

# THEATRE (THEA)

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## 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 1151. DRAWING: ARCHITECTURE AND STAGE I. (4 Credits)

Work in pencil, ink, charcoal, and other graphic media with an emphasis on proportion, scale, contrast, drawing the human figure in space, and movement sequences. Work with computer drawing tools for conceptual diagramming, linear perspective and storyboarding. Design projects outside of class times will be required. This course is intended for theatre/design and visual arts/architecture students. Satisfies foundation drawing requirement in the visual arts major core. Open to non-majors. Satisfies prerequisite for Drawing II.

**Attributes:** FASH, VART.

## THEA 1152. DRAWING: ARCHITECTURE AND STAGE II. (2 Credits)

The continuation of THEA 1151: Drawing: Architecture and Stage I.

**Attributes:** FASH, VART.

## 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.

**Attribute:** FASH.

## 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.

**Attribute:** FASH.

## THEA 1999. TUTORIAL. (1 Credit)

## 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.

## 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.

## 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 prerequisite. 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 2210. STAGE MAKEUP AND HAIR I. (3 Credits)

An introduction to stage makeup, including planning and executing a variety of makeup styles and techniques. From fantasy to old age, bruises to animal stylization, students will be challenged not only to design makeup but create characters to inform their makeup choices. Other topics will include hairstyles and basic prosthetics. Open to non-majors.

**Attributes:** FASH, THDP.

## THEA 2212. STAGE MAKEUP AND HAIR II. (3 Credits)

Continuation of THEA 2210: Stage Makeup and Hair I. Concentrations in complex makeup techniques such as prosthetics and wig building are central to this course.

**Attributes:** FASH, THDP.

## 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.

**Prerequisite:** THEA 2230.

## 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.

**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.

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

This course addresses issues of individual mentorship, evolution of responsibility from studio to mainstage, and specific production-related problem solving.

**Attribute:** THDP.

**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.

**THEA 2900. THEATRE MANAGEMENT. (4 Credits)**

An introduction to the managerial aspects of American theatre. Topics include: history of theatrical production and management in America, defining and understanding the differences between commercial and nonprofit theatre, basic management functions, types of theatre managers, forming a production company, understanding the actors' unions and contracts, organizing a nonprofit theatre company, artistic policy choices, staffing, casting, theatrical tours, the role of the producer and presenter, budget planning, box office, fundraising, marketing and audience development, the publicity campaign, and advertising. The class is comprised of lecture, discussion and guest speakers from the New York City Theatre community.

**Attributes:** THDP, THPL.

**THEA 2999. INDEPENDENT STUDY. (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 3001. THEATRE HISTORY I: MYTHOS. (4 Credits)**

This semester begins with an examination of ancient performance traditions and the pivotal work of the ancient Greeks in the context of ancient cosmologies and in light of the function of the mythic imagination. It continues with an exploration of the centrality of mythos to the development of major theatrical movements in the Western Theatre from Medieval, through Renaissance and Elizabethan, and Neoclassicism. 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 3002. THEATRE HISTORY II: MODERNITY. (4 Credits)**

This semester explores the umbilical connection between the volatile sweep of modernity and the development of protomodernist and modernist theatre. Advances in science and industry, expanded universes without and within, and tectonic socio-political changes all informed the dynamic expansion of form and function of the theatre. The course includes examination of the major schools of Western Modernism, notable works by artists in the late 19th and early 20th centuries, as well as an exploration of the profound influences of non-Western forms and artists upon these schools. 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:** ALC.

**THEA 3003. THEATRE HISTORY III: POSTMODERNISM AND THE PRESENT. (4 Credits)**

This semester focuses primarily, though not exclusively, on contemporary U.S. theatre and performance, with an emphasis on core ideas of post modernity and their centrality to the development of the wide range of artists, companies, and forms that have emerged since the mid 20th century. The impact of theatre engaging questions of cultural pluralism, sovereignty, race, class, gender, and sexual orientation is considered in light of concurrent historical events. Particular attention is given to the rich complexities of methodology, representation and community as theatre, at the top of the 21st century, continues its evolution. 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:** ALC.

**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.

**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.

**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).

**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.

**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. MOLIÈRE: 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 3362. LIGHTING DESIGN. (3 Credits)**

Investigates how lighting design completes the visual world. We 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 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.

**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 3564. FRENCH THEATRE AND PERFORMANCE (TAUGHT IN FRENCH). (4 Credits)**

This course explores French theatre and offers students the opportunity to engage in the creative process from script to rehearsal to a full public performance at the end of the semester. It teaches students how to express themselves more effectively in French, and it helps them develop the 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 theatre community in New York City will share their experiences and provide opportunities for students to practice their new skills. Taught in French.

**Attribute:** ALC.

**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.

**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.

**Attribute:** THDP.

**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.

**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 3999. INDEPENDENT STUDY. (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 4025. FLYING SOLO. (4 Credits)**

This will be an intensive, practical course for students interested in creating a short solo performance piece. Creative work will be accompanied by in-depth documented research into the student's particular area of interest. In addition to their creative work, each student will be responsible for a substantive research project on a performance artist, assigned to them by the instructor.

**Attribute:** THPL.

**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.

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

**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,' according to the Encyclopedia Britannica definition, describes a series of practice 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 dramaturge, we will be literary and performance scholars, researching theater history, dramatic theory, and the broader cultural and historical context of our theatrical projects; we will also work as practitioners, collaborating with our peers to translate diverse texts into theatrical events. 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, 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 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 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. (2 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 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, 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 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: THEATRE AND DRAMA. (1 to 4 Credits)**

Independent research and reading with supervision from a faculty member.

**THEA 5000. THEATRE HISTORY I. (4 Credits)**

We will seek a perspective on the developments in the theatre from Ancient Greece, Japan, and India, and through the Elizabethans using major plays as our focus. We will explore their context—when, where, and why they were written—the lives of the playwrights, and the culture and the politics of their society.

**THEA 5100. THEATRE HISTORY II. (4 Credits)**

The course explores the major developments in Theatre from 1879 to the present using major plays of Ibsen, Strindberg, Chekhov, Wedekind, Stein, Brecht, O'Neill, Artaud, Genet, Beckett, Soyinka, Mishima, Kennedy, Hansberry, Churchill, Parks, and the movements of performance art and Butoh. We explore their context (when, where and why they were written), the lives of the playwrights, and the culture and the politics of their society. 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 5700. PLAYWRITING WORKSHOP. (4 Credits)**

The primary goals of the course are to hone basic craft and to create an environment that will guide the writers' exploration of their individual voices. We concentrate on four major issues: storytelling, character, structure, and the poetic voice. The course is taught from overlapping perspectives of traditional and alternative techniques. Exercises are rooted in storytelling techniques and character development. 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:** ENGL.

**THEA 5750. PLAYWRITING STRATEGIES. (4 Credits)**

This course offers a series of workshop classes that focus on writing strategies, generating new work, and giving writers unique tools for confronting and overcoming obstacles and challenges the playwright faces. The playwrights will be introduced to readings and interviews by and about other playwrights on generative writing process, the act of rewriting, and new forms of creating a stage event. 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 5800. TV COMEDY WRITING. (4 Credits)**

This course will focus on the art of creating, pitching, and selling a comedy series. 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 5810. TV DRAMATIC WRITING. (4 Credits)**

This course will focus on the art of creating, pitching, and selling a dramatic series. 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 6400. DESIGN FOR PLAYWRIGHTS. (4 Credits)**

Playwrights write texts to be performed in actual space, so the playwright who begins from imagining the place where action occurs is activating the essential core of the dramatic imagination. Playwrights must understand how to collaborate with designers, and benefit enormously from inviting a designer into the creative process early. It advances the playwright's craft to learn the designer's craft of line, shape, drawing, model making and findings way to embody thematic ideas in concrete visual images and environments. 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 6430. ADAPTATION. (4 Credits)**

Introduction to the craft of adaptation for the stage and screen. Emphasis will be placed on learning to recognize and evaluate the kinds of source material that invite adaptation, and subsequently how to effectively translate elements from that material to craft powerful stories. Class discussion, lectures, readings, and guest seminars will examine source material that includes short stories, novels, biographies, and true stories developed from journalistic sources as well as examples of its successful adaptation. 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 6500. SHAKESPEARE. (4 Credits)**

An exploration of Shakespeare's plays from a playwright's perspective on craft. How does Shakespeare achieve what he does? What techniques does he employ to generate his vast range of characters and meanings?.

**THEA 6770. SCREENWRITING. (4 Credits)**

This course focuses on analyzing and writing screenplays for film and television. Class time is devoted to exercises, lectures, and assignments that focus on creating and improving plots and premise, developing potent characters, understanding and honing structure, and sharpening dialogue. In-class activities and lectures are supplemented with guest seminars, film viewings, and screenplay readings, followed by discussion and analysis on themes of craft, including plot, character, technique, and structures.

**THEA 6780. Screenwriting: Idea to Execution. (4 Credits)**

Writers will explore the art, craft, and business of writing for the screen, with a focus on the "classical" principles of screenwriting. Each writer will complete the first half of a feature length screenplay. Classes will be a mixture of lecture, discussion, screenplay analysis, writing exercises, discussion of viewed films and in-class workshoping of scripts.

**THEA 6980. CONTEMPORARY THEATRE. (4 Credits)**

A playwright is the person who has her ear to the rail, the one who channels the zeitgeist. To that end this class will obsess on the present moment. What is happening in politics now? Literature? Science? Where in New York City theatre and global theatre are these revolutions and innovations finding expression? Writers will see never-before-produced plays, meet with the makers of new work, and use those experiences to write a play that resonates with the present moment.

**THEA 6990. THE PLAYWRIGHT PREPARES. (4 Credits)**

This semester focuses on preparing the second-year playwrights for submitting their plays to theatres, film and television studios, contests, and agents. Visiting designers, managing directors, film and television producers will enhance the students' understanding of the community they are entering. Contemporary theatre issues are also discussed, particularly those related to the role of the playwright in our society. 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 7000. PRODUCTION. (4 Credits)**

This seminar serves as a foundational course for the full-length thesis productions that spring. Contemporary theater issues are also discussed, particularly those related to the role of the playwright in our society.

**THEA 8999. INDEPENDENT STUDY. (0 to 4 Credits)**