimensional objects through the means of drafting. The goal is to first equip students with the knowledge and skills to read, interpret, and understand architectural theater drawings and scenery master ground plans and center line sections. The second goal is to equip them with the ability to develop their own master ground plans and center line sections. This task requires they learn a very complicated computer program called Vectorworks and learn industry drafting standards and concepts. By the end of the course, students should be able to produce basic master ground plans and center line sections which are the basis for any scenic drafting package. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THDP.

**Prerequisite:** THEA 1160.

## THEA 2037. Drafting for the Theatre II. (3 Credits)

Building upon the foundation developed in Drafting I, students in Drafting II will learn how to create an entire drafting package that includes the master ground plan, center line section, composite front elevation, deck plans, scenic elevations, and any prop elevations. This course will not only strengthen their abilities within the Vectorworks program but also serves as a means to reintroduce everything learned in Drafting I. Additionally, students will learn the basic concepts of how to draw lighting and sound plots within Vectorworks through guest lecturers working in the industry.

**Attribute:** THDP.

**Prerequisites:** THEA 1160 and THEA 2035.

## THEA 2045. Introduction to Directing. (4 Credits)

This class introduces students to some of the basic tools of theatre directing by having them craft several short pieces that explore ways of using space, movement, gesture, light, sound, objects and spoken words to communicate a story to an audience. Open to non-majors.

**Attribute:** THME.

## THEA 2070. Theatre Design. (4 Credits)

Create a world for a play complete and true unto itself by thoroughly researching the text and characters through visual and emotional research. Learn to react viscerally and instinctively to the text and then articulate that reaction through various forms used in the professional theatre: models, costume sketches, lighting sketches, sound landscapes, projection, drawings and research. This course will serve to instill a thorough process that can be utilized for the remainder of one's career and will guarantee that a production will result whether you're a playwright, director, designer or any theatre artist. No prior coursework required. Open to non-majors.

## THEA 2080. Collaboration I. (4 Credits)

First semester of a full-year course for all theatre majors. The class introduces students to the areas of acting, directing, playwriting, design, and stage management, with focus on the art of collaboration.

**THEA 2090. Collaboration II. (4 Credits)**

Second semester of a full-year course for all theatre majors. The class introduces students to the areas of acting, directing, playwriting, design, and stage management, with a focus on the art of collaboration.

**THEA 2230. Costume Design I. (3 Credits)**

Study of the principles involved in the design of costumes for the stage with an emphasis on research, the development of drawing and painting skills, and the investigation of character.

**Attributes:** FASH, THDP.

**THEA 2235. Costume Design II. (3 Credits)**

Continuation of THEA 2230: Costume Design I.

**Attributes:** FASH, THDP.

**Prerequisite:** THEA 2230.

**THEA 2260. Conceptual Foundations of Theatre Design. (4 Credits)**

As Design Fundamentals is to the body, so Theatre Design: Conceptual Foundations is to the soul. The spine of the course is to manifest physically (through research and visual exercises) what has been formed conceptually, through emotional response to text and other stimuli.

**THEA 2350. The History of Our Outfits. (3 Credits)**

How did we end up in the clothes that we're wearing? A historical look at the clothing we wear, where it came from, and how we ended up dressing like this. In this course, students will explore the origins and influences that have brought us to the clothes that we wear today. We will take a deep-dive research-project-based approach to the study of the history of the garments that we, the class, consider our clothing today.

**THEA 2700. Acting II. (4 Credits)**

Introduction to scene study for the actor using the Stanislavsky approach. Work on scenes chosen from realistic plays. Students will study character development by exploring psychological objectives and how they are embodied in physical actions.

**THEA 2750. Performing Italian. (4 Credits)**

Students will advance their fluency in Italian by learning to act in Italian in summer residence in Rome. Jointly taught by a Professor of Italian and a Professor of Acting, the students will explore structure and grammar, and expand their vocabulary by reading, writing, and speaking in full-immersion mode as they learn how to inhabit a character using a play by Nobel-prize winning author Dario Fo. Acting is an exciting way to learn a language because one's need to master the language is motivated by the desire to inhabit the imaginary circumstances created by great playwrights. The project will be enhanced by trips to Roman theatres, and the opera at The Baths of Caracalla.

**Attributes:** ITAL, MLL, THME.

**THEA 2755. Performing Dante. (4 Credits)**

In this course, students undertake an in-depth study of Dante's Divine Comedy through the use of performance and a close reading of the text; social and historical contexts are emphasized. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, ITAL, ITMA, MLL.

**THEA 2805. Stage Management I. (3 Credits)**

The study of the organizational responsibilities and practical skills needed for a stage manager to bring a production through auditions, rehearsals and performances. Each student will also work on a series of projects, from paper projects, to practical projects that relate to their work in the studio or on the mainstage. This course is open to majors only. Minors by permission.

**Attributes:** THDP, THPL.

**Prerequisites:** THEA 1160 and THEA 2260 and THEA 2035.

**THEA 2811. Stage Management Workshop. (0 Credits)**

This workshop will be a space for specific production-related problem solving, individual mentorship, and discussions regarding the evolution of responsibility from studio production to main-stage production.

**THEA 2815. Stage Management II. (3 Credits)**

Continuation of THEA 2805: Stage Management I. Course will expand skills from previous course. This course is open to majors only. Minors by permission.

**Attributes:** THDP, THPL.

**Prerequisites:** THEA 1160 and THEA 2260 and THEA 2035.

**THEA 2900. Theatre Management. (3 Credits)**

This course offers an introduction to the managerial aspects of American theater in the post-pandemic world. In this interactive course, students will not only learn the functions of theater management (commercial and nonprofit) but will also address the challenges facing the industry today and expand their strategic tool belt to be the industry changemakers of the future. Students will learn key functions of theater, including season planning, budgeting and contracts, HR, marketing and PR, fundraising, audience development, and more by choosing a theater to profile for the duration of the class. Class is comprised of grounding in key principles of theatre management, guest lectures from practitioners across the industry, and robust classroom discussion.

**Attributes:** AMST, ASAM, THDP, THME, THPL.

**THEA 2999. Tutorial. (2 Credits)**

Independent research and readings with supervision from a faculty member.

**THEA 3000. Acting III. (4 Credits)**

Continuation of intensive scene study based on the Stanislavsky system. Techniques of scene analysis, scoring and appropriate rehearsal procedures will be covered. Performance majors only.

**THEA 3004. Global Theatre History: Foundational Impulses. (4 Credits)**

The two-course sequence in theatre history makes emerging artists aware of their global heritage. Theatre is an event of communication. Global Theatre History examines the nature of this compelling exchange. This foundational course in the sequence will foreground theatre's originating impulses, its participants, its cultural contexts, and its impact on the human journey. The course asks: What is theatre and what does it do—intentionally or not—for its cultures? How does performance emerge from and shape the creative imagination? Addressing these questions will mean thinking critically about the nature of theatre as it is theorized and practiced across the globe. Students will develop skills in reading critically, in independent historical research, and in communicating the umbilical link of the past to the present. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, EP3, GLBL.

**THEA 3005. Global Theatre History: Evolutions of the Present. (4 Credits)**

The two-course sequence in theatre history makes emerging artists aware of their global heritage. Theatre is an event of communication. Global Theatre History examines the nature of this compelling exchange. This course relates the contemporary global theatre to the critical aesthetic and social revolutions that have made the present possible. The course asks: How did the contemporary theatre become what it is? Addressing this question will mean thinking deeply about the nature of the global theatre as a continually evolving form that has both conserved traditions and pushed beyond imposed limits in order to respond generatively to cultural crises. Students will develop skills in reading critically, in independent historical research, and in communicating the umbilical link of the past to the present. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, EP3, PLUR.

**THEA 3011. Text Analysis. (4 Credits)**

Through careful, intensive reading of a variety of plays with different dramatic structures and aesthetics, students begin to see that options exist for interpreting a script. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THME.

**THEA 3012. New Play Dramaturgy. (3 Credits)**

Responding to new work is its own art. How do you help and support a playwright as they continue to explore a new work actively in process? This course will establish the vocabulary and skillset necessary to approach new play development with rigor and curiosity, all to help open every possibility of a writer's storytelling and craft. By studying theatrical antecedents—from Aristotle to more modern and inclusive perspectives on dramaturgy—a dramaturg will have robust reference points to meet a writer where they're uniquely at in the germination of their vision. The course will also introduce students to new work development incubators and institutions in the city and beyond, and feature guests such as literary managers and literary agents who will discuss their relationship to new plays.

**Attributes:** ENGL, THME.

**THEA 3017. Song as Scene I. (4 Credits)**

Learn how to effectively present musical material by exploring the text and combining it with sure vocal technique. An accompanist is present at each class, and different types of songs will be explored, ballad, up-tempo, comic/character, and pop/rock. Acting exercises will be used to fully flesh out the songs. Seamless transitions from scene to song to scene will be examined. The notion of singing as simply acting on pitch will be stressed. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THME.

**THEA 3030. Actor's Vocal Technique I. (2 Credits)**

Vocal exercises for the actor to help release the voice, develop larger breathing capacity, and agility in articulation. Work on developing physical ease while exploring varieties of vocal projection through speech and song, and text.

**THEA 3040. Actor's Vocal Technique II. (2 Credits)**

Advanced exploration of the voice.

**THEA 3050. Movement for the Actor I. (2 Credits)**

This course will include: 1) Vigorous physical training to develop physical stamina along with Yoga breath-work and stretches to increase flexibility, agility, focus and concentration; 2) Butoh-influenced image work to develop body awareness and sensitivity as well as stimulate movement by images exercised by one's imagination; 3) Creating characters by exploring the center, weight, rhythm, colors and temperament of the character; 4) Individual and group improvisational exercises to learn to trust and act upon organic impulses.

**THEA 3060. Movement for the Actor II. (2 Credits)**

Continuation of THEA 3050: Movement I. This course will include: 1) Continuation from Movement I of developing physical stamina and intensifying breath and Yoga work; 2) Continuation of Movement I based on Butoh-influenced image work; 3) Deeper exploration of character work and also taking the character out of the naturalistic realm to invite another layer of understanding on a more unconscious level; 4) Exploring abstract movement; 5) Creating group and solo pieces.

**THEA 3066. Musical Theatre Intensive. (4 Credits)**

A five-week summer intensive that offers a varied schedule of four classes: Musical Theatre workshop, Vocal techniques, Dance for Musical Theatre, and Acting. Monday through Thursday from 10 a.m. to 5 p.m., students will work in the classroom as a company. The early afternoon and evenings will include field trips, guest seminars, and attendance at Broadway, off-Broadway, and off-off Broadway plays and musicals. Find the program application online at [fordham.edu/summer](http://fordham.edu/summer).

**Attribute:** THME.

**THEA 3067. Solo Vocal Performance Workshop. (3 Credits)**

In this course, students will develop the unique skills for solo vocal performance, from identifying your authentic voice to honing your vocal technique to connecting with your audience and promoting yourself. Grounded in the history and business of cabaret, the course will give students a chance to work one-on-one with a master teacher in vocal technique and with an accompanist to craft their own multi-song performance.

**THEA 3070. Movement For The Actor (Non-Majors). (3 Credits)**

This class will focus on physical training and well-being, which will include: strengthening the body and increasing stamina and flexibility through a cardio and stretching routine; enabling a wider range of physical movements through an exploration of time and space, varied weights, and varying speeds and rhythms; deepening the listening and responding through the body with individual and partner work; deepening the connection between the voice and the body; awakening the sensory receptivity of the body; and exploring transformation and character work. Some of the tools and techniques that will be studied to facilitate this work are: labanotation, animal work, action theatre, Lucid Body and Gaga-influenced movement and dance improvisation, theatre games, yoga, and meditation. Students will create solo work, duets, and group pieces.

**Attribute:** THME.

**THEA 3090. Stage Combat. (3 Credits)**

Students will become familiar with the concepts, techniques, and safety practices of stage combat. Each class begins with a warm-up/stretch and then moves into strengthening and isolation work. Each class ends with work on original, ongoing choreography.

**Attributes:** THDP, THME.

**THEA 3100. Acting IV. (4 Credits)**

A scene study course with an emphasis on integrating Stanislavsky technique with non-linear, non-realistic texts. The actors will work with playwrights outside the canon of mainstream realism, such as Samuel Beckett, Gertrude Stein, Naomi Wallace, Erik Ehn, Heiner Muller, Adrienne Kennedy, Richard Foreman, Ruth Margraff, Caryl Churchill, Lisa D'Amour, Daniel Alexander Jones, and Suzan-Lori Parks. Work with heightened movement and voice extends the actors' vocabulary. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**THEA 3205. From Page to Stage. (4 Credits)**

Page to Stage is an introductory directing class focused on translating a dramatic text into theatrical performance. The class is required for directing majors and open to theatre majors in other tracks. Using a single focal text, students will work individually and in teams on class exercises and homework assignments that explore key aspects of the director's craft when working on a playscript, including text analysis, research, collaborating with designers and actors, staging, and the rehearsal process. The semester culminates in a final evening presentation of staged scenes from the model play. Prerequisite: THEA 3011: Text Analysis, except with special permission.

**Prerequisite:** THEA 3011.

**THEA 3253. Moliere: From Page to Stage. (4 Credits)**

This course taught in French explores French Theatre and offers the opportunity to engage in the creative process from page to stage. Students will have the opportunity to participate in different capacities, such as performers, designers, dramaturgs, and stage managers. This course emphasizes the importance of working collaboratively. Students enrolled in the French and Theatre Programs will share their strengths and learn from each other. We will combine reading, theory, and analysis of a single play by Molière, and put what we learn into practice in rehearsal. The semester will end with a public performance.

**Attributes:** ALC, THPL.

**THEA 3265. Writing for Theatre. (4 Credits)**

This course encourages students to become playwrights and to improve their fluency in French. This is a creative writing course for theater with an opportunity to produce and perform an original sort play. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Prerequisites:** FREN 2600 or FREN 3253 or THEA 3253.

**THEA 3350. Ancient Theatre in Contemporary Practice. (4 Credits)**

The ancient origins of theatre are still present in theatrical practice today. In traditional societies, these practices are more overtly present. In others, there are elements of the ancient practice that inform contemporary aesthetics, forms, and styles. Even in the most mechanized societies that have lost continuity with the ancient past, there are theatre practitioners who look to ancient theatre for certain qualities it possesses which give vitality to contemporary performance. This course seeks to investigate key examples of ancient theatre that are still practiced today, as well as examine how contemporary artists train in ancient techniques and use them to vivify new experiments in theatre. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THME.

**THEA 3355. Ancient Theatre in Contemporary Practice II. (4 Credits)**

A continuation of Ancient Theatre I. Further exploration of the ancient origins of theatre are still present in theatrical practice today. In traditional societies, these practices are more overtly present. In others, there are elements of the ancient practice that inform contemporary aesthetics, forms, and styles. Even in the most mechanized societies that have lost continuity with the ancient past, there are theatre practitioners who look to ancient theatre for certain qualities it possesses which give vitality to contemporary performance. This course seeks to investigate key examples of ancient theatre that are still practiced today, as well as examine how contemporary artists train in ancient techniques and use them to vivify new experiments in theatre. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THME.

**THEA 3362. Lighting Design I. (3 Credits)**

This course investigates how lighting design completes the visual world. We will explore how light can transform the theatrical space. Lighting is the key element to the forward movement of a theatrical production, as it creates transitions between scenes and defines time and place as the story is told. We will also examine alternative functions and use of light within photography and architecture. Open to non-majors.

**Attributes:** THDP, THPL.

**THEA 3374. Lighting Design II. (3 Credits)**

Continuation of THEA 3362: Lighting Design I.

**Attributes:** THDP, THPL.

**THEA 3420. Sound Design I. (3 Credits)**

From the physics of sound waves to the finesse of cueing, Sound Design covers the foundations of the field. The class will touch on topics in acoustics, system design, vocal reinforcement, sound effects, playback and audio development software, and the role of sound design in the rehearsal and tech process. The goal is to develop the conceptual rigor and practical technique to support a small production with an integral audio component.

**Attributes:** THDP, THPL.

**THEA 3425. Sound Design II. (3 Credits)**

A continuation of Sound Design I.

**Attribute:** THDP.

**Prerequisite:** THEA 3420.

**THEA 3455. Projection Design I. (3 Credits)**

Explore the growing design field of Projection Design. Learn to use text and research to inspire ideas for projections in a play. Through storyboarding each student will learn how projections can integrate into the space and world of a play.

**Attributes:** THDP, THPL.

**THEA 3460. Projection Design II. (3 Credits)**

Continuation of THEA 3455: Projection Design I.

**Attribute:** THDP.

**Prerequisite:** THEA 3455.

**THEA 3515. Theatre & Community Engagement. (3 Credits)**

This course will study how theatre engages with community. To be taught by Public Theatre Public Works Artistic Director Laurie Woolery, it will examine and explore intersections in theatre practice and community creation and engagement. Public Works, a major program of the Public Theater, aims to restore and build community by connecting people through theater—both performing it and experiencing it—reminding us that we're all in this together.



**THEA 3520. Producing through a Social Justice Lens. (4 Credits)**

In this class, students will examine the process of producing new works from inception to completion with cultural equity at the core. Utilizing the fundamentals of producing, students will embrace a producer's role as a leader of social change and interrogate the current system from the top down. What changes are necessary to implement a new system? How can real change thrive in today's theatrical climate? Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** PJSJ, PJST, SL, THDP, THME.

**THEA 3530. Creative Producing. (4 Credits)**

This course will explore the various models to produce shows in the U.S. and touch upon some U.K. models. We will go from the early development process of commissioning, rights acquisition, readings, and work sessions to the production process of nonprofit productions, commercial productions on and off Broadway, as well as nontraditional productions that are becoming more prevalent on both sides of the Atlantic. The course will include guest speakers from across the industry, analysis of budgets, contracts, and financial modeling from active productions and real-time insight into productions being produced on Broadway during the entire semester. The course will build on the theatre management and production management courses currently offered within the program and allow a deeper insight into the theatre business as a whole at a time when the nonprofit system is evolving at a rapid pace and the audience for every production is undergoing a generational shift. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THDP.

**THEA 3564. French Theatre and Performance. (4 Credits)**

This course explores French theater and offers the opportunity to engage in the creative process from page to rehearsal to a full public performance at the end of the semester. It also teaches students how to express themselves more effectively in French and develops their ability to communicate thoughts and feelings to others. We will combine acting, history, reading, theory, and analysis of major modern playwrights. Invited guests from the French and bicultural theater community in New York City will share their experiences with students and provide opportunities for students to practice their new skills and learn more. Taught in French. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, THME.

**Prerequisite:** FREN 2600.

**THEA 3600. Master Class in Design. (4 Credits)**

This course is taught by a designer who is a luminary in the field, and will explore theory, practice and career issues for designers. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THDP.

**THEA 3700. Playwriting. (4 Credits)**

This playwriting workshop is the cornerstone of the playwriting program. It intentionally welcomes writers of many levels of experience to one dynamic space. The goals of the workshop are to teach basic craft and create an environment that will guide the writers' explanation of their individual voices. We concentrate on four major issues: storytelling, character, structure, and language.

**Attributes:** CVW, ENGL, THME.

**THEA 3750. Plays and Screenplays. (4 Credits)**

We will write a short play and a short screenplay across the semester. They will be two versions of the same story in different forms. Honing the necessary craft is our project. Excerpts of plays and films will serve as models. The goal is to spark creative thinking while exploring dual strategies for storytelling. What are the differences between writing for the stage and the screen? How might a play be adapted for the screen? How might a screenplay be brought to the stage? How do we tell stories in dialogue? How do we tell stories with pictures? How do we maximize the power of dialogue and pictures by combining them? Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THME.

**THEA 3800. Internship. (2 to 3 Credits)**

Supervised placement for students interested in work experience.

**THEA 3900. Cueing and Narrative. (3 Credits)**

This course will incorporate the study of both Lighting and Sound Design to explore storytelling through Theatrical Design choices.

**THEA 3910. Period and Style. (3 Credits)**

This course will incorporate the study of both Scenic and Costume design to explore storytelling through theatrical design choices. This course will concentrate on how history and period specifically aid in creating the world of a play.

**THEA 3920. History of Theatre Design. (4 Credits)**

This course surveys architectural and mode-of-dress movements in history and explores how those movements have informed stage design through the ages. It will cover movements from the ancient (Western and Eastern) through contemporary times. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THME.

**THEA 3950. Production Management. (3 Credits)**

This introductory course to Production Management will teach students how to supervise the creation of a physical theatrical production by exploring the responsibilities and duties required to mount a production that meets its artistic goals without compromising business concerns. Emphasis will be placed on the practical aspects, from estimating a project to budgeting, scheduling, staffing, and contract negotiations. We will discuss the importance of facility and safety oversight of a traditional venue versus site-specific work versus touring and festival planning. Through field trips to New York City theaters and production companies, students will observe current production management techniques and see production managers collaborate with producers, directors, designers, and stage managers at various stages of the process. This is a great course for designers to understand how production budgets are allocated and production deadlines are set, and for stage managers who want to expand their technical skill set.

**Attribute:** THDP.

**THEA 3985. Set Design I. (3 Credits)**

Investigates how the design of an environment creates the world of a play. Working with plays, students will use text analysis, character development and emotional response to develop ideas about the space. Through visual research, models and sketches, students learn their process of creating a set and practice articulating their ideas.

**Attributes:** THDP, THPL.

**THEA 3987. Set Design II. (3 Credits)**

Continuation of THEA 3985: Set Design I.

**Attribute:** THDP.

**Prerequisite:** THEA 3985.

**THEA 3989. Set Design III. (3 Credits)**

In this course, students investigate how the design of an environment creates the world of a play. Working with plays, students will use text analysis, character development, and emotional response to develop ideas about the space. Through visual research, models, and sketches, students learn their process of creating a set and practice articulating their ideas. Students will gain a practical application of rendering an idea into fully dimensional scenic models.

**Attribute:** THDP.

**Prerequisites:** THEA 3985 and THEA 3987.

**THEA 3999. Tutorial. (3 Credits)**

Independent research and reading with supervision from a faculty member.

**THEA 4000. Creating a Character I. (4 Credits)**

Advanced scene study employing exercises and exploration specifically designed to give the actor a technique with which to develop a distinct characterization. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THPE.

**Prerequisite:** THEA 3100.

**THEA 4001. Creating a Character II. (4 Credits)**

Continuation of THEA 4000: Creating a Character I.

**Attribute:** THPE.

**Prerequisite:** THEA 4000.

**THEA 4020. Adrienne Kennedy: Text and Performance. (4 Credits)**

This interdisciplinary seminar will explore the playwriting and performance work of Adrienne Kennedy with methods that combine literary study, dramaturgical analysis, and embodied practice. Drawing from performance research practices, students will engage with Kennedy's writing by examining it textually and historically alongside relevant cultural, political, and theatrical ideas; and in dynamic interchange, by exploring, interpreting, and embodying her work as creative artists—allowing it to inspire and infuse their own artistic practice. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** COLI, ENGL, ENRJ, ICC.

**THEA 4030. Rehearsal Technique. (3 Credits)**

A laboratory geared toward directors, actors, playwrights, and any theatre artist eager to explore, practice, and analyze the process of rehearsal.

In this practicum, students will apply acting and directing pedagogy to the practical rehearsal process; analyze communication techniques specific to theatrical practice, such as giving, taking, and interpretation of direction; explore devised and ensemble-building work; and study and explore the essential building blocks of rehearsal, such as articulating and executing vision, the collaborative process between actors and directors, and understanding artistic intention and effectiveness of impact. This course can be taken to satisfy the Advanced Acting requirement.

**Attribute:** THPE.

**THEA 4045. Young, Gifted, and Black. (4 Credits)**

This interdisciplinary course will explore themes of political, social, and personal transgression and transformation in the cultural tradition of Black American Theatre and performance from the Harlem Renaissance, through the Black Arts Movement to the present. The interrelationship of text, music, and movement will be highlighted to underscore significant aesthetic innovations and also to allow for a discussion of plays, playwrights, and performers in the fullest possible context. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, ADVD, AMST, ASAM, COLI, PLUR, THME.

**THEA 4050. Arts, Social Justice, and Human Rights: Foundations. (4 Credits)**

This course explores the dynamic connection between the arts, social justice, and human rights. Students will investigate the relationship between arts and politics, and arts and community organizations. They will also consider the transformative potential of "Theatre of the Oppressed" and applied theatre in empowering marginalized communities. Additionally, the course will introduce students to artists who have successfully embodied the values of citizenship, inciting advocacy and driving positive change. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** INST, ISIN, PJSJ, PJST, SOCI, URST.

**THEA 4100. Acting Shakespeare. (4 Credits)**

An investigation of the various historical and contemporary techniques of acting Elizabethan verse through close textual analysis and in-class performance of scenes from Shakespeare's plays. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THPE.

**Prerequisite:** THEA 3100.

**THEA 4120. Acting Shakespeare II. (4 Credits)**

Advanced Scene and text work in Shakespeare. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**THEA 4143. Shakespeare: Text and Performance. (4 Credits)**

This course will study Shakespeare's plays first as texts and then as performance, focusing on the literary/historical aspect of a play, and then the same play as a theatrical script for realization on stage. Through close readings from widely disparate points of view, we will grasp how the theatre engages audiences and creates meanings, and how time and culture are expressed in both text and performance. We'll investigate questions about adaptation, authorship, the status of "classic" texts, and the transition from manuscript to stage and film. The final project can be an essay, the student's short video of a Shakespeare excerpt, or a brief performance. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ENGL, ENHD, ICC.

**THEA 4144. Hamlet: Text and Performance. (4 Credits)**

We will study Shakespeare's Hamlet as a historical/literary text and as a theatrical script. Through close readings from desperate points of view, we will encounter how the theatre acts to create meanings, and how time and culture are expressed in text and performance. Areas of study will include set design, costumes, film adaptations, literary re-writings, pop culture renditions, and references in music and advertising.

**Attributes:** ENGL, ENHD, ICC.

**THEA 4145. Dramaturgy. (4 Credits)**

The word dramaturgy, "the art or technique of dramatic composition or theatrical representation," describes a series of practices that include aspects of playwriting, directing, and theatrical scholarship. This interdisciplinary seminar takes a capacious view of the practice of dramaturgy, approaching it as both a creative and a scholarly practice. As dramaturges, we will be literary and performance scholars, researching theater history, dramatic theory, and the broader cultural and historical contexts of our theatrical projects; we will also work as practitioners, collaborating with our peers to translate diverse texts into theatrical events. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** ICC.

**THEA 4148. Medieval Drama. (4 Credits)**

Divine mysteries and scurrilous scatology, Everyman's workaday struggles and a king's political quandaries, lavish one-night courtly entertainments and massive Biblical plays performed by an entire community: the drama of the English late Middle Ages (roughly 1350-1500) was resourceful, local, non-professional, and endlessly inventive. In this course, we study medieval English drama along three axes: as literary texts full of humor, pathos, and meaning; as evidence for historical performance practice and theater history; and as scripts brimming with possibility for performance. Combining intensive reading of medieval play texts with key works by important theater practitioners, we examine medieval drama on its own terms and ask what it means to read and perform these works in the 21st century. To help answer this question, students collaboratively design, direct, and stage a medieval dramatic work of their choosing as a final project. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ENGL, ENHD, ICC, MVLI, MVST.

**THEA 4151. Performing Medieval Drama. (4 Credits)**

In the English late Middle Ages (roughly 1350-1500), theater was a thoroughly local affair. Performances spanned from one-night-only entertainments, acted by lavishly costumed noblemen for their peers, to massive cycles of city-specific religious plays, performed annually over a period of days by an entire community. Scurrilous scatology stood alongside the most divine of mysteries; the humble, menial struggles of Everyman had their place on stage just as much as the social and political quandaries of a king. In this course, we will study medieval English drama both as a body of literature and as a repository for medieval performance rhetorics we can experiment with in the present day. A series of assignments over the course of the semester will help us understand late medieval plays and their unique theatricality. The semester culminates with a collaboratively staged and publicly performed medieval drama of the student's choosing. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ENHD, MVLI, MVST.

**THEA 4152. The Tempest: Text and Performance. (4 Credits)**

This course will study Shakespeare's play The Tempest as a historical/literary text and simultaneously as a theatrical script that we will act in the classroom, focusing on a single scene at a time. Through close readings from disparate points of view, we will investigate how the theatre acts to engage audiences and create meanings, and how time and culture are expressed in both text and performance. Students will read several adaptations of the play, as well as viewing film versions and adaptations such as Prospero's Books. We'll investigate questions about adaptation, authorship, the status of a "classic" text and its variant forms, and the transition from manuscript to stage to film. Assignments will include readings, essays, and presentations. Quizzes will include regular exercises in blank verse, especially iambic pentameter. The final project can be a scholarly essay, the student's short video of an excerpt from The Tempest, or a brief performance. No acting background is necessary. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ENGL, ENHD, ICC.

**THEA 4250. Acting for the Camera I. (4 Credits)**

Introduces the actor to the techniques of acting for the mediums of television and film, including issues of scale, angle, and material. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THPE.

**Prerequisite:** THEA 3100.

**THEA 4260. Acting for the Camera II. (4 Credits)**

Continuation of THEA 4250: Acting for the Camera I.

**Attribute:** THPE.

**Prerequisite:** THEA 4250.

**THEA 4301. Performance and Art. (3 Credits)**

This acting course for dancers will work in developing original scenes based on poetry, sculpture, paintings and scene study. Emphasis on work with physical actions and creating a physical and psychological score to illuminate actor-created work. Focus on imagination, writing and performance skills. For Alvin Ailey BFA majors.

**THEA 4302. Russian Theatre Workshop. (2 Credits)**

This course conducted in Moscow includes work in acting, movement, dance, voice, Russian theatre history, and a study of the current Russian theatre. There is also an alternate program of scenography, costume design, and theatrical design theory and history. It is taught by the faculty of the Moscow Art Theatre School.

**THEA 4305. Clown and Improvisation. (4 Credits)**

Examining different comedic traditions, students will study techniques from commedia dell'arte, clown and improvisation. Drawing on the teachings of contemporary artists such as Keith Johnstone and Phillippe Gaulier, the course will demonstrate and sharpen comedic skills by creating a sense of continuity between traditional and contemporary comedy. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THPE.

**THEA 4306. Clown and Improvisation II. (4 Credits)**

This course is a continuation of Clown and Improvisation. Examining different comedic traditions, students will study techniques from commedia dell'arte, clown, and improvisation. Drawing on the teachings of contemporary artists such as Keith Johnstone and Phillippe Gaulier, the course will demonstrate and sharpen comedic skills by creating a sense of continuity between traditional and contemporary comedy. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** THPE.

**Prerequisite:** THEA 4305.

**THEA 4400. Senior Audition I. (2 Credits)**

Prepares students to audition for professional theatre companies, agents, casting directors, and graduate schools. Students develop audition pieces and also learn to prepare cold readings. Guidance also provided in the preparation of headshots and professional resumes.

**THEA 4410. Senior Audition II. (0 to 2 Credits)**

Preparation of the Senior Showcase, in which students present scenes for producers, agents, and casting directors.

**THEA 4425. Design Showcase. (3 Credits)**

This course focuses on presenting and discussing students' work as a design or manager while developing their understanding of the business of theatre and their potential role in it. We look at portfolios, resumes, and CVs, cover letters, and production books, and talk with established professionals and recent graduates about the best strategies for entering the New York and regional theatre communities. Design and Production students only, required for participation in the annual Design Showcase.

**Prerequisite:** THEA 2070.

**THEA 4430. Senior Showcase I: Designers, Managers, Directors, Playwrights. (2 Credits)**

Prepare for your move from student into industry professional. This is a two-semester course. This semester, we will focus on discovering who you've become as an artist, collaborator, and individual over the course of your time at Fordham. With that information, we will determine how to create the best presentation of you and your work. We will work on creating personal videos that show who you are and how you work. We will develop a website to showcase everyone's work as a class with links to each student's personal body of work. Each student is expected to have a completed personal video and website. Websites must include a body of work; completed, in-process, and/or theoretical work; an About page with bio; your resume; and a way to contact you. We will discuss more expectations as the semester continues. The semester will culminate in a completed "Who I Am" video to be used in your senior showcase.

**Attribute:** THDP.

**THEA 4440. Senior Showcase II: Designers, Managers, Directors, Playwrights. (2 Credits)**

Prepare for your move from student into industry professional. This semester will focus more on networking and technical elements of the industry including finances, acquiring or making work, and making relationships with other industry professionals. We will aim to establish clear methods of communicating your work and perspective. We will have at least two sets of "speed-dating" reviews. The course will culminate in a final Showcase of your work and time at Fordham.

**Attribute:** THDP.

**Prerequisite:** THEA 4430.

**THEA 4500. Theatre, Creativity, and Values. (4 Credits)**

This Senior Values Seminar is designed to give students an opportunity to examine and reflect upon creativity and the theatre. How does creativity mark the distinctness of the human person? How does human creativity point to the presence and action of God? What purpose does the theatre serve for society? Emphasis is placed on personal integration of philosophical principles and personal technique and craft. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AMCS, EP4, THME, VAL.

**THEA 4501. Directing Production Workshop. (3 Credits)**

An advanced production class that guides students through the process of producing a fully-staged production for public performance.

**Attribute:** THPL.

**THEA 4505. Design Production Workshop. (3 Credits)**

This course is designed to run with Directing Workshop to merge design and directing students in practical production experiences. In the process, students will hone their ability to analyze text, shape a design idea, communicate with artistic collaborators, create working drawings and models, plan a production schedule, and create and manage a budget. Designers must be working on a project in the studio season. Stage Managers vet their process on the mainstage.

**Attribute:** THPL.

**THEA 4700. Advanced Design. (3 Credits)**

This advanced design course is open to junior and senior theatre design and production majors only and will be taught by the holder of the Denzel Washington Chair in Theatre. The chair will design this course as relates to their discipline and will likely focus on the interaction between audience/environment and object/performer.

**Attribute:** THDP.

**THEA 4800. Internship. (4 Credits)**

Supervised placement for students who are interested in work experience. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**THEA 4999. Tutorial. (4 Credits)**

Independent research and reading with supervision from a faculty member.