

## DEPARTMENT OF THEATER AND DANCE

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### Faculty

**Associate Professor:** Gillman, Hillow, Jaremski,  
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**Assistant Professor:** Godwin, Iorio, Mazzocca  
**Lecturer:** D. Marshall, L. Lloyd  
**Emeritus:** Wood

### Mission Statement

- To **OFFER** our students the means to become a liberally educated person of the theater;
- To **PROVIDE** an intellectually and artistically stimulating environment in which to study the art of theater within a liberal arts context;
- To **PRACTICE** the art of theater by actively engaging in a search for vital connections between theater's role in the past and present, and its future purpose in the world;
- To **PREPARE** our students for success at the finest graduate schools and the world of professional theater;
- To **BROADEN** our students' understanding of society and culture by exploring personal expression through a variety of theatrical disciplines;
- To **ENRICH** our students awareness and appreciation for the art of theater as central to the liberal arts
- To **SERVE** as a major artistic and cultural resource for Christopher Newport University and the greater Hampton Roads community

For more than twenty-five centuries the art of theater has illuminated human feeling and behavior. A self-rewarding humanist discipline, the study of theater stimulates self-knowledge, intensifies social awareness, encourages interdisciplinary collaboration and holds a vital place in liberal arts education. The Department of Theater and Dance offers a Bachelor of Arts degree in fine and performing arts with a major in theater, a minor in theater as well as a minor in dance.

A theater education at CNU combines hands-on experience in all aspects of stagecraft—acting, directing, playwriting, music-theater/dance, design/technical theater, stage management and theater management with a critical appreciation of dramatic literature. A rigorous yet flexible curriculum balances classroom study with practical production application. Our production season includes four ambitious mainstage offerings and between five and eight

second-stage and experimental productions.

The Department of Theater and Dance, which produces under the banner TheaterCNU, *practices professionalism*. Through small classes, attentive advising and active collaboration, the faculty of professional theater artists, scholars and practitioners mentor the artistic development and academic progress of each student. The Department of Theater and Dance prepares its graduates for a variety of professional opportunities, graduate study and/or careers in theater education.

The Department of Theater and Dance is housed in CNU's new Ferguson Center for the Arts: a state-of-the-art performance and teaching facility housing two theaters of 440 and 125 seats, along with scenic and costume shops, design labs, dance and rehearsal studios, classrooms and theater library.

The Department of Theater and Dance is accredited by the National Association of Schools of Theatre (NAST) and holds students to high artistic standards, collaborative conduct and scholastic achievement. The program requires incentive and commitment—in the classroom, the rehearsal hall, backstage and in performance. The program expects all students to embrace appropriate discipline and professional conduct. These expectations, policies and practices are clearly articulated in the *TheaterCNU Handbook*. The *Handbook* is updated each year and is used in conjunction with this catalog when framing a student's course of study in theater. The Department of Theater and Dance offers various levels of artistic skill-based classes. Students frequently find it valuable and desirable to take some of these upper-level classes a second time in order to enhance skill in a particular area (i.e., design, acting, dance, etc.). The Department offers students the opportunity to re-take many of these upper-level skill classes for additional credit. The expectations, assessment procedures, and grading of these classes is done on a case-by-case basis and is designed to best accommodate and serve the student repeating a class. The classes currently designated as *repeatable for credit* are: THEA 130, 180, 200L, 233, 250L, 336, 351, 354, 356, 370, 380, 381, 430, 438, 452, 456, 491, 498; DANC 204, 304, 330, 430.

Students wishing to re-take any of these classes should consult their academic adviser prior to registration.

### The Bachelor of Arts degree in Fine and Performing Arts Theater Major

In addition to successfully completing the liberal learning curriculum requirements, the theater major requires the following courses:

1. Degree-seeking students pursuing the major in theater must achieve a minimum grade point average of 2.50, with no grades below C- in all required courses for the major. Please be advised that these standards exceed university minimums.
2. Degree-seeking students in theater must choose a concentration, before the fall semester of the junior year. The Department of Theater and Dance offers five concentrations, each with additional course requirements, in the following disciplines:
  - Acting
  - Arts Administration
  - Design/Technical Theater
  - Directing/Dramatic Literature
  - Music-theater/Dance
  - Theater Studies
3. Students who wish to graduate with two or more concentrations must complete a senior thesis for each concentration.

#### Acting Concentration

Students entering the acting concentration undergo the challenging rigors of actor training and rehearsal to expand and extend their own expressive capabilities through performance. Opportunities to perform include mainstage plays and musicals, one-act festivals in the Studio Theater, student-directed scenes/one acts, and occasional roles at regional commercial venues. Grading policy in studio courses emphasizes focused participation and meaningful progress in conjunction with inherent talent and acquired skill. Production and class critiques provide an open forum to provide feedback and acknowledge strengths and discoveries.

In addition to satisfying the liberal learning curriculum the acting concentration requires the following courses:

1. Theater Core:
    - THEA 232, 250, 252, 310, 311, 498;
    - Three Semesters of THEA 250L;
  2. THEA 233<sup>^</sup>, 332, 334, 430<sup>^</sup>, 432;
  3. Select one: THEA 258, 338 or 431;
  4. Twelve additional hours of approved THEA or DANC electives;
  5. Performance participation in at least three approved public performances
  6. Successful completion of the Theater Graduation Examination.
- <sup>^</sup> Repeatable for credit

### Arts Administration Concentration

The arts administration concentration is an interdisciplinary course of study that provides students with learning experiences in multiple fields within a liberal arts context. This diverse course of study seeks to instill the student-artist with the business savvy necessary to succeed in our highly competitive marketplace, and to free the business student to think and work more creatively. The arts administration concentration prepares students for graduate study or a career in arts leadership.

In addition to satisfying the liberal learning curriculum the arts administration concentration recommends a minor in business. The concentration requires the following courses:

1. Theater Core:
  - THEA 232, 250, 252, 310, 311, 498;
  - One Semester of THEA 250L\*;
  - Two semesters of THEA 200L\*;
2. THEA 200, 451, 492, ACCT 201, BUSN 302, ENGL 353W, 454W, LDSP 240;
3. Select one: BUSN 340, COMM 322, CPSC 216, GOVT 371W or MKTG 210;
4. Successful completion of the Theater Graduation Examination.

\* Two semesters of THEA 200L replaces two semesters of THEA 250L in the Theater Core.

#### Design/Technical Theater Concentration

The theatrical design arts – scenography, costume design, lighting, sound and make-up – define setting, mood and style, giving sensory life to the spectacle of drama. The design/tech concentration equips students to approach plays with both imagination and technical expertise – from research and conceptualization to drafting and execution. The technical theater component offers hands-on training and experience in the backstage operations of theater production and in the craft of stage management.

In addition to satisfying the liberal learning curriculum the design/technical theater concentration requires the following courses:

1. Theater Core:
    - THEA 232, 250, 252, 310, 311, 498;
    - Three Semesters of THEA 250L;
  2. THEA 150, 351, 354<sup>^</sup>, 356<sup>^</sup>, 452<sup>^</sup>;
  3. 15 additional hours of approved THEA or DANC electives;
  4. Design and/or Technical assignments in at least three approved public performances;
  5. Successful completion of the Theater Graduation Examination.
- <sup>^</sup> Repeatable for credit

### Directing/Dramatic Literature Concentration

Emphasizing critical inquiry, scholarship, script analysis and practical studio application, students work to develop mastery in the close reading and imaginative realization of plays. Augmented with courses in English, the directing/dramatic literature concentration approaches texts and trends in a variety of contexts, with persuasive relationships to the world outside the theater. This concentration prepares students to undertake graduate study/professional training in directing, literature and criticism, playwriting or dramaturgy.

In addition to satisfying the liberal learning requirements the directing/dramatic literature concentration recommends: ENGL 421 and 352. The concentration requires the following courses:

1. Theater Core:
    - THEA 232, 250, 252, 310, 311, 498;
    - Three Semesters of THEA 250L;
  2. ENGL 308W;
  3. THEA 233, 336, 451;
  4. Select two: THEA 233, 346, 461W, 468W;
  5. Twelve additional hours of approved THEA or DANC electives;
  6. Successful completion of the Theater Graduation Examination.
- ^ Repeatable for credit

### Music-Theater/Dance Concentration

The music-theater/dance concentration demands the energy, discipline and dedication to pursue simultaneous studies in acting, vocal performance and dance.

In addition to satisfying the liberal learning curriculum and Theater Core requirements, the musical theater/dance concentration recommends MUSC 209-210 (Ear Training), as well as a dance minor and requires the following courses:

1. Theater Core:
    - THEA 232, 250, 252, 310, 311, 498;
    - Three Semesters of THEA 250L;
  2. Nine credit hours of either THEA 180 or 130;
  3. Successful completion of either THEA 180 or 130 Voice Jury in the freshman or sophomore year as adjudicated by the Theater faculty;
  4. THEA 233<sup>^</sup>, 346; DANC 330<sup>^</sup>, 430<sup>^</sup>;
  5. Nine additional hours of approved THEA or DANC electives;
  6. Performance participation in at least three approved public performances;
  7. Successful completion of the Theater Graduation Examination.
- ^ Repeatable for credit

### Theater Studies Concentration

The theater studies concentration gives students a comprehensive experience, equally combining theoretical and practical courses. The curriculum is purposefully flexible allowing students to choose from the wide range of sub-disciplines of theater. While students will pursue their individual theatrical interests they do so within the context of a broader understanding of theater, which opens the mind to larger questions of psychology, social identity and history. Students are encouraged to augment their studies with cognate disciplines such as music, art, English, history, philosophy, religious studies, mathematics or foreign languages. The theater studies concentration prepares students for graduate study in theater criticism, history, and scholarship.

In addition to the liberal learning curriculum the theater studies concentration will require the following courses:

1. Theater Core:
    - THEA 232, 250, 252, 310, 311, 498;
    - Three Semesters of THEA 250L;
  2. THEA 336;
  3. Select one: THEA 354<sup>^</sup>, 356<sup>^</sup> or 452<sup>^</sup>;
  4. Select one: THEA 261, 361W, 370 or other upper level theater literature course;
  5. Fifteen additional hours of approved THEA or DANC electives, of which there can be a maximum of six credits of performance classes, a maximum of six credits of design classes and a maximum of six credits of dance classes;
  6. Successful completion of the Theater Graduation Examination.
- ^ Repeatable for credit

### Theater Graduation Examination

Successful completion of the theater program requires each student to pass a practical examination prior to graduation. See Theater Handbook for detailed descriptions and specific requirements for each concentration.

### Theater Literature

The theater reading list includes important dramatic literature that provide necessary background for the aspiring artist or educator. This list in addition to the reading required for specific concentrations, serves as the basic curriculum for the Department of Theater and Dance.

- Core Curriculum Reading List  
David Ball, *Backwards and Forwards*  
Sophocles, *Oedipus Rex*  
Euripides, *Medea*  
Hrosvitha, *Dulcites*  
Shakespeare, *Richard III*, *Hamlet*, *The Tempest*,  
*Twelfth Night*  
A. Behn, *The Rover*  
Sheridan, *The Rivals*  
Corneille, *The Cid*

Moliere, *Tartuffe*  
 Ibsen, *A Doll House*  
 Anton Chekhov, *The Seagull*  
 Bertolt Brecht, *Galileo*  
 Pirandello, *Six Characters in Search of an Author*  
 Beckett, *Waiting for Godot*  
 Mamet, *Oleanna*  
 Williams, *A Streetcar Named Desire*  
 Miller, *Death of a Salesman*  
 Parks, *Topdog/Underdog*  
 A. Wilson, *Fences*  
 Fugard, *Master Harold and the Boys*  
 Kushner, *Angels in America (Parts I & II)*  
 Bernstein, Sondheim, Robbins, *West Side Story*  
 Rodgers & Hammerstein, *Oklahoma!*  
 Kander & Ebb, *Cabaret*

- Acting Reading List  
 Shurtleff, *Audition*  
 Benedetti, *The Actor at Work*  
 Stanislavski, *An Actor Prepares*  
 David Ball, *Actor's Checklist*  
 Hagan, *Respect for Acting*
- Music-Theater / Dance Reading List  
 Shurtleff, *Audition*  
 Benedetti, *The Actor at Work*
- Design / Technical Theater Reading List  
 J. M. Gillette, *Theatrical Design & Construction*
- Directing / Dramatic Literature Reading List  
 David Ball, *Backwards and Forwards*  
 William Ball, *Sense of Direction*
- Arts Administration Reading List  
 William J. Burnes, *Management and the Arts*

### The Minor in Theater (16 credits)

The theater minor requires successful completion of the following courses **with no grades below C-**. Please be advised that these standards exceed the University minimums. In addition to assuming successful completion of all liberal learning curriculum and major degree requirements, the minor program in theater requires the following courses:

1. Select one: THEA 230 or 232;
2. Select one: THEA 250 or 252;
3. Select one: THEA 200L or 250L;
4. THEA 310;
5. Three additional hours of THEA electives at the 200-level or higher;
6. Three additional hours of THEA electives at the 300-level or higher.

### The Minor in Dance (15 credits)

The dance minor, offered through the Department of Theater and Dance, allows students to pursue formal dance study while completing a degree in another major area of study. The program is designed to appeal to a broad spectrum of students who may utilize the minor to complement their major studies. Potential career opportunities aligned with dance exist for students majoring in Music, Masters of Education, Theater, Communication Studies, and others. Fifteen credits are required for completion of the dance minor with six credits of the theoretical component and nine credits of the movement component. Consistent with all areas of study in the Department of Theater, students must maintain a **minimum grade point average of 2.50, with no grades below C- in all required course in the minor.** Please be advised that these standards exceed university minimums.

In addition to successful completion of the liberal learning curriculum, the minor program in dance requires the following courses:

1. Two ballet courses: DANC 204<sup>^</sup>, 304<sup>^</sup> (DANC 204 may be repeated if competency is not achieved);
2. Select two courses (3 credits): DANC 205, 206, 330<sup>^</sup>, or 360;
3. One theoretical (3 credit) course: DANCE 240, 260, or 340.

<sup>^</sup> Repeatable for credit

## THE CURRICULUM IN DANCE

### DANC 195. Special Topics in Dance (3-3-0)

Topics vary, determined by the special interests and needs of the students and the expertise of faculty.

### DANC 204. Ballet I (3-3-0) AICE

[Formerly THEA 144, equivalent]

In this course students will explore the basic vocabulary and techniques of the classical ballet. Through practical application students will learn the historical foundations and development of this dance form. In this physically rigorous course students will be in the studio and dancing each class.

**This course is repeatable once for a total of six credits.**

Proper attire and footwear required. May require attendance of productions outside of scheduled class times.

### DANC 205. Classic Jazz Technique (3-3-0) AICE

[Formerly THEA 145, equivalent]

This course will explore the basic elements of classic jazz dance from its roots in African and Latin dance to its development into an intrinsically American dance form. Utilizing the concepts and techniques of Luigi, Matt Mattox, Gus Giordano, Jack Cole, and others, the student will learn the basics of jazz dance and how these disparate elements are integrated into jazz technique. In this physically rigorous

class students will be in the studio working each session. Proper attire and footwear are required. May require attendance of productions outside of scheduled class times.

**DANC 206. Modern Dance I (3-3-0) AICE**

*Fall, Spring.*

In this course students explore dance within the umbrella term of modern dance. A practical and rigorous physical course, students will be introduced to a variety of approaches to modern and contemporary postmodern techniques for movement and creative decision making. Students will be in the studio and dancing each class in addition to engaging in readings and discussions providing historical, creative and anatomical support for approaches to modern dance techniques. Previous dance experience is helpful but not necessary.

**DANC 240. Dance Composition (3-3-0)  
[Formerly THEA 249, equivalent]**

*Alternate years.*

The purpose of this bi-modal course is to explore the rhythmic, melodic and harmonic systems of music and to examine the basic concepts of music and dance theory and composition. Students will investigate the relationship between music and dance and examine differing ways in which each discipline can work independently of, yet complement, the other. May require attendance of productions outside of scheduled class times.

**DANC 260. African Dance in the Diaspora (3-3-0) AIGM**  
*Fall.*

This course is an introduction to the history, socio-political context, and contemporary practice of sacred and secular dance traditions in the African Diaspora specifically in Brazil, Haiti, Cuba and the United States. We will trace the dominant roots and routes from West and West Central Africa contrasting the intra-African cultures present in these various Diaspora dance communities as well as the differences that resulted from diverse colonial histories. The course content will emerge through readings, dance sessions in the studio including singing, viewing films and videos, participative lectures and discussions, writing and other creative projects. No prior dance experience necessary. May require attendance of productions outside of scheduled class times.

**DANC 295. Special Topics in Dance (3-3-0)**

Topics vary, determined by the special interests and needs of the students and the expertise of faculty.

**DANC 304. Ballet II (3-3-0)  
[Formerly THEA 244, equivalent]**

*Prerequisite: THEA 144 or DANC 204 or consent of instructor.*

This course builds upon the vocabulary and technique of classical ballet presented in Ballet I. The course will emphasize proper alignment and carriage of the body,

complex technical exercises, and expanded repertoire. In this physically rigorous course, students will be in the studio and dancing each class. Proper attire and footwear required. **This course can be repeated twice for a total of nine credits.** May require attendance of productions outside of scheduled class times.

**DANC 330. Dance Styles for the Musical Theater (3-3-0)  
[Formerly THEA 344, equivalent]**

*Suggested prerequisite: THEA 144 or DANC 204.*

*Alternate years.*

In this course students explore the basic dance vocabularies traditionally found in musical theater. A practical and rigorous physical course, students will be introduced to a variety of dance styles including (but not limited to), Jazz, Tap and Ballet. Students will be in the studio and dancing each class. Previous dance class helpful but not necessary. **This course is repeatable twice for a total of nine credits.** May require attendance of productions outside of scheduled class times.

**DANC 340. Dance History and Contemporary Perspectives (3-3-0) [Formerly THEA 349, equivalent]**

By exploring the works of the traditional and contemporary repertoires, this course will examine the historical importance of dance in various cultures. From religious ritual to social outlet to communication medium to marketing tool, dance has embodied a variety of purposes and functions through the ages. Concentrating primarily on western European dance traditions, the course will study the impact of ritual, liturgical and social dance traditions and how these traditions have influenced our contemporary dance society and set the expectations for the directions that dance is following today. May require attendance of productions outside of scheduled class times.

**DANC 360. Afro-Caribbean Dance (3-3-0) AIGM**

*Prerequisite: ENGL 123.*

This course acts as an introduction to Afro-Caribbean folkloric dance performance and its context. A physically rigorous course, students will dance every day. Through supplemental readings, discussions, writing assignments, and creative projects, students will gain a deeper understanding of the African nations where the dances have their origins, the nature of the syncretized or creolized culture from which the dances arose, the ritual purpose the dances serve in their communities, and the history of their performance. Previous dance experience helpful but not necessary.

**DANC 395. Special Topics in Dance (3-3-0)**

*Prerequisite: consent of instructor*

Topics vary, determined by the special interests and needs of the students and the expertise of faculty.

**DANC430. Advanced Dance Styles/Musical Theater (3-3-0) [Formerly THEA 444, equivalent]**

*Prerequisite:* THEA 344 or DANC 330 or consent of instructor.

*Alternate years.*

For students advancing on the musical theater/dance concentration, this rigorous dance class will focus on the variety of jazz dance styles typical of the American musical theater. Through choreographed exercises and projects, students experience how theatrical dances enhance story, character, mood and period. **This course is repeatable twice for a total of nine credits.** May require attendance of productions outside of scheduled class times.

**DANC495. Special Topics in Dance (3-3-0)**

*Prerequisite:* consent of instructor.

Topics vary, determined by the special interests and needs of the students and the expertise of faculty.

**DANC499. Independent Study in Dance (3-3-0)**

*Prerequisite are determined by and with the consent of the instructor*

Topics vary, determined by the special interests and needs of the students and the expertise of faculty.

## THE CURRICULUM IN THEATER ARTS

**Design:** THEA 150, 254, 257, 258, 351, 353, 354, 355, 356, 359, 452, 456.

**Literature:** THEA 361W, 365W, 368, 370.

**Performance:** THEA 130, 230, 232, 233, 332, 334, 338, 430, 431, 432, 438.

**THEA 130. Private Voice (Credits vary 1-2)**

*Prerequisite:* Theater major or minor; consent of instructor and Chair of Theater.

*Fall, Spring.*

For one credit hour students receive one 25-minute lesson per week. For two credit hours students receive one 50-minute lesson per week. THEA 130 is for students pursuing the Music-Theater/Dance concentration and who have successfully completed THEA 180/ Vocal Preparation. The repertoire for all lessons is determined by the instructor according to the level and ability of the student. A fifteen-minute hearing is required at the completion of the class to determine whether or not the student may continue private voice. **These individualized lessons may be repeated for a maximum of seven credits.** An applied fee is charged each semester (see fees and financial information).

**THEA 150. Drawing and Drafting for the Stage (3-3-0) AICE**

Drawing is a fundamental communication skill that lies at the heart of the theatrical design process. Conceiving of an idea and communicating it visually are cornerstone abilities for all designers of costumes, scenery, lighting and props. Drawing for the stage will develop in every student the ability to draw, regardless of initial skill level, and it will deepen the student's sense of fluency in this visual language. Sketching, figure drawing, perspective drawing and drafting will be emphasized. This class is open to freshman and will satisfy the FNAR 218 requirement for theater majors with a design/tech emphasis. Lab fees apply each term.

**THEA 180. Vocal Preparation (3-3-0)**

The purpose of this course is to introduce those who are interested in pursuing a Musical Theater track to fundamentals as they apply to singing, music reading, music preparation and performance. This course is a prerequisite and entrance evaluation for students who desire to continue on to private voice study and full acceptance into the musical theater track of a theater degree. **This course is repeatable once for a total of six credits.**

**THEA 195. Special Topics (3-3-0)**

Topics vary, determined by the special interests and needs of students and the expertise of faculty.

**THEA 200. Principles of Arts Administration (3-3-0)**

*Alternate years.*

This course provides an overview of topics encountered in the administration of nonprofit arts organizations, including: leadership and team management; organizational development and management and financial management. Students are expected to participate in courses as self-directed learners, contributing through: team work and oral presentations; in-class discussions; self-reflection through journalizing; and peer-review. This is a course designed for students who have a strong desire to actively participate in the learning process.

**THEA 200L. Arts Administration Practicum (1-0-1)**

*Restricted to theater majors or minors.*

*Fall, Spring.*

Arts Administration Practicum (1-0-1) Fall, Spring. Laboratory experience to supplement THEA 200 and to provide students with practical understanding, appreciation, and hands on training in arts administration. This hands-on experience also gives students the opportunity to assume a variety of essential responsibilities directly tied to theatrical promotion. **This course is repeatable seven times for a maximum of eight credits.**

**THEA 210. The Dramatic Impulse (3-3-0) AICE***Restricted to non theater majors.**Fall, Spring.*

In its long evolution the drama has provided a stage for religious celebration, civic debate, social propaganda, moral persuasion and artistic storytelling in a rich range of styles. Through close reading of representative plays students will develop and practice skills in critical reading, thinking and writing. THEA 210 focuses on the study of dramatic texts in the context of performance and examines the history of western theatre. This course may require attendance of TheaterCNU productions. This class is intended for non-majors.

**THEA 230. Practical Acting: From Broadway to Boardroom (3-3-0) AICE**

Acting is not pretending. Acting is living truthfully under artificial circumstances. It is playing different roles as defined by differing situations and relationships. It is, in short, an everyday activity. Learning to move and speak, analyze and create, and understand the motivations of others, are skills valuable off stage as well as on. This course endeavors not only to give the student a greater understanding of the actor's art, but a grasp on how the actor's skills may be applied to everything from the boardroom to the classroom, from a job interview to psychological role-playing. May require attendance of TheaterCNU productions outside of scheduled class times.

**THEA 232. Acting I (3-3-0)***Prerequisite: Declared theater major.*

For Theater majors. The art of acting tunes the body and opens the voice, sharpens awareness and inspires generosity. Through safe play and rigorous exercise, this introduction to acting explores ensemble viewpoints and soundwork, being present, developing a personal warm-up, making and accepting offers through improvisation, and various approaches to handling text. For majors only, this course emphasizes participation and progress in conjunction with performance expectations. May require attendance of TheaterCNU productions outside of scheduled class times.

**THEA 233. Acting II (3-3-0)***Prerequisite: THEA 232 with a grade of B- or higher.*

The next step in the first year acting sequence, emerging actors explore the basic operations of the actor's craft in relation to realistic texts: playing an action with clarity, conviction and responding truthfully under imaginary circumstances. **This course is repeatable twice for a total of nine credit.** May require attendance of TheaterCNU productions outside of scheduled class times.

**THEA 250. Scene Design and Technology (3-3-0) AICE***Recommended Pre or Corequisite: THEA 250L.**Fall, Spring.*

The student will study important visionary theater designers, artists and theorists, and how their visions made/make significant impression on the art of theater/performance. Through practical experience, connections are made between written/drawn artistic concepts and realized images. Students learn to interpret the artistic expectations of the designer as they engineer scenery. Fundamentals of scenery construction, stage lighting and production techniques in the contemporary theater are practiced. By the completion of this class, the student has participated in Theater Department production assignments and has also completed several significant personal projects including participation in the design process which is central to the art of theater. Class includes a competency checklist. Lab fees apply each term.

**THEA 250L. Backstage Practicum (1-0-3)***Pre or Corequisite: THEA 250 or 252.**Fall, Spring.*

Laboratory experience to accompany THEA 250 and to provide students with practical understanding, appreciation and hands on training in all areas of theatrical production. This hands-on experience also gives students the opportunity to assume a variety of essential artistic and administrative responsibilities directly tied to practical theatrical production. Assignment and assessment is managed by the CNU Technical Director in consultation with the Director of Theater. **This course is repeatable seven times for a maximum of eight credits.**

**THEA 252. Costume Design and Technology (3-2-3)***Fall, Spring.*

This course introduces the student to basic costume construction techniques. Students learn principles of patterning, sewing, fabrics and fabric treatments. Required lab hours provide hands-on experience with construction techniques and many other aspects of the working costume design/construction studio. By the completion of this class, the student has participated in Theater Department production assignments and has also completed several significant personal projects including participation in the creative processes of costume design which is central to the art of theater. Lab fees apply each term.

**THEA 254. Rendering for the Theater (3-3-0)***Prerequisite: THEA 150 or FNAR 118.*

A studio class where students will learn about color mixing, watercolor, colored pencil, pen and ink and various other artist's mediums. Using these tools students will create a variety of different textures and drawings that can be added to their artistic portfolios. This class will also cover types of paper and some experimental techniques for special effects.

**THEA 257. Stage Mechanics: Rigging and Metal Work (3-3-0)**

*Prerequisite: THEA 250 with a C- or better.*

The term mechanic relates to work or skill. Ergo, stage mechanics is any work or skill applied to theater. This session will concentrate on the mechanics of rigging and metal working. Rigging topics include studies or rope, wire rope, rigging systems mechanical advantage, trusses, and load bearing structural force. Metal work topics include theoretical concepts, layout and fabrication, welding, cutting, grinding and problem solving. Throughout this class safety and environmental awareness will be emphasized. May require attendance of TheaterCNU productions outside of scheduled class times.

**THEA 258. Makeup for the Theater (3-3-0)**

*Alternate years.*

This practical workshop introduces students to the basic principles of theatrical makeup design and application. Students will investigate the makeup design process through research, character analysis, production concept, rendering and actualization.

**THEA 295. Special Topics (3-3-0)**

Topics vary, determined by the special interests and needs of students and the expertise of faculty.

**THEA 310. Theater History I (3-3-0)**

*Restricted to theater majors and minors.*

*Prerequisite: ENGL 223.*

This course explores Western theater history from the 5th century BCE to 1600 CE. The theater arts will be contextualized within the geographical, political, literary, artistic, economic, legal, and philosophical cultures that produced them. Students will identify continuities and distinctions between the theatrical and artistic cultures reviewed in the course in addition to developing an understanding of the relevance and importance of theater history to the art as it is practiced today. This course may require attendance at TheaterCNU productions.

**THEA 311. Theater History II (3-3-0)**

*Restricted to theater majors and minors.*

*Prerequisite: THEA 310.*

This course explores Western theater history from 1600 to 1900. The theater arts will be contextualized within the geographical, political, literary, artistic, economic, legal, and philosophical cultures that produced them. Students will identify continuities and distinctions between the theatrical and artistic cultures reviewed in the course in addition to developing an understanding of the relevance and importance of theater history to the art as it is practiced today. This course may require attendance at TheaterCNU productions.

**THEA 332. The Actor's Voice (3-3-0)**

*Prerequisite: THEA 232.*

*Fall.*

An essential element of the actor's education, this studio course provides concentrated training in vocal production for the stage. Combining exercises in relaxation, breathing and projection with flexible approaches to speech and text, students develop techniques to break down acquired habits, neutralize regional inflections, and liberate the natural voice as an expressive instrument of range, power and emotional truth.

**THEA 334. The Actor's Body (3-3-0)**

*Prerequisite: THEA 232.*

*Fall.*

This studio course will introduce actors in training to the physical language of expressive stage movement. Through structured exercises and non-verbal improvisation, students will develop heightened awareness of their bodies as flexible instruments of theatrical focus, gesture and characterization.

**THEA 336. Fundamentals of Play Directing (3-1-4)**

*Prerequisites: THEA 232 and sophomore status.*

*Spring.*

In this practical introduction to the craft and complexity of stage directing, students will investigate the empty stage space, learn to manipulate elements of composition and blocking, and explore the basic vocabulary of storytelling in the theater – focusing on the clarity and impact of stage pictures. Students keep a journal of their directorial notes and progress. **This course is repeatable twice for a total of nine credits.**

**THEA 338. Introduction to Stage Combat (3-2-2)**

*Prerequisite: THEA 233.*

Stage combat is the art of creating the illusion of violence on stage, or, to quote Bruce Lee from *Enter the Dragon*, "Fighting without fighting". As with the study of martial arts, the study of stage combat must begin with empty-hand, or unarmed, combat to master the use of our own bodies before moving on to the use of weapons. This class explores the governing concepts and principles of safety and dramatic effect applicable to all combat styles, armed and unarmed, through instruction in a myriad of unarmed techniques. These techniques include falls, rolls, punches, kicks, grabs, blocks and avoidances. Yet in the end, staged violence must support the greater needs of story and character, thus great emphasis is placed on *acting the fight*. *Please note, this class is physically demanding and requires appropriate athletic attire.*

**THEA 346. History of Musical Theater (3-3-0)**

The evolution and variety of the musical theater genre from its melting-pot origins in minstrelsy, operetta, vaudeville and immigrant street song to the distinctly American post-war Broadway musical. Largely shaped by the genius of Gershwin, Kern, Rodgers and Hammerstein, Bernstein, Sondheim and Lloyd Webber, the contemporary musical continues to explore new forms of expression on the world stage. This course will consider the books and scores of selected musical theater highspots, including *Showboat*, *Oklahoma*, *West Side Story*, *Candide*, *Jesus Christ Superstar* and *Sweeney Todd*.

**THEA 351. Tech Theater II (3-1-6)**

*Prerequisite: THEA 250.*

*Spring.*

Tech Theater II is an intensive class offered for the dedicated student of Theater. The course format combines studio/practicum with integrated lecture. The necessary construction and scenic studio time will be scheduled individually in order to fabricate the required assignments. This course requires students to further develop the skills and techniques addressed in THEA 250. This includes (but is not limited to), welding, drafting and fundamentals of Technical Direction (planning, estimating, time management, etc). Students will be given greater latitude and greater responsibility as they improve technical competency and learn the use of more exotic tools and practices. May require attendance of TheaterCNU productions outside of scheduled class times. **This course is repeatable twice for a total of nine credits.**

**THEA 352. Art, Clothing and Society (3-3-0) AICE**

*Prerequisite: ENGL 223.*

An investigation into the history of clothing and how economics, religion, art and politics helped shape what people wore. Students will study artists and their work to understand the clothing of past periods. Students will also study how the politics, religion and society affected not only the fine arts but also the clothes people would wear.

**THEA 353. Scene Painting (3-2-2)**

*Prerequisite: THEA 250 or consent of instructor.*

Scene Painting is a studio class which examines the art and craft of painting scenery and properties for the stage. Lecture demonstrations focus on the tools, techniques and materials of the scenic artist's discipline. In addition to supporting departmental productions, assignments will include wood graining, marbling, grid transfers, architectural trompe l'oeil painting, aging, stenciling and tie dying. As is the case with many studio and art classes, students will be required to purchase their own lining brushes, sponges, charcoal, etc. May require attendance of TheaterCNU productions outside of scheduled class times. Lab fees apply each term.

**THEA 354. Scene Design (3-2-2)**

*Prerequisite: THEA 150 or consent of instructor.*

*Alternate years.*

A theoretical and practical introduction to the art and craft of scenic design in the theater. Students will explore the collaborative design process as it evolves from script to sketch to model, and will learn to communicate through drawing, drafting, rendering and model-making. May require attendance of TheaterCNU productions outside of scheduled class times. **This course is repeatable twice for a total of nine credits.**

**THEA 355. Sound Design (3-3-0)**

*Alternate years.*

A theoretical and practical introduction to the art, craft and technology of contemporary sound design for the theater. Students learn to articulate a theatrical vision of sound based on script analysis and collaboration. Sound design software tools are utilized in arranging and manipulating the mechanics of sound. May require attendance of TheaterCNU productions outside of scheduled class times.

**THEA 356. Lighting Design (3-2-2)**

*Prerequisite: THEA 250 or consent of instructor.*

An introduction to the art, craft and technology of contemporary lighting design for the theater. Students will learn to articulate a theatrical vision of lighting based on script analysis and collaboration, and how to manipulate lighting mechanics to realize that vision on stage. Lab hours require participation in a TheaterCNU productions. May require attendance of TheaterCNU productions outside of scheduled class times. **This course is repeatable twice for a total of nine credits.**

**THEA 359. Designing in CAD (3-3-0)**

*Prerequisite: THEA 150 with a C- or higher.*

This course introduces students to the operation of a Computer Aided Drafting system and reinforces drafting and design standards. Competency will be developed in the use of straight lines, curved lines, complex curves, dimensions, tolerances and terminology associated with CAD. This course also offers introduction to 3D modeling techniques, CAD and spreadsheets specific to the Lighting Designer, as well as a discussion of advanced computer tools in all Theatrical technical areas. Lab fees apply each term.

**THEA 361. WI: Broadway to Hollywood and Back (3-3-0)**

*Prerequisite: ENGL 223.*

Since the advent of the talkies, plays of all types have been regularly adapted for presentation as film. As storytelling mediums, film and theater share many similarities but are, at heart, vastly different art forms in terms of their texts, modes of presentation, and audience sensibilities. This writing intensive (WI) course examines famous plays of all genres, classics, musicals, dramas, and comedies and uses

their transformations from stage to screen as a basis to appreciate dramatic literature and to compare both art forms. The more recent trend of transforming films into plays is also examined. May require attendance of TheaterCNU productions outside of scheduled class times. Partially satisfies the writing intensive requirement.

**THEA 365. WI: Playwriting (3-3-0) AICE**  
[same as ENGL 365] [equivalent to THEA 468W]

*Prerequisite:* ENGL 223.

What makes a story a script? What makes a script stage-worthy? Building from simple scenarios, scores and situations, students will develop a playwright's vocabulary in the areas of dramatic form and theatrical expression, include principles of structure, action dialogue, spectacle and character. Students will work through multiple drafts to produce an original one-act play. Partially satisfies the writing intensive requirement.

**THEA 368. WI: Science on the Stage (3-3-0)**  
[Formerly THEA 261- Not equivalent]

*Prerequisite:* ENGL 123.

*Alternate years.*

This course explores through reading, discussion and research the symbiotic relationship between the sciences and the performing arts, and specifically, what unique factors make the dramatic text and the theatre an ideal medium to tell the challenging story of scientists and scientific knowledge. As E.O. Wilson states in his 1998 book *Consilience*, "The greatest enterprise of the mind has always been and always will be the attempted linkage of the sciences and the humanities". This class will explore the cultural factors and paradigm shifts within the scientific and artistic communities that have created a flowering of contemporary dramatic works such as *Arcadia*, *Proof*, and *Copenhagen* that explore the *Scientist* and *Scientific Knowledge* as a central dramatic metaphor. Partially satisfies the writing intensive requirement.

**THEA 370. A Movable Feast (3-3-0)**

*Summer.*

This class offers the student of theater the opportunity to intensively study theatrical experiences by traveling to one of the world capitals of live theater, such as London or New York, and attending plays and related activities over a two-week period after the regular school year. Based upon the specifics of the individual trip, a text, additional reading selections, and a term paper assignment will supplement the on-site activities. Class meetings prior to the trip will orient the student to the trip's academic component and trip logistics, and on-site class meetings will sharpen the critical focus of scheduled activities. Costs for travel, accommodations, activities and tuition and a schedule for payment will be published well in advance of each trip. **This course can be repeated once for a maximum of six credits.**

**THEA 380. Production (credits vary 0-3)**

*Prerequisite:* consent of instructor.

*Fall and Spring.*

All CNU students may perform in mainstage productions (see *Theater Handbook* for audition details). All full-time students who are cast in TheaterCNU mainstage productions must enroll in THEA 380. (Number of credits to be determined by the production director). **This course is repeatable for credit, but only six credit hours may count toward graduation.**

**THEA 381. Production in Dance (credits vary 0-2)**

All CNU students may perform in mainstage productions. Full-time students whose work on stage may be categorized as "dance" or contains a significant dance component may seek elective credit for their participation, one or two credits per show to be determined by the director. **This course is repeatable for credit, but only six credit hours may count toward graduation.**

**THEA 395. Special Topics (3-3-0)**

*Prerequisite:* consent of instructor.

Topics vary, determined by the special interests and needs of students and the expertise of faculty.

**THEA 430. Acting III (3-3-0)**

*Prerequisite:* THEA 233.

Concentrated practice in the analysis, preparation, rehearsal, performance and critique of exemplary scenes from selected plays. May require attendance of TheaterCNU productions outside of scheduled class times. **This course is repeatable twice for a maximum of nine credits.**

**THEA 431. Styles of Acting (3-3-0)**

*Prerequisite:* THEA 233.

In this advanced actor's workshop, students will confront the necessary challenges and problems of playing particular periods and styles on the contemporary stage, from the heightened formality of classical and neoclassical tragedy and comedy to the expressionistic freedoms of avant-garde theater. May require attendance of TheaterCNU productions outside of scheduled class times.

**THEA 432. The Actor's Voice II—Verse and Text (3-3-0)**

*Prerequisite:* THEA 332.

*Spring, alternate years.*

For advancing students in the Performance and Music Theater concentrations, this course expands the principles and intensifies the discipline of THEA 332 including explorations into heightened language verse and poetry. This course places emphasis on vocal power and articulation as well as understanding scanning and performing Shakespeare's verse and other classical texts.

**THEA 438. A Call to Arms. (3-2-2)***Prerequisite: THEA 338.*

There is a fundamental difference between armed and unarmed combat. While hand-to-hand fighting has a core similarity throughout the ages relying greatly on instinct, strength and reflexes, the way people choose to arm themselves is a reflection of era, style, education, and social standing. Add to this the inherent challenges presented by weapons of steel and wood on stage and the actor enters a whole new level of technique and discipline. This course will introduce the techniques, theories and historical perspective of armed personal combat. The styles of Elizabethan and Medieval weaponry will be addressed on a rotating basis. **This course is repeatable twice for a total of nine credits when course work addresses a different weapon style than previously encountered by the student.** Lab fees apply each term.

**THEA 451. Stage Management (3-3-0)***Prerequisite: THEA 250.**Alternate years.*

This highly practical course examines the pivotal role and complex craft of the stage manager in the theater. Students will learn the vocabulary, techniques and professional protocols necessary to organize and manage every aspect of theatrical production – from posting the first audition notice to calling the final light cue on closing night. Acquired skills include: organizing production meetings, developing a rehearsal schedule, maintaining a blocking script, running tech rehearsals, and collaborating with the director, designers, actors, crews and house staff.

**THEA 452. Costume Design (3-3-0)***Prerequisite: THEA 252.**Alternate years.*

This course considers principles and practices of costume design for the theater – from concept to rendering. Students will study rendering techniques drawing the human body and begin building a portfolio of their work. **This course is repeatable twice for a total of nine credits.**

**THEA 456. Lighting Design II (3-1-4)***Prerequisite: THEA 356.**Alternate years.*

Advanced study in lighting design, students will work to create a lighting design portfolio that includes project analyses, light plots, instrument schedules and related documents. Directed projects may also include design assignments for mainstage, studio or off-campus productions. **This course is repeatable twice for a total of nine credits.**

**THEA 461. WI: The One-Act Play (3-3-0)***Prerequisites: ENGL 223; THEA 210.*

From the Greeks and Moliere to Chekhov and Mamet, the one-act play, like the short story to the novelist, has offered dramatists a powerful venue for diverse experiment and concentrated theatrical effect. Students will encounter seminal examples of short plays by Moliere, Anton Chekov, August Strindberg, Eugene O'Neill, Thornton Wilder, Tennessee Williams, Edward Abee, Samuel Beckett, Leroi Jones, Tom Stoppard, Sam Shepard and Peter Handke. May require attendance of TheaterCNU productions outside of scheduled class times. Partially satisfies the writing intensive requirement.

**THEA 491. Theater Practicum (credits vary 1-3)***Prerequisite: major with junior or senior standing.*

Student-proposed practical or theoretical projects carried out in collaboration with CNU or off-campus organizations. Requires faculty approval and supervision. **This course is repeatable twice for a total of nine credits.**

**THEA 492. Arts Administration Internship (3-0-10)**

Part-time internship (100-120 hours) in arts administration in association with local arts organizations. The internship provides the student the opportunity to assist in areas such as special events planning, publicity, press relations, grant writing and research, education and program development, finance and volunteer management or other arts administration tasks appropriate to the needs of the supervising agency.

**THEA 495. Special Topics (3-3-0)***Prerequisite: junior or senior standing or consent of instructor.*

Topics vary, determined by the special interests and needs of students and the expertise of faculty.

**THEA 498. Thesis Project (3-0-9)***Prerequisite: junior or senior theater major.*

The Thesis Project is a capstone class required of all Theater Majors created/arranged by the student in consultation with a faculty thesis adviser. The student and faculty thesis adviser determine the calendar of meeting times and due dates. **This course is repeatable once for a total of six credits.**

**THEA 499. Independent Study (credits vary 1-3)***Prerequisite: junior or senior standing, consent of instructor and Department Chair.*

An opportunity for independent study under the guidance of a faculty adviser.