

## Theater

(Directing, Acting, Literature & Criticism)

3 hrs.	<b>Drama and Society Television, Film, and Theater</b>	1.
3 hrs.	<b>History of Drama</b>	2.
3 hrs.	<b>Fundamentals of Speech</b>	3.
3 hrs.	<b>Acting for Non manioes</b>	4.
3 hrs.	<b>Stagecraft</b>	5.
3 hrs.	<b>Script Analysis</b>	6.
3 hrs.	<b>Actin2 I</b>	7.
3 hrs.	<b>Oral Interpretation of Literature</b>	8.
3 hrs.	<b>Interpersonal Communication</b>	9.
3 hrs.	<b>Persuasion</b>	10.
3 hrs.	<b>Desi2n / Tech: Scenery and Li2htin2</b>	11.
3 hrs.	<b>Design / Tech: Costume and Makeup</b>	12.
3 hrs.	<b>Theater Workshop</b>	13.
3 hrs.	<b>Playwriting</b>	14.
3 hrs.	<b>Actin2 II</b>	15.
3 hrs.	<b>Directin2 and Sta2e Mana2ement</b>	16.
3 hrs.	<b>Sta2e Desi2n</b>	17.
3 hrs.	<b>Acting III</b>	18.
3 hrs.	<b>Seminar in Theater Arts</b>	19.
3 hrs.	<b>Independent study in Theater Arts</b>	20.
3 hrs.	<b>Senior Project</b>	21.
3 hrs.	<b>Readers theater</b>	22.
3 hrs.	<b>Mime and Movement</b>	23.
3 hrs.	<b>Contemporary Theater</b>	24.
3 hrs.	<b>History of the Theater I</b>	25.
3 hrs.	<b>History of the Theater II</b>	26.
3 hrs.	<b>Advanced Techniques of Actin2</b>	27.
3 hrs.	<b>Stage Direction</b>	28.
3 hrs.	<b>Costume Desi2n</b>	29.
3 hrs.	<b>Set Design</b>	30.
3 hrs.	<b>Acting for the Camera</b>	31.
3 hrs.	<b>Lighting Design</b>	32.

## **Drama and Society Television, Film, and Theatre:**

Appreciation of the performing arts of television, film, and the live theatre through the viewing of films and videotapes.

## **History of Drama:**

This course traces the history of drama and the interaction of drama with the society in which it is created. The course will emphasize modern and contemporary works, but will trace the rise of drama from ancient Greece to the present day. Students will view plays on tape. Among the play-wrights whose works will be read are: Euripides, Plautus, Moliere, Ibsen, Shakespeare, Shaw, O'Neill, Ionesco, Beckett, Kopit and Mamet.

## **Fundamentals of Speech:**

Basic oral communication skills, with practice in a variety of speech-oriented situations. One hour of lecture and two hours of activity per week.

## **Acting for Non Majors :**

Introductory course for non-majors who wish to develop awareness and control of the voice and body while building self-confidence, and improving concentration and imagination.

## **Stagecraft:**

Fundamentals of technical theatre practice, including scenery, basic lighting, rigging, and stage management.

## **Script Analysis:**

A study of classical and contemporary dramas in terms of plot, character, theme, and language. Students analyze one script per week.

## **Acting I:**

An integrative approach to the actor's emotional, intellectual, physical, and vocal tools. Exercises in characterization, voice, and movement will be emphasized.

## **Oral Interpretation of Literature:**

Principles and practice in the 'effective delivery of readings in drama, poetry, and prose.

## **Interpersonal Communication:**

Introductory Study of interpersonal communication in face-to-face interaction;

Consideration of interpersonal roles, needs, barriers, perceptions, and adaptation.

**Persuasion:**

Techniques of argumentation and their application to debate; logic, reasoning, and fallacies of reasoning; gathering and testing of evidence, construction of bases, and skills of refutation; practical application through debates about current issues.

Two hours of lecture and one hour of activity per week.

**Design / Tech: Scenery and Lighting:**

Theory and practice of designing scenery, sets, and lighting for television and stage productions. (Design / Tech courses can be taken in any order.)

**Design / Tech: Costume and Makeup:**

Exploration and application of the stage design elements found in both costuming and makeup, including conceptualization, historical and contemporary style, rendering, and costume construction / makeup application techniques. ( Design / Tech courses can be taken in any order) Prerequisite: T 242

**Theatre Workshop:**

Participation in any aspect of college theatre or television production including ( but not limited to ) acting, stage management, scenery, construction, lighting, costume, audio, properties, box office, promotion, and running crews.

This participation includes attendance of classes.

**Playwriting:**

Theory and practice in writing for the stage. Students explore plotting, characterization, and dialogue; scenes and short plays are submitted for discussion and evaluation.

**Acting 11:**

The actor's approach to a role, including text and character analysis. Performance of scenes from plays. Vocal work on dialects with concentration on melody and sound substitutions. Beginning movement work in body alignment, cantering, and balance. Prerequisite: T 243 & T 264

**Directing and Stage Management:**

Techniques of plays. Directing and stage management with practical application of both, Student direct and stage-manage both seen and Short play. Emphasis is on the interrelationship between these two theatrical disciplines. Attendance at plays required. Prerequisite: T251 & T264 .

### **Stage Design:**

Supplies fee required for this course This course will concentrate on set design for the stage. We will study communicating with image and creating three dimensional spaces appropriate to dramatic action on stage. This will include some basic work at script analysis from the perspective of a designer. The student will learn techniques of drafting, rendering and model-making skills that are then used to create a final design project.

### **Acting III:**

Study and performance of period scenes involving types of approaches to various plays and specific problems they present to the actor. Emphasis on the synthesis of analysis, action, characterization, subtext, vocal problems posed by verse and exploration of advanced movement techniques. Prerequisites: T 264 & T 364

### **Seminar in Theater Arts:**

Discussion and exploration of advanced problems in Theater Arts. Intensive study of one or more subjects relating to the theater and drama. Three hours of seminar per week. Prerequisite: consult of instructor

### **Independent study in Theater Arts:**

Investigation of a single topic, chosen in consultation with a faculty member, culminating with a faculty member, culminating in a paper, presentation, or project. Prerequisite: consent of instructor and department chair

### **Senior Project:**

A capstone course culminating in the production of a final, collaborative project. Selected in consultation with and evaluated by a faculty panel.

### **Readers Theater:**

The theory and practice of Readers Theater and Chamber Theater, including selection, adaptation and presentation of non-dramatic literature for ensemble performance

### **Mime and Movement:**

The techniques of mime and movement for the stage will be examined. Included will be movement for the actor, stage combat, and control of the actors and their bodies.

## **Contemporary Theater:**

An overview of the nature and function of theater in our contemporary society with discussion of representative plays and playwrights, theatrical styles, and avant-garde theater. Students will explore multicultural, political, and experimental themes, attend theatrical productions, and meet with actors, designers, and directors to discuss contemporary practices.

## **History of the Theater I:**

Historical investigation of the nature and function of theater for the Greeks through the Renaissance periods with discussions of representative plays/playwrights, theatrical styles and stage design.

## **History of the Theater II:**

Historical investigation of theater from Restoration era to the present. Focus on the nature and function as well as the critical analysis of theater and design, various movements, and influential people.

## **Advanced Techniques of Acting:**

An advanced study and practice of techniques of acting including stage movement, vocal presentation and performance of selected scenes from dramatic literature. Prerequisite: T 1351 or by permission of the instructor.

## **Stage Direction:**

The study and practice of the principles of directing for the stage. Elements of script analysis, blocking, movement, character development, and design will be investigated as part of the directing process. Scenes from plays will be directed by students for the class. by permission of the instructor.

## **Costume Design:**

A study of the theory and practice of costume design utilizing the human form as a design element for the stage. Encompasses theater form, style, and drafting and drawing techniques. Students are required to work on the College Theater productions as part of this course.

## **Set Design :**

A study of the theory and practice of set design. Students will learn the fundamentals of theater design and will apply this knowledge to projects. Projects will encompass theater form, style, and concept utilization. Students are required to work on college Theater productions part of this course.

**Acting for the Camera:**

Emphasizes the practice of various acting styles for television, video, and film. The student will receive practical experience in commercial styles, public service announcements, television and video style acting, and film scene study.

**Lighting Design:**

A study of the theory and practice in lighting design. Students will learn the fundamentals of lighting design. Practical experiences in the College Theater are included to provide exposure to the total design and implementation of lighting design. Students will become familiar with the techniques and aesthetics of lighting theatrical plays and events and will apply skills to create designs for projects and actual plays. Students are required to work on the College Theater productions as a part of this course.

**Stage Makeup:**

A study of the theory and practice of designing makeup for the stage. Students will learn about aesthetics, application, and techniques of stage makeup. Students will do makeup designs as projects in the class. Students are required to work on the College Theater productions as part of this course.

## Filmmaking

	<b>Storytelling</b>		<b>1.</b>
<b>6 hrs</b>	<b>Introduction to Production</b>		<b>2.</b>
<b>3 hrs</b>	<b>Introduction to Acting</b>		<b>3.</b>
<b>3 hrs</b>	<b>Introduction to Editing</b>		<b>4.</b>
<b>3 hrs</b>	<b>Introduction to Film</b>		<b>5.</b>
<b>3 hrs</b>	<b>Editing theory</b>		<b>6.</b>
<b>3 hrs</b>	<b>Directing</b>		<b>7</b>
<b>3 hrs</b>	<b>Sound Production For Film and Video</b>		<b>8.</b>
<b>3 hrs x 2</b>	<b>Lighting and Cinematography</b>		<b>9.</b>
<b>3hrs</b>	<b>Film and Television Makeup</b>		<b>10.</b>
<b>3 hrs</b>	<b>Writers Workshop for the short Film I</b>		<b>11.</b>
<b>3 hrs</b>	<b>Character and Plot</b>		<b>12.</b>
<b>3 hrs</b>	<b>Film Criticism</b>		<b>13.</b>
<b>3 hrs</b>	<b>Advanced Final Cut Pro</b>		<b>14.</b>
<b>3 hrs</b>	<b>Documentary Workshop</b>		<b>15.</b>
<b>3 hrs</b>	<b>Directing for the Stage</b>		<b>16.</b>
<b>3 hrs</b>	<b>Pro Tools I</b>		<b>17.</b>
<b>3 hrs</b>	<b>Writing The Television Series</b>		<b>18.</b>
<b>3 hrs</b>	<b>Pro Tools II: Sound Design</b>		<b>19.</b>
<b>3 hrs</b>	<b>Producing The Independent Film</b>		<b>20.</b>
<b>3 hrs</b>	<b>Art of Editing</b>		<b>21.</b>
<b>3 hrs</b>	<b>Recording Foley and Effects</b>		<b>22.</b>
<b>3 hrs</b>	<b>Sound and Music Techniques</b>		<b>23.</b>
<b>3 hrs</b>	<b>Film Thesis</b>		<b>24.</b>
<b>3 hrs</b>	<b>Film and Literature I</b>		<b>25.</b>
<b>3 hrs</b>	<b>History of European Cinema</b>		<b>26.</b>
<b>3 hrs</b>	<b>Eastern European Film</b>		<b>27.</b>
<b>3 hrs</b>	<b>Asian, African and Middle Eastern Cinema</b>		<b>28.</b>
<b>3 hrs</b>	<b>Propaganda Film</b>		<b>29.</b>
<b>3hrs</b>	<b>Documentary Film</b>		<b>30.</b>
<b>3hrs</b>	<b>Digital Video</b>		<b>31.</b>

## **Storytelling:**

An introduction to thinking and writing for film, this course begins by exploring an active, visual language for ideas, followed with a focus on the development of characters. Emphasis will be placed on learning how to internalize a concept or an idea until it reaches fruition; then taking the concept and communicating it to an audience. Students will write a short script to develop in their production classes. Guest artists will include professional actors and writers.

## **Introduction to Production:**

This course is designed to initiate students into the art of preproduction and production. Using material created in storytelling classes, students will break down their projects and work on storyboards. Directing, cinematography and camera techniques will be discussed and practiced.

During the first semester, 16mm Bolex and DV cameras will be used for in-class exercises and outside assignments. The second semester will focus on color stocks, 16mm ARRI-S and DV cameras. Each student will complete

A project of approximately three minutes in length.

## **Introduction to Acting:**

An actor's performance can make or break a film. Through exercises, techniques, screenings and discussions, students will gain insight and appreciation of the creative collaboration between actor and director.

## **Introduction to Editing:**

The language of editing, as a visual and psychological tool, is the premise of this course. This course will examine the theory and process of editing through lectures, application and screenings. In-class assignments will explore how to create rhythm, structure and pace, which support the subtext of each scene. Audio and editing techniques will be demonstrated and practiced, using projects from the production classes.

## **Introduction to Film:**

A detailed presentation of the essential differences between film and all other visual arts is the focus of this course. Selected films from various genres will be screened to illustrate technique and process. Students will learn and then use the fundamental tools of the filmmaker to complete several short projects.

## **Editing:**

The theory and practice of editing, through overall projects and postproduction collaboration, will be the focus of this course. Specific topics include storytelling, emotion, pacing, openings, intercepting, etc. •• which will be and demonstrated. Screenings, class exercises and individual projects will be integral parts of this course.

## **Directing:**

This workshop explores and defines the responsibilities, methods and craft of the director. Through a series of exercises, students will cast, rehearse, block and shape a dramatic scene with professional actors. Students will learn how to break down and prepare a shooting script. How to assemble and motivate a production crew that best suits one's personal vision and style will be discussed and practiced. Scenes will be taped for review.

## **Sound Production for Film and Video :**

A comprehensive course that analyzes the role of sound techniques in film and video-music, effects, voice-overs, sync sound, etc. Instruction in the composing of sound for film will be given and students will compose sound for theoretical situations. Readings that cover the principles of sound theory and application will be assigned. Visiting specialists will give practical instruction with recording machines, microphones and all mechanical elements used by sound recordists.

## **Lighting and Cinematography:**

The technical and aesthetic aspect of lighting for film and digital video will be explored in this course. We will begin with an examination of basic lighting instruments and their characteristics and use in the art of lighting: color, composition, light-and-shadow, three-point lighting, cameras and lenses. The course will then focus on creating and controlling the cinematic style, and studying the differences between film and digital video. Exposure, latitude, interior, exterior, shooting, high-key and low-key styles, narrative and commercial production will all be covered. The second semester will concentrate on lens, film stock, and digital video compression: Assignments will vary from IS-second commercials to tabletop and blue-screen productions to recreating scenes from feature films. The close relationship of production and postproduction in a computerized world will be examined.

## **Film and Television Makeup:**

This course will explore how makeup can be a key element in character development in a production and how to research a character for an historical or biographical story. Learn how makeup techniques and products differ for film and for video. Through demonstration and instructional videos, we will explore techniques ~ emulate aging, bruises, scars, bumps, fear, sweat~ and the application of facial hair such as beards, mustaches, sideburns and stubble. The differences between- ready-made pieces and how to apply loose hair directly to the face will be explored. We will discuss and observe the application of latex for aging and bald caps and recognize when the script indicates the need for special effects or prosthetic makeup. Students are encouraged to bring models to class or arrange to work on each other.

## **Writers Workshop for the Short Film :**

Students will learn the elements of screenwriting by participating in class exercises and by writing and rewriting their own 10- to 20-minute scripts. The course will be run as a workshop. Students will pitch story ideas and share outlines and drafts with the class. The group will offer constructive critiques of student work. We will view films, look at screenplays. We will study films and scripts, consider adaptation and collaboration, and critique student scripts in a workshop format.

## **Character and Plot:**

Character is the essence of a drama-the seed from which the plot and its dramatic actions are grown. By viewing films and writing short, imaginative exercises, students will work on character development and plot derived exclusively from character and dramatic action, which is the visual and active language of the plot. Over the course of the semester, students will complete full profiles on their characters and an outline or treatment of the script.

## **Film Criticism:**

Designed to offer a structure for critical film analysis, this course will examine a variety of approaches to film criticism, and will provide a means for students to analyze their own creative output as well as that of well-known filmmakers. Students will gain insights into how to formulate objective assessments of a particular film or body of work from the perspective that there is not a single "right" way to review a film-whatever the genre. Does the work have an overriding theme? How do style, form and tone relate? Are there any cultural differences that need to be considered? We will screen and assess films in class; writing assignments will be given.

### **Advanced Final Cut Pro:**

Students will explore advanced features of Apple Final Cut Pro editing software in conjunction with other postproduction applications, including: Adobe After Effects, Photoshop, Peak DV and Cinema Tools. How to manage media work flow through the latest application-based random-a8uela. Nonlinear ilhin. t861hflelfit". While simultaneously exploring scene construction will be the focus of this course. Students are required to bring in their own work for this course.

### **Documentary Workshop:**

This course will combine the theory and practice of creating a documentary. Students will research, write, plan and execute a video documentary on a subject of their choice. Screenings of course documentary films will be included. Editing theories and techniques for the documentary film will be discussed.

### **Directing For the Stage:**

This course will give students the opportunity to direct and present one-act plays. The class will investigate rehearsal techniques and the art of directing in the theatrical medium. We will look at various questions, from structuring your rehearsal process to final preparation before performance. Students may also be asked to translate the work to television and restage it for the camera, to underscore the differences and similarities between stage and screen and explore where techniques in one medium may benefit the other.

### **Pro Tools I:**

The trend in audio postproduction is rapidly changing. Computers are making sound track production fast, easy and inexpensive. Most facilities are using Pro Tools, the leading software in sound production. This course will be mainly hands-on and students will learn how to digitize dialogue, sound effects, music, and how to synchronize these sound elements to the picture. How to use digital effects and equalizers to balance and improve sound quality will also be covered. The course will culminate in a mixing session to a final digital audiotape (DAT) master.

### **Writing the Television Series:**

Students learn the basics and practical steps of the hour-long dramatic (one-camera) form, Content may be contemporary mystery, 19th-century western, multi-story hospital, cops or continuing (soap opera) story, but the star or cast returns each week. Students learn character, pitch story springboards (ideas), develop plot points and write a story before moving on to a script (teleplay) in four acts. Students will write three short (five-page) scripts: (1) individually; (2) with a class partner; (3) as part of a larger writing staff, in order to explore the worlds of the free lancer, staff writer/producer, deadlines, censorship, office politics and teamwork. Produced scripts will be read and series screened.

## **Pro Tools II: Sound Design:**

Preparing audio sessions for output to various presentation formats using groups, sub mixes and advanced plug-in and automation techniques will be emphasized.

Students will learn how to troubleshoot technical issues that arise when synchronizing sound and image. The craft of mixing for postproduction will be thoroughly discussed and explored.

## **Producing the Independent Film:**

The myriad elements that contribute to producing an independent film will be examined in this course. Through lectures, discussions and hands-on training with production software, students will explore all aspects of preparing and breaking down a project for production. Budgeting, location scouting, casting, hiring actors and crews, and scheduling, among other topics, will be discussed.

## **Art of Editing:**

This intensive survey into the creative processes of postproduction will explore strategies to assist in recognizing problems in story, scene, sequence and structure, and then uncover the paths to constructive solutions. The course of study will encompass all film forms, including narrative, documentary, commercial spots, industrials and music videos. This course will determine what is constant in all good work, and how visual and aural elements can be rhythmically integrated to produce inspired editing.

## **Recording Foley and Effects:**

While production and location recordists strive to come away with the best dialogue from a film shoot, editing can result in the loss of sound that gives a scene its character. Using a variety of props, shoes, surfaces and fabrics, foley artists recreate these "lost sounds" for film, video and, increasingly, video games in a controlled studio environment. This course is an intensive workshop in techniques and practices for Foley artistry. Microphone placement; recording techniques; and the craft of convincingly mimicking footsteps, clothing movements, and scenespecific sounds will be covered. Students will re-create the audio from actual film and television scenes, as well as record and design effects for video games.

## **Sound and Music Techniques:**

You don't have to be a professional musician to make great sound tracks for your films and videos. With a keyboard and cutting-edge computer software programs such as Reason and Pro Tools, you can create great music to sync with your mages. Students will have hands-on experience in a recording studio with live recording equipment and will learn the techniques of digital recording, editing and mixing. How to use prerecorded loops and effects in various musical styles-hip hop, world, jazz, rock, classical, among others-- will also be covered. If you are a musician, you can enhance your compositions with these amazing tools.

## **Film Thesis:**

Directing specialist: Students must direct a film (12 to 20 minutes in length) that demonstrates an advanced level of craft and technique. Editing specialist: Students must edit two thesis films. All candidates for thesis will meet with the Thesis Committee for a general meeting and given information concerning the selection of an advisor, thesis proposal, and submission guidelines. Students must begin their thesis projects in the beginning of their third year. Completed thesis projects are due at the end of the fourth year.

## **Film and Literature:**

From their inception, film and television have engaged with literature in a complex relationship, which includes structures of narrative developed in novels, drama, epic poetry, stories, folk tales and myth. At the same time, the development of film and television has changed the course of literature in the 20th century. In this course, we focus on various aspects of the relationship among these mediums. We examine the issues of adaptation specifically in terms of the three-act structure of the classic Hollywood narrative; the relation of point of view in film to person in literature. We look at 19th century serialized novels in relation to television series formats and at the relationship of fiction and nonfiction in early newspapers to daily television programming. Weekly screenings and readings are required. Although we will primarily read 20th-century literature, the course will include 19th-century classics. Films by Rubric, Goddard, Hitchcock, Wells, among others, will be discussed.

## **History of European Cinema:**

Using a survey approach, the course examines the principal movements of Expressionism in Germany, Neo-realism in Italy, and the new wave in France with an occasional maverick film that becomes monumental in the history of cinema.

## **Eastern European Film:**

This course will give an historical overview of the production of several Eastern European countries following WW II. The focus will be on the principal events, themes, directors, and film of this vast production from countries such as Poland, Russia, the former Czechoslovakia and Yugoslavia, as well as Hungary. Chief among the films of this geographical area will deal with war both WWII and the Cold War and its impact upon the respective country.

## **Asian, African and Middle Eastern Cinema:**

This course provides the opportunity for students to explore films from regions other than Europe and North America. Films of Asia. Africa or the Middle East. will serve as a focus for the course. Special attention is given to the social, economic, cultural, and political contexts from which these films arise, both in the country of origin and in the West.

**Propaganda Film:**

This course introduces the student to various forms of propaganda usage during the twentieth century, primarily during wartime. Using lectures, film, slides, and outside screenings, it will present in a modified chronological order, the mind set and values of governments in crises periods. On a personal level, the course will offer the student the occasion to see several sides of an issue and help in determining one's own perspective on the situation.

**Documentary Film:**

The aim of this course is to provide a history of the evolution of the documentary film, as well to develop a critical skill in interpreting documentaries. It will begin with the origins of the documentary in the works of pioneer Robert Flaherty and Russian filmmaker Dziga Vertov, and conclude with socio-political documentaries made for PBS television. There will be some emphasis placed on documentary production for students interested in producing their own works.

**Digital Video:**

The focus of this course is on the individual as video-maker. Students will work in several genres, including documentary, narrative, poetry-video, abstract and diary forms. Similarities and differences between film and video will be discussed as well as when to use each medium. There will be screenings of a wide variety of works from video art to pieces made for television.

Analytical and critical skills will be developed and exercised in written work. In addition to exercises, students will be expected to complete a major project during the semester. Ideas, rushes, rough drafts and completed projects will be presented in class; the class will participate in a critical analysis of each student's work.

The technical subjects to be covered will include the basics of video, camera operations, lighting, sound and editing. There will be outside readings in aesthetics and technical material.

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3 hrs.	Theater Workshop	6.
3 hrs.	Playwriting	7.
3 hrs.	Acting II	8.
3 hrs.	Directing and Stage Management	9.
3 hrs.	Mime and Movement	10.
3 hrs.	History of the Theater I	11.
3 hrs.	History of the Theater II	12.
3 hrs.	Oral Interpretation of Children's Literature	13.
3 hrs.	Children's Theater	14.
3 hrs.	Creative Dramatics	15.

### **Oral Interpretation of Children's Literature:**

A study, primarily through the medium of performance, of various types and forms of literature for children. Strongly oriented toward teaching literature in the elementary school classroom.

### **Children's Theater:**

This course will present the student with a historical and theoretical basis for children's theater as well as presenting the student with classroom strategies and methodologies.

### **Creative Dramatics:**

Creative dramatic activities, including theater games, pantomime, and improvisation. of particular value to prospective teachers of young children.

### **Taking some courses from Film making and Theater**