THEATRE (THE)

THE 100. Participation. (0.5 h)
Attendance/participation in Mainstage and Studio performances and other events as established by the department. Specific attendance/participation requirements will be established at the beginning of each semester. Assignments for technical production are made through consultation with the technical and design faculty. May be repeated for credit. Pass/Fail only. P-Prerequisite override required.

THE 110. Introduction to Western Theatre. (3 h)
Survey of the theory and practice of the major disciplines of Western theatre art: acting, directing, playwriting, and design. Optional lab-THE 110L. (D)

THE 110L. Intro to Theatre-Lab. (1 h)
Participation in production team on Mainstage as assigned. P or C-THE 110 or 111 and prerequisite override required.

THE 111. Introduction to Theatre. (3 h)
Survey of the theory and practice of the major disciplines of theatre art: acting, directing, playwriting and design. Includes theatre practices from non-Western traditions. Optional lab – THE 110L. (D)

THE 125. Basic Voice and Movement for non-Majors. (3 h)
Introduction to basic voice and movement technique. May include topics such as breathing, healthy vocalization, articulation, vocal expressiveness and energy, alignment, tension release, kinesthetic awareness, basic anatomy. Does not count toward the Major.

THE 126. Stage Makeup. (1.5 h)
A study of the design and application of theatrical makeup in relationship to historical period and character development.

THE 131. Accents for the Stage. (1.5-3 h)
This course covers the basic approach for learning accents for actors, covering several commonly used accents for the stage. Emphasizes resources and methodology in accent acquisition, as well as considerations for the use of theatrical accents.

THE 132. Voiceover for the Actor. (1.5-3 h)
Exploration and application of practical rehearsal techniques for creating various genres of audio recordings, including narrative, character, and commercial voiceover work. Special emphasis on breath control, articulation, interpretation, and character development.

THE 133. Stage Combat. (1.5-3 h)
Introduction to the basic principles and specific techniques of stage combat, explored physically and applied choreographically. Special emphasis on safety, partnering, and effective rehearsal and performance techniques.

THE 140. Acting I. (3 h)
Fundamental acting theory and techniques including exercises, monologues and scene work.

THE 145. Voice and Movement. (3 h)
Building awareness of the actor's instrument through the development of basic vocal and physical skills. Typically offered in the fall term. Counts toward Major. P-THE 140.

THE 150. Intro to Design and Production. (4 h)
Introduction to the fundamentals of theatrical design and technology including script analysis, design development, and presentation methods. Through the lab, the student develops basic skills in theater technology. Credit not allowed for both DCE 150 and THE 150. Lab-3 hours. (D)

THE 151. Costume Construction. (3 h)
An introduction to theatrical costume construction methods with particular emphasis on the creation of period garments.

THE 155. Stagecraft. (3 h)
This introductory course focuses on contemporary materials, and construction methods employed in the planning, fabrication and installation of stage scenery. Emphasis on using current technologies for problem solving.

THE 181. Acting Workshop. (1 h)
Taught in conjunction with Directing. Workshop actors will perform in scenes directed by student directors. Pass/Fail only.

THE 188. The Contemporary Theatre. (1 h)
Explores contemporary theatre with travel to one or more metropolitan theatre centers through production attendance, discussion, and writing. Location varies. Pass/fail only. P-Prerequisite override required.

THE 230. Advanced Voice and Movement. (3 h)
Continued training and application of vocal and physical skills for the actor. P-THE 145.

THE 241. Acting for the Camera. (3 h)
Introduces the theory and practice of acting for the camera. Focused on film/video/TV acting, may also include commercials and other formats. Basic knowledge of realistic acting required. P - THE 140.

THE 243. Auditions. (1.5-3 h)
Develops the actor's audition skills for both live and taped auditions including monologue portfolio preparation. Might include resume building, headshots, and musical theatre audition techniques. P-THE 140 or Prerequisite Override.

THE 245. Acting II. (3 h)
Advanced study and practice of the skills introduced in Acting I. P-THE 140 and 145.

THE 246. Period and Style. (3 h)
Studies social customs, movement, dances, and theatrical styles relating to the performance of drama in historical settings as well as in period plays. Includes performances in class. P-THE 145 or 230 and THE 140. (D)

THE 250. Scene Design. (3 h)
A study of the fundamental principles and techniques of stage design. Drafting, model building, perspective rendering, historical research, and scene painting will be emphasized. P-THE 150.

THE 251. Costume Design. (3 h)
Studies the fundamental principles and techniques of costume and makeup design with an emphasis on historical research in the context of the text. Explores the basics of costume rendering, materials, and costume construction. P-THE 150 or prerequisite override required.

THE 252. Lighting Design. (3 h)
An exploration of the lighting designer's process from script to production. A variety of staging situations will be studied, including proscenium, thrust and arena production. P-THE 150.

THE 253. Sound and Projections Design. (3 h)
Developing and executing sound design and projections designs for theatrical production from concept to integration into performance. Covers recording, content creation, digital editing, mixing, and playback. P - THE 150 or prerequisite override required.

THE 254. Scenic Art for Theatre. (3 h)
Hands-on introduction to the tools and techniques employed by scenic artists and painters for contemporary stage and film. May include an introduction to sculpting as well as a variety of projects and exercises in decorative and figurative painting.

THE 255. History of Costume. (3 h)
Surveys the development of clothing and fashion with emphasis on historical and cultural influences and their application to costuming art. (D)

THE 258. Stage Management. (1.5 h)
Examines the role of the stage manager in theatre and other venues. Consideration of approaches, philosophy, nuts and bolts. Exploration of the responsibilities of the stage manager from auditions through rehearsals, techs, and performances including extended runs and touring and the key relationships therein with director, performer, designer and producer. P-THE 110 or 111 and 150.

THE 259. The Business of Theatre. (3 h)
Introduces students to the business of theatre. This course explores how theatre gets made in America, introducing the structures of theatre - commercial and not-for-profit - and giving students hands-on exercises in leadership, theatre economics and budgets, season planning, and real-world producing and management decisions.

THE 266. Modern English and Continental Drama and the London Stage. (3 h)
Studies the works of major playwrights of England and Europe from 1875 to the present. May also include contemporary production of classic plays. Particular emphasis will be placed on plays which are currently being presented in London theatres. Also offered in London. (D)

THE 270. Theatre in Education. (3 h)
Practical experience for theater and education students to work together with children in the classroom using theatre to teach core curriculum. Emphasizes methods and techniques as well as the development and implementation of creative lesson plans. Weekly public school teaching experience and seminar. Also listed as EDU 223.

THE 274. World Theatre. (3 h)
An exploration of non-U.S. Theatre, its histories, approaches, and applications. Study may include the theatre of East Asia, the Middle East, Africa, Latin America, and contemporary Europe, as well as non-English plays in translation. (CD, D)

THE 283. Practicum. (1-1.5 h)
Projects under faculty supervision. May be repeated for no more than three hours. P- Prerequisite override required.

THE 285. Internship in Theatre. (1-3 h)
Internship, approved by the department, to be carried out under the supervision of a departmental faculty member, designed to meet the proposing student's needs and interests related to their study of theatre. Requirements may include an evaluative paper and public presentation. Normally one course in an appropriate sub-field is taken prior to the internship. P-Prerequisite override required.

THE 290. Special Topics. (0.5-3 h)
The intensive study of selected topics in theatre. May be repeated for credit if topic varies.

THE 294. Individual Study. (1-3 h)
Research and readings in an area of interest to be approved and supervised by a faculty advisor. May be taken for no more than three times for a total of not more than nine hours. P-Prerequisite override required.

THE 295. Development and Performance. (1-4 h)
An intensive experiential course designed to research and develop a theater piece resulting in performance. Focus will vary. May be repeated once for credit.

THE 310. History Western Theatre I. (3 h)
Survey of the development of Western theatre and drama through the Greek, Roman, medieval, and Renaissance theatres. Suitable for non-majors. (D)

THE 311. History of Western Theatre II. (3 h)
Survey of Western theatre and drama including English Restoration, the eighteenth century, Romanticism, Realism, the revolts against Realism and the post-modern theatre. Suitable for non-majors. (D)

THE 320. British Drama to 1642. (3 h)
British drama from its beginning to 1642, exclusive of Shakespeare. Representative cycle plays, moralities, Elizabethan and Jacobean tragedies, comedies, and tragicomedies. Fulfills pre-1800 British literature requirement. Also listed as ENG 320.

THE 323. Shakespeare. (3 h)
Several representative works illustrating Shakespeare's development as a poet and dramatist. Fulfills pre-1800 British literature requirement. Also listed as ENG 323.

THE 336. Restoration and 18th-Century British Drama. (3 h)
British drama from 1660 to 1780, including representative plays by Dryden, Etherege, Wycherley, Congreve, Goldsmith, and Sheridan. Fulfills pre-1800 British literature requirement. Also listed as ENG 336.

THE 340. Directing. (4 h)
A theoretical and experiential investigation into directing for the theatre. P-THE 140, C or P – THE 150 or prerequisite override required.

THE 343. Studio Production. (1.5-3 h)
The organization, techniques and problems encountered in the production of a play for the public. May be repeated once. Only offered for 1.5 or 3 hours. P - THE 150 and prerequisite override required.

THE 344. Acting Shakespeare. (3 h)
A practical study of varying styles in interpreting and acting Shakespeare's plays from the time of the Elizabethans to the present day. P-THE 140 and 145. (D)

THE 360. Playwriting. (3 h)
This course will examine the elements of dramatic structure and their representations in a variety of dramatic writings. It will explore the fundamentals of playwriting through a series of writing exercises. Also listed as CRW 384.

THE 362. Feminism and Theatre. (3 h)
Introduces students to the intersection of theater and feminism and experience its interdisciplinary lineage and academic interventions. Students will learn and apply feminist theory, which looks beyond the conventional theater for a continuum of performance that includes play, ritual, sport, everyday life and social roles, as well as performance art, global and intercultural performance. Engaging with various feminist theoretical approaches from radical and liberal feminism to intersectional and transnational feminism, students will be encouraged to critically examine race, class, gender, sexuality, ethnicity, and nationality expressed on and offstage.

THE 372. Contemporary Drama. (3 h)
The course will consider varieties of form and substance in plays and performance texts from Godot to the present. Readings will cover such playwrights as Beckett, Pinter, Stoppard, Churchill, Wertenbaker, Albee, Shepard, Fornes, Mamet, Wilson, Soyinka, Fugard, and Foreman. Also listed as ENG 394.

THE 373. Women Playwrights. (3 h)
Examination of selected plays and/or performance texts by women. Focus varies, for example, looking at works by contemporary American women or early women dramatists such as Hrosvitha, Sor Juana, and Aphra Behn. Also listed as WGS 319. (CD)

THE 374. Contemporary World Drama. (3 h)
This course will consider varieties of form and substance in plays and performance texts from outside the mainstream of the Western theatrical tradition. Focus will vary, for example Asian and Asian-American playwrights or drama of the Middle East. (CD)

THE 375. American Drama. (3 h)
A historical overview of drama in the United States, covering such playwrights as Boucicault, Mowatt, O'Neill, Glaspell, Wilder, Williams, Miller, Hansberry, Albee, Shepard, Norman, Hwang, Vogel, Mamet, and Wilson. Also listed as ENG 375.

THE 376. Multicultural American Drama. (3 h)
Examines the dramatic works of playwrights from various racial and ethnic communities such as Asian American, Native American, African American, and Latino. The course will include consideration of issues, themes, style, and form. Also listed as ENG 393. (CD)

THE 390. Special Topics. (1-3 h)
The intensive study of selected topics in the theatre. May be repeated.

THE 392. Special Topics in Dramatic Literature. (1-3 h)
Intensive study of selected plays and/or performance texts.

THE 393. Special Topics in Dramatic Literature Cultural Diversity. (3 h)
Intensive study of selected plays and/or performance texts, focusing on cultural differences - for instance, women playwrights, LGBTQ+ playwrights, or class-focused works. (CD)

THE 395. Senior Seminar. (1 h)
Preparaton for further, post-graduation work and study in theatre. Highly recommended for theatre majors and minors.

THE 399. Theatre Honors. (3 h)
Tutorial involving intensive work in the area of special interest for qualified seniors who wish to graduate with departmental honors. P-Prerequisite override required.