

Bachelor of Arts in Theatre and Screen Arts: Acting

Core Requirements: 26–30 units

THEA 100 Concepts in Design (3)

THEA 201 Introduction to Theatre Research (3)

THEA 240 Stagecraft (4)

THEA 311 History of the Theatre I (PS, RM, WI) (3)

THEA 312 History of the Theatre II (PS, RM, WI) (3)

THEA 313 Theatre as Social Action: Class, Race, Gender and Sexuality in Drama and Performance (3)

THEA 493 Senior Thesis/Seminar (2)

THEA 495 Theatre Internship (0–4)

A total of four semesters of THEA 215, at 0 units per semester, is required of all theatre arts majors:

THEA 215 Career Skills for the Theatre Practitioner (0)

A total of five semesters of play production, at one unit per semester, is required of all theatre arts majors:

THEA 250 Play Production (two semesters) (2)

and

THEA 450 Play Production (three semesters) (3)

Acting Sequence: 25–28 units

THEA 210 Acting I: Introduction to Acting Part I (GE) (2)

THEA 211 Acting I: Introduction to Acting Part II (2)

THEA 220 Voice and Movement I (2)

THEA 221 Voice and Movement II (2)

THEA 243 Stage Makeup (2)

THEA 315 Advanced Movement (2)

THEA 320 Acting II: Role Development Part I (2)

THEA 324 Acting II: Role Development Part II (2)

THEA 420 Acting III: Period Styles (4)

Select two of the following courses:

THEA 226 Dance for Musical Theatre (2)

THEA 310 Stage Management (3)

THEA 321 Acting for the Camera (3)

THEA 322 Improvisation (3)

THEA 329 Comedic Styles (3)

THEA 330 Stage Directing I (4)

CRWR 440 Topics in Creative Writing (when taught as Playwriting) (4)

THEA 430 Stage Directing II (4)

THEA 100 Concepts in Theatrical Design (3)

A survey course of the ideas and practices of theatrical designers. In this course students examine the influence of design elements on the overall theatrical production, while learning the vocabulary of design terminology. The course touches on design principles inherent in the areas of costumes, lighting, sound, scenery, media and new technologies, and stage management and explores how these principles impact the creative process. Required for all Theatre Arts Majors.

THEA 201 Introduction to Theatre Research (3)

An introduction to scholarly and artistic methods of research integral to theatrical practice, to include dramaturgy, script analysis, visual research, and the formation of directorial concepts.

THEA 240 Stagecraft I (4)

An introductory study of the technical aspects of theatre, including lectures and labs. (GE)

THEA 311 History of the Theatre I (3)

The development of theatre from the ancient Egyptians through the Renaissance. Includes representative plays and playwrights of the various periods and countries, as well as the development of the physical theatre and the roles of the actors and directors in theatre history. (PS, RM, WI)

THEA 312 History of the Theatre II (3)

The study of theatre history continued from the seventeenth century to the present. (PS, RM, WI)

THEA 313 Theatre As Social Action: Class, Race, Gender and Sexuality in Drama and Performance (3)

Theatre as Social Action investigates historical and contemporary plays, theatrical movements, and drama theories from the perspective of class, race, gender and sexuality. It will look closely at theatre movements that have disturbed society's status quo and brought social ills to light. Though the course may examine drama from other continents, there will be a particular focus on the American theatre. This course draws connections between play analysis, performance theory, and theatre and social history while discussing specific dramatic texts and performances. It encourages discussion of the role of drama in a healthy society, and the degree to which theatre makers can highlight social ills in order to make meaningful change within society. Prerequisite: THEA 201.

THEA 493 Senior Thesis/Seminar (2)

Designed as a capstone experience in each of the three sequences, this class concludes a major project in the student's field of interest carried on in consultation with an advisor during the last two terms before graduation. Written application must be submitted at the beginning of the semester preceding the last two semesters prior to graduation. Application requires faculty recommendation and approval. At least two years' work in the production/design sequence should be completed as a basis for work in this course. Open only to seniors. Prerequisite: consent of instructor and divisional dean.

THEA 495 Theatre Internship (0-4)

A supervised internship for seniors in the student's major area of interest. Placement is with a theatre-related company where the student will be expected to develop a regular schedule of on-duty hours each week, with frequent reporting to the instructor on campus. The student is expected to work at least three hours per week off campus for each unit of credit. Prerequisite: consent of instructor.

THEA 215 Career Skills for the Theatre Practitioner (0)

Required of all theatre majors, including Theatre and Screen Arts majors, for a minimum of four semesters. The course provides a weekly opportunity for students to discuss, practice, or engage in career activities appropriate to their area of study (performing audition monologues, preparing for meetings with agents, assembling design portfolios, preparing self-employment tax returns, etc.) Cr/NC grading only. Prerequisite: Theatre Arts major, Theatre and Screen Arts major, or consent of instructor.

THEA 250 Play Production (1)

A laboratory-format technical theatre course offered in conjunction with the major theatrical productions. Crew heads for departmental productions may be chosen from this class. Open to theatre majors and non-theatre majors with fewer than forty units. Prerequisite: THEA 240 or consent of instructor.

THEA 450 Play Production (1)

A laboratory-format technical theatre course in conjunction with the major theatrical productions. Crew heads for departmental productions may be chosen from this class. Prerequisite: THEA 240 or consent of instructor.

THEA 210 Acting I: Introduction to Acting (2)

A studio-style course in the craft of acting for the stage designed to introduce the beginning actor to the use of imagination and the skills of collaboration and communication. Focuses on basic terminology and the development of the inner creative state of the actor. Lecture two hours per week, laboratory, tutorial and related work two hours per week. (GE)

THEA 211 Acting 1: Introduction to Acting, Part 2 (2)

The continued study of the fundamental principles of acting for the stage with an introduction to text analysis and scene work. Basic techniques in building a character will be explored. The style of acting taught is primarily based upon the Stanislavsky system. Lecture two hours per week, laboratory, tutorial, and related work two hours per week. Prerequisite: THEA 210 or consent of instructor.

THEA 220 Voice and Movement I (2)

A practical class in speaking voice and movement study for the actor. The course will utilize a rigorous voice technique such as the Linklater Voice method to present the actor with a series of physical and creative exercises that are designed to awaken expressivity and truth in the actor's instrument. Topics explored include physical alignment, physical release, breath, vibration, strengthening and expansion. Problems such as vocal strain, physical pushing, and inauthenticity in the body and voice are addressed and worked on. Students learn a physical and vocal warm-up that can apply to any life-setting, including auditions, rehearsals and performances. Text-work is included. Fine Arts Division 213 Prerequisites: THEA 211, or 210 with special permission from the instructor. Priority given to theatre arts majors.

THEA 221 Voice and Movement II (2)

A continuation of THEA 220, 221 explores further the topics of THEA 220 and delves deeper into voice exercises designed to strengthen the actor's breath, to expand the actor's vocal, physical, and emotional range, and to increase vocal flexibility and spontaneity. The course may include movement approaches, such as Trisha Arnold's Swings and Michael Chekhov technique, that will broaden the student's understanding of concepts such as physical ease and body imagination. Text and characterization will be explored, with the goal of uniting body, breath, voice, and speech. If time permits, dialects may also be investigated. Prerequisite: THEA 220.

THEA 243 Stage Makeup (2)

Instruction and practice in design and application of stage makeup. Studies in age, character, and animal makeups, prosthetic and hairpiece construction and application. Stage Makeup laboratory fee will be assessed. (GE)

THEA 315 Advanced Movement (2)

A practical class in stage movement that continues to develop the actor in areas of relaxation, energy, connection, balance, alignment and coordination. The work of the course extends to sophisticated use of the physical instrument in the interpretation of a variety of characters and styles. Movement techniques studied may include the Alexander Technique, Feldenkrais, or other techniques with similar aims of "mind-body" formation that is necessary for excellence in dramatic performance. Clown and mask technique, movement theatre styles, or stage combat may also be explored. Prerequisite: THEA 221.

THEA 320 Acting II: Role Development Part 1 (2)

In this intensive scene study course the contribution of Stanislavsky's system of role development will be covered as well as more in-depth written character and scene analyses in preparation for developing the characters found in the plays of Anton Chekhov and other playwrights. The complexity of each role will be explored through the given circumstances of the play, the physical, internal and personal world of the character and the truthful emotional experience of the actor. Lecture two hours per week, laboratory, tutorial and related work two hours per week. Prerequisite: THEA 221 or consent of instructor.

THEA 324 Acting II: Role Development, Part 2 (2)

A continuation of THEA 320, 324 is a deepening of Stanislavsky's system of role development and an introduction to the methods of 20th- and 21st- century master acting teachers. The focus will be on the works of contemporary playwrights and applying the skills learned in the voice and movement sequence to the given circumstances, the physical, internal and personal world of the character and the truthful emotional experience of the actor. Lecture two hours per week, laboratory, tutorial, and related work two hours per week. Prerequisite: THEA 320 or consent of instructor.

THEA 420 Acting III: Period Styles (4)

A performance course focusing on the problems of period styles of acting in the Greek, commedia dell'arte, Elizabethan, or Restoration periods. An examination of the cultures which produced these acting styles. Emphasis is Fine Arts Division 217 on problems of language, poetry, and movement. Prerequisite: THEA 320 or consent of instructor.

THEA 226 Dance for Music Theatre (2)

A practical class studying a particular style of dance for music theatre. (GE)

THEA 310 Stage Management (3)

A study of the duties, responsibilities, and roles of a stage manager. Work includes organization, communication, rehearsal procedures, and performance pattern. Prerequisite: THEA 240 or consent of instructor.

THEA 321 Acting for the Camera (3)

This course examines the important differences between acting for the stage and acting for the camera, with particular emphasis on the use of microphones and lighting instruments, blocking, and other considerations associated with single camera productions. (THEA 321 is equivalent to MPRD 321.) Prerequisite: THEA 210 or MPRD 250.

THEA 322 Improvisation (3)

This course provides an introduction to improvisational concepts through in-class, ensemble-based exercises. The course explores topics and practices integral to group creation, including but not limited to impulse, status, physical and oral narrative skills, and active play. Prerequisite: THEA 210 or consent of instructor.

THEA 329 Comedic Styles (3)

An examination of key principles and practices used to create comedy on stage. Students will explore comedic acting techniques, including misunderstanding, incongruity, physical comedy, language skills such as banter and wit, characterization, and status. Through rehearsing and performing scenes from Shakespeare, Moliere, Neil Simon, Christopher Durang, Monty Python, and others, students will learn to execute comic builds and employ rhythmic scene beats. Prerequisite: THEA 210.

THEA 330 Stage Directing I (4)

A study of the basic techniques employed by a director to stage a play. The major portion of the course will be the public presentation of a class project. Two class meetings and one 2-hour laboratory per week. Additional lab periods may be scheduled as needed. Prerequisite: THEA 240 or consent of instructor.

CRWR 440 Topics in Creative Writing (4)

An advanced creative writing course that examines a literary movement,

a specific group of authors, a literary theme, or a question. Creative writing projects will be derived from this course topic. Assignments will also include critical writing. May be repeated once when topics vary. Prerequisites: CRWR 305, 306, or 310.

THEA 430 Stage Directing II (4)

An in-depth study of special directing problems and the directorial techniques of recognized artists of the theatre. The major project for the course will be the public presentation of a one-act play, not to exceed forty- five minutes in length. Two class meetings and one 2-hour laboratory period per week. Additional lab periods may be scheduled as needed. Prerequisite: THEA 330 or consent of instructor.