THEATRE 357-0 Orchestration (1 Unit)
Studies with Directing Faculty on special topics related to directing and theatrical forms.
Prerequisite: consent of instructor.

THEATRE 312-0 Text Analysis (1 Unit)
Seminar in analysis of dramatic texts as related to the problems of realized theatrical production.
Prerequisite: consent of instructor.

THEATRE 313-0 History of Directing (1 Unit)

THEATRE 320-0 Special Topics in Theatre Design (1 Unit)

THEATRE 333-2 Advanced Creative Drama (1 Unit)
Explores the history, theory, or literature of transnational theatre and other performance forms.

THEATRE 348-0 Transnational Theatre (1 Unit)
Study of Latinx playwrights, practitioners, theatre companies, historical performance practices, theoretical inquiries, or transnational influences.

THEATRE 346-0 Latinx Theatre (1 Unit)
Study of Latinx playwrights, practitioners, theatre companies, historical performance practices, theoretical inquiries, or transnational influences.

THEATRE 347-0 Transnational Theatre (1 Unit)
Study of the history, theory, or literature of transnational theatre and other performance forms.

THEATRE 357-0 Orchestration (1 Unit)
Theatre (THEATRE)

Primarily for graduate lighting design students. Students implement lighting ideas and images through light plots. Photometrics and technical knowledge and skills emphasized. 
Prerequisites: THEATRE 462-1 and permission of instructor.

THEATRE 462-3 Advanced Studies in Lighting Design (1 Unit)
Primarily for graduate lighting design students. Special topics are addressed through a paradigm of master classes, workshops, lecture demonstrations, and projects.
Prerequisites: THEATRE 462-1, THEATRE 462-2, and permission of instructor.

THEATRE 463-1 Advanced Studies in Scenic Design (1 Unit)
Script and the action of the play as the foundation for scene design. Use of initial reading of the script, combined with research, in forming design ideas.
Prerequisite: Permission of instructor.

THEATRE 463-2 Advanced Studies in Scenic Design (1 Unit)
Students apply drawing, painting, modeling and drafting skills developed in THEATRE 463-1 to create a mature design presentation that expresses their ideas clearly.
Prerequisites: THEATRE 463-1 and permission of instructor.

THEATRE 463-3 Advanced Studies in Scenic Design (1 Unit)
Using the process developed in THEATRE 463-1 and THEATRE 463-2, students generate a complete, professional scenic design for a major work of drama, including a fully documented package.
Prerequisites: THEATRE 464-1, THEATRE 464-2, and permission of instructor.

THEATRE 464-1 Advanced Studies in Costume Design (1 Unit)
Individual design process, involving text interpretation, character analysis, and research, in response to texts of various theatrical genres.
Prerequisite: Permission of instructor.

THEATRE 464-2 Advanced Studies in Costume Design (1 Unit)
Students apply costume design processes developed in THEATRE 464-1 to the interpretation of traditional and non-traditional text.
Prerequisites: THEATRE 464-1 and permission of instructor.

THEATRE 464-3 Advanced Studies in Costume Design (1 Unit)
Using the processes developed in THEATRE 464-1 and THEATRE 464-2, students generate a professional level costume design for a major work of drama. Texts may be in verse or operatic form.
Prerequisites: THEATRE 464-1, THEATRE 464-2, and permission of instructor.

THEATRE 465-1 ADVANCED STUDIES IN COSTUME DESIGN: Digital Arts 1 (1 Unit)
In this course students are introduced to fundamental digital methods for devising the elements that make a theatrical character: body mass, silhouette, texture and color. Through text analysis, thorough visual research and digital drawing and painting students will create final painted illustrations for the characters of Aurora Leigh (Michelene Wando’s dramatic adaptation of epic novel Aurora Leigh by Elizabeth Barrett Browning). The main component of the design process will be the discovery and application of digital art techniques using Stylus Pen and Cintiq Pen display / Intuos Pro Wacom Tablet. The final project will showcase the complete design process from initial ideas to final painted illustrations. Computer program Corel Painter will be used on its’ own or in combination with other drawing / painting techniques of student’s choice for the creation of their original design concept.

THEATRE 470-0 Topics in Acting (1 Unit)
Seminars with guest or resident faculty on advanced topics in acting; intended primarily for graduate acting students.

THEATRE 471-1 Movement 1: Presence (1 Unit)
Movement I will explore contemporary physical training techniques for actors with the intention of preparing the body for advanced creative practice. This course will establish techniques for addressing our physical needs first as people, then as artists, and finally as a character. This class meets five days a week for two hours per session.

THEATRE 471-2 Movement 2: Research (1 Unit)
Movement II will delve into individualized actor research, integrating the practices of physical training, creative movement, and performance research—the development of physical actions for a role or performance. The intention of this course is to cultivate the actor’s self-confidence and self-reliance in the articulation of physical inquiries and the subsequent development of relevant physical training and performance material. The ensemble will continue to practice group exercises established in the first semester that increase articulation, agility, core strength and partnership.

THEATRE 471-3 Movement 3: Integration/Practice (1 Unit)
Movement III, the final course of the first year movement series, will focus on the integration of physical training, personal research, and creative movement into a dedicated ensemble performance practice. The actors will cultivate the vitality and excellence of the entire ensemble, and each actor will be asked to sustain their individual training inquiries and sense of self within a rigorous group practice.

THEATRE 471-4 Movement 4: Physical Theatre and New Work (1 Unit)
This is a highly participatory, skills-based course designed to expand the actor’s ability to discover and play in all aspects of their performance and creative work. We will concentrate on the actor’s creative process, demystifying auditions, original material creation and rehearsal processes.

THEATRE 471-5 Unarmed Stage Combat (1 Unit)
The course is designed to develop the skills required of an actor combatant competent in the use of unarmed choreography. Students will apply technical training and craft with storytelling and performance to create and apply choreography of staged violence. Students will be guided through warm-ups, training in safe and proper technique, and performance. The course is primarily a demonstration/active participation class. In concert with traditional scene work and script analysis, students will study techniques employed by fight choreographers to acquire an experiential understanding of physical and vocal exercises used in staged violence/choreography.

THEATRE 471-6 Movement 6: Musical Theatre Dance for Actors (1 Unit)
An introduction to dance styles found within the musical theatre repertoire with emphasis on style, terminology and skill preparation for musical theatre performance associated with modern and contemporary choreography.

THEATRE 472-0 Dramatic and Aesthetic Theory for Stage Designers (1 Unit)
Students will analyse big ideas of dramatic theory and aesthetic theory - concepts that have defined what is important about theatre and how it might be advanced as a form, as well as philosophical points of view concerning the beautiful, the ugly, and how we think about it - by investigating the work of thinkers within the theatre, and from the broader art-making world, from the mid 19th century to present day, considering their work in their historical context and in our present circumstances. By drawing synthetic conclusions from chronologically and philosophically incongruent sources, students will gain a more sophisticated understanding of current practice and will mature their own points of view as theatre artists. Students will read curated excerpts, lead and participate in discussion, and set forth analysis and opinion in Accountability Statements and Synthesis Papers, culminating in a Final Creative Project.

THEATRE 472-1 Voice 1 (1 Unit)
This first quarter course focuses on physical awareness, relaxation and freeing. Students are introduced to the sounds of English and the American Stage Standard dialect through the use of the International Phonetic Alphabet as they work to develop their voices for stage performance. Students will perform selections of contemporary poetry in solo and group pieces from a variety of poets. This course meets twice a week for two hour per session.

THEATRE 472-2 Voice 2 (1 Unit)
The second quarter of voice builds on the foundation of the first. The work will focus on Shakespeare's works including sonnets, monologues suitable for auditions and scene work. This course meets twice a week for two hour sessions.

THEATRE 472-3 Voice 3 (1 Unit)
This class will explore the use of the voice in plays that demand highly skilled use of language including dialect work from some of these plays, which may include American Stage Standard and RP as well as other dialects from the UK, Europe, Africa and the United States.

THEATRE 473-0 Speech (1 Unit)
Having explored heightened text in the previous quarter students will now focus on American dialects through scene and monologue work by playwrights such as Tennessee Williams, Beth Henley, Horton Foote, Lillian Hellman, Sam Shepard, Tracy Letts, Stephen Adly Guirgis, John Patrick Shanley, Migdalia Cruz, Kristoffer Diaz, Luis Alfaro, August Wilson, Lynn Nottage, Ike Holter, Danai Gurira, Tarell McCraney, Lydia Diamond, Octavio Solís, David Henry Hwang and Lauren Yee and others. Students will employ the International Phonetic Alphabet to transcribe primary source and other recordings as they explore the rhythm and placement of various American dialects.

THEATRE 474-1 Applied Music Theatre Voice I (0.34 Unit)
The first part of a sequenced course focused on private instruction in vocal musical theatre technique and repertoire for graduate-level acting students. The primary course objective is to improve your individual instrument and approach to singing through one-on-one lessons with a vocal instructor and accompanist. Emphasis in lessons will be placed upon strengthening technique, improve confidence for performance and application of technique to repertoire. Students continue to build musicianship skills and their understanding and assimilation of vocal technique. Each week students are expected to spend one hour in private voice lessons and devote a minimum of 3 hours or practice-time outside of class. THEATRE 474-1: Applied Music Theatre Voice I is a pre-requisite for both THEATRE 474-2: Applied Music Theatre Voice II and THEATRE 477-2: Acting for the Musical.

THEATRE 474-2 Applied Music Theatre Voice II (0.34 Unit)
The second part of a sequenced course focused on private instruction in vocal musical theatre technique and repertoire for graduate-level acting students. The primary course objective is to improve your individual instrument and approach to singing through one-on-one lessons with a vocal instructor and accompanist. Emphasis in lessons will be placed upon strengthening technique, improve confidence for performance and application of technique to repertoire. Students continue to build musicianship skills and their understanding and assimilation of vocal technique. Each week students are expected to spend one hour in private voice lessons and devote a minimum of 3 hours or practice-time outside of class. THEATRE 474-1: Applied Music Theatre Voice I is a pre-requisite for both THEATRE 474-2: Applied Music Theatre Voice II and THEATRE 477-2: Acting for the Musical.
Working actors are called to audition for industrial films, commercials, television & web series as well as independent and feature films of varying budget sizes. This class focuses on prep work and techniques geared to approach these auditions with skill and confidence. Topics to be covered in the class include headshots & resumes, reels, casting types, the casting process, union membership fees and requirements for health insurance, appropriate audition wardrobe looks and other current industry practices.

**THEATRE 499-0 Independent Study (1 Unit)**
Content varies. May be repeated for credit with change of topic. Permission of instructor and department required. SEE DEPT FOR SECTION AND PERMISSION NUMBERS.

**THEATRE 545-0 Seminar-Studies in Drama (1 Unit)**
Content varies. May be repeated for credit with change of topic.

**THEATRE 546-0 Seminar-Studies in Theatre (1 Unit)**
Content varies. May be repeated for credit with change of topic.

**THEATRE 590-0 Research (1-3 Units)**
Independent investigation of selected problems pertaining to thesis or dissertation. May be repeated for credit. SEE DEPT FOR SECTION AND PERMISSION NUMBERS.