

Theatre and Dance

OFFICE: 202 Galbraith Hall, Revelle College
(858) 534-3791
Web site: <http://theatre.ucsd.edu>

Professors

Andrei Belgrader, M.F.A., *Acting and Directing*
Andrei Both, M.F.A., *Scenic Design*
Frantisek Deak, Ph.D., *Criticism and Theory (Dean, Arts and Humanities)*
Judith A. Dolan, Ph.D., *Costume Design*
Kyle Donnelly, M.F.A., *Arthur and Molli Wagner Chair in Acting, Acting and Directing*
Deborah M. Dryden, Emeritus, *Costume/Set Design*
Athol Fugard, *Playwriting (Adjunct)*
Floyd Gaffney, Ph.D., *Emeritus, Dance/Movement*
Joe Goode, B.A., *Theatre Dance (Adjunct)*
Jorge A. Huerta, Ph.D., *Chancellor's Associates' Endowed Chair III, Dramatic Literature*
James Ingalls, B.F.A., *Lighting Design (Adjunct)*
Walt Jones, M.F.A., *Chair, Directing/Acting/Film*
Marianne McDonald, Ph.D., *Dramatic Literature*
Chris Parry, *Lighting Design*
Adele Edling Shank, M.A., *Playwriting*
Theodore Shank, Ph.D., *Emeritus, Directing*
Janet Smarr, Ph.D., *Literature and Italian Studies*
Arthur Wagner, Ph.D., *Emeritus, Acting/Directing*
Les Waters, B.A., *Directing and Acting*
James R. Winker, M.F.A., *Academic Senate Distinguished Teaching Award, Acting*

Associate Professors

Steven Adler, M.F.A., *Stage Management and Directing*
James Carmody, Ph.D., *Dramatic Literature*
Mary Corrigan, M.A., *Emeritus, Voice*
Tony Curiel, M.A., *Acting and Directing*
Allan Havis, M.F.A., *Playwriting*
Luther James, *Emeritus, Acting/Playwriting*
John Rouse, Ph.D., *Dramatic Literature*
Jonathan Saville, Ph.D., *Emeritus, Literature/Criticism*
Carol Ann Smart, B.A., *Scenic and Costume Design (Adjunct)*

Senior Lecturers with Security of Employment

Margaret Marshall, M.F.A., *Ballet, Dance History, Choreography*
Ursula Meyer, M.F.A., *Voice and Acting*

Charlie Oates, M.F.A., *Movement and Acting*
Patricia A. Rincón, M.F.A., *Modern and Jazz Dance*

Lecturer with Security of Employment

Eva W. Barnes, M.F.A., *Speech*

Lecturers

Kristin Arcidiacono, B.F.A., *Tap Dance and Musical Theatre*
Tony Caligagan, *Jazz Dance*
Sandra Foster-King, M.F.A., *Modern, Jazz, and African Dance*
Jean Isaacs, B.A., *Modern Dance*
Ron Ranson, M.F.A., *Technical Theatre Design*
Alicia E. Rincón, M.F.A., *Jazz Dance*
Todd Salovey, M.F.A., *Acting and Directing*
Amy Scholl, M.F.A., *Acting*
Judith A. Sharp, B.S., *Ballet and Music for Dancers*
Linda Vickerman, D.M.A., *Singing*

The Undergraduate Program

The curriculum of the Department of Theatre and Dance is based on the belief that a good undergraduate education in theatre or dance should provide the student with a solid background in dramatic literature and the aesthetics and history of theatrical performance as well as exposure to the different artistic components of theatrical art—performance, playwriting, design, and choreography. Finally, such an education should incorporate participation in the production process itself.

In addition to providing an integrated program for students desiring a theatre or dance major, the curriculum provides (1) a sequence of courses to fulfill the fine arts and/or humanities requirements for Muir College; (2) courses fulfilling Warren College's program of concentration requirements; (3) courses to fulfill Revelle, Thurgood Marshall, and Eleanor Roosevelt Colleges' fine arts requirements; (4) public speaking courses to fulfill requirements in the Schools of Engineering and Pharmacy; and (5) elective courses for the general student desiring experience in theatre or dance.

Any student who has been accepted to the University of California, San Diego is eligible to declare theatre or dance as a major, double major, or minor. Auditions are not required. Continuing UCSD students who are changing their major to theatre or dance must file a Change of Major form with the UCSD Registrar's Office.

The Theatre Major

The theatre major provides a student with a solid artistic and academic background. The required lower-division courses equip the student with the skills and knowledge necessary for more advanced work in each of the areas of study. The major is structured so that it can respond to the needs of students who seek a broad-based "liberal arts" education in theatre as well as those who plan to pursue their studies at the graduate level with the aim of acquiring either an M.F.A. or Ph.D. degree. Students should meet with the department's undergraduate coordinator the quarter in which they declare a theatre major in order to plan an appropriate individual course of study.

The major requirements are those published in the catalog in effect for the first quarter in which a student attends UCSD. Any student in good standing may declare a theatre major by completing the appropriate form at the Registrar's Office. A department stamp is not necessary.

The Dance Major

The department proudly opened a new state-of-the-art dance studio facility, designed by award winning and nationally recognized architect Antoine Predock in winter 1998. The facility features three naturally lit and temperature controlled studios with superior acoustics and expansive views of an embracing grove of eucalyptus trees.

The dance major provides dancers with a solid academic base on which to build their dance technique education. The UCSD dance faculty believe that an understanding of the principles and theories of dance as a creative art is a vital component of any comprehensive training in dance. Instruction in dance seeks to promote the development of an intellectual understanding of dance history and dance aesthetics along with refinement of technical skill. Instruction in choreography allows the student to progress from approaching dance education as a question of technical skills to engaging in dance as a creative endeavor. The dance major provides a solid academic base through training in several dance idioms, a background in dance history, numerous performance opportunities, and extensive experience in dance choreography.

The major requirements are those published in the catalog in effect for the first quarter in which

a student attends UCSD. Any student in good standing may declare a dance major by completing the appropriate form at the Registrar's Office. A department stamp is not necessary.

The Theatre-Dance Double Major

The double major in Theatre and Dance provides students with a solid academic base and an artistic base in both theatre and dance disciplines. Furthermore, requirements for this double major will create stronger and more experienced directors (for their exposure to choreography), choreographers (for their exposure to directing), actors (for the poise and strength they will attain from dance), and dancers (for having confronted text and character).

Students should meet with the department's undergraduate adviser as soon as practical (but no later than the quarter in which they declare the major) in order to plan an appropriate individual course of study.

Double majors should complete the Petition for Double Major form obtained from their college and submit it to the department for review and approval.

Department of Theatre and Dance Advising

The Department's undergraduate faculty advisers can provide guidance and answers to your questions concerning specific course content, transfer coursework, honors research projects, academic success, production, auditioning procedures, postgraduate opportunities, and departmental policy changes.

The undergraduate staff coordinator can answer your questions regarding major requirements, procedural matters, class enrollment, the petition process, and give referrals to faculty and other campus resources for specific information.

The undergraduate student representatives are another important resource for theatre and dance majors. The student reps organize biquarterly meetings at which students and faculty discuss departmental issues and concerns.

The department regularly communicates with our majors and minors as well as other students involved in our classes and productions through the campus email and listserver systems. Students are strongly urged to check their campus email accounts for timely messages or to make arrange-

ments with Academic Computing Services to have campus email forwarded to any other email account they may use. Additionally, a handbook containing useful information is available in the department office, room 202, Galbraith Hall.

Satisfying Your Major Requirements

At least 50 percent of all course work required for the theatre or dance major (including both upper- and lower-division) must be taken at UCSD, regardless of approved transfer work, petitions, and the theatre residency requirement. Theatre practicum (THPR) classes, completed elsewhere do not satisfy the theatre and dance department's requirements. All courses required for the major or minor must be taken for a letter grade. A theatre and dance department course for which a student earns a grade lower than C- will not satisfy any of the department's graduation requirements. Four units of Instructional Assistance (THGE 195, P/NP credit) may be used as an upper-division elective for the theatre major, double major, or minor.

Major Requirements

Theatre majors are required to complete eight lower-division courses. Dance majors are required to complete three lower-division courses. All lower-division courses should be satisfied before starting upper-division course work.

The theatre practicum requirement, THPR 1, 2, 3, or 5, must be completed within the first three quarters of declaring a theatre or dance major or minor.

Theatre History (THHS 10, 11, 12, or 13) are prerequisites for most upper-division theatre history and theory courses. Introduction to Acting (THAC1), Theatre Design (THDE 1), and Theatre Playwriting (THPW 1) are all prerequisites for any upper-division course work in their respective areas. Students must take these classes as soon as possible after declaring their major. Prerequisites ensure that students are properly prepared for the work required. Not completing prerequisites could therefore jeopardize your GPA.

Theatre majors are required to complete thirteen upper-division courses, including a two-unit Major Seminar. Dance majors must complete thirteen upper-division courses. Specific courses will vary for each student depending upon electives and history/theory courses selected.

THEATRE MAJOR

Lower-Division Requirements

1. One course from:
 - THPR 1. Practicum-Scenery
 - THPR 2. Practicum-Costume
 - THPR 3. Practicum-Lighting
 - THPR 5. Practicum-Sound

Note: Students must complete the THPR requirement within one year of declaring a theatre major.

2. Each of the following :
 - THHS 10. Introduction to Play Analysis
 - THHS 11. History of Theatre 1: Classical to Renaissance
 - THHS 12. History of Theatre 2: Neoclassicism to Realism
 - THHS 13. History of Theatre 3: Symbolism to Postmodernism

Note: THHS 11 or THHS 12 or THHS 13 must be completed before taking any related upper-division classes in history and theory. Please refer to upper-division course prerequisites for appropriate lower-division history classes.

3. Each of the area threshold classes:
 - Performance Area—
 - a) THAC 1. Introduction to Acting
 - Design Area—
 - b) THDE 1. Introduction to Design
 - Playwriting Area—
 - c) THPW 1. Introduction to Playwriting

Note: The threshold classes listed above must be completed before taking any upper-division courses in each area.

Upper-Division Requirements

4. One upper-division four-unit acting course
5. One upper-division four-unit design course
6. One upper-division four-unit directing course
7. One upper-division four-unit playwriting course
8. One upper-division four-unit stage management course

9. Three upper-division four-unit theatre history courses
10. Four upper-division four-unit theatre electives

Note: THGE 197 and 199 may not be used as upper-division electives by theatre majors.

DANCE MAJOR

Lower-Division Requirements

1. One course from:
 - THPR 1. Practicum–Scenery
 - THPR 2. Practicum–Costume
 - THPR 3. Practicum–Lighting
 - THPR 5. Practicum–Sound

Note: Students must complete the THPR requirement within one year of declaring a dance major.

2. Choose one of the following:
 - THAC 1. Introduction to Acting or THAC 101 Acting I
3. THDA 25. Music for Dancers (four units)

Note: This course may not be offered every year.

Upper-Division Requirements

4. THDA 160. Dance Movement Analysis and Injury Prevention Techniques

Note: This course may be offered every other year.
5. THDE 121. Theatre Production: Lighting

Note: This course may be offered every other year.
6. Three choreography courses:
 - THDA 141. Principles of Choreography
 - THDA 142. Choreography and Performance
 - THDA 143. Choreography for Dramatic Text
7. Four history and theory courses. Choose from the following:
 - THDA 151. Dance History–Ballet
 - THDA 152. Dance History–Modern Dance
 - THDA 153. Dance History–Jazz Dance and Related Ethnic Studies
 - THDA 159. Dance Criticism and Aesthetics
 - THHS 114. American Musical Theatre
8. Three advanced movement courses in one of the following areas of emphasis:
 - THDA 102A-B, or C or 103A-B, or C. Ballet

- THDA 111A-B, or C or 112A-B, or C. Modern
- THDA 121A-B, or C or 122A-B, or C. Jazz

9. One advanced movement course outside the area of emphasis selected in number 8.

THEATRE AND DANCE DOUBLE MAJOR

Lower-Division Requirements

1. One course from
 - THPR 1. Practicum–Scenery
 - THPR 2. Practicum–Costumes
 - THPR 3. Practicum–Lighting
 - THPR 5. Practicum–Sound

Note: Students must complete the THPR requirement within one year of declaring the double major.

2. Choose one of the following
 - THAC 1. Introduction to Acting
 - THAC 101. Acting I
3. THDA 25. Music for Dancers

Note: This course may not be offered every year.
4. Each of the following threshold classes:
 - THDE 1. Introduction to Design
 - THPW 1. Introduction to Playwriting

Note: Students must complete the threshold class requirement before taking any upper-division course in each respective area.

Upper-Division Requirements

5. One upper-division four-unit acting course
6. One upper-division four-unit design course
7. One upper-division four-unit directing course
8. One upper-division four-unit playwriting course
9. One upper-division four-unit stage management course
10. Six upper-division four-unit theatre and dance history courses (THHS 114 required as one of the six upper-division history courses)
11. Four upper-division theatre electives (with no more than two from the core dance curriculum)
12. THDA 160. Dance Movement Analysis and Injury Prevention Techniques

Note: This course will only be offered every other year.

13. THDE 121. Theatre Process: Lighting

Note: This course may only be offered every other year.
14. Three four-unit choreography courses
 - THDA 141, 142, and 143
15. Three advanced movement courses (four units each) in one of the following areas of emphasis:
 - THDA 102A-B, or C or 103A-B, or C. Ballet
 - THDA 111A-B, or C or 112A-B, or C. Modern
 - THDA 121A-B, or C or 122A-B, or C. Jazz
16. One four-unit advanced movement course outside the area of emphasis selected in number 15.

Note: THGE 197 and 199 may not be used as upper-division electives by theatre and dance majors.

Honors Program

The department offers a special program of advanced study for outstanding undergraduates majoring in theatre or dance. Successful completion of the Honors Program enables the student to graduate “With Highest Distinction” (A+), “With High Distinction (A), or “With Distinction” (A–), depending upon performance in the program.

Eligibility

1. Junior standing (ninety units or more completed)
2. 3.7 GPA or better in the major
3. 3.5 GPA or better overall, which student must maintain until final graduation
4. Completion of at least four upper-division theatre courses
5. Recommendation of a faculty sponsor who is familiar with the student’s work

Guideline

Application to the Honors Program may be made upon completion of ninety units or no later than the fifth week of the quarter preceding the final two quarters before graduation. The Undergraduate Committee will consider the application and, if approved, the student and the principal adviser will have the responsibility of proposing an Honors Thesis Committee to the Undergraduate Committee for final approval.

Students are required to take THGE 196A, Honors Studies in theatre and 196B, Honors Thesis in theatre, in addition to the thirteen upper-division

sion required courses for the major, THGE 196A-B are to be taken consecutively and may not be taken concurrently.

PLACEMENT AND PROFICIENCY FOR DANCE MAJORS

The technical command and the expansion of a vocabulary of movement are essential to the dancer's creative expression. The faculty advise new students in dance to participate in beginning dance in all areas for a minimum of one year. These courses are designed to give the student the basic information needed to move on to the intermediate level II. The intermediate level is level II in all areas, and students should remain in this level for a minimum of one year unless the instructor encourages you to advance to level III. All students are required to audition and be approved by the faculty to be enrolled in all level III advanced, and level IV advanced dance courses. If you come to UCSD with a background in dance and would like to take an advanced class you need to audition in the class of your choice on the first day of the class meeting so that the teacher can accept you in the class or recommend another more appropriate class.

DEPARTMENTAL DEGREE CHECK

Departmental degree checks are completed upon request by the undergraduate coordinator. A degree check monitors your progress toward fulfillment of the theatre or dance majors or minors. It is suggested that you request a degree check at least once per year and particularly the quarter before graduation. You may call or stop by the Department of Theatre and Dance office to make an appointment for a degree check for your major. Remember you must also complete a degree check with your provost office prior to graduation. The provost office degree check will monitor all university and college requirements, such as GPA, units, residency requirements, P/NP limits, college general-education requirements, etc.

UNDERGRADUATE STUDENT PETITIONS

Undergraduate student petitions are required whenever an exception to a rule is being requested. They are required for: major or minor requirement substitutions; requesting credit from other departments; late course adding or dropping; or requesting a retroactive incomplete grade. The petition process can take several weeks, depending on the request. Submit petitions for course substitutions well in advance of

taking the course. To ensure that your petition is necessary, complete, and well documented, have the Department of Theatre and Dance undergraduate coordinator assist you with the petition process if you have difficulty with the form. Incomplete or incorrectly completed forms may significantly increase the amount of time required to process your request.

ARTICULATION AGREEMENTS

As a prospective transfer student to UCSD, it is important to make sure that the community college courses you take are transferable to UCSD for transfer credit. Every California community college has an agreement with the University which specifies which of its courses receive UC transfer credit. These courses are listed in a Transferable Course Agreement, a document which is available from your community college counselor or from the Office of Admissions and Outreach at UCSD.

RECEIVING TRANSFER CREDIT

To receive credit toward the theatre/dance major, double major, or minor for courses you have taken at another institution, you must petition the Department of Theatre and Dance office. The following procedures and guidelines will help you with the transfer petition process.

First, review the Department of Theatre and Dance residency requirement. It is generally a good idea to petition a course before you take it. The Department of Theatre and Dance undergraduate faculty advisers will review petitions for all transfer courses. Attachments to the petition should include the catalog course description, a course syllabus and, in some cases, relevant support information (exams, papers, etc.)

The Department of Theatre and Dance can only give credit for courses that have been officially transferred to UCSD (i.e., the units have been posted on your UCSD transcript). The UCSD Admissions Office will determine if upper- or lower-division credit will be given for transfer work. Upper-division credit cannot be given for lower-division work. Course work done at a junior college can only transfer to UCSD as lower-division credit.

The Theatre Minor

Students should plan their minors and have them approved by the department prior to their junior year. **Minor courses may not be taken on a Pass/No Pass basis.**

The minor requirements are those that are published in the catalog in effect during the first quarter in which a student attends UCSD.

Lower-Division Minor Requirements

1. One course from:

THPR 1. Practicum–Scenery

THPR 2. Practicum–Costumes

THPR 3. Practicum–Lighting

THPR 5. Practicum–Sound

Note: Students must complete the THPR requirement within one year of declaring a theatre minor.

2. At least one course from the following list:

THHS 11. History of Theatre 1: Classical to Renaissance

THHS 12. History of Theatre 2: Neoclassicism to Realism

THHS 13. History of Theatre 3: Symbolism to Postmodernism

Note: THHS 11 or THHS 12 or THHS 13 must be completed before taking any upper-division classes in history and theory.

THAC 1. Introduction to Acting

Note: THAC 1 must be completed before taking any upper-division courses in Acting.

THDE 1 Introduction to Design

Note: THDE 1 must be completed before taking any upper-division courses in Design.

THPW 1. Introduction to Playwriting

Note: THPW 1 must be completed before taking any upper-division courses in playwriting

Upper-Division Requirements

3. Any five four-unit, upper-division theatre courses.

The Dance Minor

The dance minor consists of courses that concentrate on the principles of composition and choreography, the history of dance, and the process of performance. Dancers receive extensive training in one or more idioms (ballet, modern dance, jazz dance, and musical theatre). The dancer's training also includes participation in compositional workshops and productions including historical and contemporary performance experiences. Students should consult the dance adviser, if necessary, and submit their com-

pleted minor petition form to the undergraduate coordinator prior to their junior year. **Minor courses may not be taken on a P/NP basis.**

DANCE MINOR REQUIREMENTS

Lower-Division Requirements

- One course from:
 - THPR 1. Practicum–Scenery
 - THPR 2. Practicum–Costumes
 - THPR 3. Practicum–Lighting
 - THPR 5. Practicum–Sound

Upper-Division Dance Requirements

- One of THDA 140, 141, 142, or 143
 One of THDA 151, 152, 153, or 159 (Dance History–Ballet, Modern, Jazz/Ethnic, Criticism and Aesthetics)

DANCE MINOR MOVEMENT REQUIREMENTS (sixteen units total)

A prerequisite for entrance into the dance minor is technical ability above the beginning level in ballet, jazz, or modern. The student's level is determined by audition and, depending on his or her technical ability, the student will be placed at the intermediate or advanced level. Students wishing to enter the minor without intermediate (level II) proficiency must take beginning (level I) courses (up to two years) or until they pass the audition into level II.

- Choose the total sixteen units from a combination of the following list of movement courses. (**Note:** Levels II, III, or IV courses may be repeated once for credit.)

THDA 101A-B, or C. Ballet II (Intermediate, 2 units each)

THDA 102A-B, or C. Ballet III (Advanced 1, 4 units each)

THDA 103A-B, or C. Ballet IV (Advanced 2, 4 units each)

THDA 110A-B, or C. Modern II (Intermediate, 2 units each)

THDA 111A-B, or C. Modern III (Advanced 1, 4 units each)

THDA 112A-B, or C. Modern IV (Advanced 2, 4 units each)

THDA 120A-B, or C. Jazz II (Intermediate, 2 units each)

THDA 121A-B, or C. Jazz III (Advanced 1, 4 units each)

THDA 122A-B, or C. Jazz IV (Advanced 2, 4 units each)

(Only movement courses from the above list may be used.)

THEATRE AND DANCE PERFORMANCE AND PRODUCTION OPPORTUNITIES

The Department of Theatre and Dance produces undergraduate productions throughout the academic year. These productions range in scale from student directed “black box” productions to full-scale faculty directed undergraduate productions on the mainstage. Every effort is made to provide a faculty directed opportunity for undergraduates each quarter. THGE 108 is a one-unit course under the supervision of the faculty director of theatre. This course is required by all students (except crews) involved in departmentally produced productions.

Each of these productions is staged with undergraduate actors and dancers. Historically, where there are design assignments to be made (sets, costumes, lights, sound), those assignments are given to qualified undergraduates. THDE 132 is a two-unit course required by all students involved in a design assignment for a departmentally produced production. Students participating in these productions **MUST** enroll in the appropriate class(es) or they will be dropped from the production.

Cabaret

Cabarets are independent productions that are produced in Galbraith Hall 157. Students may submit proposals for cabarets one quarter in advance to the cabaret manager. The cabaret policy is subject to revision on a quarterly basis.

Undergraduate Audition Policy

Undergraduates are encouraged to audition for all shows produced in the department. Each quarter, open auditions will be held for all shows being produced in the subsequent quarter. Undergraduates who have completed or are currently enrolled in THAC 1–Introduction to Acting are eligible to audition. Complete information about the schedule as well as the format of auditions may be obtained in the department office.

UCSD Dance Repertory

This repertory is open to dance students through auditions. The company will perform lecture-demonstrations, performances, and teach master classes in the community or at other UC campuses.

Annual Dance Concerts

Two main stage dance concerts are presented each year. In winter quarter's “An Evening of Dance,” students perform choreography created by the professional faculty and international guest artists in the Mandell Weiss Center for the Performing Arts; and in spring quarter's “New Works” student dance concert, students perform the faculty directed experimental choreographic works for other students at the Mandeville Center Auditorium. In addition, smaller productions take place in our newly built and intimate Studio Theatre, located in the dance facility. Auditions are held at the beginning of the quarter for all productions. Students who are interested in the winter dance faculty production need to audition for the particular repertory class you are interested in, which each faculty teach. If you are chosen you must enroll in both Dance Repertory and Studies in Performance 130. Students who are interested in the spring student dance concert must audition for the dances at the beginning of the spring quarter; then, if chosen you must enroll in Studies in Performance 130. All students who are intending to participate in either dance production are required to be concurrently attending a technique class in any of the dance idioms. If you are intending to choreograph for the student dance concert you must have completed any of the choreography series or be concurrently enrolled in one.

Professional Dance Internship

Dance students may apply for positions as interns. These internships provide qualified students an opportunity to work with, observe, and perform in professional companies. Internship possibilities include work with Patricia Rincon Dance Collective, California Ballet Company, San Diego Dance Institute, San Diego Dance Theatre, and other San Diego area professional dance companies.

Ushering

Undergraduates can volunteer to usher for a performance of most theatre events. Ushering is a great way to see the shows for free. Contact the promotions manager for more information.

Comps

Declared theatre and dance majors are eligible to receive a complimentary Show Card. Declared majors may obtain the Show Card by presenting their student identification card at the department office.

The Graduate Program

Master of Fine Arts in Theatre Joint Doctoral Degree Program

M.F.A. in Theatre

The Department of Theatre and Dance has set an ambitious goal for its M.F.A. program: the training of artists who will shape the future direction of the theatre. Recently, the professional theatre training program ranked third in the nation (and first west of the Hudson River) [*US News and World Report, 1997*].

The curriculum for all students involves studio classes and seminars. These are integrated with a progressive sequence of work on productions and with a professional residency at the La Jolla Playhouse.

The M.F.A. program at UCSD is built around the master-apprentice system of training. All the faculty are active professionals who teach at UCSD because of a shared commitment to training young artists. Instruction takes place not just in the classroom, but in theatres around the country where faculty, with students as assistants, are involved in professional productions, including those at the La Jolla Playhouse.

Students graduating from the M.F.A. program at UCSD should be prepared to take positions in the professional theatre in the United States and abroad. Students are now working in New York, in resident theatres, in the film and television industry, and in European repertory theatres. M.F.A. candidates in acting, design, directing, playwriting, and stage management will complete at least ninety quarter-units of academic work during their tenure in the program.

Program Descriptions

ACTING

The body and mind of the actor are synthesized to serve as an instrument of expression. The actor must depend on her or his instrument to perform, and the program places great emphasis on the strengthening and tuning of that instrument. The innate talent of the student is nurtured, coaxed, and challenged with individual attention from an extraordinary team of professionals and specialists in actor training.

Classes

Each year, intensive studio work in movement, voice, speech, and singing accesses, expands, and frees the physical body. Acting process introduces a range of improvisational and rehearsal techniques that help the actor approach onstage events with imagination and a rich emotional life. In the first year, studio classes guide the actor through daily explorations that encourage, change, and enhance artistic expression. The second year is devoted to the study of classical texts as well as the specific vocal and physical skills required to perform them. In the final year, classes focus on the needs of individual actors as they prepare to enter the professional world.

Productions

Actors work on classical and contemporary texts as well as new plays with graduate students, faculty, and professional guest directors. Each year the department schedules from fifteen to twenty productions of varying budget levels. Graduate students are given casting priority for all but a few plays. Student-scheduled and produced cabaret/workshop productions occur year-round and provide additional acting opportunities.

Externship

All graduate students serve a residency with the La Jolla Playhouse and are cast in positions ranging from supporting to leading roles alongside professional actors and directors of national and international stature. For many actors this opportunity establishes valuable networking relationships and exposure for future employment.

Research and Other Opportunities

Modest funds are sometimes available for the pursuit of research, special technique workshops, and travel to auditions and festivals. In addition, in

the third year, the entire acting class receives a showcase presentation in both Los Angeles and New York at which specially invited groups of film, television, and theatre professionals are in attendance.

DESIGN

The design program aims to train students in the best professional practices of regional and commercial theatre. The design faculty are award-winning working professionals also committed to teaching. The design training program stresses an interaction with the works of many visual artists from a wide range of disciplines. Students are trained to create designs that “comment” on the play and the text, not merely “illustrate” it. Students’ talent and design work are showcased at a number of venues that have directly resulted in many national grants, awards, and other work opportunities for our alumni.

Classes

All students take a core curriculum of first-year design studio classes in scenery, costume, and lighting (taken together with directors), and a design seminar where all three years come together in a forum to share production experiences, portfolios, and professional career techniques and skills. This is followed in subsequent years by more specialized Advanced Design classes which combine with production work in the student’s own area of concentration. We are also able to offer a double-emphasis study (e.g., scenery and costume design combined) to appropriate students. Classes in other areas (e.g., drafting, text analysis, visual arts) are also normally offered.

Production

We offer a generous number of (fully executed) production opportunities, and generally all productions are designed by students. Designers collaborate with student, faculty, and internationally prominent guest directors. Students are fully supported by the same professional workshop staff as the La Jolla Playhouse and are not expected to build or run their own productions.

Externship

Student designers participate in a residency program at the La Jolla Playhouse, and normally work as assistants to visiting professional designers. However, there are also some opportunities

for talented students to be hired as principal designers by the Playhouse during their season.

Research and Other Opportunities

Students may also be offered opportunities to travel with faculty as assistants on professional assignments to major regional theatres, Broadway, England, or Europe. Modest funds are sometimes available for student research and travel to see productions and to attend conferences and workshops.

DIRECTING

With an emphasis on the collaborative process, the Directing Program's purpose is to develop directors with a solid foundation in the components of production and the interpretation of text. Individuals are encouraged to make challenging choices, to break down barriers, and to create exciting, meaningful theatre. Graduates of the program are prepared to select and get to the heart of a text, communicate effectively with, and inspire production designers, and elicit expressive performances from the actors with whom they work.

Classes

The core curriculum of the Directing Process Program offers students opportunities to hone their skills in text analysis and scene work in all three years. The first-year student also completes a sequence in the acting process and the development of a visual vocabulary in theatrical design and visual arts courses. Also in the first year, the techniques of London's Joint Stock Theatre Group (originators of such work as *Fanshen* by David Hare as well as *Fen* and *Cloud Nine* by Caryl Churchill) are explored in collaborative process, a course which explores community issues via theatrical means.

Production

Directing students will direct from two to four department scheduled and supervised productions in the Mandell Weiss Center for the Performing Arts during their time at UCSD. In addition, studio, workshop, and cabaret productions of the director's choice are strongly encouraged. The production season also offers opportunities to assist guest and faculty directors.

Externship

In the second year, the La Jolla Playhouse provides a residency during which students typically serve as assistants with their directors.

Additional Opportunities

It is common for the directing faculty to take M.F.A. directors with them to work as assistant directors at theatres around the United States and internationally.

PLAYWRITING

Playwrights are more than mere writers. They are artists who unleash their imagination in incredibly dramatic ways. The successful playwright writes with intellectual power and emotional honesty, with a distinct and essential voice that speaks with vulnerability and sentience to the heart and soul of the audience. Recognizing the muse and giving strong voice to one's art allows the emerging playwright to make the leap to the professional stage. The dedicated, individual attention and formidable production opportunities of the program offer talented writers the ability to stretch, expand, and witness the unfolding of their work on stage in the bodies of very gifted actors.

Classes

In playwriting seminar—the core curriculum—writers in all three years read and discuss their ongoing work, focusing on style, character, and structure. They also observe their work being read by M.F.A. actors at times throughout the year. Both screenwriting and dramatization/adaptation are offered in rotation within a three-year cycle. In addition, students take a variety of topics in theatre and dramatic literature along with individual practicum classes. Playwrights can take advantage of rich offerings in literature, music, visual arts, and language study, as well as dramatic texts, theory, and design.

Production

First-year students receive a one-act showcase production each year, while second- and third-year students receive a more fully designed production often in one of the main theatres which is attended by literary managers, agents, and artistic directors both locally and nationally. Typically, all years of new play production are assigned to M.F.A. directors. Production of plays in any year of study, as in all production arrangements in the program, is dependent on the readiness of the work for staging.

Externship

Each student is assisted with a carefully chosen assignment, typically in the summer of the sec-

ond year. Our playwrights may have an opportunity to gain exceptional literary and production experiences in a variety of theatres and venues in New York, Seattle, Los Angeles, London, Germany, and Romania.

STAGE MANAGEMENT

The stage manager is a pivotal member of the collaborative process who creates the environment that supports the work of the other members of the artistic team. The stage manager is the prime communicator and liaison who synthesizes the disparate elements of production into a cohesive whole and is responsible for the implementation of diverse artistic choices throughout the production process.

The Stage Management Program at UCSD integrates a comprehensive knowledge of all critical components of this complex field in order to prepare students for work in leading professional theatres. The program develops individualized, creative artists with personal approaches to their work. UCSD creates a supportive and stimulating environment that allows each student to develop the confidence and flexibility necessary to meet the challenges of production in a wide variety of professional venues.

Classes

All first-year students take a core curriculum in stage management process that explores the role of the stage manager in professional theatre today and offers a comprehensive investigation of the work from pre-production to closing a show. Students in all three years attend the stage management seminar, which serves as a weekly forum for sharing insights and solving problems on current production assignments, meeting with a variety of guest artists, and examining the bigger picture of stage management and theatre in America today. Additional coursework is offered in various aspects of theatre administration and management, directing, drafting, design, and collaborative process.

Productions

Great emphasis is placed on the student's ability to apply the theories learned in class to the production process. Students typically serve as both ASM and SM on a number of studio and mainstage productions in a variety of theatrical spaces. In addition to established scripts directed by M.F.A., faculty, and nationally prominent guest directors, students also work on new plays by

graduate or guest playwrights as well as faculty and student choreographed dance concerts.

Research Opportunities

Students are encouraged to work or research in the field when time permits. Past projects have included stage managing at the National Playwrights Conference at the O'Neill Center in Connecticut, interning at Warner Brothers Feature Animation, working as production assistant for the Broadway production of *Play On*, stage managing Andrei Serban's production of *Our Country's Good* at the Romanian National Theatre, and researching stage combat and weaponry at the Royal Shakespeare Company.

Externship

Each student is guaranteed at least one production opportunity at the La Jolla Playhouse, or a comparable professional residency experience.

Ph.D. in Theatre and Drama

The UCSD Department of Theatre and Dance and the Department of Drama at UC Irvine began to recruit students for the new Joint Doctoral Program in Theatre and Drama in fall 1999 for admission in fall 2000. Within the context of the program's twin focus on theory and history, an innovative structure permits each student to pursue a custom designed curriculum that draws from a rich variety of seminars in faculty research areas that include: Greek classical theatre; Shakespeare; neoclassical, modern, and contemporary French theatre; modern and contemporary German theatre; modernist and postmodernist theatre and performance; US Latino theatre; and theory.

Interested students are encouraged to request detailed information about the program and application materials, which will be available from either department each September.

PREPARATION

Students with a B.A. (minimum GPA: 3.5), M.A., or M.F.A. degrees in drama and theatre are eligible for admission to the doctoral program. We will also consider students with training in literature (or another area in the humanities), provided they can demonstrate a background in drama or theatre. Experience in one of the creative activities of theatre (acting, directing, playwriting, design, dramaturgy) will enhance chances of admission.

All applicants are required to take the Graduate Record Examination and to submit samples of their critical writing.

While not required for admission, a working knowledge of a second language is highly desirable (see Language Requirement).

COURSE OF STUDY

Students are required to take a minimum of 144 units, which is equivalent to four years of full-time study (full-time students must enroll for a minimum of twelve units each quarter). Forty of these units will be taken in required seminars; the balance will be made up of elective seminars, independent study, and research projects (including preparing the three qualifying papers), and dissertation research. Students must take a minimum of one seminar per year in the Department of Drama at UCI. The program of study makes it possible for students to take a significant number of elective courses and independent studies both with faculty in drama and theatre and in other departments.

Required Seminars

1. a minimum of twelve units of THGR 290 (Dramatic Literature and Theatre History to 1900)
2. a minimum of twelve units of THGR 291 (Dramatic Literature and Theatre History 1900 to the Present)
3. a minimum of sixteen units of THGR 292 (Cultural and Critical Theory)

These required seminars must be completed before the end of the student's third year. In addition to the ten required seminars, students must pass comprehensive examinations at the end of the first and second years (see "Comprehensive Examinations").

COMPREHENSIVE EXAMINATIONS

In the first year, students prepare for the written comprehensive examination, which is based on a reading list of approximately 150 titles ranging from the Ancient Greeks to the present. Students take the written comprehensive at the beginning of the fall quarter of the second year. (Comprehensive examinations are scheduled at the beginning of fall quarter in order to allow the students the summer to prepare.) Students who fail the written comprehensive may retake it no later than the first week of winter quarter of the second year. Students who fail the written com-

prehensive for a second time are dismissed from the program.

In the second year, students prepare for oral comprehensive examination. The reading list for this examination is designed to permit the student to acquire a knowledge of his or her dissertation subject area, broadly conceived. The reading list is compiled by the student and his or her dissertation adviser, in consultation with other members of the faculty, as appropriate; the reading list must be established by the end of winter quarter of the second year. Students take the oral comprehensive at the beginning of the fall quarter of the third year. Students also submit a dissertation prospectus (approx. five pages) at the time of the oral comprehensive. Students who fail the oral comprehensive may retake it no later than the first week of winter quarter of the third year. Students who fail the oral comprehensive for a second time are dismissed from the program.

Advancement to Candidacy: Three Qualifying Papers

Students normally select a dissertation adviser during the second year and must do so before the end of spring quarter of that year. In consultation with the dissertation adviser and other faculty members, students develop topics for three "qualifying papers," which are written during the third year. The three qualifying papers—one long (approx. fifty pages) and two short (approx. thirty pages each)—must be completed by the end of the third year; when completed, the qualifying papers provide the basis for the oral qualifying examination. Students write the long paper under the direction of the dissertation adviser; it is understood that the long paper is preparatory to the dissertation. The short papers deal with other related topics, subject to the approval of the student's advisers; the two short papers are understood as engaging in exploring the larger contexts of the dissertation. Students normally pass the qualifying examination and advance to candidacy at the end of the third year; students must advance to candidacy no later than the end of fall quarter of the fourth year. Once admitted to candidacy, students write the dissertation which, upon completion, is defended in a final oral examination. Students may select a dissertation adviser from either UCSD's Department of Theatre and Dance or UCI's Department of Drama. All UCSD doctoral dissertation committees must include at least one faculty member from UCI.

Language Requirement

Students are required to complete an advanced research project using primary and secondary material in a second language ("materials" should be understood as including live and/or recorded performance; interviews with artists, critics, and scholars; and other non-documentary sources, as well as more conventional textual sources). This requirement may be satisfied by writing a seminar paper or a qualifying paper (see "Advancement to Candidacy") that makes extensive use of materials in a second language. The second language requirement must be satisfied before the end of the third year. This requirement will not be waived for students who are bi- or multilingual; all students are required to do research level work in more than one language.

It is assumed that students will have acquired a second language before entering the doctoral program, although second-language proficiency is not a requirement for admission. While students may study one or more second languages while at UCI or UCSD, language classes may not be counted toward program requirements.

Teaching

Students are required to teach a minimum of four quarters. No more than eight units of apprentice teaching (THGR 500) may be counted toward the required 144 units.

Departmental Ph.D. Time Limit Policies

Students must advance to candidacy by the end of the fall quarter of their fourth year. Departmental normative time for completion of the degree is five years; total registered time in the Ph.D. program at UCSD or UCI cannot exceed seven years. While students with M.A. or M.F.A. degrees may be admitted to the Ph.D. program, they will be required to take all required doctoral seminars.

Financial Support

Ph.D. students entering the program with a B.A. may be supported (either by employment or fellowships) for five years. Students who have an M.A. and have been given transfer credit may be supported for four years. Such support depends upon the funds available, the number of students eligible, and the rate of progress.

*Contact department for application materials.

COURSES

Note: For changes in major requirements and in course offering implemented after publication, inquire at the office of the Department of Theatre and Dance.

The subject codes are:

THAC Acting
 THDA Dance
 THDE Design
 THDR Directing, Stage Management
 THGE General
 THHS History and Theory
 THPR Practicum
 THPW Playwriting
 THGR Graduate

TH/AC Acting

TH/AC 1. Introduction to Acting (4)

A beginning course in the fundamentals of acting: establishing a working vocabulary and acquiring the basic skills of the acting process. Through exercises, compositions and improvisations, the student actor explores the imagination as the actor's primary resource, and the basic approach to text through action. *Prerequisite: none.*

TH/AC 101. Acting I (4)

This course focuses on beginning scene study with an emphasis on exploring action/objective and the given circumstances of a selected text. *Prerequisite: THAC 1 or consent of instructor.*

TH/AC 102. Acting II (4)

Further study in the application of the given circumstances to a text and the development of characterization. The final stages of this course will be selection and preparation of audition material. *Prerequisite: THAC 101 or consent of instructor.*

TH/AC 104. Classical Text (4)

Studies of the heightened realities of poetic drama. Verse analysis, research, methods and how to approach a classical dialogue. *Prerequisite: THAC 102.*

TH/AC 107. Improvisation for the Theatre (4)

Improvisation for the theatre explores improvisation techniques as an alternative and unique approach to acting. Students should have a performance background. *Prerequisite: THAC 1.*

TH/AC 108. Advanced Topics (4)

Advanced topics in acting, such as Avant Garde Drama, Commedia, or Beckett, for students who possess basic acting techniques. *Prerequisite: THAC 102; department stamp.*

TH/AC 109. Singing for Actors (4)

This course introduces basic skills of breathing, placement, diction, musicianship, harmony, interpretation, and presentation needed by actors for roles requiring singing. Through a combination of group and individual coaching in class, students will prepare a program of short solo and ensemble pieces for a finals-week presentation. *Prerequisites: THAC 1 and audition; department stamp.*

TH/AC 111. Freeing the Voice (4)

Intensive workshop for actors and directors designed to "free the voice," with special emphasis on characteristics and vocal flexibility in a wide range of dramatic texts. This proven method combines experimental and didactic learning with selected exercises, texts, tapes, films, and total time commitment. *Prerequisite: THAC 101.*

TH/AC 115. Movement for Actors (4)

An exploration of the wide array of physical skills necessary for the actor. Using techniques derived from mime, clowning, sports, acrobatics, and improvisation, students will investigate their individual physical potential as well as their sense of creativity and imagination. *Prerequisite: THAC 101.*

TH/AC 120. Ensemble (4)

An intensive theatre practicum designed to generate theatre created by an ensemble with particular emphasis upon the analysis of text. Students will explore and analyze the script and its author. Ensemble segments include black theatre, Chicano theatre, feminist theatre, and commedia dell'arte. Audition may be required. A maximum of four units may be used for major credit. *Prerequisite: department stamp.*

TH/AC 122. Ensemble: Undergraduate Production (4)

Participation in a fully-staged theatre production directed by a M.F.A. or Ph.D. student for the Department of Theatre and Dance. Admission by audition only. A maximum of four units may be used for major credit. *Prerequisites: consent of the instructor; department stamp.*

TH/AC 123. Advanced Studies in Performance (4)

Participation in a fully-staged season production that is directed by a faculty member or guest for the Department of Theatre and Dance. Admission by audition only. A maximum of four units may be used for major credit. *Prerequisites: consent of the instructor; department stamp.*

TH/AC 126. Acting-Directing Process (4)

A studio class that investigates the relationship between the actor and the director. Working alongside directors, students learn how to animate the writer's and director's vision on stage through status exercises and scene work while expanding their skills in the acting process. *Prerequisites: THDR 108, THAC 1, and consent of instructor.*

TH/DA-DANCE

TH/DA 1. Ballet, Level I Beginning (2-2-2)

An introduction to classical ballet principles, technique, and terminology. Develops the body for strength, flexibility, coordination, and artistic interpretation. Emphasis on developing a foundation in classical movement for continuation of ballet training. Historical origin of ballet will be discussed along with an introduction to the kinesiological principles of movement. *Prerequisite: none.*

TH/DA 2. Modern Dance I, Beginning (2-2-2)

Introduction to modern dance as a means of visual communication. Pattern variations analyzed in time, space, design, and kinetic sense. Movement exploration includes improvisation and composition. *Prerequisite: none.*

TH/DA 3. Jazz Dance I, Beginning (2-2-2)

Emphasis on technical skills, terminology, contemporary compositions, and introduction to the history of jazz dance. Explores specific rhythmic exercises, isolations, turns, locomotor combinations to a broad base of musical styles and variations. *Prerequisite: none.*

TH/DA 4. Pre-Ballet: Introduction to Ballet (2)

Designed for the novice, this course will focus on correct postural alignment and establish a basic foundation for the understanding of ballet movement vocabulary, terminology and form, and an introduction to exercises to develop muscles and coordination. *Prerequisite: none.*

TH/DA 11A. Theatrical Tap (2)

The study of theatrical tap dance. Various styles of tap—such as classical, rhythm and musical theatre will be introduced. Emphasis on rhythm, coordination, timing, and theatrical style. Includes basic through intermediate tap movement. *Prerequisite: none.*

TH/DA 11B. Theatrical Tap (2)

The further study of various styles of theatrical tap dance. Includes more intricate rhythms such as turns, pull-backs, pick-ups, and wings. More complex rhythm variations and choreographic composition will be introduced. *Prerequisite: THDA 11A or consent of instructor.*

TH/DA 11C. Theatrical Tap (2)

Includes more complicated rhythms and advanced principles of dance composition for the theatre. Improves on musical interpretation, performance quality and style. Will focus on individual performance and choreography. *Prerequisites: THDA 11A and THDA 11B or consent of instructor.*

TH/DA 15. Musical Theatre Dance A (2)

The study of American social and theatrical dances from the 1900s to the 1930s. Historical trends in musical theatre will be discussed with the use of film and text. Stresses choreography and musical analysis and introduces basic tap dance rhythms. *Prerequisite: none.*

TH/DA 16. Musical Theatre Dance B (2)

A continuation of the exploration of the historical development of musical theatre character dance forms covering the 1930s through the 1960s. Emphasizes composition and movement techniques of this rich period of pioneers and stylists. Choreography for film will be introduced. *Prerequisite: none.*

TH/DA 20. Dance Workshop (2)

The study of aesthetic examination of major choreographic works. Emphasis will be on formulating the creative process into a complete dance form. Projects in performance, production, choreography and directing. *Prerequisite: consent of the instructor.*

TH/DA 25. Music for Dancers (4)

A course designed to teach the fundamentals of all forms of music to dance students. Topics include identifying rhythm, instrumentation, vocabulary, and the orchestration of time in space. Historical and contemporary forms will be analyzed utilizing both live and recorded music. *Prerequisite: none.*

TH/DA 101A-B-C. Ballet II-Intermediate (2-2-2)

Continued studio work in ballet technique and terminology. Emphasis on increasing strength, flexibility and balance, and interpretation of classical musical phrasing. Includes concepts of anatomy and physiology in relationship to ballet. *THDA 1 is prerequisite for THDA 101A.*

THDA 101A is prerequisite for THDA 101B and THDA 101B is prerequisite for THDA 101C or consent of instructor.

TH/DA 102A-B-C. Ballet III-Advanced 1 (4-4-4)

Further emphasis on techniques, projection, terminology, and introduction to point work. Introduces historical ballet choreographic variations. Individual and group composition will be presented and aesthetic criticism applied. Text, film, and video used in depicting the historical evolution of ballet (Course materials fee: \$50). *THDA 101C is a prerequisite for THDA 102A. THDA 102A is prerequisite for THDA 102B and THDA 102B is prerequisite for THDA 102C or consent of instructor.*

TH/DA 103A-B-C. Ballet IV-Advanced 2 (4-4-4)

Designed for students with advanced training and includes point work, pas de deux, classical and contemporary variations, and repertory works. Emphasis on increasing composition and performing skills. The aesthetics of ballet in Western and Non-Western cultures will be discussed. *THDA 102C is a prerequisite for THDA 103A. THDA 103A is prerequisite for THDA 103B and THDA 103B is prerequisite for THDA 103C or consent of instructor.*

TH/DA 110A-B-C. Modern Dance II-Intermediate (2-2-2)

Further development of movement as an expressive medium. Introduces the principles and elements of modern dance and their relationship to other art forms. Discussion of modern dance pioneers. *THDA 2B prerequisite for THDA 110A. THDA 110A is a prerequisite for THDA 110B and THDA 110B is prerequisite for THDA 110C, or consent of instructor.*

TH/DA 111A-B-C. Modern Dance III-Advanced 1 (4-4-4)

Emphasis is on the development of modern dance as an expressive art concept. Individual and group choreography will be explored and aesthetic concepts. Incorporates applied physiological principles of human movement. Discussion of modern and post-modern trends using text, video, and film. *THDA 110C is a prerequisite for THDA 111A. THDA 111A is a prerequisite for THDA 111B and THDA 111B is prerequisite for THDA 111C, or consent of instructor.*

TH/DA 112A-B-C. Modern Dance IV-Advanced 2 (4-4-4)

A continuation of advanced exploration of dance as an expression of artistic and social communication. Contemporary and historical choreographic styles will be reviewed. Advanced principles of composition and dance aesthetics will be discussed. *THDA 111C is a prerequisite for THDA 112A. THDA 112A is a prerequisite for THDA 112B and THDA 112B is prerequisite for THDA 112C, or consent of instructor.*

TH/DA 120A-B-C. Jazz Dance II-Intermediate (2-2-2)

Further development of technical skills, terminology, and intermediate rhythmic patterns. Emphasis includes historical and current trends, and general concepts of anatomy and physiology in relationship to movement. Theories of spatial forms and structure will be discussed. *THDA 3 is a prerequisite for THDA 120A. THDA 120A is a prerequisite for THDA 120B and THDA 120B is prerequisite for THDA 120C, or consent of instructor.*

TH/DA 121A-B-C. Jazz Dance III-Advanced 1 (4-4-4)

Techniques of body control, with a final performance focus. Development of movement theory as related to the performer. Application of constructive criticism to the performer utilizing small group and solo choreography. Includes discussions of jazz dance and its effect of social-cultural and human behavior. *THDA 120C is a prerequisite for THDA 121A. THDA 121A is a prerequisite*

for THDA 121B and THDA 121B is prerequisite for THDA 121C, or consent of instructor.

TH/DA 122A-B-C. Jazz Dance IV-Advanced 2 (4-4-4)

Extensive study in the development of movement theory as related to the performer. Includes lectures on choreographic principles, compositional forms, constructive criticism, and the history of jazz as an American art form. *THDA 121C is a prerequisite for THDA 122A. THDA 122A is a prerequisite for THDA 122B and THDA 122B is a prerequisite for THDA 122C, or consent of instructor.*

TH/DA 130A. Studies in Performance-Winter Faculty and Student Dance Concert (2-4)

The in-depth study of a major dance production. Admission by audition only. *Corequisites: students must be concurrently enrolled in any level of THDA 1, 2, 3, 101, 102, 103, 110, 111, 112, 120 or 121; department stamp.*

TH/DA 130B. Studies in Performance-Spring Student Dance Concert (2-4)

The in-depth study of a major dance production; including choreography and/or performance. Admission by audition only. *Corequisite: students must be concurrently enrolled in any level of THDA 1, 2, 3, 101, 102, 103, 110, 111, 112, 120 or 121. Prerequisites: choreographers must also either have completed or be currently enrolled in THDA 141, 142, or 143; department stamp.*

TH/DA 131. Dance Repertory (2)

The study and aesthetic examination of major choreographic works created by dance faculty of the department or distinguished guest artists. A total of eight units of THDA 130 and THDA 131 may count towards major requirements. Audition is required. *Prerequisite: department stamp.*

TH/DA 132. Dances Of The World (4)

Course designed for in-depth study of the dance of a particular culture—Afro-Cuban, Spanish Balinese, Japanese, Latin, etc. Specific topic will vary from quarter to quarter (Course materials fee \$20). *Prerequisite: upper-division standing.*

TH/DA 133. Advanced Dance of the World (4)

Course designed to continue the in-depth study of the dance of a particular culture: Afro-Cuban, Spanish, Balinese, Japanese, Latin, etc. Specific topic will vary from quarter to quarter. This course is designed for the more advanced student and will emphasize the refinement of the various techniques. *Prerequisite: upper-division standing and THDA 132 or audition.*

TH/DA 140. Dance Improvisation (4)

Participants will learn improvisation methods as related to the aesthetic awareness of movement. Students will explore both structured and unstructured improvisation skills to expand their awareness of movement choices in time, space, and energy. *Prerequisite: none.*

TH/DA 141. Principles of Choreography (4)

Presents the concepts and elements of dance creation through studies, readings, discussions, and examination of theories. This course is the foundation of the fundamentals of dance composition. *Prerequisite: none.*

TH/DA 142. Choreography and Performance (4)

Theories and techniques of advanced choreographic problems exploring a range of performance options including multi-media collaborations using video, text, lighting, props, masks, dance/music improvisations, and environmental choreography and performance. *Prerequisite: none.*

TH/DA 143. Choreography for Dramatic Text (4)

Choreography problems in movement, style, and purpose will be explored through analysis of both historical and contemporary dramatic text. Emphasis will be placed on dance as a complement to verbal communication and a medium for non-verbal communication. *Prerequisite:* THDA 1 or THDA 2 or THDA 3, or above, and THAC 1, or consent of instructor.

TH/DA 151. Dance History—Ballet (4)

A study of ballet as a reflection of history from its origins and aesthetic development to its choreographic diversity of today. *Prerequisite:* none.

TH/DA 152. Dance History—Modern (4)

A study of modern dance as a reflection of history from its origins and aesthetic developments to its choreographic diversity of today. Reflections of the significant reactions of modern dance to social, economical, and cultural changes will be included. *Prerequisite:* none.

TH/DA 153. Dance History—Jazz Dance and Related Ethnic Studies (4)

A study of jazz dance and other related ethnic dance cultures as a reflection of history from their origins and aesthetic development to their choreographic intentions of today. Evidence of artistic fluctuation in social, economical, and cultural diversity will be included. *Prerequisite:* none.

TH/DA 159. Dance Criticism and Aesthetics (4)

A historical analysis of aesthetic concepts related to dance and comparable visual arts. Critical writings on dance as a visual art will be studied from the renaissance to the present. *Prerequisite:* upper-division standing or consent of instructor.

TH/DA 160. Dance Movement Analysis and Injury Prevention Techniques (4)

This course is designed to provide the dancer with a muscular skeletal understanding of dance education. Analytic studies will concentrate on kinesthetic functions, training practices, nutrition, distribution of dance injuries, and results of poor training. *Prerequisite:* upper-division standing or consent of instructor.

TH/DA 163. Dance Theory and Pedagogy (4)

The study of theoretical aspects of dance movement including an analysis of movement concepts for all ages. Development of basic technique training in all forms, curriculum planning, social awareness, and problem solving. Fundamental elements of cognitive and kinetic learning skills. *Prerequisite:* Level II in any dance form or consent of instructor.

TH/DA 193. Dance Externship (1-12)

Assist in teaching and mentoring children in K-12 level schools as well as other venues throughout San Diego. Build skills in communication, teaching, problem solving, and positive motivational techniques. *Prerequisites:* Technical level II; department stamp.

TH/DA 195. Instructional Assistance (2 or 4)

Assist with instruction in undergraduate dance courses. Full description of duties will appear on the "application for Instructional Assistance." *Prerequisite:* upper-division standing, 3.0 GPA, etc. (per CEP guidelines).

TH/DA 197. Field Studies in Dance (1-12)

Designed for advanced students, this course significantly extends their knowledge of the theatre and dance through intensive participation in the creative work of a major professional theatre or dance company under the guidance of artists resident in those theatres or companies. Students will submit regular written

evaluations each week of their ongoing field study. *Prerequisites:* upper-division standing and consent of instructor required. (e.g., "San Diego Dance Institute")

TH/DE Theatre Design**TH/DE 1. Introduction to Design for the Theatre (4)**

A survey of contemporary and historical concepts and practices in the visual arts of the theatre; studies in text analysis, studio processes and technical production; elementary work in design criticism, scale model making, and costume design. A course serving as an introduction to theatre design and production.

TH/DE 101. Theatre Process—Scenery (4)

A hands-on course develops craft skills and solution-finding process in design including script analysis, concept sketches, research, and scale model making. An exploration of fundamental ways of seeing and understanding visual design. *Prerequisite:* THDE 1 or THPR 1 or consent of instructor.

TH/DE 111. Theatre Process—Costumes (4)

The process of the costume designer from script analysis, research visualization of ideas, through the process of costume design. Lecture and demonstration labs parallel lecture material. This course is intended for those interested in a basic understanding of the costumer's process. No previous drawing or painting skills required. *Prerequisite:* THDE 1.

TH/DE 121. Theatre Process—Lighting (4)

One of three classes in theatre process. The course aims to develop basic skills in lighting design through practical projects, lab work and lecture. These emphasize collaboration, manipulating light and color, and developing craft skills. *Prerequisite:* THDE 1 or THPR 3 or consent of instructor.

TH/DE 130. Assistant Designer (2-6)

A production-oriented course that continues to introduce students to the fundamentals of design assisting. Laboratory format allows the student to work with faculty, graduate, or advanced undergraduate theatre designers, doing research, developing design concepts, and supporting the designer in a number of professional ways. *Prerequisites:* THDE 1, any upper-division undergraduate theatre design class, THPR 1, 2, 3, 4, or 5; and, permission of instructor; department stamp. May be taken twice for credit.

TH/DE 131. Special Topics in Theatre Design (4)

A course designed to expose the theatre design student to a variety of specialized topics that will vary from quarter to quarter. *Prerequisite:* THDE 1 or consent of instructor. May be repeated three times for credit.

TH/DE 132. Undergraduate Mainstage Production: Design (4)

A course which will guide a student in a design assignment on the undergraduate mainstage production. Specialized topics dependent on the design requirements of the production. *Prerequisite:* THDE 1 or consent of instructor. May be repeated two times for credit.

TH/DE 134. Advanced Undergraduate Mainstage Design (2-6)

A production-oriented course that allows the advanced student major design opportunities in costumes, lighting, scenery, or sound. Laboratory format allows the student to work with faculty members and professional shop personnel in accomplishing significant creative work. *Prerequisite:* TH/DE 130, TH/DE 132, THPR 1, 2, 3, 4, or

5; department stamp required. May be taken twice for credit.

TH/DE 190. Major Project in Design/Theatre Production (4)

For the advanced design/production student. Concentration on a particularly challenging design or theatre production assignment, including such areas as assistant designer (scenery, lighting, or costumes), technical director, master cutter, or master electrician. May be repeated one time for credit. A maximum of eight units of major project study, regardless of area (design, directing, or stage management) may be used to fulfill major requirements. *Prerequisite:* admission by consent of instructor only. See department for application form. May be taken two times for credit.

TH/DR Directing/Choreography/Stage Management**TH/DR 101. Stage Management (4)**

Discussion and research into the duties, responsibilities, and roles of a stage manager. Work to include studies in script analysis, communication, rehearsal procedures, performance skills, and style and concept approach to theatre. THGE 1, THAC 1, and THDE 1 recommended.

TH/DR 108. Text Analysis for Actors and Directors (4)

This is an introductory class in the process of understanding the play script. The class will focus on analyzing the story and the underlying dramatic structure in terms of dramatic action. Objectives, actions, choices, given circumstances, and character will be examined. *Prerequisite:* upper-division standing or consent of instructor.

TH/DR 111. Directing-Acting Process (4)

A studio class that investigates the fundamental skills a director needs to work with actors. Working with actors, students learn how to animate the text on stage through status exercises and scene work as they develop their skill in text work, staging, and dramatic storytelling. *Prerequisite:* THDR 108.

TH/DR 190. Major Project in Directing (4)

For the advanced student in directing. Intensive concentration on the full realization of a dramatic text from research and analysis through rehearsal and into performance. A maximum of eight units of major project study, regardless of area (design, directing, or stage management) may be used to fulfill major requirements. See department for application. *Prerequisites:* THDR 108, 111, and consent of instructor. May be taken two times for credit.

TH/DR 191. Major Project in Stage Management (4)

For the advanced student in stage management. Intensive concentration on the full realization of a dramatic text, from research and analysis through rehearsal and final performance. A maximum of eight units of major project study regardless of area (design, directing, stage management, or playwriting) may be used to fulfill major requirements. See department for application. *Prerequisites:* THPR 4, THPR 104, THDR 101, and consent of instructor. May be taken two times for credit.

TH/GE Theatre General**TH/GE 1. Introduction to Theatre (4)**

An introduction to fundamental concepts in drama and performance. Students will attend performances and

learn about how the theatre functions as an art and as an industry in today's world. *Prerequisite: none.*

TH/GE 10. Theatre and Film (4)

Theatre and Film analyzes the essential differences between theatrical and cinematic approaches to drama. Through selected play/film combinations, the course looks at how the director uses actors and the visual languages of the stage and screen to guide and stimulate the audience's responses. *Prerequisite: none.*

TH/GE 11. Great Performances on Film (4)

Course examines major accomplishments in screen acting from the work of actors in films or in film genres. *Prerequisite: none.* May be taken three times for credit.

TH/GE 25. Public Speaking (4)

This course is designed to establish a clear understanding of the fundamentals of effective oral communication. The methodologies explore the integration of relaxation, concentration, organization, and clear voice and diction as applied to various public speaking modes. *Prerequisite: none.*

TH/GE 27. User-Friendly Shakespeare (4)

Do you get a puzzled or pained expression on your face when people mention Shakespeare? Try a congenial introduction to the world's greatest playwright from the perspective of performance. Film, live performance, and illuminating facts confront the so-called difficulties in an appreciation of the Bard. *Prerequisite: none.*

TH/GE 90. Undergraduate Seminar (1)

Discussion of various theatre topics.

TH/GE 100. Major Seminar (2)

Discussion of various aspects of the contemporary theatre along with issues it faces. A secondary aim is to offer an introduction to the Department of Theatre and Dance, its aesthetic and goals. To be taught by the department chair in the fall quarter each year. Guest speakers from the faculty and the profession. Minors also encouraged to enroll. Open to all interested undergraduates. May be taken five times for credit. (Not offered in 2002–03).

TH/GE 101. Apprenticeship/La Jolla Playhouse (4)

Professional production experience with performance training. In addition to conservatory class work, apprentices are with a production for the entire rehearsal and performance process. Assignments from two to eleven weeks, May–August depending on availability. This course does not satisfy any theatre major or minor requirements. *Prerequisites: audition/interview, upper-division standing, resume, and three letters of recommendation.* (Not offered in 2002–03).

TH/GE 102. Conservatory/La Jolla Playhouse (12)

Concentrated studies in acting, scene study, text analysis, voice, speech, and movement. Taught by theatre professionals from the La Jolla Playhouse and the UCSD Department of Theatre and Dance. Eight-week program, Tuesday–Friday, 9:00 a.m.–5:00 p.m., concluding with a workshop presentation. This course does not satisfy any theatre major or minor requirements. *Prerequisites: audition/interview, upper-division standing, or consent of instructor.* (Not offered in 2002–03).

TH/GE 108. Production (1)

The collaborative process from the rehearsal process through public performance. All participants will enroll in the same number of units with the director of theatre. *Prerequisite: none.*

TH/GE 121. Broadway Goes Hollywood: Great American Movie Musicals (4)

This class examines that quintessentially American art form, the musical film. We will trace its origins from the Broadway stage via Hollywood in the 1920s through the great years during the studio heydays of the '30s through the '60s, as well as examine the musical film's current status. Examples are *The Jazz Singer*, *Jesus Christ Superstar*, and others. *Prerequisite: upper-division standing or consent of instructor.*

TH/GE 123. Mary Poppins Meets Bladerunner (4)

A lecture class that examines significant historical and contemporary art direction/scenic design that effectively supports film narration in a unique manner. Highlights and video clips accompany each feature film presentation. (THDE 1 recommended.) *Prerequisite: upper-division standing.*

TH/GE 124. Cult Films: Weirdly Dramatic (4)

A select survey of eight to ten exceptional off-beat, frequently low-budget films from the last sixty years that have attained "cult" status. The mix includes Tod Browning's "Freaks" (1932) to John Water's "Pink Flamingos" (1973). Aspects of bad taste, cinematic irony, and theatrical invention will be highlighted. *Prerequisite: upper-division standing.*

TH/GE 125. Topics in Theatre and Film (4)

An in-depth exposure to an important individual artist or subject in theatre and/or film. Topics vary from quarter to quarter. *Prerequisite: upper-division standing or consent of instructor.*

TH/GE 130. Let There Be Light! (4)

An adventure-theory class investigating the power of light and color used in art, architecture, theatre, film, television and exploring its impact on students' lives. Students will perform research, submit papers, and create practical examples. No prior lighting/design skills required. *Prerequisite: none.*

TH/GE 195. Instructional Assistance (2 or 4)

Assist with instruction in undergraduate theatre courses. Full description of duties will appear on the "Application for Instructional Assistance." *Prerequisites: upper-division standing; 3.0 GPA; department stamp.* May be repeated for a total of 8 units.

TH/GE 196A. Honors Studies in Theatre (4)

This course will allow theatre honors students to explore advanced issues in the field of theatre. It will also provide honors students the opportunity to develop an honors thesis on the topic of their choice and begin preliminary work under faculty supervision. Department stamp required. Can be taken for a letter grade only. Other requirements are junior standing (ninety-plus units); 3.5 GPA up to graduation; 3.7 GPA in major; must have completed at least four upper-division theatre courses; recommendation of faculty member familiar with student's work.

TH/GE 196B. Honors Thesis in Theatre (4)

This course will provide honors candidates an opportunity to complete the research on and preparation of an honors thesis under close faculty supervision. Can be taken for a letter grade only. Other requirements are junior standing (ninety-plus units); 3.5 GPA overall up to point of graduation; 3.7 GPA in major; must have completed at least four upper-division theatre courses; recommendation of a faculty member familiar with student's work. Department stamp required.

TH/GE 197. Field Studies (1-12)

Designed for advanced students, this course significantly extends their knowledge of the theatre through intensive participation in the creative work of a major professional theatre, television, or film company under the guidance of artists resident in those theatres or companies. Students will submit regular written evaluations each week of their ongoing field study. *Prerequisites: consent of instructor, upper-division standing, and department stamp.* May be taken two times for credit.

TH/GE 198. Directed Group Studies (0-2-4)

Group studies, readings, projects, and discussions in theatre history, problems of production and performance, and similarly appropriate subjects. *Prerequisites: upper-division standing, 2.5 GPA, and consent of instructor.* May be repeated for a total of 12 units.

TH/GE 199. Special Projects (0-2-4)

Qualified students will pursue a special project in theatre history, problems of production and performance, and similarly appropriate topics. *Prerequisites: upper-division standing and consent of instructor, 2.5 overall GPA.*

TH/HS Theatre History

TH/HS 10. Introduction to Play Analysis (4)

An introduction to the fundamental techniques of analyzing dramatic texts. Focus is on the student's ability to describe textual elements and their relationships to each other as well as on strategies for writing critically about drama. *Prerequisites: none.*

TH/HS 11. History of Theatre 1: Classical to Renaissance (4)

An introduction to the plays, players, and places of Greek, Roman, and Renaissance theatre. Playwrights include Aeschylus, Sophocles, Euripides, Plautus, Shakespeare, Marlowe, Cervantes, and Lupe de Vega. Emphasis will be on the plays in performance. *Prerequisite: none.*

TH/HS 12. History of Theatre 2: Neoclassicism to Realism (4)

An introduction to the plays, players, and places of 17th, 18th, and 19th-century theatre. The course tracks the development of theatrical realism in acting, design, and playwrighting. Playwrights include Molière, Racine, Sheridan, Goethe, Beaumarchais, Ibsen, and Chekhov. The plays will be studied in the context of the theatre and culture in which they were first performed. *Prerequisite: none.*

TH/HS 13. History of Theatre 3: Symbolism to Postmodernism (4)

An introduction to the plays, players, and places of twentieth-century European and American theatre. Playwrights include Jarry, Pirandello, Brecht, O'Neill, Genet, Beckett, Baraka, Shange, Fornes, and Hwang. Emphasis will be on the plays in performance. *Prerequisite: none.*

TH/HS 101. Topics in Dramatic Literature and Theatre History (4)

An in-depth exposure to an important individual writer or subject in dramatic literature and/or theatre history. Topics vary from quarter to quarter. Recent courses have included Modern French Drama, and the History of Russian Theatre. *Prerequisite: THHS 11 or 12 or 13 or consent of instructor.* May be taken three times for credit.

TH/HS 102. Masters of Theatre (4)

Focus on the artists of seminal importance in the theatre. Consideration will be given to theory and practice of the artist, with emphasis on theatrical realizations that can be reconstructed by integrated research. Examples of recent courses include Molière, Fugard, and Strindberg. *Prerequisite: THHS 11 or THHS 12 or THHS 13 or consent of instructor.* May be taken three times for credit.

TH/HS 104. Italian Comedy (4)

Continuities and changes in Italian comedy from the Romans through the Renaissance and Commedia dell'arte to modern comedy. *Prerequisite: THHS 10 or THHS 11.*

TH/HS 105. French Comedy (4)

Masterpieces of French farce and comedy from the seventeenth century to the twentieth century studied their theatrical and cultural contexts. Readings include plays by Moliere, Marivaux, Beaumarchais, and Feydeau. *Prerequisite: THHS 10 or THHS 12.*

TH/HS 106. Brecht and Beyond (4)

Examination of the German playwright and director, Bertolt Brecht and of recent representative plays and performances from world theatre that reveal a creative assimilation of Brecht's influence by artists including Peter Weiss, Heiner Muller, Augusto Boal, and Tony Kushner. *Prerequisite: THHS 10 or THHS 12.*

TH/HS 107. American Theatre (4)

In this course we will examine representative plays and playwrights who write about the "American" experience from a variety of historical periods and diverse cultural communities. Playwrights will include O'Neill, Glaspell, Miller, Williams, Hellman, Wasserstein, Wang, and Parks. *Prerequisite: THHS 10 or THHS 13.*

TH/HS 108. Luis Valdez (4)

In this course examines the works of Luis Valdez, playwright, director, screenwriter, film director, and founder of the Teatro Campesino. Readings include plays and essays by Valdez and critical books and articles about this important American theatre artists. *Prerequisite: THHS 10 or THHS 13.*

TH/HS 109. African Heritage in Contemporary Drama: African, Caribbean, and African-American (4)

This course is designed to introduce students to African, Caribbean, and African-American theatre/playwrights. Students will discover classwork to be intensive rather than exhaustive. Each play will be examined for sources of dramatic power, type of world presented, relationships to audience, uses of language, uses of art as politics. (Cross-listed with Ethnic Studies 177.) *Prerequisite: THHS 5 or consent of instructor.*

TH/HS 110. Chicano Dramatic Literature (4)

Focusing on the contemporary evolution of Chicano dramatic literature. This course will analyze playwrights and theatre groups that express the Chicano experience in the United States, examining relevant "actos," plays, and documentaries for their contributions to the developing Chicano theatre movement. (Cross-listed with Ethnic Studies 132.) *Prerequisite: THHS 11 or 12 or 13 or consent of instructor.*

TH/HS 111. Hispanic-American Dramatic Literature (4)

Course examines the plays of leading Cuban-American, Puerto-Rican, and Chicano playwrights in an effort to understand the experience of these Hispanic-American groups in the United States. (Cross-listed with Ethnic Studies 133.) *Prerequisite: THHS 11 or 12 or 13 or consent of instructor.*

TH/HS 112. Gay and Lesbian Themes in U.S. Latino Theatre (4)

This course examines plays by Latina and Latino playwrights that include characters who are gay, lesbian, bisexual, or transgendered. Readings include the plays as well as articles and essays about the plays, playwrights, and queer theory. *Prerequisite: THHS 10 or 12 or 13 or consent of instructor.*

TH/HS 113. Avant-Garde Theatre (4)

Innovations in theatre production and performance since the late nineteenth century, including the theatre of Artists and movements studied include Jarry, Appia, Constructivism, Expressionism, Dada cabaret, performance art, and dance theatre. Complements THHS 13's focus on dramatic innovation. *Prerequisite: THHS 10 and THHS 13 or consent of instructor.*

TH/HS 114. American Musical Theatre (4)

The class will explore this vital and unique theatre form by examining its origins, evolution components, and innovators. Special emphasis is placed on the process of adaptation and the roles of the director and choreographer.

TH/HS 115. History and Theory of Directing (4)

Evolution of directing theory from 1850 to the present with reference to the work of internationally influential directors such as Saxe-Meiningen, Antoine, Stanislavski, Meyerhold, Brecht, and Brook, among others. *Prerequisite: THHS 10, 11, 12, and 13; and THAC 101.*

TH/HS 116. Old Myths in New Films (4)

The course will address the work of different writers each quarter, showing how their films derive from classic myths, legends, and traditions of a specific ethnic group. Authors discussed may include Kurosawa (Japanese), Herzog (German), Neil Jordan (Irish), and other moderns. *Prerequisite: upper-division standing or consent of instructor.* May be taken three times for credit.

TH/PR Practicum**TH/PR 1. Practicum—Scenery (4-6)**

A production performance oriented course that introduces fundamentals of scenery construction and its theatrical operation. Laboratory format allows students to work through the scenery production process culminating in a crew assignment for a fully mounted theatrical production. *Prerequisite: department stamp required.*

TH/PR 2. Practicum—Costume (4-6)

A production performance oriented course that introduces fundamentals of costume construction and its integration into theatre operations. Laboratory format allows students to work through the costume production process culminating in a crew assignment for a fully mounted theatrical performance. *Prerequisite: department stamp required.*

TH/PR 3. Practicum—Lighting (4-6)

A production performance oriented course that introduces fundamentals of stage lighting or sound and its technical operation. Laboratory format allows a student to work through the lighting or sound production process culminating in a crew assignment for a fully mounted theatrical production. *Prerequisite: department stamp required.*

TH/PR 5. Practicum—Sound (4-6)

A production performance-oriented course that introduces fundamentals of theatre sound and its technical operation. Laboratory format allows a student to work

through the sound production process culminating in a crew assignment for a fully mounted theatrical production. *Prerequisite: department stamp required.*

TH/PR 102. Advanced Theatre Practicum (4-6)

A production performance-oriented course that continues the development of costume, lighting, scenery, or sound production and introduces greater responsibilities in the laboratory format. Students serve as crew heads on major departmental productions or creative projects. *Prerequisite: THPR 1, 2, 3, 4, or 5; permission of instructor; department stamp required.* May be taken for credit two times.

TH/PR 104. Advanced Practicum in Stage Management (4-6)

A production performance oriented course that continues the development of stage management skills and introduces greater responsibilities in the laboratory format. Students serve as either assistant stage managers on mainstage productions or stage managers on studio projects. *Prerequisites: THPR 4, THDR 101, and consent of instructor.* May be taken two times for credit.

TH/PW Playwriting**TH/PW 1. Introduction to Playwriting (4)**

Beginning workshop in the fundamentals of playwriting. Students discuss material from a workbook which elucidates the basic principles of playwriting, do exercises designed to help them put those principles into creative practice, and are guided through the various stages of the playwriting process which culminates with in-class readings of the short plays they have completed.

TH/PW 101. Playwriting Workshop (4)

A workshop where students present their plays at various stages of development for group analysis and discussion. Students write a thirty-minute play which culminates in a reading. Also includes writing exercises designed to stimulate imagination and develop writing techniques. *Prerequisite: THPW 1 or consent of instructor.* May be taken two times for credit.

TH/PW 102. Playwriting Workshop II (4)

Advanced workshop where students study the full-length play structure and begin work on a long play. Students present their work at various stages of development for group discussion and analysis. *Prerequisite: TH/PW 101 or consent of the instructor.* May be taken for credit two times.

TH/PW 104. Screenwriting (4)

Basic principles of screenwriting using scenario composition, plot points, character study, story conflict, with emphasis on visual action and strong dramatic movement. *Prerequisite: THPW 1.*

TH/PW 190. Major Project in Playwriting/Screenwriting (4)

For the advanced student in playwriting/screenwriting. This intensive concentration in the study of playwriting and/or screenwriting will culminate in the creation of a substantial length play. A maximum of eight units of major project study, regardless of area (Design, Directing, Stage Management, Playwriting) may be used to fulfill major requirements. Applicants must have completed the playwriting sequence, THPW 1, 101, and/or consent of instructor. See department for application form.

GRADUATE

TH/GR 200. Dynamics (1)

A daily program of physical, vocal, and speech exercises designed to prepare the student to move in a focused way into specific class areas with minimum amount of warm-up time. The exercises work on development of flexibility, strength, and coordination throughout the body. Strong emphasis is placed on physical and mental centering within a structured and disciplined approach to preparation. *Prerequisite: graduate standing.*

TH/GR 201. Stage Combat (2)

A study of the dramatic elements of stage violence, and practical work in developing the physical skills necessary to fully realize violent moments on the stage. At the core of the study is the process from text to convincing theatrical action. Physical work revolves around basic principles of energy, focus, and center inherent in unarmed and weapons combat. *Prerequisite: graduate standing.*

TH/GR 202. Joint Stock (3)

The process of collaborative creation from idea to performance. *Prerequisite: graduate standing.*

TH/GR 203. Seminar and Supervision for ArtsBridge Scholars (1)

A workshop to address the specific pedagogical requirements and techniques to be employed by students at ArtsBridge (outreach) Scholars and Mentors of ArtsBridge Scholars. Instructor will mentor the students on-site as well as in seminars. *Prerequisite: graduate standing.*

TH/GR 204A. Text Analysis (4)

Topics to be covered will include: (1) concept of poetic language; lexical and syntactic analysis of dialogue; (2) the semantic context of dialogue; (3) thematic structure, from motive to themes; (4) the concept of dramatic character or hero; (5) dramatic narrative; (6) the material of drama; the relationship of myth and ritual to drama; (7) analysis versus interpretation; (8) practical applications. *Prerequisite: graduate standing.*

TH/GR 204B. Performance Analysis (4)

Semiotic analysis of historically significant and/or contemporary theatrical performances: research methodologies; problems of documentation; scenic writing and the dramatic text; the cultural context of mise-en-scène. *Prerequisite: graduate standing.*

TH/GR 205. Improvisation for the Theatre (3)

A course designed to introduce improvisational techniques to professional acting students. A variety of approaches to the art of improvisation will be presented and practiced, both serious and comic. Small and large group improvisations will be offered for participation. *Prerequisite: graduate standing.*

TH/GR 206. Faculty Directed Production (1-8)

Faculty directed production, from the rehearsal process through public performance. All participants will enroll in the same section, the number of units depending upon degree of involvement. *Prerequisite: graduate standing.*

TH/GR 207. Production (2)

The collaborative process from the rehearsal process through public performance. All participants will enroll in the same section, the same number of units. *Prerequisite: graduate standing.*

TH/GR 209. Commedia and Comic Techniques (3)

A course designed to provide actors with tools, both physical and verbal, to play comedy. Included will be commedia del arte techniques, clown work, masks, circus techniques, mime, and scene work from comic scripts. *Prerequisite: graduate standing.*

TH/GR 210A. Acting Process I (4)

Actors focus on the nature of the acting process using exercises to stimulate imagination. Later work includes action and characterization using imaging and improvisational techniques to explore text and character. Directors work as actors and as directors of information-getting exercises and myth exploration. *Prerequisite: graduate standing.*

TH/GR 210B. Acting Process I (3)

The first four weeks are devoted to intensive rehearsal with faculty or guest director ending in public performance. Classes are suspended during rehearsals and instructors work with the production. The remainder of the quarter focuses on facial masks, physical characterization, and improvisation ending in a cabaret improvisation competition. *Prerequisite: graduate standing.*

TH/GR 210C. Acting Process I (3)

Text analysis of a realistic play ending in a public performance of scenes from that play. *Prerequisite: graduate standing.*

TH/GR 211A-B-C. Speech for the Actor I (2)

Introduction of the principles of phonetics and articulation. Constant study and drill to prepare the actor for standard speech and flexibility. *Prerequisite: graduate standing.*

TH/GR 212. Acting Practicum (2)

One-on-one laboratory workshop which examines practical applications of accents, speech and voice work, dialect, movement and combat work specific and ancillary to the productions in which the students have been cast. *Prerequisite: graduate standing.*

TH/GR 213A-B-C. Movement for Theatre I (2-2-2)

An intensive studio course in the art of movement as a basis for theatre performance. Theory and practice of energy flow, weight, spatial focus, time consumption, and the shape factor. (S/U grades only.) *Prerequisites: 213A for B, 213B for C.*

TH/GR 214A-B-C. Voice for Theatre I (2-2-2)

Voice exercises designed to "free the voice" with emphasis on diaphragmatic breathing, articulation exercises, and singing exercises. Course designed to broaden pitch, range, projection, and to expand the full range of potential characterizations. (S/U grades only.) *Prerequisites: 214A for B; 214B for C.*

TH/GR 219. Directing Process Studio (2/4)

Preparation, presentation, and discussion of representative scenes from various periods of dramatic literature. *Prerequisite: graduate standing.*

TH/GR 220A-B-C. Acting Process II: Classical Text (4,4,4)

An intensive studio examination of problems and potentials associated with the theatrical realization of the classical text. *Prerequisite: graduate standing.*

TH/GR 221A-B. Speech for the Actor II (3-3)

Advanced work in phonetics and articulation. Intensive study of stage dialects to prepare actor for variety of roles. *Prerequisite: graduate standing.*

TH/GR 223A-B. Movement for Theatre II (2-2)

An advanced course in the art of movement for the theatre, building on the knowledge gained in Theatre 213. (S/U grades only.) *Prerequisite: 223A for B.*

TH/GR 224A-B. Voice for Theatre II (2-2)

Advanced voice training designed to help the actor fuse voice, emotion, and body into a fully realized reflection of the text. (S/U grades only.) *Prerequisite: 224A for B.*

TH/GR 225A-B. Singing for the Actor II (1-1)

Continuing vocal technique for the musical theatre. More complicated musical material investigated and prepared. *Prerequisite: graduate standing.*

TH/GR 227. Directing Assistantship (6-12)

Assisting faculty with productions off-campus. Perform research necessary for project. Assist with casting. Participate in design meetings. Observe and participate in rehearsal. Direct, if delegated to do so. *Prerequisite: graduate standing.*

TH/GR 228. Designing Assistantship (6-12)

Assisting faculty with productions off-campus. To draft some or all of the project design. To perform research, either visual, historical or technical. To create and maintain all production plans and paperwork records from pre-production through opening night. To organize the staff for focus and work calls. *Prerequisite: graduate standing.*

TH/GR 229. Theatre Externship (9-12)

Selected professional opportunities in repertory and commercial theatre, designed to engage the student in particular creative responsibilities under the guidance of master artist-teachers. *Prerequisite: graduate standing.*

TH/GR 230. Acting Process III: Actors' Studio (4)

An advanced studio for graduate actors and directors, this work will explore a single text from the modern theatre under the direction of a master teacher-artist. Concentration will be on multiple possible modes of encountering a text, varieties of interpretation and performance realization, and the development of a theatre ensemble. *Prerequisite: graduate standing.*

TH/GR 233. Acting for the Camera (1)

This course is designed to aid the actor in the transition from stage to film work. Examination of film production and its physical characteristics and the acting style needed for work in film and television. Students will rehearse and perform in simulated studio setting. *Prerequisite: graduate standing.*

TH/GR 235. Singing for the Actor III (1)

Continuing vocal technique for the musical theatre. More complicated musical material investigated and prepared. *Prerequisite: graduate standing.*

TH/GR 239. Skills (4)

A unifying approach to acting skills (voice, movement, and speech) designed to result in providing the graduating actor with a daily regimen appropriate for professional work. *Prerequisite: graduate standing.*

TH/GR 240. Directing Seminar (1-6)

A seminar focusing on the current directing projects of all graduate directing students. Depending upon individual student needs, the work may include play selection, historical or sociological research, and discussion of emerging directorial concepts, the rehearsal process, and post-production evaluation. *Prerequisite: graduate standing.*

TH/GR 241. Directing—Site Specific (2-4)

A course designed to create theatre performance in non-theatrical settings. This will be done by using theatrical text in non-traditional settings or text specifically created for individual sites. *Prerequisite: graduate standing.*

TH/GR 245. Directing Practicum (2-4)

Students enrolled in this course will work on productions in the function of a director. This will include staging, creative interpretation, blocking, etc. *Prerequisite: graduate standing.*

TH/GR 250. Playwriting Seminar (4)

A seminar focusing on the current playwriting project of all graduate playwriting students. Work for each quarter is individually determined according to student needs, but may include exploration of an inventive idea, development of a scenario or other structural work, and writing dialogue. Students present work to be discussed in class. May include group or individual playwriting exercises. *Prerequisite: graduate standing.*

TH/GR 251. Playwriting Practicum (3-6)

Creative writing project developing original scripts from outline to the final play. Plays may vary depending on the quarter, but will include writing of a realistic one-act, a nonrealistic one-act, a one-act documentary or dramatization of fiction, a full-length play. *Prerequisite: graduate standing.*

TH/GR 252. Dramaturgy Seminar (4)

The seminar will deal with all dramaturgical issues pertaining to departmental productions: production research, textual and analysis, translation, adaptation, rehearsal process, and critique. Concurrently with the dramaturgy issues of the given year, the seminar will discuss possible choices of plays for future production seasons. *Prerequisite: graduate standing.*

TH/GR 253. Dramaturgy Practicum (1-6)

Students enrolled in this course will work on productions in the function of a dramaturg. This will entail preparation of texts, research, participation at rehearsals, etc. *Prerequisite: graduate standing.*

TH/GR 255. Restaging the Classics (1-4)

A series of detailed dramaturgical and scenographic examinations of influential reinterpretations of classic dramatic texts. The seminar will investigate selected texts from the dual perspectives of historic and contemporary theatre practice. *Prerequisite: graduate standing.*

TH/GR 256. Contemporary Plays (1-4)

A guided reading course focusing exclusively on very recent plays in an attempt to become aware of what is being written now. Course may be repeated for credit. *Prerequisite: graduate standing.*

TH/GR 257. Screenwriting (4)

Students will develop the concept for an original piece for television or film and will write the screenplay. Student work will be discussed in seminar at each phase of the development. *Prerequisites: graduate standing and 250.*

TH/GR 258. Dramatization and Adaptation (4)

Seminar will deal with dramatization and adaptation of literary texts for the purpose of theatrical production. The class will study some significant examples of such practice from the past, and, subsequently, students will develop their own projects of dramatization, adaptation, or modernization of texts. *Prerequisite: graduate standing.*

TH/GR 261. Theatre and Drama in Ancient Greece (4)

This class will deal mainly with the fifth-century theatre, drama, and related subjects of mythology and philosophy of art. *Prerequisite: graduate standing.*

TH/GR 270A-B-C. Design Studio I (4)

This course will focus on beginning-level problems in theatre design, including text analysis, research, conceptualization, and visual expression. Students will work on individual projects in lighting, costume, and scenic design. The course will include group critiques of completed designs and works in progress. 270A: Scenic Design (fall); 270B: Costume Design (winter); 270C: Lighting Design (spring). *Prerequisite: graduate standing.*

TH/GR 271. Design Seminar (2)

A seminar focusing on all aspects of the design profession, including current projects of graduate design students. The work may also include portfolio presentations, research presentations, and guest lecturers. *Prerequisite: graduate standing.*

TH/GR 273. Fashioning the Body (4)

A survey/history of artistic and cultural stylistic change as embodied in clothing from early Western civilization to the contemporary period. *Prerequisite: graduate standing.*

TH/GR 274. Advanced Scenic Design (4)

This course explores advanced problems in scenic design through development and critique of creative class projects and production works-in-progress. *Prerequisite: graduate standing.*

TH/GR 275. Advanced Lighting Design (4)

Creative projects and topics in Lighting Design to develop the student's techniques and professional practices. Work to include studies in design research, concepts, psychophysical considerations, collaboration, professional procedures and systems, paperwork, and organization. Various scales of production projects will be addressed by the student for presentation and critique, and may be theoretical or productions in the departmental calendar. *Prerequisite: second- or third-year design students only; graduate standing.*

TH/GR 276. Advanced Costume Design (4)

Projects in costume design, emphasizing script analysis, research, conceptualization, and visual expression. Studio work includes costume rendering in various media for specific plays. *Prerequisite: graduate standing.*

TH/GR 277. Special Topics in Playwriting and Writing for other Media (4)

Topics will focus on various aspects of writing for the stage, television, and film. Topics will vary from quarter to quarter. *Prerequisite: graduate standing.*

TH/GR 278. Special Topics in Theatre Design: (1-6)

A course designed to expose the theatre design student to a variety of specialized topics, including millinery, pattern drafting and draping, scenic painting, model making, figure drawing, drafting, fitting, rendering. Topics will vary from quarter to quarter. *Prerequisite: graduate standing.*

TH/GR 279. Design Practicum (2-4)

This course covers the artistic, aesthetic and practical aspects of the designers work as they develop and execute the design toward a fully realized production. *Prerequisite: graduate standing.*

TH/GR 280. Stage Management (1-4)

Discussion and research into the duties, responsibilities, and roles of a stage manager. Work to include studies in script analysis, communication, rehearsal procedures, performance skills, and style and concept approach to theatre. *Prerequisite: graduate standing.*

TH/GR 281. Stage Management 2 (4)

A continuation of the introductory stage management course, to further explore the stage manager's process, focusing on the technical rehearsal period through the closing of a show. *Prerequisites: graduate standing and 280.*

TH/GR 286. Special Topics in Stage Management (1-6)

A course for M.F.A. students in stage management. Topics will focus on various aspects of theatre administration, and advanced stage management including: Non-profit Theatre, Commercial Theatre, Advanced Problems, Venues, Musicals/Dance, Production Management, Theatre Development, Business Problems, and Theatre Marketing. *Prerequisite: graduate standing.*

TH/GR 288. Stage Management Seminar (1-12)

A weekly seminar in which all graduate stage managers participate. Includes discussions of problems encountered on current productions, paperwork, methodology, and production approaches. *Prerequisite: graduate standing.*

TH/GR 290. Dramatic Literature and Theatre History Prior to 1900 (4)

Selected material from following topics: Classical Drama, Asian Drama, Medieval and Early Modern Drama, Shakespeare, European Drama 1600–1900. May be repeated as content varies.

TH/GR 291. Dramatic Literature and Theatre History 1900 to the Present (4)

Selected material from following topics: European Theatre 1900–Present, American Theatre 1900–Present, Contemporary Theatre and Performance. May be repeated as content varies.

TH/GR 292. Cultural and Critical Theory (4)

Selected material from following topics: Performance Theory, Dramatic Theory, Critical Theory, Cultural Studies. May be repeated as content varies.

TH/GR 293. Directed Studies (4-12)

Individual or small group directed study.

TH/GR 294. Dissertation Research (4-12)

Research and preparation of doctoral dissertation.

TH/GR 295. Acting Practicum (2)

This course covers the artistic, aesthetic, and practical aspects of the actors' work as they develop and execute the character/role towards a fully realized production. *Prerequisite: graduate standing.*

TH/GR 296. Stage Management Practicum (4-12)

Taken each term by all graduate stage management students. The class focuses on the development of knowledge and skills necessary for the contemporary stage manager. Seminar format is augmented by lab work that may include departmental productions. *Prerequisite: graduate standing.*

TH/GR 297. Thesis Research (2-12)

Thesis research for M.F.A. degree. (S/U grades only) *Prerequisite: graduate standing.*

TH/GR 298. Special Projects (0-4)

Advanced seminar and research projects in theatre. (S/U grades only.) *Prerequisite: graduate standing.*

TH/GR 299. Thesis Project (2-12)

Specific projects in theatre individually determined to meet the developing needs, interests, and abilities of M.F.A. candidates. (S/U grades only.) *Prerequisite: graduate standing.*

TH/GR 500. Introduction to Apprentice Teaching (4)

Intensive introduction to teaching techniques, analysis of instructional texts and materials, conducting of discussion sections, topics and questions for papers and examinations, and grading. This course is required for the M.F.A. degree program. *Prerequisite: graduate standing.*

TH/GR 501. Apprentice Teaching (2-4)

Apprentice teaching in undergraduate courses offered by the Department of Theatre and Dance. 2 units=25 percent TAship. 4 units=50 percent TAship. *Prerequisites: TH/GR 500 (M.F.A. students) or equivalent teaching experience (Ph.D. students).*