



Theatre and Dance

College of Arts and Letters

Bachelor of Arts • Minor
Subject Matter Program (Pre-Credential Preparation)
Master of Arts

PROGRAM DESCRIPTION

The California State University, Sacramento Department of Theatre and Dance provides a broad and deep foundation of the theory, history, literature and practice of theatre and dance to students who wish to pursue postgraduate studies or join the profession. We offer an imaginative and creative program that provides the student opportunities to grow and develop through studio and production work. Our goal is to challenge students to be independent thinkers and make collaborative artistic efforts that reflect a richly complex and diverse global perspective, complimented by national and international faculty and staff experience.

Career Possibilities

Actor • Choreographer • Dancer • Director • Scenographer
• Lighting Designer • Scenic Designer • Costume Designer •
Makeup Artist • Playwright • Puppeteer • Theatre Manager •
Critic • Announcer/Narrator • Publicity Specialist • Sound/
Light Technician • Recreation Specialist • Public Affairs Direc-
tor • Scenic Artist • Propmaster • Teacher (all levels) • Film
Art Director • Stage Manager

Faculty

Richard Bay, Lorelei Bayne, Ed Brazo, Andonia Cakouros,
Michelle Felten, Linda Goodrich, Manuel Pickett, Roberto
Pomo, Ron Reisner, Melinda Wilson

Contact Information

Linda Goodrich, Department Chair
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Theatre

Majors in the Theatre program receive in-depth training in acting, voice, movement, audition technique, design, history, literature, criticism and film studies.

Special Features

- An extension of our academic offerings is our excellent program of performance opportunities. Each year we offer four to six major productions and a varied selection of minor productions including student-directed one-acts, master's thesis performances, recruitment shows, and productions in puppetry. Students are also offered production assignments as stage managers, costumers, designer and stagecraft technicians, all of which enhance the range of theatrical knowledge and experience.
- Included are African American and Chicano/Latino Theatre productions that make this program unique in the State University System.
- In addition to the performance and technical components, Sacramento State's Theatre Department provides organizations that encompass social, academic and professional opportunities, both on campus and in the community.

Dance

Majors in the Dance program receive in-depth training in dance technique, performance, production, choreography, theory, dance history and dance education.

Offering a comprehensive program of study, dance starts with the basic principles of dance technique and refines them through the choreographic and theoretic processes, culminating in the creation of full-scale concert productions. Students in the program are involved at every level of the creative process.

Special Features

- Dance majors have the opportunity to perform as members of several dance organizations. Company members participate in all aspects of producing and presenting dance, from creating and performing the choreography to designing and implementing the production and promotional aspects of the concerts. Company programs are produced at the campus state-of-the-art dance performance studio.
- Dance majors are given the opportunity to work with professional dance companies on the campus. Each year, at least one regional professional company is in residence at the campus and the program invites nationally acclaimed guest artists to provide workshops for the majors.

UNDERGRADUATE PROGRAMS

Requirements • Bachelor of Arts Degree - Theatre

Units required for Major: 49

Minimum total units required for the BA: 120

Courses in parentheses are prerequisites.

A. Required Lower Division Courses (17 units)

- (3) THEA 2 History of the Theatre: Ancient to Renaissance
- (3) THEA 3 Theatre History After 1660
- (3) THEA 4 Script Analysis
- (3) THEA 11 Acting Study I (Theatre/Dance majors with THEA 9)
- (3) THEA 16 Technical Production I - Stagecraft
- (2) THEA 20 Technical Production II- Lighting

B. Required Upper Division Courses (20 units)

- (3) THEA 101 Acting Study II (THEA 11 or instructor permission) **OR**
THEA 124 Advanced Design (THEA 16, THEA 20, and THEA 123, or instructor permission. Corequisite: THEA 135)
- (3) THEA 107 Directing (THEA 2, THEA 3, THEA 4, THEA 11, THEA 16, THEA 20, instructor permission)
- (3) THEA 120 Practicum in Technical Production (1 unit x 3)
- (2) THEA 121 Rehearsal and Performance (1 unit x 2)
- (3) THEA 123 Design for Theatre (THEA 16, THEA 20 or instructor permission)
- (6) Select two of the following courses fulfilling the "Ethnic Theatre" requirement:
THEA 144/ WOMS 144 Women and Theatre: Staging Diversity
THEA 170 African-American Theatre and Culture
THEA 172 Chicano/Latino Theatre: Drama, Art and Life 1900 to 1975
THEA 174 Multicultural Perspectives in American Theatre

C. Electives/Advising Sequences (12 units)

The Theatre major requires twelve additional upper division units selected from any combination of the following areas. Electives **MUST** be determined in consultation with a faculty advisor. Prerequisites and corequisites noted in the course catalog.

Acting/Directing

- (3) THEA 108 Advanced Directing (THEA 107, instructor permission)
- (3) THEA 109 Musical Theatre (MUSC 25, THEA 9, or THEA 11, DNCE 1, DNCE 2, DNCE 3, DNCE 4, DNCE 5, DNCE 6 or instructor permission/audition)
- (3) THEA 110 Acting Study III: Advanced Acting (THEA 101, THEA 114A, THEA 114B, or instructor permission)
- (3) THEA 111 Audition Technique (THEA 101, THEA 114A, THEA 114B, or instructor permission)
- (1) THEA 112 Musical Theatre Workshop (THEA 109 or instructor permission and/or audition)

- (3) THEA 113 Acting Styles: Shakespeare (THEA 101, THEA 114A, THEA 114B and instructor permission)
- (3) THEA 114A Voice and Movement I (THEA 11)
- (3) THEA 114B Voice and Movement II (THEA 114A)

Youth Theatre/Puppetry

- (3) THEA 115 Puppetry
- (3) THEA 115A Multicultural Puppetry
- (3) THEA 116 Puppetry as Theatrical Medium
- (3) THEA 118 Children's Theatre

Design/Tech

- (3) THEA 124 Advanced Design (THEA 16, THEA 20 and THEA 123 or instructor permission. Corequisite: THEA 135)
- (3) THEA 129 Scenic Painting
- (3) THEA 136 Stage Management (THEA 11, THEA 16, THEA 20)
- (1) THEA 143 Makeup for the Stage

History/Literature

- (3) THEA 140 Black Drama in the African Diaspora **OR**
- (3) THEA 149 Playwright as Artist Series series course
- (3) THEA 173 Contemporary Chicano/Latino Theatre: Themes and Performance 1965-Present
- (3) THEA 175 Multicultural Perspectives in American Film

Requirements • Bachelor of Arts Degree - Dance

Units required for the Major: 52

Minimum total units required for BA: 120

Courses in parentheses are prerequisites.

A. Required Lower Division Courses (15 units)

- (2) DNCE 11 Intermediate Jazz (DNCE 1 or instructor permission)
- (2) DNCE 13 Intermediate Ballet (Instructor permission)
- (3) THEA 9 Appreciation of Acting
- (3) THEA 11 Acting Study I (Theatre/Dance majors with THEA 9)
- (2) Select one of the following:
DNCE 12 Intermediate Modern Dance (Instructor permission) **OR**
DNCE 14 Intermediate Tap (DNCE 4 or instructor permission)
- (3) Select one of the following:
DNCE 40 Dance Production **OR**
THEA 16 Technical Production I - Stagecraft

B. Required Upper Division Courses (37 units)

- (2) DNCE 111 Advanced Jazz (Instructor permission)
- (2) DNCE 112 Advanced Modern Dance (Instructor permission)
- (2) DNCE 120 Principles of Choreography (DNCE majors only and instructor permission)
- (2) DNCE 121 Dance Improvisation (DNCE 120)
- (2) DNCE 122 Choreographic Form and Styles (DNCE 120, DNCE 121)
- (3) DNCE 130 Appreciation and History of Dance
- (3) DNCE 131 Dance Cultures of America
- (3) DNCE 132 African-Caribbean Dance

- (1) DNCE 142 Dance Performance Skills
- (2) DNCE 143 Performance Practicum (1 unit class, must be taken two times)
- (3) DNCE 150 Dance Theory (DNCE 122, DNCE 130, DNCE 131, instructor permission)
- (3) DNCE 151 Dance Criticism (DNCE 130 or DNCE 131)
- (2) DNCE 160 Creative Dance for Children
- (3) KINS 151C Dance Kinesiology (BIO 22 or equivalent)
- (1) THEA 120 Practicum in Technical Production
- (3) Select one of the following:
 THEA 114A Voice and Movement I (THEA 11) **OR**
 THEA 118 Children's Theatre

Requirements • Minor - Theatre

Units required for Minor: 18

The minor requires that all courses be taken in Theatre, 9 units of which must be upper division.

Courses in parentheses are prerequisites.

Specific course requirements are:

- (3) THEA 2 History of the Theatre: Ancient to Renaissance **OR**
 THEA 3 Theatre History After 1660
- (3) THEA 11 Acting Study I (Theatre/Dance majors with THEA 9) **OR**
 THEA 16 Technical Production I - Stagecraft **AND**
 THEA 120 Practicum in Technical Production
 (7-9) Upper division courses taken from section C, Elective/Advising above. (Advisor approval required.)

Requirements • Minor - Musical Theatre

Units required for Minor: 19

Courses in parentheses are prerequisites.

The minor specifically requires the following courses:

- (3) THEA 11 Acting Study I (Theatre/Dance majors with THEA 9) **OR**
 THEA 109 Musical Theatre (MUSC 25, THEA 9, or THEA 11, DNCE 1, DNCE 2, DNCE 3, DNCE 4, DNCE 5, DNCE 6 or instructor permission/audition)
 - (3) THEA 111* Audition Technique (THEA 101, THEA 114A, THEA 114B, and/or by instructor permission)
 - (1) THEA 112* Musical Theatre Workshop (THEA 109 or instructor permission and/or audition)
 - (1) THEA 121** Rehearsal and Performance
- * Must be taken concurrently.
 ** Credit **MUST** be from participation in the "Outreach Show" **AND**
- (2) DNCE 1 Beginning Jazz
 - (2) DNCE 3 Beginning Ballet
 - (2) DNCE 4 Beginning Tap
 - (2) DNCE 6 Popular Jazz Styles (DNCE 1 and/or instructor permission) **OR**
 DNCE 11 Intermediate Jazz (DNCE 1 or instructor permission)

Requirements • Minor - Dance

Units required for Minor: 18

The minor requires that all courses be taken in Dance, 9 units of which must be upper division.

Courses in parentheses are prerequisites.

Specific course requirements are:

Technique (6 units)

Select one of the following:

- (2) DNCE 1 Beginning Jazz
- (2) DNCE 2 Beginning Modern Dance
- (2) DNCE 3 Beginning Ballet
- (2) DNCE 4 Beginning Tap
- (2) DNCE 6 Popular Jazz Styles (DNCE 1 and/or instructor permission)

Select two of the following:

- (2) DNCE 11 Intermediate Jazz (DNCE 1 or instructor permission)
- (2) DNCE 12 Intermediate Modern Dance (Instructor permission)
- (2) DNCE 13 Intermediate Ballet (Instructor permission)
- (2) DNCE 14 Intermediate Tap (DNCE 4 or instructor permission)
- (2) DNCE 111 Advanced Jazz (Instructor permission)
- (2) DNCE 112 Advanced Modern Dance (Instructor permission)

Choreography (2 units)

- (2) DNCE 120 Principles of Choreography (Dance majors only and instructor permission)

Production (2 units)

- (3) DNCE 40 Dance Production

History/Cultural Studies (3-6 units)

- (3) DNCE 130 Appreciation and History of Dance
- (3) DNCE 131 Dance Cultures of America

Electives (1-5 units)

Select from the following:

- (2) DNCE 5 Mexican Folklorico Dance
- (2) DNCE 121 Dance Improvisation (DNCE 120)
- (2) DNCE 122 Choreographic Forms and Styles (DNCE 120, DNCE 121)
- (3) DNCE 132 African-Caribbean Dance
- (1) DNCE 142 Dance Performance Skills
- (1) DNCE 143 Performance Practicum
- (3) DNCE 151 Dance Criticism (DNCE 130 or DNCE 131)
- (2) DNCE 160 Creative Dance for Children

Requirements • Subject Matter Program - English / Theatre (Pre-Credential Preparation)

Students may also pursue a secondary teaching credential in English/Theatre. The requirements represent a 57-unit waiver program in the two departments. The courses outlined below must be completed with a "B" average:

A. Basic Core (30 units)

- (3) ENGL 40A Introduction to British Literature I
- (3) ENGL 50A Introduction to American Literature I
- (3) ENGL 50B Introduction to American Literature II
- (3) ENGL 110A Linguistics and the English Language

- (3) ENGL 120A Advanced Composition (Passing score on WPE; should be taken in junior year)
- (3) ENGL 125A* Literature and Film for Young People
- (3) ENGL 125B* Writing and the Young Writer
- (3) ENGL 140* Studies in British Literature
- (3) ENGL 145B Shakespeare -- The Early Plays, 1592-1600
OR
ENGL 145C Shakespeare -- The Later Plays, 1600 - 1612
- (3) THEA 174 Multicultural Perspectives in American Theatre

* The prerequisites for these courses are ENGL 40A, ENGL 40B, ENGL 50A, ENGL 50B with a grade of "C-" or better and ENGL 120A with a grade of "B-" or better.

B. Breadth and Perspective (27 units)

- (3) THEA 2 History of the Theatre: Ancient to Renaissance
- (3) THEA 3 Theatre History After 1660
- (3) THEA 4 Script Analysis
- (3) THEA 11 Acting Study I (Theatre/Dance majors with THEA 9)
- (3) THEA 16 Technical Production I - Stagecraft
- (2) THEA 20 Technical Production II - Lighting
- (3) THEA 107 Directing (THEA 2, THEA 3, THEA 4, THEA 11, THEA 16, THEA 20, instructor permission)
- (1) THEA 120 Practicum in Technical Production
- (3) THEA 131 Styles in Costume
- (3) Select one of the following:
 - THEA 140 Black Drama in the African Diaspora
 - THEA 144/ WOMS 144 Women and Theatre: Staging Diversity
 - THEA 149 Playwright as Artist Series
 - THEA 170 African American Theatre and Culture
 - THEA 172 Chicano/Latino Theatre: Drama, Art and Life 1900 to 1975
 - THEA 173 Contemporary Chicano/Latino Theatre: Themes and Performance 1965-Present

GRADUATE PROGRAM

A graduate program leading to the Master of Arts degree is available with a variety of courses offered to cover the particular needs of each graduate student in the field of theatre. Through close collaboration with an advisor, graduate students can focus their studies in dramatic literature, directing, playwriting, and multicultural theatre. Opportunities for graduate students to work on productions as scenic, costume, or lighting designers, stage managers, or assistant directors will be made available. Graduate students also have the opportunity to gain experience as teachers' aides in subjects of emphasis. Degree candidates may decide on a research thesis for the culmination of the Master of Arts degree or may choose a creative project in the areas of directing or playwriting as a culminating experience.

Admission Requirements

Admission as a classified graduate student in Theatre requires:

- an undergraduate degree from an accredited four-year college or university with a minimum 3.0 GPA;
- three letters of reference, to be sent to the Program Coordinator by the application deadline; and

- an example of written work which the applicant considers evidence of his/her best scholarship.

Admission Procedures

Persons interested in applying should first contact the Office of Graduate Studies, River Front Center 206, (916) 278-6470 for information and application materials. Applications are accepted as long as room for new students exists, but students applying for fall are urged to complete their application by May 1 and for spring by November 1 in order to be included before registrations begins. All students must complete an online application for admission. International visa students must submit the appropriate international student application form which is available at the Office of Global Education, Lassen Hall 2304, (916) 278-6686.

In addition, the applicant must file with the Theatre and Dance Department Office a letter of intent to pursue the Master of Arts degree; the letter should include statements regarding career goals and motivation for pursuing a career in the performing arts. The applicant will also see that the department receives the three required letters of recommendation and the required example of the applicant's written work.

Approximately six weeks after receipt of all items listed above, a decision regarding admission will be mailed.

After admission, the student will complete the departmental diagnostic examination, which is an encompassing review of undergraduate experience in theatre. In consultation with the graduate committee, the student will formulate a program including any additional classes that have been indicated as necessary to complete a basic background knowledge of theatre.

Advancement to Candidacy

Each student must file an application for Advancement to Candidacy, indicating a proposed program of graduate study. This procedure should begin as soon as the student has:

- removed any deficiencies in admission requirements or incomplete grades;
- completed all background courses as indicated by the graduate committee in the interview following completion of the diagnostic examination;
- completed at least 12 units of 200-level courses with a 3.0 grade point average, including THEA 200, which must be passed with a grade of "B" or better;
- passed the written and oral comprehensive examination;
- filed an approved thesis or project topic with the Department; and
- passed the Writing Proficiency Examination (WPE) or secured approval for a WPE waiver.

Written comprehensive exams will be given during the seventh and eighth weeks of each semester. Students must apply to the Graduate Coordinator prior to the beginning of the semester in which they intend to take the written examination.

Advancement to Candidacy forms are available in the Office of Graduate Studies, River Front Center 206, (916) 278-6470. The student fills out the form after planning a degree program in consultation with the Theatre and Dance Graduate Coordinator. The completed form is then returned to the Office of Graduate Studies for approval.

Requirements • Master of Arts Degree - Theatre

Units required for the MA: 30, including at least 18 units of 200-level courses.

Minimum required GPA: 3.0

A. Required Courses (12 units)

- (3) THEA 200 Introduction to Graduate Studies
- (3) THEA 201 Theory of Dramatic Criticism
- (3) THEA 204/ LIBA 204 Performance of Culture
- (3) THEA 209 Seminar in Theatrical Production

B. Other Course Requirements (15 units)

Upper-division or graduate courses in Theatre and Dance and approved supporting field; at least 6 units must be in 200-level courses.

C. Culminating Requirement (3 units)

- (3) THEA 500 Culminating Experience (Advanced to candidacy and permission of the graduate coordinator)

Note: A grade of “B” or better is required for THEA 200, THEA 201, THEA 204, and THEA 209; a “B” average (3.0) or better is required for the entire graduate program.

Upon completion of program contract and thesis (as determined by the thesis committee), a certification of completion of requirements for the Master of Arts degree will be issued. A copy of the master’s thesis or project must be filed in the Theatre and Dance Department Office.

With advisor’s consent, the student may include from 3-6 upper division units from any one of the following supporting fields: Art, English, Ethnic Studies, History, Humanities and Religious Studies, Music, Philosophy, and Psychology.

Lower Division Courses

Dance

DNCE 1. Beginning Jazz. Theory and practice of jazz techniques. **Units:** 2.0.

DNCE 2. Beginning Modern Dance. Introduction to the history and techniques of the modern dance tradition. Students will study basic modern dance principles and aesthetics and learn modern movement to develop and improve strength, flexibility, balance, coordination and creative expression. **Units:** 2.0.

DNCE 3. Beginning Ballet. Introduction to the history and development of traditional ballet techniques. Students will study ballet principles and aesthetics and learn basic ballet movement, vocabulary, and skills. **Units:** 2.0.

DNCE 4. Beginning Tap. Introduction to fundamental tap dance skills, including basic steps, history and vocabulary, and style development. **Units:** 2.0.

DNCE 5. Mexican Folklorico Dance. Overview of different types of dances typically and traditionally performed by Mexican and Latin Americans in the Americas. The interrelationship of dance culture to historical events, holidays, and people. Opportunities to learn specific folks dances that are representative of several regions of Mexico and Latin America will be provided. Open to all students. **Units:** 2.0.

DNCE 6. Popular Jazz Dance. Introduction to the fundamentals of popular jazz dance skills, including basic steps, history and vocabulary. **Prerequisite:** DNCE 1 and/or instructor permission. **Units:** 2.0.

DNCE 11. Intermediate Jazz. Theory and practice of modern jazz techniques including movement vocabulary with an emphasis on the different jazz styles. **Prerequisite:** DNCE 1 or instructor permission. **Units:** 2.0.

DNCE 12. Intermediate Modern Dance. Examination of the theories of traditional modern dance. Designed to develop proficiency in performing intermediate level modern dance techniques. Students will gain an intellectual and kinesthetic understanding of different modern styles. Performance qualities and creative movement explorations are included. **Prerequisite:** Instructor permission. **Units:** 2.0.

DNCE 13. Intermediate Ballet. Examines the theories and traditional styles of ballet. Students will develop proficiency in performing intermediate level ballet techniques and gain an intellectual and kinesthetic understanding of different ballet styles. **Prerequisite:** Instructor permission. **Units:** 2.0.

DNCE 14. Intermediate Tap. Development and refinement of intermediate tap skills and vocabulary through the study of historical and current tap styles. **Prerequisite:** DNCE 4 or instructor permission. **Units:** 2.0.

DNCE 40. Dance Production. Introduction to basic production elements as they relate to dance emphasizing the areas of 1) lighting, 2) sound and video; and 3) costuming and make-up. Includes the principles of stage lighting for dance, instruments and control; sound recording and reproduction techniques and equipment for dance, as well as an introduction to video as an archival resource. Includes studio hours for on campus dance productions. **Note:** Open to majors in the Dance Concentration or instructor permission. **Units:** 3.0.

Theatre

THEA 1. Introduction to Theatre. Primarily for non-majors interested in acquiring a background of information in theatre. Plays, history, acting theories, technical methods and people in the theatre. Lectures, demonstrations and discussions will characterize the greater portion of the course. **Units:** 3.0.

THEA 2. History of the Theatre: Ancient to Renaissance. Broad survey of the nature and development of theatrical performance from ancient times through the Renaissance which emphasizes the relationship between theatre and the larger philosophical social and political concerns of its time. **Units:** 3.0.

THEA 3. Theatre History After 1660. Investigates the relationship between the development of theatre styles, structures and institutions, and philosophical, political, and cultural practices after 1660. Considers plays, production styles, theatre as an institution, and issues of representation of gender, race and class. **Units:** 3.0.

THEA 4. Script Analysis. Understanding the structure of a play and the interrelationship of its many parts, enables the artist to translate a script into production. In lecture and discussion, and through individual and group projects, the class will investigate the structure of playscripts and portions of playscripts various styles from several points of view (as director, designer, actor for example), as well as different analytic approaches and methods which may offer possible production alternatives. **Units:** 3.0.

THEA 5. Aesthetics of Theatre and Film. Interpretations of seminal dramatic scripts emphasizing the aesthetics of the theatrical art in relation to the cinematic medium. **Units:** 3.0.

THEA 9. Appreciation of Acting. Examination of the art of acting, including a review of actors and acting - past and present. Basic exercises in voice and diction, movement, and character will be utilized. **Units:** 3.0.

THEA 11. Acting Study I. The foundation course for the Actor Training Program, it provides a basic working knowledge of the craft of acting. This studio class focuses in the areas of physical

awareness, relaxation, trust, discipline, and action/objective. This is accomplished through bodywork, theatre games, improvisation, and discussion. **Prerequisite:** Theatre Major or Dance Concentration with THEA 9. **Units:** 3.0.

THEA 16. Technical Production I - Stagecraft. Principles of scenic and stage prop construction, techniques of mounting and shifting stage scenery, and the study of ground plans and construction drawings for theatrical production. Required participation in one departmental production. Lecture/lab activity. **Note:** MAY NOT be taken concurrently with THEA 20 without instructor permission. **Units:** 3.0.

THEA 20. Technical Production II - Lighting. Principles of stage lighting, fixtures, control and color. Introduction to basic concepts and practices of lighting design. **Units:** 2.0.

THEA 30. Oral Expression of Literature. Analysis and performance of literary works through the medium of oral interpretation. An emphasis upon understanding the content of communication in literature as well as the form. An exploration of the technique involved in the discovery, critical evaluation and performance of various literary speakers. **Units:** 3.0.

THEA 96. Experimental Offerings in Theatre. Undergraduate offerings to be arranged according to the needs of the students. **Prerequisite:** Instructor permission. **Units:** 1.0-3.0.

Upper Division Courses

Dance

DNCE 111. Advanced Jazz. Advanced training in the theory and practice of jazz techniques. **Prerequisite:** Instructor permission. **Units:** 2.0.

DNCE 112. Advanced Modern Dance. Theory and practice of modern dance through a development of style and musicality. **Prerequisite:** Instructor permission. **Units:** 2.0.

DNCE 113. Advanced Ballet. Theory and practice of classical techniques; through the development of styles and musicality. **Prerequisite:** Instructor permission. **Units:** 2.0.

DNCE 120. Principles of Choreography. Exploration of the elements and qualities utilized in the choreographic process. **Prerequisite:** DNCE majors only and instructor permission. **Units:** 2.0.

DNCE 121. Dance Improvisation. Exploration of the creation of movement through improvisation. Students will simultaneously explore and create, while spontaneously performing inner-directed movement without intellectual censorship. **Prerequisite:** DNCE 120. **Units:** 2.0.

DNCE 122. Choreographic Forms and Styles. An exploration of the concepts, approaches, and processes used to develop a stylistic approach to choreography. **Prerequisite:** DNCE 120, DNCE 121. **Units:** 2.0.

DNCE 130. Appreciation and History of Dance. Survey in the appreciation and history of dance and the relationship of dance to the fine and liberal arts in Western Civilization. Emphasis upon the history of ballet; American modes of expression: modern and jazz forms. **Note:** Non-activity. **Units:** 3.0.

DNCE 131. Dance Cultures of America. Survey course in the appreciation and understanding of dance cultures in America. The relationship of dance to the identity and expression of different cultural groups in the U.S. will be examined. Jazz, modern, and ballet from a multicultural perspective will be the focus of the class. **Note:** Non-activity. **Units:** 3.0.

DNCE 132. African-Caribbean Dance. Introduction to the rich dance cultures of the Caribbean. Students will learn the different dances of Haiti, Cuba, Jamaica and Trinidad as they relate to their function in secular and religious culture, including the study of the Dunham Dance Technique. **Units:** 3.0.

DNCE 142. Dance Performance Skills. Elements of advanced technique with an emphasis on performance skills are used to develop an aesthetic understanding of the execution of performance oriented movement and an awareness of movement as an art form. The genre varies from semester to semester and may include elements of ballet, jazz, modern folk and cultural dance forms. **Note:** Open only to majors in Dance concentration. Must be taken two times for the major. **Units:** 1.0.

DNCE 143. Performance Practicum. Participation in the rehearsal and performance of dance productions. Approximately six hours of participation weekly. Admission by audition. **Note:** A total of two undergraduate units must be taken for the major. **Units:** 1.0.

DNCE 150. Dance Theory. Exploration of the contemporary theories and philosophies of movement, specifically in the dance genres of modern and jazz. Lecture one hour, studio four hours. **Prerequisite:** DNCE 122, DNCE 130, DNCE 131, instructor permission **Units:** 3.0.

DNCE 151. Dance Criticism. Explores how to look at dance from a critical writing perspective. By attending dance performances and observing dance videotapes, students will learn to evaluate the content of movement in relation to its intention, motivation and delivery. As a seminar class, critical examination of contemporary dance and its various developments through specific topics through lectures, discussion, and critical analysis. The role of dance criticism in audience development will also be explored. **Prerequisite:** DNCE 130 or DNCE 131. **Units:** 3.0.

DNCE 160. Creative Dance for Children. Exploration of creative dance as it applies to young children; including exploration of non-locomotor and locomotor movement patterns through problem solving and guided discovery techniques. **Units:** 2.0.

Theatre

THEA 101. Acting Study II. Building from the skills developed in Acting I and through scene and monologue work, provides a working knowledge of the craft of acting to include: the actor's process in analyzing a text, developing a role, and working in collaboration with others. Develops skills, confidence, mental agility, and trust through physical work, theatre games and improvisation. **Prerequisite:** THEA 11 or instructor permission. **Units:** 3.0.

THEA 105. Film Theory and Criticism. Survey of film theory focusing on Auteurism, Class, Expressionism, Formalism, Genre, Gender, Narratology, Neorealism, Phenomenology, Post Structuralism, Psychoanalysis, Realism, Semiology, Structuralism and Third Cinema. **Units:** 3.0.

THEA 106. Latin American Film. Exploration of the major movements in Latin American cinema beginning with the initial impetus of the Argentine and Mexican film industry of the late 1940's and the relationship of their aesthetic formulas to the cultural and socio/political climate of major Latin American nations. **Units:** 3.0.

THEA 107. Directing. Practical experience in production procedures, characterization and basic principles of play direction. Analyzes directing techniques. Lecture/lab activity. **Prerequisite:** THEA 2, THEA 3, THEA 4, THEA 11, THEA 16, THEA 20, instructor permission. **Units:** 3.0.

THEA 108. Advanced Directing. Advanced problems in play directing plus supervision by master teacher of a play for public performance. Lecture/lab activity. **Prerequisite:** THEA 107, instructor permission. **Units:** 3.0.

THEA 109. Musical Theatre. Practical study in singer-actor performance techniques. Major consideration is given to coordination of dialogue, melody, and lyric. Lecture/lab activity. **Prerequisite:** MUSC 25, THEA 9, or THEA 11, DNCE 1, DNCE 2, DNCE 3, DNCE 4, DNCE 5, DNCE 6 or instructor permission/audition. **Units:** 3.0.

THEA 110. Acting Study III: Advanced Acting. Provides the student with the opportunity to research, rehearse and perform advanced acting styles and techniques with an emphasis on text analysis, given circumstances, subtext, and heightened language. **Prerequisite:** THEA 101, THEA 114A, THEA 114B or instructor permission. **Units:** 3.0.

THEA 111. Audition Technique. An in-depth study of the techniques of auditioning for professional theatre, film, voice over and musical theatre. Students prepare an audition repertoire that is appropriate to their age and type. **Prerequisite:** THEA 101, THEA 114A, THEA 114B, and/or instructor permission. **Units:** 3.0.

THEA 112. Musical Theatre Workshop. Continuation of basic performance techniques for the singer, actor, dancer in musical theatre production. Application of acting techniques, dance and musical theatre literature, soliloquy, duet and group scene work. **Note:** Musical Theatre Minors must take this course concurrently with THEA 111. **Prerequisite:** THEA 109 or instructor permission and/or audition. **Units:** 1.0.

THEA 113. Acting Styles: Shakespeare. De-mystifying approach to speaking Shakespeare's text. Acting Shakespeare begins with an in-depth study of the structure and meter of the verse. The language is explored through sound, sense, and imagery exercise. Scene and monologue work is detailed and extensive. **Prerequisite:** THEA 101, THEA 114A, THEA 114B and instructor permission. **Units:** 3.0.

THEA 114A. Voice and Movement I. Introduction to the basic fundamentals of voice production and movement for the actor. Basic anatomy and physiology, relaxation, alignment, and breath work and its connection to movement. Feldenkrais, the Alexander Technique, and physical strengthening exercises are used in combination with vocal exercises to develop the actor's voice and body. Vocal and physical improvisation are introduced through various voice and movement exercises. **Prerequisite:** THEA 11. **Units:** 3.0.

THEA 114B. Voice and Movement II. Strengthening work developed in Voice and Movement I is continued. In addition, vocal articulation, resonance and tone are introduced. Movement study supports this work with the introduction of character masque and life-study projects. The International Phonetic Alphabet is studied and its aid in articulation and accent study. **Prerequisite:** THEA 114A. **Units:** 3.0.

THEA 115. Puppetry. Play production with puppets. Practical work in constructing and manipulating various kinds of puppets. Simple puppets for use at elementary level; hand puppet production. Lecture/lab activity. **Units:** 3.0.

THEA 115A. Multicultural Puppetry. Multicultural puppetry was developed to introduce the student to the techniques and construction of puppetry and its use in a multicultural setting. Puppetry has been found to be an excellent tool for the teaching of multiculturalism to children. Emphasizes the methodology in the development of multicultural/multilingual scripts and their use in the implementation of curriculum. The ability to speak a second language is not a prerequisite. **Units:** 3.0.

THEA 116. Puppetry as Theatrical Medium. Comprehensive and cohesive overview of the theoretical concepts, aesthetic appreciation, and essentials of form and movement of Puppet Theatre. The students will study Shadow Theatre, Mask Theatre, Hand Puppetry, Rod Puppetry and Marionettes in reference to historical precedents and contemporary usage, while working hands on in creating and developing a Puppet Theatre production. Designed for students that have studied puppetry, acting, movement or design and have an intense desire to experiment with the Puppet as a theatrical art form. **Prerequisite:** THEA 115 or instructor permission. **Units:** 3.0.

THEA 117. Fundamentals of Recreational Theatre. Primarily for non-majors interested in acquiring a background in amateur theatrical performances and the planning of school programs. Designed for school, community or club leaders of recreational programs. Basic techniques of acting, directing, costuming, staging, lighting, makeup and promotion. **Units:** 3.0.

THEA 118. Children's Theatre. Study of special problems and techniques in the production of formal drama for children; a consideration of techniques, methods and materials for use in improvised theatre. **Units:** 3.0.

THEA 120. Practicum in Technical Production. Practical experience in handling technical stagecraft problems, stage management, and crew management. Activity and participation in major productions. Four hours a week minimum required in workshop. A total of six undergraduate units may be taken. **Units:** 1.0.

THEA 121. Rehearsal and Performance. Participation in the preparation, rehearsal and performance of a departmental production. Approximately 50 hours of participation (including rehearsal and performance time) for one unit of credit. Admission by audition. A total of six undergraduate units may be taken. **Units:** 1.0.

THEA 123. Design for Theatre. Advancement in the methods of developing concepts for and of productions involving analysis of the script, research and spatial awareness in relation to costume, scenic and lighting design. **Prerequisite:** THEA 16, THEA 20 or instructor permission. **Units:** 3.0.

THEA 124. Advanced Design. Abstract, Realism and contemporary design for the theatre. Includes discussion of the collaborative process, script analysis for theatre, dance, opera and related performing arts. Projects include: Advanced rendering of scenery, costume and lighting with preparation of preproduction storyboards; Continued skill development from THEA 123; Research for contemporary practitioners; Computer rendering using related new technology. Lecture/lab activity. **Prerequisite:** THEA 16, THEA 20, and THEA 123, or instructor permission. **Corequisite:** THEA 135. **Units:** 3.0.

THEA 129. Scenic Painting. Practical problems in technical play production. Emphasis on use of color, painting techniques and equipment. Additional workshop laboratory requires practical application on each major public theatre production. Lecture/lab activity. **Units:** 3.0.

THEA 131. Styles in Costume. Study of relationships between the visual sign systems of theatre. Assignments employ stage costume, study of physical resources, research and analytic method to demonstrate director/designer/actor/production values. Required participation in one major public production. Lecture/lab activity. **Units:** 3.0.

THEA 135. Introduction to Computer Applications in Performing Arts Design and Technology. Application of computer aided drafting to ground plans and lighting plots, introduction to other computer programs currently used in Theatre profession: PowerPoint, VectorWorks, Illustrator, Photoshop, etc. Lecture/lab activity. **Units:** 3.0.

THEA 136. Stage Management. A study of professional stage management practices for stage productions including the preparation of prompt scripts, pre-production planning and organization, and the management of actor and technical rehearsal plus performances. **Prerequisite:** THEA 11, THEA 16, THEA 20. **Units:** 3.0.

THEA 140. Black Drama in the African Diaspora. A survey of the contributions of theatre artists in the African Diaspora. The reading list includes drama from Nigeria, Trinidad, and the U.S. Focuses on how this drama has been influenced by the response to the politics of colonialism and post-colonialism, examining the cultural, sociological and political climate in which the plays have been created and performed. **Units:** 3.0.

THEA 143. Makeup for the Stage. Guides the student through the basics of stage make up, including use of materials, terminology and application. Standard designs covered include juvenile, age, character, animal and/or fantasy and simple prosthetics. **Units:** 1.0.

THEA 144. Women and Theatre: Staging Diversity. Includes study of recent feminist performance theory and criticism and its application to acting, directing, and writing for the theatre. Students will participate in both lecture/discussion and activities, including the creation of a final performance. Lecture two hours; lab two hours. **Cross-listed:** WOMS 144; only one may be counted for credit. **Units:** 3.0.

THEA 149M. Playwright as Artist: Arthur Miller. Covers the significant dramatic and artistic contributions of playwright Arthur Miller in terms of social commentary, theatrical innovation, and style. Plays will be chosen by the instructor that both reflect the author's insight on the evolution of theatre and challenge the student to discover the man underneath the famous author's persona. **Units:** 3.0.

THEA 170. African American Theatre and Culture. Survey of African-American theatre as a reflection of African-American culture and politics. Places particular emphasis on African-American drama and theatre after 1959. **Units:** 3.0.

THEA 172. Chicano/Latino Theatre: Drama, Art and Life 1900 to 1975. Study of the popular theatre movements in Mexico, Latin America and the Chicano Southwest from 1900 to 1975. The course will include an emphasis on the developments of Chicano/Latino Theatre and its art forms; Chicana/Latina playwrights, directors, and performers. **Units:** 3.0.

THEA 173. Contemporary Chicano/Latino Theatre: Themes and Performance 1965-Present. Study of contemporary Chicano/Latino, Chicana/Latina theatre and drama from 1965 to the present, and its approaches toward performance. The course focuses on new trends, influences and new developments in playwrighting, directing, performance styles, and its impact on the movie industry. **Units:** 3.0.

THEA 174. Multicultural Perspectives in American Theatre. Study of the historical and artistic contributions of Native Americans, Chicano/Latinos, African-Americans and Asian-Americans to American Theatre. Focuses on a range of plays from various ethnic and racial groups, forming a multicultural classroom experience; specifically study groups, from 1965 to the present, and examine the cultural, sociological and political climate in which these plays were created. **Units:** 3.0.

THEA 175. Multicultural Perspectives in American Film. Study of the historical and artistic contributions of Native American, Chicano/Latino, African-Americans and Asian American to the American cinema. The course will concentrate on a range of films with an emphasis on multicultural theoretical and critical writings and will examine the cultural and socio-political climate in which these films were crafted. **Units:** 3.0.

THEA 194. Theatre-Related Work Experience. Supervised employment in a company or producing agency working on theatre-related work, arranged through the Theatre and Dance Department and the Cooperative Education Program office. Requires preparation of application packet, completion of a 3-6 month full-time or part-time work assignment, and a written report. No more than 3 units will be counted towards the degree. **Note:** Open only to upper division or graduate students with appropriate course preparation. **Prerequisite:** Consent of Department chair. **Graded:** Credit / No Credit. **Units:** 3.0-12.0.

THEA 195. Fieldwork. Directed observations and work experience with public agencies. Field work is offered to give students orientation in occupational specialties. Supervision is provided by both the instructional staff of the university and the cooperating

agencies. Each student is required to maintain a record of activities and assignments with a faculty member for a work program prior to admittance to the course. **Graded:** Credit / No Credit. **Units:** 2.0-3.0.

THEA 199. Special Problems in Theatre. Individual project or directed reading. **Note:** Departmental petition required. **Prerequisite:** Instructor permission. **Units:** 1.0-3.0.

Graduate Courses

THEA 200. Introduction to Graduate Studies. Required of all candidates for the MA degree in Theatre. An introduction to the nature of research in theatre, including basic methods, materials, and theories of historical, descriptive and experimental research. **Units:** 3.0.

THEA 201. Theory of Dramatic Criticism. Performance theory and criticism in historical and contemporary context. An introduction to the historical tradition (Aristotle to Lessing) which informs contemporary theory and criticism. Recent literary and cultural theories such as semiotics and the new historicism will be related to performance theory and applied to texts and productions. Required of all candidates for the MA degree in Drama. **Units:** 3.0.

THEA 204. Performance of Culture. Study of the relationship between the three discourses in politics, aesthetics, and live performance. Critical theories drawn from new methodology and ideologies will be applied to theatrical representation, both classical and contemporary. **Cross-listed:** LIBA 204; only one may be counted for credit. **Units:** 3.0.

THEA 209. Seminar in Theatrical Production. Lecture and research in various fields of theatrical production, including aesthetic consideration of directing, acting, and design as they relate to production. **Units:** 3.0.

THEA 295. Fieldwork. Directed observations and work experience in public or private agencies to give a student orientation in an occupational specialization. The student must make arrangement with a faculty member for a work program prior to admittance to the course. **Graded:** Credit / No Credit. **Units:** 2.0-3.0.

THEA 295A. Teaching Practicum. Graduate students accepted for work in this program will serve as teaching assistants for a drama professor for the period of one semester. This experience should provide the student with a knowledge of the materials and resources for class instruction, help him/her gain proficiency in the techniques of class organization and presentations and help him/her to better understand the teaching-learning process at a university level. Students will be expected to plan, prepare and present units of the program under the supervision of the professor. The particular area of proficiency and interest (acting, design, literature, history, puppetry) will determine the area in which the students serve. **Graded:** Credit / No Credit. **Units:** 3.0.

THEA 296. Experimental Offerings in Theatre. Seminar in theatre arts will be scheduled as needed on some phase of theatre arts study. **Units:** 2.0-3.0.

THEA 299. Special Problems in Theatre. Individual project or directed reading. **Note:** Departmental petition required. **Units:** 1.0-3.0.

THEA 500. Culminating Experience. Completion of a thesis, directing project, or playwrighting project. **Prerequisite:** Advanced to candidacy and permission of the graduate coordinator. **Graded:** Thesis in Progress. **Units:** 3.0.