

Theatre and Dance

PROFESSORS

Steven Adler, M.F.A., *Provost, Warren College, Stage Management and Directing*
Andrei Both, M.F.A., *Scenic Design*
Alan Burrett, GCE (U.K.), *Lighting Design*
Frantisek Deak, Ph.D., *Emeritus, Criticism and Theory*
Judith A. Dolan, Ph.D., *Costume Design, Associate Dean, Division of Arts and Humanities*
Kyle Donnelly, M.F.A., *Arthur and Molli Wagner Chair in Acting, Acting and Directing*
Deborah M. Dryden, M.F.A., *Emerita, Costume/Set Design*
Allyson Green, M.F.A., *Chair, Dance*
Allan Havis, M.F.A., *Playwriting, Provost, Marshall College*
Jorge A. Huerta, Ph.D., *Emeritus, Dramatic Literature*
Naomi Iizuka, M.F.A., *Playwriting*
James Ingalls, B.F.A., *Lighting Design (Adjunct)*
Walt Jones, M.F.A., *Emeritus, Directing/Acting/Sound Design*
Marianne McDonald, Ph.D., *Dramatic Literature*
Adele Edling Shank, M.A., *Emerita, Playwriting*
Theodore Shank, Ph.D., *Emeritus, Directing*
Janet Smarr, Ph.D., *Dramatic Literature and Italian Studies*
Yolande Snaith, B.A., *Dance*
Gabor Tompa, Ph.D., *Directing*
Arthur Wagner, Ph.D., *Emeritus, Acting*
Les Waters, B.A., *Emeritus, Directing*
James R. Winker, M.F.A., *Academic Senate, Distinguished Teaching Award, Acting*

ASSOCIATE PROFESSORS

James Carmody, Ph.D., *Dramatic Literature*
Mary Corrigan, M.A., *Emerita, Voice*
Tony Curriel, M.A., *Emeritus, Chicano Literature, Acting*
Nadine George-Graves, Ph.D., *Dramatic Literature and Dance History*
Lisa Porter, M.F.A., *Stage Management*
Victoria Petrovich, M.F.A., *Design*
John Rouse, Ph.D., *Dramatic Literature*
Kim Rubinstein, B.S., *Head of Undergraduate Acting*
Jonathan Saville, Ph.D., *Emeritus, Literature/Criticism*
Shahrokh Yadegaari, Ph.D., *Sound Design/Composition/Audio Technology*

ASSISTANT PROFESSORS

Robert Castro, M.F.A., *Acting, Directing, Chicano Literature*
Liam Clancy, M.F.A., *Dance*
Emily Roxworthy, Ph.D., *Dramatic Literature*

SENIOR LECTURERS WITH SECURITY OF EMPLOYMENT

Eva W. Barnes, M.F.A., *Speech and Acting*
Margaret Marshall, M.F.A., *Emerita, 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 POTENTIAL SECURITY OF EMPLOYMENT

Eric Geiger, M.A., *Dance*

LECTURERS

Kristin Arcidiacono, M.A., *Dance*
Tony Caligagan, *Dance*
Sandra Foster-King, M.F.A., *Dance*
Mark Guirguis, M.F.A., *Design*
Jean Isaacs, B.A., *Emerita, Dance*
Alicia E. Rincón, M.F.A., *Dance*
Todd Salovey, M.F.A., *Acting and Directing*
Tonnie Sammartano, B.A., *Dance*
Judith A. Sharp, B.S., *Dance*
Linda Vickerman, D.M.A., *Singing*
Terry Wilson, M.F.A., *Dance*

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

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.

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

DEPARTMENT OF THEATRE AND DANCE ADVISING

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

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

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

The department regularly communicates with the majors and minors, as well as other students involved in classes and productions, through the campus e-mail and Listserv systems. Students are strongly urged to check their campus e-mail accounts for timely messages or to make arrangements with Academic Computing Services to have campus e-mail forwarded to any other e-mail account they may use. Additionally, a handbook containing useful information is available in the department office, Room 202, Galbraith Hall.

PROGRAMS ABROAD

The department encourages students to enrich their undergraduate experience by studying abroad. Students majoring in theatre and/or dance are encouraged to participate in the Education Abroad Program (EAP) and to investigate other options of foreign study through the Opportunities Abroad Program (OAP). By petition, credits earned through EAP/OAP can fulfill UCSD degree and major requirements. Please visit the Programs Abroad Web site at <http://pao.ucsd.edu/pao> for further details. Financial aid is applicable and special study abroad scholarships are readily available.

The Department of Theatre and Dance will accept a maximum of three courses per semester abroad, and students are encouraged to take courses abroad that will fulfill major elective requirements. Please meet with the undergraduate coordinator prior to the EAP/OAP application deadline.

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 to 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 a Ph.D. degree. Students should meet with the department's undergraduate coordinator during 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 that a first-year student attends UCSD; transfer students will be held to the catalog requirements two years previous to their first quarter at UCSD. Any student in good standing may declare a theatre major by completing a Change of Major form and delivering it to the Registrar's Office. A department stamp is not required.

THE DANCE MAJOR

The dance major offers students an opportunity to specialize their training in the creative, aesthetic, and conceptual discipline of expressive movement as a contemporary art form, within the context of a broad undergraduate education. The primary focus

of the dance major will be the study of contemporary and ballet techniques, dance history, theory, and choreographic methods, emphasizing innovation and interdisciplinary collaboration, and pushing forward the boundaries of dance as a contemporary art form. It will provide the rigor of an academic program that fosters the balanced development of the dancer's creative artistic potential, physical skills, and intellectual growth. The aim is to provide students with a broad range of artistic and conceptual tools for achieving goals in a variety of career areas and for pursuing advanced study in dance and dance related fields. Growth of individual artistic potential is encouraged through the integration of creative, physical and intellectual process, which provide a foundation for the creative and critical thinking needed for success in all career paths.

The major requirements are those published in the catalog in effect for the first quarter that a first-year student attends UCSD; transfer students will be held to the catalog requirements two years previous to their first quarter at UCSD. Any student in good standing may declare a theatre major by completing a Change of Major form and delivering it to the Registrar's Office. A department stamp is not required.

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 coordinator 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.

THEATRE MINOR

The theatre minor consists of seven theatre courses, one of which is the Practicum. It is recommended that students declare the theatre minor as soon as possible as priority enrollment in the Practicums is given to majors and minors.

DANCE MINOR

The dance minor consists of seven courses, one of which is the Practicum. The dance minor will provide a balanced educational experience for the student who has a strong interest in dance but who wishes to major in another area of study. It is recommended that students declare the dance minor as soon as possible as priority enrollment in the Practicums is given to majors and minors.

SATISFYING YOUR MAJOR REQUIREMENTS

Fifty percent of all course work required for the theatre or dance major (including both upper- and lower-division courses) must be taken at UCSD, regardless of approved transfer work and petitions.

Theatre practicum (TDPR) classes completed elsewhere do not satisfy the theatre and dance department's requirements unless they have been formally petitioned and approved. Only one practicum class from another institution may be petitioned. 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 (TDGE 195, P/NP credit) may be used as an upper-division elective for the theatre major, double major, or minor. Courses taken outside the Department of Theatre and Dance will not satisfy core or elective major requirements.

MAJOR REQUIREMENTS

Theatre majors are required to complete ten 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 in the respective areas.

Theatre and Dance majors and minors should complete a Practicum course—either TDPR 1, TDPR 2, TDPR 3, or TDPR 5—within three quarters of declaring their major or minor. Theatre majors should plan to complete their second Practicum requirement as soon as possible thereafter, as space in these classes is limited. The second Practicum course must be in an area different from the initial Practicum course.

Theatre History 10, 21, 22, and 23 are prerequisites for most upper-division theatre history and theory courses. Introduction to Acting (TDAC 1), Theatre Design (TDDE 1), and Theatre Playwriting (TDPW 1) are all prerequisites for any upper-division course work in their respective areas. Students should take these classes as soon as possible after declaring their major. Prerequisites ensure that students are properly prepared for the work required.

Theatre Major

Please refer to the major requirements section for an overview of the theatre major.

Lower-Division Requirements

- Two courses selected from
 - TDPR 1. Practicum—Scenery
 - TDPR 2. Practicum—Costume
 - TDPR 3. Practicum—Lighting
 - TDPR 5. Practicum—Sound
- Each of the following:
 - TDHT 10. Introduction to Play Analysis
 - TDHT 21. Performance Dynamics: Spaces, Performers, and Audiences
 - TDHT 22. One Actor, Two, or More: How Theatre Peoples the World
 - TDHT 23. Social Contexts of Performance
- TDGE 1. Introduction to Theatre
- Each of the area threshold classes:
 - a. TDAC 1. Introduction to Acting
 - b. TDDE 1. Introduction to Design
 - c. TDPW 1. Introduction to Playwriting

Note: The threshold classes listed above must be completed before taking upper-division courses in their respective areas.

Upper-Division Requirements

- One upper-division four-unit acting course
- One upper-division four-unit design course
- One upper-division four-unit directing course
- One upper-division four-unit playwriting course
- One upper-division four-unit stage management course
- Three upper-division four-unit theatre history courses
- Four upper-division four-unit theatre electives

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

Dance Major

Lower-Division Requirements

- One course from
 - TDPR 1. Practicum—Scenery
 - TDPR 2. Practicum—Costume
 - TDPR 3. Practicum—Lighting
 - TDPR 5. Practicum—Sound
- TDTR 10. Introduction to Dancing
- TDCH 40. Principles of Choreography

Upper-Division Requirements

- TDTR 101. Dance Movement Analysis
- Two choreography courses chosen from the following:
 - TDCH 140. Improvisation/Composition
 - TDCH 142. Choreographic Workshop
 - TDCH 145. Music for Dance Composition
- One design course chosen from the following:
 - TDDE 113. Costume Design for Dance
 - TDDE 121. Lighting Design for Dance
- Four dance history and theory courses chosen from the following:
 - TDHD 171. Dance History I (Ancient to 1900)
 - TDHD 172. Dance History II (1900 to 1960)
 - TDHD 173. Dance History III (1960 to present)
 - TDHD 174. Dance Aesthetics and Criticism
 - TDHD 175. Cultural Perspectives on World Dance
- Forty-eight units of movement courses in ballet and contemporary dance chosen from the following (each of the courses listed below may be repeated up to six times):
 - TDMV 110. Intermediate Ballet
 - TDMV 111. Advanced Ballet
 - TDMV 112. Advanced Ballet for Contemporary Dance
 - TDMV 120. Intermediate Contemporary Dance
 - TDMV 122. Advanced Contemporary Dance
- Eight units of electives chosen from the following:
 - TDAC 109. Singing for the Actor
 - TDAC 111. Freeing the Voice
 - TDAC 115. Movement for Actors
 - TDCH 143. Choreography and Dramatic Text
 - TDMV 133. Advanced Jazz
 - TDMV 142. Latin Dance of the World
 - TDMV 143. West African Dance

TDMV 144. Asian Dance
TDTR 102. Movement Research
TDTR 103. Dance and Technology
TDTR 104. Dance Theory and Pedagogy

Theatre and Dance Double Major

Lower-Division Requirements

1. One course from
TDPR 1. Practicum–Scenery
TDPR 2. Practicum–Costumes
TDPR 3. Practicum–Lighting
TDPR 5. Practicum–Sound
2. TDAC 1. Introduction to Acting
3. TDCH 40. Principles of Choreography
4. Each of the following threshold classes:
TDDE 1. Introduction to Design
TDPW 1. Introduction to Playwriting

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 (TDHT 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. TDTR 101. Dance Movement Analysis
13. TDDE 121. Theatre Process: Lighting
14. TDCH 140. Improvisation/Composition
TDCH 142. Choreographic Workshop
TDCH 145. Music for Dance Composition
15. Twelve units of advanced movement courses in one of the following areas of emphasis:
TDMV 111. Advanced Ballet
TDMV 122. Advanced Contemporary Dance
TDMV 133. Advanced Jazz
16. One four-unit advanced movement course outside the area of emphasis selected in number 15.

Note: TDGE 197 and 199 may not be used as upper-division electives by theatre and dance majors unless approved by petition.

THE THEATRE MINOR

Minor forms are available at the advising office of the student's college. Minor courses may not be taken on a Pass/Not Pass basis.

The minor requirements are those published in the catalog in effect for the first quarter that a first-year student attends UCSD; transfer students will be held to the catalog requirements two years previous to their first quarter at UCSD.

Lower-Division Requirements

1. One course from
TDPR 1. Practicum–Scenery
TDPR 2. Practicum–Costumes
TDPR 3. Practicum–Lighting
TDPR 5. Practicum–Sound
2. One course from the following list:
TDHT 21. Performance Dynamics: Spaces, Performers, and Audiences
TDHT 22. One Actor, Two, or More: How Theatre Peoples the World
TDHT 23. Social Contexts of Performance
TDAC 1. Introduction to Acting
TDDE 1. Introduction to Design
TDPW 1. Introduction to Playwriting

Upper-Division Requirements

3. Any five four-unit, upper-division theatre courses chosen from the following subjects: TDAC, TDDE, TDDR, TDGE, TDHT, TDPR, TDPW.

THE DANCE MINOR

Minor forms are available at the advising office of the student's college. Minor courses may not be taken on a Pass/Not Pass basis.

The minor requirements are those published in the catalog in effect for the first quarter that a first-year student attends UCSD; transfer students will be held to the catalog requirements two years previous to their first quarter at UCSD.

Dance Minor Requirements

Lower-Division Requirements

1. One course from
TDPR 1. Practicum–Scenery
TDPR 2. Practicum–Costumes
TDPR 3. Practicum–Lighting
TDPR 5. Practicum–Sound
2. TDTR 10. Introduction to Dance

Upper-Division Requirements

3. One choreography course chosen from
TDCH 140. Improvisation/Composition
TDCH 142. Choreographic Workshop
TDCH 145. Music for Dance Composition
or
One dance history course chosen from
TDHD 171. Dance History I (Ancient to 1900)
TDHD 172. Dance History II (1900 to 1960)
TDHD 173. Dance History III (1960 to present)
TDHD 174. Dance Aesthetics and Criticism
TDHD 175. Cultural Perspectives on World Dance
4. Three movement courses:
TDMV 110. Intermediate Ballet
TDMV 111. Advanced Ballet
TDMV 112. Advanced Ballet for Contemporary Dance
TDMV 120. Intermediate Contemporary Dance
TDMV 122. Advanced Contemporary Dance
5. Four units movement, theory, or choreography chosen from
TDMV 133. Advanced Jazz
TDMV 142. Latin Dance of the World

TDMV 143. West African Dance
TDMV 144. Asian Dance
TDTR 101. Dance Movement Analysis
TDTR 103. Dance and Technology
TDTR 104. Dance Theory and Pedagogy
TDCH 143. Choreography and Dramatic Text

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

Guidelines

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 advisor 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 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, as well as enrolling in TDTR 10, Introduction to Dance. These courses are designed to give the student the basic information needed to move on to the intermediate level. Students should remain in this level for a minimum of one year unless the instructor encourages them to move up to the advanced level. All students are required to audition and be approved by the faculty to be enrolled in 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.

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, substitution of courses from other departments or institutions, late course adding or dropping, or requesting a retroactive incomplete grade. Students should submit petitions for course substitutions well in advance of taking the course. If they have difficulty with the form, students should have the Department of Theatre and Dance undergraduate coordinator assist them with the petition process to ensure that the petition is complete and well documented.

Receiving Transfer Credit

Students must petition the department to substitute courses taken in another department or institution for courses required by the Department of Theatre and Dance. The following procedures and guidelines will help students 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 taking it. The Department of Theatre and Dance undergraduate coordinator will review petitions for all transfer courses. Students may obtain a General Undergraduate Student Petition form on TritonLink. A detailed syllabus for the course to be evaluated must be attached to the completed petition form. Any petition relating to courses within the Department of Theatre and Dance should be dropped off at the main office during normal business hours.

Transfer credits must be accepted by the Admissions Office at the appropriate level and for the appropriate number of units for the substitution to be effective. 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.

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 main stage. Every effort is made to provide a faculty directed opportunity for undergraduates each quarter.

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. Upper-division credit is available for students involved in the design or staging of department productions. Students may not work on department productions unless they are formally enrolled in a related class. Information regarding design and advanced crew opportunities is typically available from the design faculty or may

be posted on the bulletin board in the lobby of Galbraith Hall as opportunities arise.

Cabaret

Cabarets are independent productions that are produced in Galbraith Hall Studio Theatre 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. Please check at the front desk for details and deadlines.

Undergraduate Audition Policy

Undergraduates are encouraged to audition for all shows produced in the department. Auditions are typically held in the quarter preceding the staging of a production. Audition announcements will be posted on the bulletin board in the lobby of Galbraith Hall. Undergraduates who have completed or are currently enrolled in TDAC 1, Introduction to Acting are eligible to audition. Qualified undergraduates may audition for roles in graduate productions as they are available.

UCSD Dance Repertory

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

Annual Dance Concerts

Two main stage and one studio theatre dance concert are presented each year. In fall quarter a small-scale faculty-directed laboratory or cabaret performance is presented in the Molli and Arthur Wagner Dance Building's Studio Theatre. In winter quarter's *Dance Alive* concert, students perform choreography created by the professional faculty and international guest artists in the Mandell Weiss Center for the Performing Arts, Forum Theatre, or the Potiker Theatre; and in spring quarter's *New Works* student dance concert, students perform the faculty-directed experimental choreographic works for other students at the Potiker Theatre. In addition, smaller productions and student cabarets take place in our intimate Studio Theatre, located in the dance facility. Auditions are held at the beginning of the quarter for all productions. Students interested in performing in the winter concert must audition for a specific repertory class taught by the faculty or guest choreographer with whom they wish to work. Students who are then cast must enroll in both the appropriate Dance Repertory (TDPF 160, 161, 162) and Studies in Performance (TDPF 163). Students interested in performing in the spring concert must audition at the beginning of spring quarter; if cast, they enroll in Studies in Performance (TDPF 160, 161, 162). Students participating in either dance production are required to be concurrently attending a technique class. Students who wish to choreograph for the spring concert must have completed or be concurrently enrolled in a choreography class.

Ushering

A fantastic and simple way for students to become involved with the Department of Theatre and Dance is to be a volunteer usher. When a student volunteers, he or she will receive a complimentary

ticket and a guaranteed seat to a predetermined performance in exchange for carrying out easy but important front-of-house tasks (such as tearing tickets, seating patrons, or handing out programs). Ushering is fun and easy—no experience is required and all majors are welcome.

To inquire about usher availability, contact the Theatre and Dance promotions manager at promotions@ucsd.edu and put the word "USHER" (in all caps) in the subject line. Someone will respond to your inquiry with more information in a timely manner.

Comps

Declared Theatre or Dance majors are eligible to receive one free complimentary ticket per departmental production. The complimentary tickets are on a first-come-first-served basis. Majors need to come into the department office and fill out a complimentary request form at least forty-eight hours prior to the performance. Majors will be notified through e-mail if the request cannot be filled. For the complete Complimentary Ticket Policy, please visit our Web site (<http://theatre.ucsd.edu>) or come into the 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 at UC San Diego has set an ambitious goal for its M.F.A. program: the training of artists who will shape the future direction of the theatre. The professional theatre training program is ranked third in the nation (and first west of the Hudson River), according to U.S. News & 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, dance theatre, 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. Actors must depend on their 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 size and scope. 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.

Dance Theatre

With an emphasis on the collaborative process, the purpose of the Dance Program is to create an intensive laboratory for candidates to pursue artistic processes that will hone their unique artistic voices. Dance Theatre artists are encouraged to explore and develop processes that employ both theatre and dance methodology, leading to the synthesis between choreographic, theatrical, visual, technological, and sound media.

Classes

The M.F.A. program in Dance Theatre provides an intensive laboratory for candidates to pursue processes that will hone their particular artistic voice in dance theatre. The curriculum is designed to allow graduate students to explore their own unique creative processes, to define their own particular aesthetic, and to discover and develop their own distinctive movement and performance language. Core courses consist of Choreography Seminars in the study and practice of aesthetic concepts, history, and methodology for choreographic creation of dance theatre; Dance Theatre Topics Seminars that provide in-depth discussion and research on a full spectrum of topics from collaborative processes to professional practice; costume, lighting, sound, and scenic design; and a rich offering of electives across media and between disciplines that allow each student to pursue individual areas of interest. Graduate students maintain a physical practice chosen from Graduate Studio offerings in contemporary practices, improvisation, ballet for contemporary dance, yoga, Pilates, and a range of Latin, African, and Asian dance forms.

Productions

Dance Theatre students will have the opportunity to create work throughout their time at UCSD in studio, workshop, cabaret, and site-specific productions. Second-year students will present a short work in the existing production in the spring quarter. Thesis projects of a significant dance theatre work will be fully executed by the extensive production talents of the M.F.A. design program in the winter quarter of the third year.

Externship

Students are encouraged to work or research in the field when time permits, and they are assisted with professional opportunities, typically in the spring or summer of the second year. Dance Theatre candidates may have an opportunity to gain production experiences in a variety of theatres and venues in San Diego, New York, Seattle, Los Angeles, and London, at the La Jolla Playhouse, or through a comparable professional residency experience.

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 and sound 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, lighting, and sound (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 that combine with production work in the student’s own area of concentration. A double-emphasis study (e.g., scenery and costume design combined) is offered to appropriate students. Classes in other areas (e.g., drafting, text analysis, visual arts, music) are also normally offered.

Productions

There are 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 its 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 purpose of the Directing Program 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, to communicate effectively with and inspire production designers, and to 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, develops a visual vocabulary in theatrical design and visual arts courses, and explores the nature of the collaborative process.

Productions

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 students' second year, the La Jolla Playhouse provides a residency during which students typically serve as assistant 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 the world.

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. 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 onstage in the bodies of very gifted actors.

Classes

In Playwriting Seminar—the core course—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. Writing for Television, 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 in 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 fully designed production. These are produced in the New Plays Festival each spring, which is attended by literary managers, agents, and artistic directors from across the country. Typically, these productions are directed, designed, and acted by students in the M.F.A. program. Production of plays in any year of study 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 second 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 and 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 course work is offered in various aspects of theatre administration and management, professional practice, directing, 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 assistant stage manager and stage manager on a number of studio and main stage productions in a variety of theatrical spaces. In addition to established scripts directed by M.F.A. students, 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 and his contemporaries; Italian, French, and German theatre; U.S.-Latino, African-American, and Asian-American theatre; and critical, historical, and performance theories.

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. Students with training in literature (or another area in the humanities) will also be considered, 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 UC Irvine. 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 TDGR 290 (Dramatic Literature and Theatre History to 1900).
2. A minimum of twelve units of TDGR 291 (Dramatic Literature and Theatre History 1900 to the Present).
3. A minimum of sixteen units of TDGR 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](#)" below).

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 comprehensive 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 advisor, 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 (approximately 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 advisor during the second year and must do so before the end of spring quarter of that year. In consultation with the dissertation advisor and other faculty members, students develop topics for three qualifying papers, which are written during the third year. The three qualifying papers—one long (approximately fifty pages) and two short (approximately 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 advisor; 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 advisors; 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 that, upon completion, is defended in a final oral examination. Students may select a dissertation advisor from either UCSD's Department of Theatre and Dance or UC Irvine's Department of Drama. All UCSD doctoral dissertation committees must include at least one faculty member from UC Irvine.

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 UC Irvine 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 (TDGR 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 UC Irvine cannot exceed seven years. While students with an M.A. or M.F.A. degree may be admitted to the Ph.D. program, they will be required to take all required doctoral seminars.

Financial Support

Students entering the Ph.D. program may be supported (by either employment or fellowships) for four years. Support depends on the funds available and on the student's rate of progress toward the degree.

COURSES

For course descriptions not found in the UC San Diego General Catalog, 2010–11, please contact the department for more information.

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

TDAC (formerly THAC) Theatre Acting
TDCH Dance Choreography
TDDE (formerly THDE) Theatre Design
TDDR (formerly THDR) Theatre Directing/Stage Management
TDGE (formerly THGE) Theatre General
TDGR (formerly THGR) Theatre Graduate
TDHD Dance History
TDHT (formerly THHS) Theatre History and Theory
TDMV Dance Movement
TDPF Dance Performance
TDPR (formerly THPR) Theatre/Dance Practicum
TDPW (formerly THPW) Theatre Playwriting
TDTR Dance Theory

TDAC—THEATRE ACTING

TDAC 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.

TDAC 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 or TDAC 1 or consent of instructor.

TDAC 102. Acting II (4)

Further study in the application of the given circumstances to a text and the development of characterization. **Prerequisite:** THAC or TDAC 101 or consent of instructor.

TDAC 103A. Acting Intensive I (4)

An intensive foundation class for students interested in professional actor training. Using Viewpoints, students will train the physical, vocal, and emotional aspects of their actor instrument toward developing character and relationships by using scenes from contemporary and modern plays. **Prerequisites:** THAC 101 or TDAC 101, department stamp, and consent of instructor.

TDAC 103B. Acting Intensive II (4)

A continuation of TDAC 103A. Working from Meisner technique, students will learn to deepen and detail their objectives, spontaneous response, and deep listening skills. Focus on the process that will lead to scenework using this technique. **Prerequisites:** TDAC 103A, department stamp, and consent of instructor.

TDAC 104. Classical Text (4)

Studies in the heightened realities of poetic drama. Verse analysis, research, methods and how to approach a classical dialogue. **Prerequisites:** THAC or TDAC 102, and department stamp.

TDAC 105. Rehearing Shakespeare (4)

Advanced exploration of Shakespeare's language through examining and performing scenes from the plays. Admission by audition/interview. **Prerequisites:** THAC 102 or TDAC 102, department stamp, interview/audition, consent of instructor.

TDAC 106. Chekhov Acting (4)

Practical exercises, discussion, text analysis, and scene work on the writings of Anton Chekhov. Admission by audition/interview. **Prerequisites:** THAC 101 or TDAC 101, THAC 102 or TDAC 102, interview/audition, and consent of instructor.

TDAC 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 or TDAC 1.

TDAC 108. Advanced Topics (4)

Advanced topics in acting, such as avant garde drama, multimedia, or Beckett, for students who possess basic acting techniques. **Prerequisites:** THAC or TDAC 102, admission by audition, and department stamp.

TDAC 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 or TDAC 1 and audition; department stamp.

TDAC 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:** concurrent enrollment in THAC or TDAC 101.

TDAC 112. Major Seminar in Acting (4)

An in-depth study seminar focused on special issues in acting as they relate to contemporary theatre. Of particular interest to students who plan to pursue a career in this area of theatre. **Prerequisites:** department stamp; theatre majors only; upper-division only.

TDAC 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 or TDAC 101.

TDAC 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. (Cross-listed with ETHN 146A.) **Prerequisite:** department stamp.

TDAC 122. Ensemble: Undergraduate Production (4)

Participation in a fully staged theatre production directed by an 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.

TDAC 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.

TDAC 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 onstage through status exercises and scene work while expanding their skills in the acting process. **Prerequisites:** THAC or TDAC 1 and THAC or TDAC 101, or consent of instructor.

TDCH—DANCE CHOREOGRAPHY

TDCH 40. Principles of Choreography (4)

Presents the fundamentals of the concepts, elements, aesthetics, and process of choreographic creation through practical studies, discussions, and examination of theories and major choreographic works. **Prerequisite:** TDTR 10.

TDCH 140. Improvisation/Composition (4)

The study of compositional and improvisation methods concerning the aesthetic awareness of movement, and organization of elements in time, space, and energy. Both structured and unstructured tasks facilitate development of movement vocabulary, imagination, timing, spontaneity, contact skills, and compositional choices. **Prerequisite:** TDTR 10.

TDCH 142. Choreographic Workshop (4)

Advanced problem solving through practical and conceptual studies. Choreographic projects enable students to create short works for solo, duet, and small group situations, with options of focus on cross-media collaboration, site specific work, dramatic text, and advanced partner work. **Prerequisites:** TDTR 10, TDCH 40.

TDCH 143. Choreography and Dramatic Text (4)

Choreographic 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 nonverbal communication. **Prerequisites:** TDTR 10, TDCH 40.

TDCH 145. Music for Dance Composition (4)

Presents the fundamentals of the concepts, elements, aesthetics, and process of music; explores choreographer/composer/musician collaborations. Rhythmic analysis will include the physical application of relating movement and sound. **Prerequisites:** TDTR 10, TDCH 40.

TDCH 146. Advanced Improvisation: Partnering (4)

Advanced problem solving through practical and conceptual studies pertaining to improvisation and partnering. **Prerequisites:** TDTR 10, TDCH 40, or consent of instructor.

TDCH 196A. Senior Honors Focus Choreographic (4)

Selected seniors create a significant choreographic work or media project under faculty mentorship for presentation in

the studio theatre, spring dance production, or site-specific alternative location. All courses in the choreography series must be completed or concurrent with the senior honors focus. Individual honors contract for selected senior dance majors. Honors content noted on transcript. Requirements: 3.5 overall GPA, 3.7 major GPA, 90 units completed, and 2 quarter commitment. **Prerequisites:** TDCH 40, TDCH 140, TDCH 142, TDCH 145, consent of instructor, and department stamp. May be taken two times for credit.

TDCH 196B. Senior Honors Focus Choreographic (4)

Continuation of TDCH 196A. Selected seniors present a significant choreographic work or media project under faculty mentorship in the studio theatre, spring dance production, or site-specific alternative location. All courses in the choreography series must be completed or concurrent with the senior honors focus. Individual honors contract for selected senior dance majors. Honors content noted on transcript. Requirements: 3.5 overall GPA, 3.7 major GPA, 90 units completed, and 2 quarter commitment. **Prerequisites:** TDCH 40, TDCH 140, TDCH 142, TDCH 145, TDCH 196A, consent of instructor, and department stamp. May be taken two times for credit.

TDDE—THEATRE DESIGN

TDDE 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.

TDDE 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 or TDDE 1 or THPR 1.

TDDE 102. Advanced Scenic Design (4)

An advanced course based on the "practice" of scenic design, dealing with the solution finding process, from text to idea to realized work. **Prerequisite:** THDE or TDDE 1, THDE or TDDE 101, or consent of instructor.

TDDE 111. Theatre Process—Costume Design (4)

The process of the costume designer from script analysis and 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 or TDDE 1.

TDDE 112. Advanced Costume Design (4)

An advanced course based on the "practice" of costume design, dealing with the solution finding process, from text to idea to realized work. **Prerequisite:** THDE or TDDE 1, THDE or TDDE 111, or consent of instructor.

TDDE 113. Costume Design for Dance (4)

This course covers the basics of costume design specific to the needs of choreographers and dance productions. Topics include principles of design, rendering techniques, fabrics, and construction. The course also explores the collaborative process of design for dance. **Prerequisite:** TDDE 1 or consent of instructor.

TDDE 121. Theatre Process—Lighting Design (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 collaborating, manipulating light and color, and developing craft skills. **Prerequisite:** THDE or TDDE 1 or THPR or TDPR 3 or consent of instructor.

TDDE 122. Advanced Lighting Design (4)

Creative projects and topics in lighting design. Work to include studies and design research, concepts, collaboration, professional procedures and systems, paperwork, and organization. Varies scales of theoretical and practical projects in the light lab and classroom will be addressed by the student for presentation and critique. Final project will be a lighting design suitable for a design portfolio.

Prerequisite: THDE or TDDE 1, THDE or TDDE 121, or consent of instructor.

TDDE 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 or TDDE 1, any upper-division undergraduate theatre design class, THPR or TDPR 1, 2, 3, or 5; and consent of instructor; department stamp. May be taken twice for credit.

TDDE 131. Special Topics in Theatre Design (4)

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

TDDE 132. Undergraduate Mainstage Production: Design (4)

A course that will guide a student in a design assignment on the undergraduate main stage production. Specialized topics dependent on the design requirements of the production. **Prerequisites:** THDE or TDDE 1 and THDE or TDDE 101 or THDE or TDDE 121, or THDE or TDDE 131, or consent of instructor. May be taken three times for credit.

TDDE 141. Theatre Process—Sound Design (4)

A hands-on course on the process of sound design from conception to planning and implementation. The course will concentrate equally on the technical and artistic aspects of the sound design process and will include a survey of modern audio technologies. **Prerequisite:** TDPR 5 or MUS 173 or consent of instructor.

TDDE 142. Advance Sound Design (4)

This course focuses on advancing students in their artistic and technical skills in sound design. A large-scale project will be identified with special attention given to text analysis and technical specification of the sound design. **Prerequisites:** TDDE 1 and TDDE 141 or equivalent, or consent of instructor.

TDDE 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.

TDDR—THEATRE DIRECTING/STAGE MANAGEMENT

TDDR 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 conceptual approach to theatre. THGE or TDGE 1, THAC or TDAC 1, and THDE or TDDE 1 recommended.

TDDR 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.

TDDR 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 onstage through status exercises and scene work as they develop their skill in

text work, staging, and dramatic storytelling. **Prerequisite:** THDR or TDDR 108 or THHS or TDHT 10.

TDDR 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 or TDDR 108, THDR or TDDR 111, consent of instructor, and department stamp. May be taken two times for credit.

TDDR 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 or TDPR 4, THPR or TDPR 104, THDR or TDDR 101, consent of instructor, and department stamp. May be taken two times for credit.

TDGE—THEATRE GENERAL

TDGE 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.

TDGE 2. Solo Performance (4)

Analysis, history, and literature of solo performance in the United States; screening of pivotal one-person shows; workshops to design and mount students' own solo theatre pieces; focus on delivery of American experiences through performance. **Prerequisite:** none.

TDGE 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.

TDGE 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.

TDGE 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.

TDGE 87. Freshman Seminar in Theatre and Dance (1)

Seminar on a topic in theatre or dance on a level appropriate for first-year students, conducted in an informal, small group setting limited to ten to twenty students. Topics will vary. **Prerequisite:** open to freshmen only.

TDGE 90. Undergraduate Seminar (1)

Discussion of various theatre topics.

TDGE 108. Production (4)

The collaborative process from the rehearsal process through public performance. All participants will enroll for the same number of units with the director of theatre. **Prerequisite:** consent of instructor.

TDGE 122. The Films of Woody Allen (4)

Students explore a variety of issues: screenwriting, directing, cinematography, and editing; the intersection of comedy and tragedy in Allen's works; recurring themes; and critical responses. Students view thirteen films and write two three-page essays and one ten-page research paper. **Prerequisite:** upper-division standing.

TDGE 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.

TDGE 124. Cult Films: Weirdly Dramatic (4)

A select survey of eight to ten exceptional offbeat, 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.

TDGE 125. Topics in Theatre and Film (4)

Great films and the performance of the actors in them are analyzed in their historical, cinematic, or theatrical contexts. This course examines the actor's contribution to classic cinema and the social and aesthetic forces at work in film. **Prerequisites:** upper-division standing or consent of instructor.

TDGE 126. Storytelling and Design in Animation (4)

This course will use a broad range of animation styles and genres to examine larger issues in art practice, focusing closely on the relationship between form and content, and how sound/set/costume/character design impacts narrative. **Prerequisite:** upper-division standing or consent of instructor.

TDGE 127. The Films of Spike Lee (4)

Students view eight to ten films of this important filmmaker to examine style; genre; screenwriting; directing; cinematography; recurring themes; the place of this work in (African) American history; race and movie industry politics; and critical responses. **Prerequisite:** upper-division standing or consent of instructor.

TDGE 130. Let There Be Light! (4)

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

TDGE 192. Senior Seminar in Theatre and Dance (1)

The Senior Seminar Program is designed to allow senior undergraduates to meet with faculty members in a small group setting to explore an intellectual topic in theatre and dance (at the upper-division level). Topics will vary from quarter to quarter. Senior seminars may be taken for credit up to four times, with a change in topic, and permission of the department. Enrollment is limited to twenty students, with preference given to seniors. **Prerequisites:** senior standing; department stamp and/or consent of instructor.

TDGE 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.

TDGE 196A. Honors Study in Theatre (4)

Theatre honors students undertake research for a scholarly thesis or a creative project in playwriting or in directing under the guidance of a faculty mentor. Creative projects will culminate in a written thesis that is either a full-length play or a dramaturgical discussion of the directing project. **Prerequisites:** upper-division course work in the area of thesis, department stamp, 3.5 GPA in major, approval of faculty member.

TDGE 196B. Honors Study in Theatre (4)

Theatre honors students complete the thesis, play, or dramaturgical analysis of a directing project under the close supervision of a faculty mentor. **Prerequisites:** upper-division course work in the area of thesis, TDGE 196A, 3.5 GPA in major, approval of faculty member.

TDGE 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.

TDGE 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, consent of instructor, and department stamp. May be repeated for a total of 12 units.

TDGE 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, 2.5 GPA, consent of instructor, and department stamp.

TDHD—DANCE HISTORY

TDHD 171. Dance History I (Ancient to 1900) (4)

The study of the history of dance from antiquity to the early twentieth century. An analysis and understanding of the social, political, and cultural forces on the development of early dance theories and practices. **Prerequisite:** TDTR 10. Not equivalent to THDA 151, Dance History–Ballet.

TDHD 172. Dance History II (1900 to 1960) (4)

The study of the history of dance from the early twentieth century to the 1960s. An analysis and understanding of the social, political, and cultural forces on the development of dance theories and practices. **Prerequisite:** TDTR 10. Not equivalent to THDA 152, Dance History–Modern.

TDHD 173. Dance History III (1960 to Present) (4)

The study of the history of dance from the 1960s to the present. An analysis and understanding of social, political, and cultural forces on the development of current dance theories and practices. **Prerequisite:** TDTR 10. Not equivalent to THDA 151, Dance History–Jazz Dance and Related Ethnic Studies.

TDHD 174. Dance Aesthetics and Criticism (4)

An historical overview of the aesthetic concepts that form the foundation for the creation, performance, and critical analysis of dance. Critical and aesthetic theory in related arts will be discussed and contrasted. **Prerequisite:** TDTR 10 or consent of instructor.

TDHD 175. Cultural Perspectives on World Dance (4)

The study of world dance forms from a global perspective. An analysis and understanding of ethnic dance traditions and their connections to religion, ritual, folklore, custom, festive celebration, popular culture, and political movements. **Prerequisite:** TDTR 10 or consent of instructor.

TDHD 176. Dance History—Special Topics (4)

An in-depth exposure to an important topic in dance history, theory, aesthetics, and criticism. Topics vary from quarter to quarter. **Prerequisites:** TDTR 10, upper-division standing.

TDHD 196A. Senior Honors Focus Scholarly (4)

Selected seniors will complete a scholarly research project on a dance topic of their choice under faculty mentorship that will be reviewed by the faculty and archived. All courses in the history series must be completed or concurrent with the senior honors focus. Individual honors contract for selected senior dance majors. Honors content noted on transcript. Requirements: 3.5 overall GPA, 3.7 major GPA, 90 units completed, and 2 quarter commitment. **Prerequisite:** TDHD 171, TDHD 172, TDHD 173, TDHD 174, TDHD 175, consent of instructor, and department stamp.

TDHD 196B. Senior Honors Focus Scholarly (4)

Continuation of TDHD 196A. Selected seniors will present a scholarly research project on a dance topic of their choice under faculty mentorship that will be reviewed by the faculty and archived. All courses in the history series must be completed or concurrent with the senior honors focus. Individual honors contract for selected senior dance majors. Requirements: 3.5 overall GPA, 3.7 major GPA, 90 units completed, and 2 quarter commitment. **Prerequisites:**

TDHD 171, TDHD 172, TDHD 173, TDHD 174, TDHD 175, TDHD 196A, consent of instructor, and department stamp.

TDHT—THEATRE HISTORY

TDHT 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.

TDHT 21. Ancient and Medieval Theatre (4)

Ancient and medieval theatre. Explores the roots of contemporary theatre in world performance traditions of ancient history with a focus on humans' gravitation toward ritual and play. Examples come from Egypt, Greece, Rome, Mesoamerica, Japan, China, India, Indonesia, Persia, and England. **Prerequisite:** none.

TDHT 22. Theatre 1500–1900 (4)

Explores varieties of drama in professional theatre from 1500 to 1900 in Europe, Japan, and China, and their interconnections both formal and historical. **Prerequisite:** none.

TDHT 23. Twentieth-Century Theatre (4)

Twentieth-century theatre: a survey of drama from 1900 to 1990, with attention also paid to the development of avant-garde performance forms. Plays discussed reflect developments in Europe and the U.S., but also transnational, postcolonial perspectives. **Prerequisite:** none.

TDHT 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 or TDHT 10 or consent of instructor. May be taken three times for credit.

TDHT 101XL. Topics in Dramatic Literature and Theatre History: Foreign Language Discussion Section (1)

Foreign-language discussion of materials in the English-language course with corresponding number. This section is taught by the course professor, has no final exam, and does not affect the grade in the parent course. **Prerequisite:** concurrent enrollment in TDHT 101.

TDHT 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 or TDHT 10 or consent of instructor. May be taken three times for credit.

TDHT 103. Asian American Theatre (4)

This course examines pivotal dramatic works in the history of professional Asian American theatre in the U.S. (1960s to the present). Issues include interculturalism, the crossover between minority theatres and mainstream venues, and the performance of identity. **Prerequisite:** THHS or TDHT 10 or consent of instructor.

TDHT 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 or TDHT 10 or consent of instructor.

TDHT 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 Molière, Marivaux, Beaumarchais, and Feydeau. **Prerequisite:** THHS or TDHT 10 or consent of instructor.

TDHT 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 on artists including Peter Weiss, Heiner

Muller, Augusto Boal, and Tony Kushner. **Prerequisite:** THHS or TDHT 10 and TDHT 21 or consent of instructor.

TDHT 106XL. Brecht and Beyond: Foreign

Language Discussion Section (1)

Foreign language discussion of materials in the English-language course with corresponding number. This section is taught by the course professor, has no final exam, and does not affect the grade in the parent course. **Prerequisite:** concurrent enrollment in TDHT 106.

TDHT 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 or TDHT 10 or consent of instructor.

TDHT 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 or TDHT 10 or consent of instructor.

TDHT 109. African American Theatre (4)

This course provides a survey of the contributions to the theatre arts made by African Americans. Analytic criteria will include the historical context in which the piece was crafted; thematic and stylistic issues; aesthetic theories and reception. **Prerequisite:** THHS 10 or TDHT 10 or consent of instructor.

TDHT 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 "actors," plays, and documentaries for their contributions to the developing Chicano theatre movement. (Cross-listed with Ethnic Studies 132.) **Prerequisite:** THHS or TDHT 11 or 12 or 13 or consent of instructor.

TDHT 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 or TDHT 11 or 12 or 13 or consent of instructor.

TDHT 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. **Prerequisites:** THHS or TDHT 10 and 13.

TDHT 113. Avant-Garde Theatre (4)

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

TDHT 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. **Prerequisites:** upper-division standing; THHS or TDHT 10; or consent of instructor.

TDHT 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 or TDHT 10, TDHT 21 and THAC 101 or TDAC 101 or consent of instructor.

TDHT 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.

TDHT 118. Dramaturgy in Practice (4)

Provides opportunities for students to undertake dramaturgy assignments for productions or as projects. Class meetings will create a mentoring atmosphere focused on the concrete, day-to-day process of dramaturging a project. **Prerequisites:** Theatre major, THHS or TDHT 11, 12, 13, and TDHT 118; at least two UD History courses; consent of instructor.

TDMV—DANCE MOVEMENT

TDMV 1. Beginning Ballet (2)

An introduction to classical ballet principles, technique, and terminology. Develops the body for strength, flexibility, and artistic interpretation. Emphasis on developing a foundation in classical movement for continuation of ballet training. Historical origin of ballet will be discussed. **Prerequisite:** none. May be taken six times for credit.

TDMV 2. Beginning Contemporary Dance (2)

Introduction to contemporary dance as an expressive medium, building technical skills at the beginning level. Pattern variations analyzed in time, space, design, and kinetic sense. Movement exploration includes improvisation and composition. **Prerequisite:** none. May be taken six times for credit.

TDMV 3. Beginning Jazz (2)

Introduction to the technique of jazz dance, while placing the art form in its historical context as an American vernacular form. Builds a beginning technical jazz vocabulary with a focus on rhythmic exercises, isolations, turns, and locomotor combinations. **Prerequisite:** none. May be taken six times for credit.

TDMV 11. 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.

TDMV 110. Intermediate Ballet (4)

Continued studio work in ballet technique at the intermediate level and terminology. Emphasis on increasing strength, flexibility, and balance, and the interpretation of classical musical phrasing. Includes proper alignment training and artistic philosophy of classical ballet. **Prerequisite:** six units of THDA or TDMV 1 or consent of instructor. May be taken six times for credit.

TDMV 111. Advanced Ballet (4)

Further emphasis on advanced ballet technique, performance, terminology, and an introduction to point work. Introduces historical ballet choreographic variations. Individual and group composition will be examined and aesthetic criticism applied. **Prerequisite:** twelve units of THDA 101A-B-C or TDMV 110 or consent of instructor. May be taken six times for credit.

TDMV 112. Advanced Ballet for Contemporary Dance (4)

Designed for students with advanced training in contemporary modern dance and intermediate to advanced training in ballet. Emphasis is on increasing composition and performance skills in ballet through contemporary modern dance aesthetics. **Prerequisite:** twelve units of THDA 101A-B-C or TDMV 111 or consent of instructor. May be taken six times for credit.

TDMV 120. Intermediate Contemporary Dance (4)

The development of contemporary dance as an expressive medium, with emphasis on technical skills at the intermediate level. Includes the principles, elements, and historical context of contemporary modern postmodern dance. **Prerequisite:** six units of THDA 2 or TDMV 2 or consent of instructor. May be taken six times for credit.

TDMV 122. Advanced Contemporary Dance (4)

The development of contemporary dance as an expressive medium, with emphasis on advanced technical skills, expressive style, and performance elements. Choreography and aesthetic concepts will be explored. Incorporates applied physiological principles of human movement. **Prerequisite:** twelve units of THDA 110A-B-C or TDHA 111A-B-C, or TDMV 112, or TDMV 120 or consent of instructor. May be taken six times for credit.

TDMV 130. Intermediate Jazz (2)

Designed to provide training in the technique of jazz dance, while placing the art form in its historical context as an American vernacular form. Builds an intermediate technical jazz level with a focus on style, musicality, dynamics, and performance. **Prerequisite:** six units of THDA 3 or TDMV 3 or consent of instructor. May be taken six times for credit.

TDMV 133. Advanced Jazz Dance (4)

Further development in the technique of jazz dance, while placing the art form in its historical context as an American vernacular form. Builds an advanced technical jazz level with a focus on style, musicality, dynamics, and performance. **Prerequisite:** six units of THDA 120A-B-C or THDA 121A-B-C or TDMV 130 or consent of instructor. May be taken six times for credit.

TDMV 138. Hip-Hop (2)

An introduction to the basic technique of hip-hop, studied to enhance an understanding of the historical cultural content of the American form hip-hop and street dances in current choreography. **Prerequisite:** THDA 3 or TDTR 10 or consent of instructor. May be taken twice for credit.

TDMV 139. Pilates Dance Conditioning (2)

A conditioning program based on the teachings of Joseph Pilates, designed to correct muscular imbalances, and body alignment by incorporating strength, flexibility, and relaxation techniques. **Prerequisite:** THDA 1 or THDA 2 or THDA 3 or TDMV 1 or TDMV 2 or TDMV 3 or consent of instructor. May be taken three times for credit.

TDMV 140. Beginning Dances of the World (2)

Courses designed for the in-depth study of the dances and historical context of a particular culture or ethnic form: Afro-Cuban, Spanish, Balinese, Japanese, Latin, etc. Specific topic will vary from quarter to quarter. **Prerequisite:** upper-division standing.

TDMV 141. Advanced Dances of the World (4)

Courses designed for the advanced continuing study of the dances and historical context of a particular culture or ethnic form: Afro-Cuban, Spanish, Balinese, Japanese, Latin, etc. Specific topic will vary from quarter to quarter. **Prerequisite:** THDA 132 or TDMV 136 or TDMV 142 or TDMV 143 or TDMV 144, or consent of instructor.

TDMV 142. Latin Dance of the World (4)

To develop an appreciation and understanding of the various Latin dances. Emphasis on learning basic social dance movement vocabulary, history of Latin cultures, and use of each dance as a means of social and economic expression.

TDMV 143. West African Dance (4)

An introductory course that explores the history of West African cultures and diasporas through student research, oral presentation, dance movement, and performance. Contemporary African dances influenced by drum masters and performing artists from around the world are also covered. **Prerequisite:** upper-division standing.

TDMV 144. Asian Dance (4)

To develop an appreciation and understanding of the dances from various Asian cultures. Emphasis on learning the basic forms and movement vocabularies, their historical context, and the use of each dance as a means of cultural and artistic expression. **Prerequisite:** upper-division standing.

TDPF—DANCE PERFORMANCE

TDPF 160. Studies in Performance— Fall Production (2–4)

The in-depth study of a major dance production in a fall dance cabaret led by faculty. Admission by audition only.

Prerequisites: audition; department stamp; concurrent enrollment in TDMV 110, 111, 112, 120, 122, 130, or 133.

TDPF 161. Studies in Performance— Winter Production (2–4)

The in-depth study for a fully staged dance production in various venues, including a fall dance cabaret led by faculty, a winter faculty concert with guest choreographers, and a spring student choreographed concert directed by faculty. Admission by audition only. **Prerequisites:** audition, department stamp, concurrent enrollment in TDMV 163, TDMV 110 or TDMV 111 or TDMV 112 or TDMV 120 or TDMV 122 or TDMV 130 or TDMV 133. May be taken four times for credit.

TDPF 162. Studies in Performance Winter Production (2–4)

The in-depth study for a fully staged dance production in various venues, including a fall dance cabaret led by faculty, a winter faculty concert with guest choreographers, and a spring student choreographed concert directed by faculty. Admission by audition only. **Prerequisites:** audition, department stamp, concurrent enrollment in TDMV 163, TDMV 110 or TDMV 111 or TDMV 112 or TDMV 120 or TDMV 122 or TDMV 130 or TDMV 133. May be taken four times for credit.

TDPF 162. Studies in Performance Spring Production (2–4)

The in-depth study for a fully staged dance production in various venues, including a fall dance cabaret led by faculty, a winter faculty concert with guest choreographers, and a spring student choreographed concert directed by faculty. Admission by audition only. **Prerequisites:** audition, department stamp, concurrent enrollment in TDMV 163, TDMV 110 or TDMV 111 or TDMV 112 or TDMV 120 or TDMV 122 or TDMV 130 or TDMV 133. May be taken four times for credit.

TDPF 163. Dance Repertory (1–4)

The study and aesthetic examination of major choreographic works by dance faculty or distinguished guest artists. Students will experience the creative process, staging, production, and performance of a complete dance work in conjunction with a conceptual study of its form and content. Audition is required. **Prerequisite:** concurrent enrollment in TDPF 160 or TDPF 161 or TDPF 162. May be taken four times for credit.

TDPF 164. Performance Laboratory (2–4)

A faculty directed dance theatre project culminating in a public performance. Both purely choreographic approaches to creating dance and collaborations with visual design, musical composition, texts, film, and video will be explored, as well as participation in production elements. **Prerequisites:** audition and department stamp.

TDPR—THEATRE/DANCE PRACTICUM

TDPR 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.

TDPR 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.

TDPR 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.

TDPR 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.

TDPR 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. **Prerequisites:** THPR or TDPR 1, 2, 3, or 5; permission of instructor; department stamp required. May be taken for credit two times.

TDPR 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:** THDR or TDDR 101 and consent of instructor. May be taken two times for credit.

TDPW—THEATRE PLAYWRITING

TDPW 1. Introduction to Playwriting (4)

Beginning workshop in the fundamentals of playwriting. Students discuss material from a workbook that 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 that culminate with in-class readings of the short plays they have completed. **Prerequisite:** none.

TDPW 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 that culminates in a reading. Also includes writing exercises designed to stimulate imagination and develop writing techniques. **Prerequisite:** THPW or TDPW 1 or consent of instructor. May be taken two times for credit.

TDPW 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:** THPW or TDPW 101 or consent of the instructor. May be taken for credit two times.

TDPW 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 or TDPW 1. May be taken twice for credit.

TDPW 105. Writing for Television: Situation Comedy (4)

Basic principles of writing comedy for television. Course incorporates study of sample episodes. Analysis focuses on structure and character development. **Prerequisite:** THPW or TDPW 1. May be taken twice for credit.

TDPW 106. Writing for Television: Hour-Long Drama (4)

Basic principles of writing in the hour-long format for television. Course incorporates study of sample programs. Analysis of structure and character development. Students create concepts, structure, pitch, and write treatments and partial script. **Prerequisite:** THPW or TDPW 1. May be taken twice for credit.

TDPW 108. Topics (4)

Topics in playwriting, such as documentary theatre, adaptation and modernization, writing for media, for students who possess basic knowledge of playwriting. Admission by interview with instructor. **Prerequisites:** THPW or TDPW 1 and department stamp.

TDPW 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 or TDPW 1, 101, and/or consent of instructor. See department for application form. **Prerequisite:** THPW or TDPW 1 and THPW or TDPW 101.

TDTR—DANCE THEORY

TDTR 10. Introduction to Dance (4)

An overview of dance, examining its social and cultural history and its evolution as an art form. Focus is on dance and its many genres as an expressive medium and form of communication. **Prerequisite:** none.

TDTR 101. Dance Movement Analysis (4)

An overview and analysis of movement theory systems that offer approaches to improve movement quality, prevent injuries, aid in rehabilitation, develop mental focus and kinesthetic control, establish a positive body language, and develop vocabulary for creative research. **Prerequisite:** TDTR 10.

TDTR 102. Movement Research (4)

Students will study images of anatomical alignment and use their bodies to translate those images into physical action. They will expand their movement potential, deepen their awareness of body language and alignment and develop their dance coordination and technique. **Prerequisites:** TDTR 10, TDTR 101, or THDA 101B-C or THDA 110A-B-C, or consent of instructor; department stamp.

TDTR 103. Dance and Technology (4)

This course introduces the theoretical and practical understanding of both available and developing computer-assisted media for the design and production of choreography. **Prerequisites:** TDTR 10, TDCH 40; or consent of instructor.

TDTR 104. Dance Theory and Pedagogy (4)

The study of the theoretical aspects of dance education, 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. **Prerequisites:** TDTR 10, TDMV 110, 120, 130 or THDA 101A-B-C, or THDA 110A-B-C, or THDA 120A-B-C; consent of instructor, department stamp.

TDTR 195. Instructional Assistance (2–4)

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).

TDTR 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, 3.0 overall GPA, 90 units completed.

TDGR—THEATRE GRADUATE

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 202. Joint Stock (3)

The process of collaborative creation from idea to performance. **Prerequisite:** admission to the M.F.A. program or consent of instructor.

TDGR 203. Seminar and Supervision for ArtsBridge Scholars (1)

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

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 204B. Contemporary Theories of Theatre (4)

An investigation of contemporary theories of theatre with an emphasis on structural and poststructural perspectives on text and textuality. The seminar will focus on adapting contemporary techniques of close reading to the interpretive and creative process in the theatre. **Prerequisites:** TDGR 204A; admission to M.F.A. Theatre program or consent of instructor.

TDGR 204C. Collective Creation (4)

The culmination of the TDGR 204 sequence, in which students in all disciplines create and perform publicly presented original theatre pieces. **Prerequisites:** TDGR 204B; admission to M.F.A. Theatre program or consent of instructor.

TDGR 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. **Prerequisite:** admission to the M.F.A. program or consent of instructor.

TDGR 206. Faculty Directed Production (4)

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:** admission to the M.F.A. Theatre program.

TDGR 207. Production (4)

The collaborative process from the rehearsal process through public performance. All participants will enroll in the same section, the same number of units. **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 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 dell'arte techniques, clown work, masks, circus techniques, mime, and scene work from comic scripts. **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 210A. Process I—Part I (4)

The actors focus on the nature of the acting process, using various exercises to stimulate imagination and to inspire instinctual choices. Later work includes improvisational and imaginative experiences to explore character and text. The class culminates in intensive scene work chosen for the particular actor to meld the improvisational approach with scripted material. The class is a combination of both actors and directors so that a common language is developed.

Prerequisite: admission to the M.F.A. program or consent of instructor.

TDGR 210B. Process I—Part II (4)

Intensive studio examination of realistic texts using improvisational and imaginative techniques to realistically based texts commonly from American theatre. Second course in a three course sequence. **Prerequisites:** TDGR 210A and admission to the M.F.A. program or consent of instructor.

TDGR 210C. Process I—Part III (4)

The intensive study of the dramatic and fictional work of Anton Chekhov and an actor's approach to that work. This course includes many of the techniques begun in earlier classes and applies them to this material. Also included is a study of Chekhov's short stories and plays, and involves adapting and staging these works. Third course of a three course sequence. **Prerequisites:** TDGR 210B and admission to the M.F.A. program or consent of instructor.

TDGR 211 Choreography Seminar (4)

The study and practice of aesthetic concepts, history, and methodology for choreographic creation of dance theatre; and expanding the choreographers' ability to establish innovative creative processes with performers and craft their material, both independently and in conjunction with other theatrical and technological elements. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 211A. Speech for the Actor (2–4)

Introduction of the principles of phonetics and articulation. Constant study and drill to prepare the actor for standard speech and flexibility. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 211B. Speech for the Actor (2–4)

Continued introduction of the principle of phonetics and articulation. Constant study and drill to prepare the actor for standard speech and flexibility. Second course in a three-course series. **Prerequisites:** TDGR 211A and admission to the M.F.A. program or consent of instructor.

TDGR 211C. Speech for the Actor (2–4)

Continued introduction of the principle of phonetics and articulation. Constant study and drill to prepare the actor for standard speech and flexibility. Third course in a three-course series. **Prerequisites:** TDGR 211B and admission to the M.F.A. program or consent of instructor.

TDGR 212. Acting Practicum (2)

One-on-one laboratory workshop that 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:** admission to the M.F.A. Theatre program.

TDGR 213. Dance Theatre Topics Seminar (2)

A topics seminar in current dance theatre history, issues and research, with varying content by faculty. **Prerequisite:** admission to the M.F.A. program or consent of instructor.

TDGR 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:** THGR or TDGR 213A for B, THGR or TDGR 213B for C; admission to the M.F.A. Theatre program.

TDGR 214. Dance Theatre Topics: Collaborative Processes (2)

This seminar examines the nature of collaborative creative processes and artistic relationships between choreographers and other primary artists in the creation of interdisciplinary dance theatre, from the initial concepts, themes, and inspiration through the research, rehearsal and final presentation. **Prerequisite:** admission to the M.F.A. program or consent of instructor.

TDGR 214A. Voice for Theatre I—Part I (3)

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. **Prerequisites:** admission to the M.F.A. program or consent of instructor.

TDGR 214B. Voice for Theatre II—Part I (3)

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. Second course in a three-course sequence. **Prerequisites:** TDGR 214A and admission to the M.F.A. program or consent of instructor.

TDGR 214C. Voice for Theatre I—Part III (3)

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. Third course in a three course series. **Prerequisites:** TDGR 214B and admission to the M.F.A. Theatre program or consent of instructor.

TDGR 215. Dance Theatre Seminar (2)

This seminar focuses on the aesthetic concepts that form the foundation for the creation, performance, research, and critical analysis of dance theatre. Students will discuss critical theory in related arts and develop individualized projects that advance their creative and intellectual goals. **Prerequisite:** admission to the M.F.A. Theatre program or consent of the instructor.

TDGR 216. Principles of Curriculum Theory (2)

This comprehensive seminar provides an assessment of the field of curriculum theory as preparation for teaching general dance education courses. Conceptual thinking, problem solving, current publications, methods of inquiry, assessment, and a range of practical teaching issues will be discussed. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 217. New Media and Technology (2)

This seminar explores the interaction of new media and technologies for collaboration, research, and creation in performance. Students will pursue diverse and innovative research in technology as a medium for new forms of expression in dance theatre. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 218. Dance Theatre: Professional Practice (2)

This seminar focuses on the skills and tools needed for the professional practice of self-production in performance. Areas introduced include grant writing, press kits, media relations, marketing, Web sites, documentation, budgets, artistic management, and nonprofit organization administration. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 219. Directing Process Studio (4)

Preparation, presentation, and discussion of representative scenes from various periods of dramatic literature. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 220. Advanced Contemporary Dance (2)

Designed for graduates with advanced training in contemporary modern dance and intermediate to advanced training in ballet. Emphasis is on increasing composition and performance skills in ballet through contemporary modern dance aesthetics. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 220A. Process II: Classical Text I (4)

An intensive studio examination of problems and potentials associated with the theatrical realization of the classical text. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 220B. Process II: Classical Text II (4)

An intensive studio examination of problems and potentials associated with the theatrical realization of the classical text. This course is a continuation of TDGR 220A. **Prerequisites:** TDGR 220A and admission to the M.F.A. Theatre program or consent of instructor.

TDGR 220C. Process II: Classical Text III (4)

An intensive studio examination of problems and potentials associated with the theatrical realization of the classical text. This course is a continuation of TDGR 220B. **Prerequisites:** TDGR 220B and admission to the M.F.A. Theatre program or consent of instructor.

TDGR 221. Graduate Studio: Contemporary Movement Practices (2)

Designed for development of a movement practice in various modalities including contemporary dance, yoga, Pilates, and Alexander. Emphasis on advanced technical skills, expressive style, and performance elements. Aesthetic concepts will be explored. Incorporates applied physiological principles of human movement. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 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. **Prerequisites:** graduate standing; THGR or TDGR 221A **Prerequisite:** THGR or TDGR 221B; admission to the M.F.A. Theatre program.

TDGR 222. Topics in World Dance (2)

Course designed for study of specific world dances. Historical and contemporary context of a particular culture or ethnic form: Afro-Cuban, West African, Asian, Spanish, Balinese, Japanese, Latin, American jazz, hip-hop, etc. Specific topic will vary from quarter to quarter. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 222A–B–C. Theatre Production II (1–4)

Range from staged reading of new plays, documentary drama, or synthetically created dramatic text to totally integrated production of full-length plays (faculty or student directed), and incorporating the creative contribution of actors, directors, playwrights, and critics, this intensive involvement of multiple forms of theatre will serve as the necessary creative laboratory for the M.F.A. program. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 223. Improvisation Ensemble (2)

A course for dance theatre practitioners to exchange ideas, work with scores, text, expository writing, contact improvisation, in a supportive and focused environment. Students will participate as group leaders allowing participants to explore new areas of their artistic practice. **Prerequisite:** admission to the M.F.A. program or consent of instructor.

TDGR 223A–B. Movement for Theatre II (3-3)

An advanced course in the art of movement for the theatre, building on the knowledge gained in Theatre 213. (S/U grades only.) **Prerequisites:** THGR or TDGR 223A for B; admission to the M.F.A. Theatre program.

TDGR 224A–B. Voice for Theatre II (3-3)

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.) **Prerequisites:** THGR or TDGR 224A for B; admission to the M.F.A. Theatre program.

TDGR 225A–B. Singing for the Actor II (1-1)

Continuing vocal technique for the musical theatre. More complicated musical material investigated and prepared. **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 229. Theatre Externship (6–12)

Selected professional opportunities in repertory and commercial theatre, designed to engage the student in particular creative responsibilities under the guidance of master artist-teachers. Student is expected to give biweekly reports detailing his/her experience with the professional company. **Prerequisite:** admission to the M.F.A. Theatre program, or consent of instructor.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 231A. Professional Preparation for the Actor (4)

A twice-weekly seminar focusing on the actor's confrontation with the industry, including in-depth preparation for auditions; cold readings; and meetings/interviews with producers, casting directors, agents, and managers. Actors will also begin to create material that could be crafted into solo performances. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 235. Singing for the Actor III (1)

Continuing vocal technique for the musical theatre. More complicated musical material investigated and prepared. **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 242. Director Designer Collaboration Seminar (4)

A seminar focusing on the creative application of design solutions to problems presented by specific texts, and how they function in directorial and design production concepts. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 243. Director/Playwright/Choreographer Lab (4)

Collaborative process between directing and playwrighting students providing a focused exploration of a broad range of directing and writing methodologies. Students work in teams to develop and create pieces based on the methodology of guest directors. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 244. New Plays Workshop (2)

A course where playwrights and actors work together to develop new plays-in-progress. **Prerequisite:** admission to the M.F.A. Theatre program or consent of instructor.

TDGR 245. Directing Practicum (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:** admission to the M.F.A. Theatre program.

TDGR 249A. Music Theatre Workshop (4)

A workshop in which students from music and theatre departments study examples of various forms of music theatre and collaboratively develop creative projects that are presented at the end of the two-quarter sequence. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 249B. Music Theatre Workshop (4)

Continuation of workshop in which students from music and theatre departments study examples of various forms of music theatre and collaboratively develop creative

projects that are presented at the end of the two-quarter sequence. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 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 inception 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:** admission to the M.F.A. Theatre program.

TDGR 251. Playwriting Practicum (2)

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:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 254. Television Writing (4)

A one-quarter course covering the hourlong format (five weeks) and situation comedies (five weeks). Includes study and discussion of television script format and structure. Students will create the concept and structure for spec scripts in each genre. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 257A-B. Screenwriting (4-4)

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:** admission to the M.F.A. Theatre program and THGR or TDGR 250.

TDGR 258A-B. Dramatization and Adaptation (4-4)

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:** admission to the M.F.A. Theatre program.

TDGR 260. New-Play Festival (4)

The collaborative process of new-play development through readings, rehearsals, and public performance. M.F.A. actors, designers, directors, playwrights, and stage managers enroll in one section and collaborate in creating the annual festival of full-length and one-act plays. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 262. Crossing Boundaries: Design Improvisations (4)

Conceiving interactive designs. A project/performance-based course, concentrating on the conception of designs adaptable to improvisatory contexts, in which technological strategies such as real-time processing and control of sound and light are encouraged and discussed. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 267. Automated Lighting (4-6)

Introduces the design student to the technology, control, and creative use of automated lighting in the entertainment lighting field. The class involves substantial independent research. Students create both theoretical and realized design projects. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 268. Storyboarding (4)

Course will cover multiple applications of storyboarding as a tool of communication and expression; comic books, theatre, opera, film, TV, and commercial applications will be explored. Individual and team assignments will be given to develop the basic vocabulary and techniques. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 269A. Photoshop I (4)

Course will introduce the basic functions and applications of Photoshop as they may be applied to theatrical design. Emphasis on using Photoshop as an artistic tool. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 269B. Photoshop II (4)

Advanced Photoshop techniques will be explored and applied to the creation of multimedia projects. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 270A. 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:** admission to the M.F.A. Theatre program.

TDGR 270B. Design Studio I: Costume Design (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 design and works in progress. 270A, Scenic Design (fall); 270B, Costume Design (winter); 270C, Lighting Design (spring). **Prerequisites:** THGR 270A, graduate standing, consent of instructor.

TDGR 270C. Design Studio I: Lighting Design (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 design and works in progress. 270A, Scenic Design (fall); 270B, Costume Design (winter); 270C, Lighting Design (spring). **Prerequisites:** THGR 270A or TDGR 270A, THGR 270B or TDGR 270B, graduate standing, and consent of instructor.

TDGR 270D. Design Studio I: Sound Design (4)

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

TDGR 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 lectures. **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 272. Master Class in Design (1-4)

Special topics in design taught in an intensive workshop format by professionals in the respective fields of study. Topics could include, but are not limited to, sound design techniques, new development in set design, AutoCAD. **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 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. **Prerequisites:** second- or third-year design students only; admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 279. Design Practicum (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:** admission to the M.F.A. Theatre program.

TDGR 280A. 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, conflict resolution, rehearsal procedures, performance skills, style, and conceptual approach to stage management. **Prerequisite:** admission to M.F.A. Theatre program or consent of instructor.

TDGR 280B. Stage Management 2 (4)

The second of the three-part introductory stage management series, this course further explores the stage manager's process, focusing on the technical rehearsal period through the opening of a production. **Prerequisites:** TDGR 280A; admission to M.F.A. Theatre program or consent of instructor.

TDGR 280C. Stage Management 3 (4)

The final course in the three-part introductory stage management series focuses on the stage manager's role once a production has opened. The course will also address topics such as new plays, touring, dance, multimedia productions, and music. **Prerequisites:** TDGR 280A and TDGR 280B; admission to M.F.A. Theatre program or consent of instructor.

TDGR 282. Advanced Sound Design (4)

Creative projects to develop student's techniques and professional practices. Studies include research, concepts, collaboration, professional procedures, systems and organization. Various scales of projects will be addressed for presentation and critique; may be theoretical or productions in the Department calendar. **Prerequisite:** admission to the M.F.A. program or consent of instructor.

TDGR 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 nonprofit theatre, commercial theatre, advanced problems, venues, musicals/dance, production management, theatre development, business problems, and theatre marketing. **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 288. Stage Management Seminar (4)

A weekly seminar in which all graduate stage managers participate. Includes discussions of problems encountered on current productions, paperwork, methodology, and production approaches. **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 289. Introduction to Doctoral Studies (4)

Seminar acquaints doctoral students of all levels with research methods, theoretical models, publishing protocol, professional preparation, and pedagogical approaches particular to theatre and performance studies. Course assignments are tailored to students' scholarly interests and progress toward degree. **Prerequisite:** admission to Ph.D. program in theatre or consent of instructor.

TDGR 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 taken eight times as content varies. **Prerequisite:** admission to Ph.D. program in Theatre.

TDGR 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 taken eight times as content varies. **Prerequisite:** admission to Ph.D. program in Theatre.

TDGR 292. Cultural and Critical Theory (4)

Selected material from following topics: Performance Theory, Dramatic Theory, Critical Theory, Cultural Studies. May be taken eight times as content varies. **Prerequisite:** admission to Ph.D. program in Theatre.

TDGR 293. Directed Studies (4–12)

Individual or small group directed study.

TDGR 294. Dissertation Research (4–12)

Research and preparation of doctoral dissertation.

TDGR 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 toward a fully realized production. **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 296. Stage Management Practicum (4)

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:** admission to the M.F.A. Theatre program.

TDGR 297. Thesis Research (2–12)

Thesis research for M.F.A. degree. (S/U grades only.) **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 298. Special Projects (0–4)

Advanced seminar and research projects in theatre. (S/U grades only.) **Prerequisite:** admission to the M.F.A. Theatre program.

TDGR 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:** admission to the M.F.A. Theatre program.

TDGR 500. Introduction to Apprentice Teaching (4)

This course, designed to meet the needs of the graduate students who serve as teaching assistants, includes analysis of texts and materials, discussion of teaching techniques, conducting discussion sections, formulation of topics and questions for papers, and examinations and grading. 2 units = 25% TAship. 4 units = 50% TAship. **Prerequisites:** graduate standing and consent of the instructor.

TDGR 501. Teaching—Non-Departmental (4)

Consideration of pedagogical applications in the teaching of literacy, historical and philosophical text at the undergraduate level. Pedagogical aids for the teaching of composition and supervised teaching in sections of undergraduate courses such as the Revelle Humanities sequence

and in the CAT programs of Sixth College. **Prerequisite:** admission to the M.F.A. Theatre program.