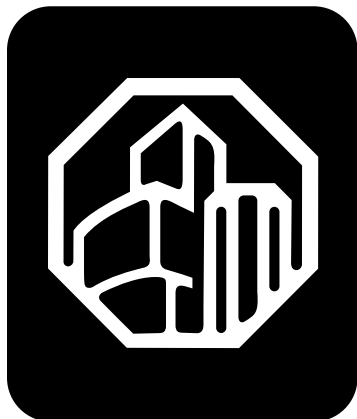




NOTE:

This document is specific to the
2002-2004 printed catalog.



theatre and dance

BACHELOR OF ARTS (THEATRE CONCENTRATION)
BACHELOR OF ARTS (DANCE CONCENTRATION)
MINOR
SUBJECT MATTER PROGRAM
MASTER OF ARTS

PROGRAM DESCRIPTION

Theatre

The CSUS Theatre Concentration is committed to intensive training in the areas of Performance, Scenography, Puppetry/Youth Theatre, Ethnic Theatre, Film Studies, Playwriting, Dramatic Literature, History, and Criticism. The concentration is designed to offer breadth and depth, and is fully accredited by the National Association of Schools of Theatre. The faculty and staff, having national and international experience, comprise the Theatre Concentration.

Dance

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

Offering a comprehensive program of study, the Dance Concentration 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.

FACULTY

Roberto D. Pomo, *Department Chair*

Richard Bay, Bonnie Busick, Dean Busick, Andonia Cakouros, Linda Goodrich, Brennan Murphy, Manuel Pickett, Juanita Rice, Dale Scholl, Robert Smart, James Utz, Paul Waldo, Haibo Yu

Margaret Moser, *Administrative Support Coordinator*
 Department Office, Shasta Hall 104, (916) 278-6368

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FEATURES

Theatre

An extension of our academic program is our excellent program of theatrical productions. Each year we offer six major productions and some twenty minor productions of one-acts, master's thesis productions, originals, tour shows, puppet productions and reader's theatre all of which provide an excellent showcase for the student of Theatre at CSUS. Physical facilities for these productions include the University Theatre for proscenium productions, the Playwrights' Theatre for original and experimental productions, and the Studio Theatre for student-directed productions. Included in the program are African American and Chicano/Latino Theatre productions that make this department unique in the State University System.

Dance

Dance Concentration majors have the opportunity to perform as members of Jazzee Dance Company, the regionally acclaimed student dance company established at the University in 1978. 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.

Through internships, Dance Concentration majors are given the opportunity to work with professional dance companies on concerts produced at 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.

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 Director • Scenic Artist • Propmaster • Teacher (all levels) • Film Art Director • Stage Manager

california state university, sacramento

THEATRE CONCENTRATION

Units required for Major: 27

Minimum total units required for the BA: 120

Courses in parentheses are prerequisites.

A. Required Lower Division Courses (16 units)

- (3) THEA 002 History of the Theatre: Ancient to Renaissance
- (3) THEA 003 Theatre History After 1660
- (3) THEA 004 Script Analysis
- (3) THEA 011 Acting Study I (Theatre/Dance majors or instructor permission)
- (2) THEA 016 Technical Production I - Stagecraft
- (2) THEA 020 Technical Production II - Lighting

B. Required Upper Division Courses (19 units)

- (3) THEA 102 Modern Drama in Production
- (3) THEA 107 Directing (THEA 002, THEA 003, THEA 004, THEA 011, THEA 016, THEA 020, instructor permission)
- (2) THEA 120 Practicum in Technical Production
- (2) THEA 121 Rehearsal and Performance
- (3) THEA 131 Styles in Costume
- (6) Select two of the following courses — only one course from a pair:
 - A THEA 104 American Theatre: Images and Cultural Diversity (Passing score on the WPE) **OR** DNCE 130 Appreciation and History of Dance
 - B THEA 140 Black Drama in African Diaspora **OR** DNCE 131 Dance Cultures of America
 - C THEA 149 Playwright as Artist Series **OR** THEA 151 Contemporary European Theatre (Passing score on the WPE)
 - D THEA 170 African-American Theatre and Culture **OR** DNCE 132 African-Caribbean Dance
 - E THEA 172 Chicano/Latino Theatre: Drama, Art and Life 1900 to 1975 **OR** THEA 173 Contemporary Chicano/Latino Theatre: Themes and Performance 1965-Present

C. Electives/Advising Sequences (12 units)

The Theatre Concentration requires twelve additional upper division units selected from the following emphases: Acting/Directing, Multi-Ethnic Theatre, Playwriting, Scenography, Theatre History/Literature, Youth Theatre/Puppetry and Film Studies. Areas of emphases **MUST** be determined in consultation with a faculty advisor.

DANCE CONCENTRATION

Units required for the Major: 52

Minimum total units required for BA: 120

A. Required Lower Division Courses (16 units)

- (2) DNCE 011 Intermediate Jazz (DNCE 001)
- (2) DNCE 013 Intermediate Ballet
- (3) THEA 009 Appreciation of Acting
- (3) THEA 011 Acting Study I (Theatre/Dance majors or instructor permission)
- (2) Select one of the following:
 - DNCE 012 Intermediate Modern
 - DNCE 014 Intermediate Tap (DNCE 004 or instructor permission)
- (4) Select two of the following:
 - DNCE 040 Basic Dance Production A
 - DNCE 041 Basic Dance Production B
 - THEA 016 Tech Production I
 - THEA 020 Tech Production II

B. Required Upper Division Courses (36 units)

- (2) DNCE 120 Principles of Choreography
- (2) DNCE 121 Choreographic Form and Style
- (1) DNCE 122 Dance Improvisation
- (3) DNCE 130 Appreciation and History of Dance
- (3) DNCE 131 Dance Cultures of America
- (3) DNCE 132 African-Caribbean Dance
- (4) DNCE 142 Dance Performance Skills (1 unit class, must be taken four times)
- (2) DNCE 143 Dance Practicum (1 unit class, must be taken two times)
- (3) DNCE 150 Dance Theory
- (2) DNCE 151 Dance Criticism (DNCE 130 or DNCE 131)
- (2) DNCE 160 Creative Dance for Children
- (3) KINS 151C Dance Kinesiology (BIO 022 or equivalent)
- (1) THEA 120 Practicum in Technical Production
- (2) Select one of the following:
 - DNCE 111 Advanced Jazz (Instructor permission)
 - DNCE 112 Advanced Modern Dance (Instructor permission)
- (3) Select one of the following:
 - THEA 101 Acting Study II
 - THEA 109 Acting Tech. in Musical Theatre
 - THEA 132 Voice and Movement II

SUBJECT MATTER PROGRAM (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) THEA 102 Modern Drama in Production
- (3) ENGL 040A Introduction to British Literature I
- (3) ENGL 050A Introduction to American Lit. I
- (3) ENGL 050B Introduction to American Lit. II
- (3) ENGL 110A Linguistics and the English Language
- (3) ENGL 120A Advanced Composition (Passing score on the 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

* The prerequisites for these courses are ENGL 040A, ENGL 040B, ENGL 050A, ENGL 050B with a grade of a “C-” or better and ENGL 120A with a grade of a “B-” or better.

B. Breadth and Perspective (27 units)

- (3) THEA 002 History of the Theatre: Ancient to Renaissance
- (3) THEA 003 Theatre History After 1660
- (3) THEA 004 Script Analysis
- (3) THEA 011 Acting Study I (Theatre/Dance majors or instructor permission)
- (2) THEA 016 Technical Production I - Stagecraft
- (2) THEA 020 Technical Production II - Lighting
- (3) THEA 107 Directing (THEA 002, THEA 003, THEA 004, THEA 011, THEA 016, THEA 020, instructor permission)
- (2) THEA 120 Practicum in Technical Production
- (3) THEA 131 Styles in Costume

- (3) Select one of the following:
- | | |
|----------|--|
| THEA 104 | American Theatre: Images and Cultural Diversity (Passing score on the WPE) |
| THEA 140 | Black Drama in the African Diaspora |
| THEA 149 | Playwright as Artist Series |
| THEA 151 | Contemporary European Theatre (Passing score on the WPE) |
| 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 |

MINOR REQUIREMENTS

Units required for Minor: 18

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

Specific course requirements are:

- | | | |
|-----|----------|--|
| (3) | THEA 002 | History of the Theatre: Ancient to Renaissance OR |
| | THEA 003 | Theatre History After 1660 |
| (3) | THEA 011 | Acting Study I (Theatre/Dance majors or instructor permission) OR |
| | THEA 016 | Technical Production I – Stagecraft AND |
| | THEA 120 | Practicum in Technical Production |
| (3) | THEA 102 | Modern Drama in Production |

FILM STUDIES MINOR

The Film Studies minor emphasizes coursework and independent study in the areas of film appreciation, history, theory and criticism, and writing within the context of a liberal arts tradition. The Film Studies curriculum includes upper division classes offered by the departments of Art, Communication Studies, English, Foreign Languages, History, Humanities and Religious Studies, and Theatre and Dance. The Film Studies minor is supervised by the Film Studies Committee.

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, multicultural theatre, and children's 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;
- 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 Graduate Center 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 April 1 and for Spring by October 1 in order to be included before Computer Access Student Phone Entry Registration (CASPER) begins. All students must complete forms A and B of the CSU application booklet and return forms to the Graduate Center. International visa students must submit the appropriate international student application form which is available at the Office of International Programs and at the International Graduate Center.

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 9 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; and,
- filed an approved thesis or project topic with the department.

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 Graduate Center. 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 Graduate Center for approval.

Degree Requirements

The Master of Arts in Theatre requires completion of 30 units of coursework, including at least 18 units of 200-level courses, with a minimum of 3.0 GPA. An outline of degree requirements follows.

A. Required Courses (12 units)

- (3) THEA 200 Introduction to Graduate Studies
- (3) THEA 201 Theory of Dramatic Criticism
- (3) THEA 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 3 units must be in 200-level courses.

C. Culminating Requirement (3 units)

- (3) THEA 500 Culminating Experience

Note: A grade of "B" or better is required for THEA 200, 201, 204, and 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 001. Beginning Jazz. The theory and practice of jazz techniques. 2 units.

DNCE 002. Beginning Modern Dance. An 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. 2 units.

DNCE 003. Beginning Ballet. An 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. 2 units.

DNCE 004. Beginning Tap. An introduction to fundamental tap dance skills, including basic steps, history and vocabulary, and style development. 2 units.

DNCE 005. Mexican Folklorico Dance. An 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. 2 units.

DNCE 006. Popular Jazz Dance. An introduction to the fundamentals of popular jazz dance skills, including basic steps, history and vocabulary. **Prerequisite:** DNCE 001 and/or instructor permission. 2 units.

DNCE 011. Intermediate Jazz. Theory and practice of modern jazz techniques including movement vocabulary with an emphasis on the different jazz styles. **Prerequisite:** DNCE 001. 2 units.

DNCE 012. Intermediate Modern Dance. An 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. 2 units.

DNCE 013. 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. 2 units.

DNCE 014. Intermediate Tap. Development and refinement of intermediate tap skills and vocabulary through the study of historical and current tap styles. **Prerequisite:** DNCE 004 or instructor permission. 2 units.

DNCE 040. Basic Dance Production A. An introduction to basic production as it applies to dance, emphasizing the areas of lighting, costuming and make-up. Includes an overview of the principles of stage lighting, instruments and control; fundamental use of multimedia effects; and, an introduction to the materials, resources and designs used for dance costuming and make-up. Includes studio and performance hours for on-campus dance productions. Open to majors in the Dance Concentration or by instructor permission. 2 units.

DNCE 041. Basic Dance Production B. An introduction to basic production as it relates to dance, emphasizing the areas of sound, publicity and video. Includes an overview of basic sound recording and reproduction techniques and equipment for dance; a study of the publicity process; an introduction to video as an archival resource; includes studio hours for on-campus dance productions. Open to majors in the Dance Concentration or by instructor permission. 2 units.

Theatre

THEA 001. 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. 3 units. (CAN DRAM 018)

THEA 002. History of the Theatre: Ancient to Renaissance. A 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. Fall only. 3 units.

THEA 003. 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. Spring only. 3 units.

THEA 004. 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. Spring only. 3 units.

THEA 005. Aesthetics of Theatre and Film. Filmic interpretations of seminal dramatic scripts emphasizing the aesthetics of the theatrical art in relation to the cinematic medium. 3 units.

THEA 009. Appreciation of Acting. An 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. **Prerequisite:** Passing score on the WPE. 3 units.

THEA 011. Acting Study I. Designed for the serious acting student, this course addresses basic acting techniques with an emphasis on self-awareness, movement, oral expression, and script analysis. Lecture and activity laboratory. **Prerequisite:** Theatre/Dance major or instructor permission. 3 units. (CAN DRAM 008)

THEA 016. 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. Lecture and workshop activity. 2 units.

THEA 020. Technical Production II - Lighting. Principles of stage lighting, fixtures, control and color. Introduction to basic concepts and practices of lighting design. Lecture and lab activity. 2 units.

THEA 030. Oral Expression of Literature. The 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. 3 units.

THEA 096. Experimental Offerings in Theatre. Undergraduate offerings to be arranged according to the needs of the students. **Prerequisite:** Instructor permission. 1-3 units.

UPPER DIVISION COURSES

Dance

DNCE 111. Advanced Jazz. Advanced training in the theory and practice of jazz techniques. **Prerequisite:** Instructor permission. 2 units.

DNCE 112. Advanced Modern Dance. The theory and practice of modern dance through a development of style and musicality. **Prerequisite:** Instructor permission. 2 units.

DNCE 113. Advanced Ballet. The theory and practice of classical techniques through the development of styles and musicality. **Prerequisite:** Instructor permission. 2 units.

DNCE 120. Principles of Choreography. An exploration of the elements and qualities utilized in the choreographic process. 2 units.

DNCE 121. Choreographic Forms and Styles. An exploration of the concepts, approaches, and processes used to develop a stylistic approach to choreography. 2 units.

DNCE 122. Dance Improvisation. An 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. 2 units.

DNCE 130. Appreciation and History of Dance. A 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. 3 units.

DNCE 131. Dance Cultures of America. A 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 United States will be examined. Jazz, modern, and ballet from a multicultural perspective will be the focus of the class. **Note:** Non-activity. 3 units.

DNCE 132. African-Caribbean Dance. An 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. 3 units.

DNCE 142. Dance Performance Skills. The 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 of the course varies from semester to semester and may include elements of ballet, jazz, modern folk and cultural dance forms. Must be taken two times for the major. **Note:** Open only to majors in Dance concentration. 2 units.

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 four undergraduate units must be taken for the major. 2 units.

DNCE 150. Dance Theory. An exploration of the contemporary theories and philosophies of movement, specifically in the dance genres of modern and jazz. Lecture one hour, studio four hours. 3 units.

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. The role of dance criticism in audience development will also be explored. **Prerequisite:** DNCE 130 or DNCE 131. 1 unit.

DNCE 160. Creative Dance for Children. An 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. 2 units.

Theatre

THEA 101. Acting Study II. A continuation of basic acting techniques emphasizing variety, inflection and range in vocal work; character in movement and improvisation; analysis of classical plays; techniques of purposive stage action and the concepts of objectives and intentions for the actor. Lecture and activity. **Prerequisite:** THEA 011, instructor permission. 3 units.

THEA 102. Modern Drama in Production. Analysis and appreciation of psychologically oriented modern drama with a perspective toward production. Authors and their work representing the development of this movement range from Ibsen, Strindberg and Chekhov to Paddy Chayefsky. Their works are read and discussed in an undergraduate seminar structure. Departmental productions are included in the analysis process. Fall only. 3 units.

THEA 103A. Playwriting. Techniques of story development, plot construction, character delineation and dialogue writing. Students will write and revise a one-act play, to be read in class. **Prerequisite:** THEA 004 and THEA 011, or instructor permission. 3 units.

THEA 103B. Advanced Playwriting. Writing exercises and advanced techniques of thematic and structural development. Students will write a full-length play, to be read in class; in addition, students may have the opportunity to have their plays produced. **Prerequisite:** THEA 103A. 3 units.

THEA 104. American Theatre: Images and Cultural Diversity. An examination of the American theatre, tracing the development of native themes, characters and styles, with particular emphasis on the theatre as a reflection of the national self-image. **Prerequisite:** Passing score on the WPE. 3 units.

THEA 105. Film Theory and Criticism. A survey of film theory focusing on Auteurism, Class, Expressionism, Formalism, Genre, Gender, Narratology, Neorealism, Phenomenology, Post Structuralism, Psychoanalysis, Realism, Semiology, Structuralism and Third Cinema. 3 units.

THEA 106. Latin American Film. An 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. 3 units.

THEA 107. Directing. Practical experience in production procedures, characterization and basic principles of play direction. Analysis of directing techniques. Lecture and activity laboratory. **Prerequisite:** THEA 002, THEA 003, THEA 004, THEA 011, THEA 016, THEA 020, instructor permission. Fall only. 3 units.

THEA 108. Advanced Directing. Advanced problems in play directing plus supervision by master teacher of a play for public performance. Lecture and activity laboratory. **Prerequisite:** THEA 107, instructor permission. Spring only. 3 units.

THEA 109. Acting Techniques in Musical Theatre. A practical study in singer-actor performance techniques. Major consideration is given to coordination of dialogue, melody, and lyric. Spring only. 3 units.

THEA 110. Acting Study III. In-depth exploration of pantomime, impersonation, characterization, movement, oral expression and script analysis. Lecture and activity laboratory. **Prerequisite:** THEA 101, passing score on the WPE. 3 units.

THEA 112. Acting for the Camera. This class introduces the actor to the rudiments of media self-presentation, including voice and movement range, eye contact, appearance, stage fright, and confidence building. Emphasis will be on learning how the camera actually records reality and making choices that facilitate the intended media-related task of acting live on camera. **Prerequisite:** THEA 011. 3 units.

THEA 113. Acting Styles. Developing and strengthening specific technical skills as related to acting styles. Styles may include the following: Greek, Commedia dell'Arte, Elizabethan, Restoration, Melodrama, Heroic, Presentational and Absurd. (May be taken twice for credit provided the content of course is not repeated.) Lecture and activity laboratory. **Prerequisite:** THEA 101. 3 units.

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 011. 3 units. (CAN DRAM 006)

THEA 114B. Voice and Movement II. The 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. 3 units.

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 and activity. 3 units.

THEA 115A. Multicultural Puppetry. 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. 3 units.

THEA 116. Puppetry as Theatrical Medium. A 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. 3 units.

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. 3 units.

THEA 118. Children's Theatre. A 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. 3 units.

THEA 119. Children's Theatre II. Theatre techniques for the liberal studies student, the elementary school teacher and the theatre major interested in the Youth Theatre field. Will focus on literature (traditional and multicultural), script analysis and theatre aesthetics in all phases of practical production.

Prerequisite: THEA 118. 3 units.

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. 1 unit.

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. 1 unit.

THEA 122. Scenography I. Introduction to basic skills and techniques for scenographers, and to the issues of contemporary stage design. Includes rendering for the theatre (in a variety of media, costumes, lighting), drafting skills, techniques and lettering, one and two point perspective (grid system), basic model making, visual character development for costume design; assigned readings relevant to stage representation. Discussion of various ethical issues surrounding contemporary performance. Laboratory with discussion and mandatory workshops. **Prerequisite:** THEA 016; THEA 016 may be taken concurrently. 3 units.

THEA 123. Scenography II. Introduction to methods of developing concepts for and of productions involving analysis of the script, research and spatial analysis. Projects designed to involve the student in 1) continued skills development, 2) competency in conceptualizing set and costume design from script and space analysis, and 3) the process necessary for collaboration between those involved in conceiving the production. Study of stage performance, theatre spaces, Epic Theatre and Storytelling, Presentational Theatre, and 20th - century writers. Laboratory with discussion. **Prerequisite:** THEA 122. 3 units.

THEA 124. Scenography III: Light Design. Introduction to lighting design for the theatre. Includes discussion of the collaborative process, script analysis, lighting for theatre, dance and related performing arts. Projects include: rendering lighting with set, preparation of preproduction storyboards, analysis of cueing light changes, drafting for the stage on the CAD system and related new technology. Laboratory with discussion. **Prerequisite:** THEA 020 and THEA 122, or instructor permission. Corequisite: THEA 135. 3 units.

THEA 125. Scenography IV. Independent study in design practice includes research and reproduction of physical theatres, historical analysis of the culture and society, and a critical assessment of the script with a rationale and concept for a relevant production of the text. Students accept assigned responsibility for design elements of a department production with written defense for production decisions. **Prerequisite:** THEA 122, THEA 123, THEA 124, portfolio review and permission of the Production Committee. 3 units.

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 and activity laboratory. 3 units.

THEA 131. Styles in Costume. A 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/activity/lab. 3 units.

THEA 133. Acting Studies in Musical Theatre. Basic performance techniques for the singer-actor in musical theatre production. Application of acting theory to musical literature: soliloquy, recitative, duet. May be taken twice for credit provided the course content is not repeated. **Prerequisite:** Admission by audition only. Fall only. 1 unit.

THEA 135. Seminar in CAD for the Theatre. Application of computer aided drafting to ground plans and lighting plots. 1 unit.

THEA 136. Seminar in 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 011, THEA 016. 2 units.

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 United States. 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. 3 units.

THEA 143. Makeup. Lectures and practical application of stage makeup plus crew work on major public productions. Lecture and activity. 3 units.

THEA 144. Women and Theatre: Staging Diversity. 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 as WOMS 144; only one may be counted for credit. 3 units.

THEA 149. Playwright as Artist Series. Examines the work of an individual playwright or school. Included in the study are the major writings, the milieu in which the artist worked, his/her contribution to theatre history, and the influence on dramatic structure and staging. The series includes studies of Brecht, Miller, O'Neill, Shakespeare, Shaw, Valdez, and Pirandello. 3 units.

THEA 151. Contemporary European Theatre. A survey of contemporary drama, performance, and theory from Europe. Focuses on a range of plays from various countries, examining the cultural, social, and political climate in which these plays are written and performed. **Prerequisite:** Passing score on the WPE. 3 units.

THEA 170. African American Theatre and Culture. A 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. 3 units.

GRADUATE COURSES

THEA 172. Chicano/Latino Theatre: Drama, Art and Life 1900 to 1975. A 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. 3 units.

THEA 173. Contemporary Chicano/Latino Theatre: Themes and Performance 1965-Present. A 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 playwriting, directing, performance styles, and its impact on the movie industry. 3 units.

THEA 174. Multicultural Perspectives in American Theatre. A 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 examines the cultural, sociological and political climate in which these plays were created. 3 units.

THEA 185. Seminar in Theatre Sound. Preparation of sound effects media and rigging and operation of playback systems for the theatre. 1 unit.

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. 3-12 units.

THEA 195. Fieldwork. Directed observations and work experience with public agencies. Fieldwork 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. 2-3 units.

THEA 198. Script to Stage: New Play Production Process. Playwrights collaborate with directors in the planning and execution of productions of student-written plays. Theatre makers will gain an awareness of the facets of production that are unique to new play development. Directorial and design concepts will be developed, and scripts will be subject to a revision process. **Prerequisite:** THEA 103B or THEA 108. 3 units.

THEA 199. Special Problems in Theatre. Individual project or directed reading. **Note:** Departmental petition required. **Prerequisite:** Instructor permission. 1-3 units.

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. Students will be expected to present plans for a thesis. Fall only. 3 units.

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 theatre. 3 units.

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 as LIBA 204; only one may be counted for credit. 3 units.

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. 3 units.

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. 2-3 units.

THEA 295A. Teaching Practicum. Graduate students accepted for work in this program will serve as teaching assistants for a theatre 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. 3 units.

THEA 296. Experimental Offerings in Theatre. A seminar in theatre arts will be scheduled as needed on some phase of theatre arts study. 2-3 units.

THEA 299. Special Problems in Theatre. Individual project or directed reading. **Note:** Departmental petition required. 1-3 units.

THEA 500. Culminating Experience. Completion of a thesis, directing project, or playwriting project. **Note:** Open only to students who have been advanced to candidacy and have secured the permission of the graduate coordinator. Graded Credit/No Credit. 3 units.