

THEATRE AND DANCE (THE/DCE)

The Department of Theatre and Dance offers students an exceptional education in theatre and dance, and plays an integral role in the Wake Forest community. We are a creative and collegial department that values close working relationships between students and faculty, that sees the arts as integral to a liberal arts education, and that prizes intellectual discipline as well as free thinking and expression. We aspire to create exceptional artist/scholars, exploring through classes and productions intersections of theatre and dance with other realms of study, and giving expression to humanity's foremost social and intellectual concerns.

We promote inclusivity, intellectual curiosity, innovation, dialogue, and problem-solving skills. And we believe that artistic commitment, personal development, responsibility to one's community, and academic rigor can all coexist.

Each season, the department mounts four subscription series productions, two dance concerts, and numerous student-directed and designed pieces. Students learn through work on productions—whether in the rehearsal hall or shop—as well as through classwork in acting and directing, dance technique, choreography, design, playwriting, voice and movement, history, dramatic literature, performance art, theatre education, and technical theatre.

Students with both academic and artistic ability will find a comfortable home at Wake Forest University. Our students work closely with a vigorous faculty on a wide variety of projects. They enjoy the benefits of a nationally ranked university with small classes, impressive facilities, and an active theatre and dance program, and they grow as both scholars and artists. College is for learning—through books and lectures, certainly, but also through self-exploration and creative expression. We at Wake Forest believe that excellence in both arts and academics is not only possible but also desirable. Myriad student theatre, dance, and performance groups on campus contribute to a vital educational environment for the study of performance.

Contact Information

Department of Theatre and Dance (<http://college.wfu.edu/theatre/>)
Scales Fine Arts Center 219, Box 7264
Phone 336-758-5294

Programs

Major

- Theatre, B.A. (<https://bulletin.wfu.edu/undergraduate/departments-programs/theatre-dance/ba-theatre/>)

Minors

- Dance, Minor (<https://bulletin.wfu.edu/undergraduate/departments-programs/theatre-dance/minor-dance/>)
- Theatre, Minor (<https://bulletin.wfu.edu/undergraduate/departments-programs/theatre-dance/minor-theatre/>)

Courses Dance (DCE)

DCE 101. Beginning Tap Dance. (2 h)

Fundamentals of tap dance technique with an emphasis placed on technique, rhythm, vocabulary, and performance qualities. May be taken two times for credit.

DCE 120. Beginning Modern Dance Technique. (2 h)

Fundamentals of modern dance technique, with an emphasis placed on movement concepts, vocabulary, technique, alignment, placement, and flexibility. May be taken two times for credit.

DCE 122. Special Topics in Dance. (1-3 h)

An intensive study of selected topics in dance. May be repeated.

DCE 123. Introduction to Dance Composition. (2 h)

Introduction to the fundamental study of improvisation, composition and choreography. P-DCE 221, 226, or DCE 227; or POI.

DCE 124. Social Dance. (1.5 h)

Fundamental techniques of social dance, providing basic skills, concepts of movement, style and fundamental step patterns found in social dance rhythms. Students will learn basic smooth dances, rhythm dances, Latin-American dances and Cuban dances.

DCE 125. Folk and Social Dance. (1.5 h)

Fundamentals of folk and social dance, providing the basic skills, concepts of movement, style and fundamental step patterns of folk and social dance. Emphasis is on the development of fundamental dance skills and practice in utilizing dance techniques.

DCE 126. Beginning Jazz Dance. (2 h)

Fundamentals of jazz technique with an emphasis on alignment, isolations, flexibility, basic turns, jumps, and combinations. May be taken two times for credit.

DCE 127. Beginning Classical Ballet Techniques. (2 h)

Fundamentals of classical ballet technique with an emphasis on alignment, placement, flexibility, barre work, adagio and petite allegro. May be taken two times for credit and two times Pass/Fail.

DCE 128. Dance Performance. (1 h)

Practical experience in the areas of rehearsal, production, and performance, as a performer in the Fall or Spring Dance Concert. May be taken up to four times for credit.

DCE 129. Choreography. (1 h)

Practical experience in the areas of rehearsal, choreography production and performance as a choreographer in the Spring Dance Concert. May be taken only once.

DCE 130. Movement for All. (1.5 h)

A beginning level dance class for all students that surveys jazz, modern and/or ballet techniques. Emphasis on flexibility, coordination, and efficiency of movement. Eight week course.

DCE 131. African Dance. (1.5 h)

Designed to develop basic West African dance technique, build students' musicality and performance skills and create an awareness of African culture. May be taken 2 times for credit.

DCE 133. Hip Hop Dance. (1.5 h)

Fundamentals of Hip Hop dance technique. May be taken 2 times for credit.

DCE 150. Design and Production for Dance. (2 h)

Introduction to the fundamentals of lighting, sound editing, dance floor installation, costumes and stage management for dance performance. Credit not allowed for both DCE 150 and THE 150. P-POI.

DCE 200. Senior Dance Project. (2 h)

An investigation of selected semi-professional problems involving the creative process of choreography, study of notation, research idea, or production.

DCE 201. Intermediate Tap Dance. (2 h)

A progressive development of technique and vocabulary from DCE 101, with an emphasis on exploring rhythm, dynamics and performance qualities. May be taken four times for credit. P-DCE 101 or POI.

DCE 202. History of Dance. (3 h)

A survey of the development of dance as a performing art from the Renaissance to the present with an emphasis on scope, style and function. (D)

DCE 203. 20th-Century Modern Dance History. (3 h)

Exploration of the history of modern dance from Isadora Duncan to contemporary modern dance trends in the U.S. and abroad. (D)

DCE 205. Improvisation. (2 h)

An investigation of the art and technique of improvised dancing. The course borrows from visual art, poetry, literature, theatre, and music as catalysts for original movement generation. P-DCE 120 or 221.

DCE 221. Intermediate Modern Dance Technique. (2 h)

A progressive development of movement concepts and vocabulary from DCE 120, with an emphasis on exploring both the classical and contemporary techniques of modern dance. May be taken four times for credit. P-DCE 120 or POI.

DCE 222. Advanced Modern Dance Technique. (2 h)

A progressive development of the concepts of DCE 221 with an emphasis on qualitative performance, virtuosity and versatility in a variety of technical forms within the modern dance discipline. May be taken four times for credit. P-DCE 221 or POI.

DCE 223. Dance Composition. (3 h)

Fundamental study of improvisation, composition, and choreography. P-DCE 221, 226, 229, or POI.

DCE 224. Advanced Social Dance. (1.5 h)

Progressive development of technique in rhythm, dance hold, footwork and patterns of ballroom and Latin dance. Emphasis on performance and competitive dance styles. May be taken two times for credit. P-DCE 124 or POI.

DCE 226. Intermediate Jazz Dance. (2 h)

This course pursues the mastery of basic jazz technique along with more complex center floor combinations. Emphasis is placed on performance qualities and musicality. May be taken four times for credit. P-DCE 126 or POI.

DCE 227. Advanced Jazz Dance. (2 h)

Pursues the mastery of jazz technique along with more complex center floor combinations. Emphasis is placed on performance qualities, musicality, technique, virtuosity, and creativity. May be taken four times for credit. P-DCE 226 or POI.

DCE 229. Intermediate Classical Ballet. (2 h)

Pursues the mastery of basic ballet technique along with more complex barre and center combinations, performance qualities, and musicality. May be taken four times for credit. P-POI.

DCE 231. Advanced Classical Ballet. (3 h)

Continues the mastery of basic ballet technique along with more complex barre and center combinations, performance qualities, musicality and pointe work. May be taken four times for credit. P-POI.

DCE 233. Advanced Studio Classical Ballet. (3 h)

Professional level pace of ballet technique. Complex barre and center combinations as well as more advanced pointe work in class. May be taken 4 times for credit. P-POI.

DCE 235. Ballet Repertory. (2 h)

An intermediate and advanced level technique class focusing on the development and performance of classical and contemporary ballet repertoires. May be repeated 4 times for credit. P-DCE 229 or POI.

DCE 236. Multi-Ethnic Dance. (3 h)

Exploration of the cultural importance of dance in major ethnic groups in American society. Also listed as AES 236. (CD)

DCE 241. Advanced Tap Dance. (2 h)

A progressive development of the concepts of DCE 201 with an emphasis on qualitative performance, virtuosity and versatility in a variety of technical forms within the tap dance discipline. May be taken four times for credit. P-DCE 201 or POI.

DCE 285. Internship in Dance. (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 dance. Requirements may include an evaluative paper and public presentation. Normally one course in an appropriate sub-filed is taken prior to the internship. P-POI.

DCE 294. Individual Study. (1-3 h)

Research and readings in an area of interest to be approved and supervised by a faculty adviser. May be taken for a total of not more than 3 hours. P-POI.

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. P-POI.

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 POI.

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 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 140. Acting I. (3 h)

Fundamental acting theory and techniques including exercises, monologues and scene work.

THE 144. Mime. (2 h)

An introductory study of basic mime forms. The student will gain skills and understanding of this theatrical form through practical exercises, readings, rehearsals, and performances.

THE 145. Voice and Movement. (3 h)

Building awareness of the actor's instrument through the development of basic vocal and physical skills, emphasizing relaxation, clarity, expressiveness, and commitment, along with spontaneity, centering, and basic technical skills. Counts toward Major. P-THE 140.

THE 150. Introduction 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 155. Stagecraft. (3 h)

This introductory course focuses on contemporary materials, construction methods, and rigging practices employed in the planning, fabrication and installation of stage scenery. Emphasis on using current technologies for problem solving.

THE 181. Acting Workshop. (1 h)

Scene work with student directors. Pass/Fail only.

THE 188. The Contemporary English Theatre. (1 h)

Explores the English theatre through theatre attendance in London and other English theatre centers. Readings, lectures. Participants submit reviews of the plays and complete a journal of informal reactions to the plays, the sites and the variety of cultural differences observed. Two weeks. Offered in London before spring term. Pass/fail only. P-POI.

THE 230. Advanced Dynamics. (3 h)

Focus on opening and strengthening the actor's instrument by building on work done in THE 145. P-THE 145.

THE 240. Class Act. (3 h)

Interdisciplinary theatre class that moves dramatic literature from page to stage as students prepare and present scenes used in courses throughout the University. P-THE 140 or POI. (D)

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 242. Performance Art. (3 h)

This combined seminar and studio course examines the history, range and context of performance art. Through discussion and exploration, students learn techniques and approaches for exploring new relationships to body, voice, space and image, and to create original performance art works.

THE 245. Acting II. (3 h)

Advanced study and practice of the skills introduced in Acting I. P-THE 140 and 145. (D)

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. Theatrical 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 POI.

THE 252. Lighting. (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 for Theatre. (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 POI.

THE 254. Scenic Art for Theatre. (3 h)

Hands-on introduction to the tools and techniques employed by scenic artists for contemporary stage and film. Includes an introduction to sculpting as well as a variety of projects and exercises in decorative and figurative painting. P-THE 110 or 111 and 150, or POI.

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. Theater Management: Principles and Practices. (3 h)

This course reviews the development of theater management in the United States, with emphasis on the role of the producer; explores commercial and not-for-profit theater with attention to planning, personnel, and the economics of theater. Includes readings, lectures, and reports. P-THE 110 or 111. (D)

THE 265. The English Theatre, 1660-1940. (3 h)

Studies the major developments in the English theater from the Restoration to World War II, including the plays, playwrights, actors, audiences, theater architecture, theater management, costumes and sets. Field trips include visits to theaters, museums, and performances. Also offered in London. (D)

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. Also listed as ENG 347. (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 Education 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-Permission of the department.

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-filed is taken prior to the internship. P-POI.

THE 290. Special Seminar. (1.5-3 h)

The intensive study of selected topics in theater. May be repeated.

THE 294. Individual Study. (1-3 h)

Research and readings in an area of interest to be approved and supervised by a faculty adviser. May be taken for no more than three times for a total of not more than nine hours. P-POI.

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 of Western Theatre I. (3 h)

Surveys of the development of Western theatre and drama through the Greek, Roman, medieval, and Renaissance theatres. Suitable for non-majors. (D)

THE 311. History 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. Also listed as ENG 320.

THE 323. Shakespeare. (3 h)

Thirteen representative plays illustrating Shakespeare's development as a poet and dramatist. Also listed as ENG 323.

THE 336. Restoration and Eighteenth-Century British Drama. (3 h)

British drama from 1660 to 1780, including representative plays by Dryden, Etherege, Wycherley, Congreve, Goldsmith, and Sheridan. Also listed as ENG 336.

THE 341. Directing I. (3 h)

An introduction to the theory and practice of play directing. P-THE 140. C or P-THE 150.

THE 342. Directing II. (3 h)

Advanced study of the theory and practice of play directing. P-THE 140, 150, and 341. C or P-THE 250 or 251 or 252 or POI.

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. P - THE 150 and POI.

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 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, Wertebaker, 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 Seminar. (1-3 h)

The intensive study of selected topics in the theater. May be repeated.

THE 391. Special Seminar. (1-3 h)

The intensive study of selected topics in the theater. May be repeated.

THE 392. Special Topics in Dramatic Literature. (1-3 h)

Intensive study of selected plays and/or performance texts.

THE 393. Sp Top Dramatic Lit Cult Diver. (3 h)

Intensive study of selected plays and/or performance texts, focusing on cultural differences - for instance, women playwrights, GLBT playwrights, or class-focused works. (CD)

THE 395. Senior Seminar. (1 h)

Preparation 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-POD.

Faculty

Department Chair Professor Nina Maria Lucas Rice

Director of University Theatre Jonathan Christman

Co-Directors of Dance, Associate Professor of the Practice Christopher Martin, Brantly Shapiro

Associate Chair and Associate Professor Rob Eastman-Mullins

Associate Professor, and Associate Provost for Arts and Interdisciplinary Initiatives Christina Tsoules Soriano

Professor and F.M. Kirby Family Faculty Fellow Mary Wayne-Thomas

Professors Sharon Andrews, J.K. Curry, Brook Davis, Cindy Gendrich

Assistant Professor Kevin Fraizer

Teaching Professor Lynn Book

Teaching Professor and Wright Family Faculty Fellow Leah Roy

Assistant Teaching Professors Michael Kamtman, Tina Yarborough-Liggins

Visiting Lecturer in Dance Sam Shapiro

Teacher-Scholar Postdoctoral Fellow Jeff Sherwood

Adjunct Lecturers Debbie Sayles, Michael Huie