

Bachelor of Arts in Theatre and Screen Arts

Course Requirements Core Courses: 44–45 units

COM 400 Communication Ethics (3)
SART 201 Script Analysis (4)
SART 207 Screen Arts Production I (4)
SART 305 History of Screen Arts (4)
SART 307 Screen Arts Production II (4)
SART 309 Multicamera Studio Production (3)
SART 483 Advanced Narrative Production (4)
SART 495 Screen Arts Internship (1)
THEA 210 Acting I: Introduction to Acting (GE) (2)
THEA 215 Career Skills for the Theatre Practitioner (four semesters) (0)
THEA 220 Voice and Movement I (2)
THEA 240 Stagecraft (GE) (4)
THEA 450 Play Production (three semesters) (3)

Choose one of the following:

SART 320 Directing for the Screen (3)
SART 330 Producing for the Screen (4)

Choose one of the following:

THEA 311 History of the Theatre I (PS, RM, WI) (3)
THEA 312 History of the Theatre II (PS, RM, WI) (3)

Theatre Courses- Complete one of the following sequences

Acting sequence: Choose three of the following courses (7–11 units)

THEA 320 Acting II: Role Development (2)
THEA 321 Acting for the Camera (3)
THEA 322 Improvisation (3)
THEA 324 Acting II: Role Development II (2)
THEA 329 Comedic Styles (3)
THEA 420 Acting III: Period Styles (4)
CRWR 440 Topics in Creative Writing (when taught as Playwriting) (4)

Directing sequence: 11 units

THEA 310 Stage Management (3)
THEA 330 Stage Directing I (4)
THEA 430 Stage Directing II (4)

Course Descriptions:

COM 400 Communication Ethics (3)

This course examines different ethical approaches to communicating. Students will investigate motives for choice-making among what may appear to be equally compelling or attractive choices. The assumption of

responsibility for communication choices by communicators will highlight class assignments. This is a core course required of all communication majors. Prerequisites: Senior Status.

SART 201 Script Analysis (4)

Using film and television examples from the classics to current award winners, students will learn how to identify key story concepts and tools used in effective storytelling. This is a core course required of all screen arts majors. Students must earn a minimum grade of C- before they can advance to subsequent courses or receive credit for the course in the major.

SART 207 Screen Arts Production I (4)

Introduction to and practice of the artistry of narrative storytelling and non-linear editing techniques with image and sound. Students will learn storytelling concepts and aesthetics by using equipment and software associated with the discipline. This course includes discussion of narrative storytelling, mis-en-scene, image control (through exposure, lighting, and lens selection), and post-production. Students will practice production techniques by completing original work. Prerequisite: SART 201.

SART 305 History of Screen Arts (4)

History and current trends of screen arts and related media in society including film, radio, and television, among other media. Students will build upon prior knowledge and continue to analyze the moral and ethical impact of the screen arts using current examples, events, and media. Prerequisites: SART 202. Recommended: take in conjunction with SART 307.

SART 307 Screen Arts Production II (4)

An intermediate workshop on the practice and artistry of narrative storytelling and non-linear editing techniques with image and sound. Students will build upon prior knowledge while gaining practical experience working collaboratively using more advanced equipment, techniques, and processes, but the emphasis will be on problem-solving to find the best story visually. Students will practice production techniques by completing original work. Prerequisite: SART 207. Recommended: take in conjunction with SART 305.

SART 309 Multicamera Studio Production (3)

An intermediate workshop using multiple cameras on a standing set. Students will learn: techniques, tools, workflows, and etiquette for shooting in a studio; set design; managing props and flats within a studio space; prepping studios for shoots; evaluating and breaking down stories; and, logistical considerations for shooting in a studio. Prerequisite: SART 207.

SART 483 Advanced Narrative Production (4)

An examination of the critical and theoretical aspects of narrative storytelling. This course will be a focused exploration of modes of narrative screen reality and filmmaking conventions while working collaboratively with a crew. Students will be guided from concept to completed narrative short film project. Prerequisites: SART 307 and SART 320.

SART 495 Screen Arts Internship (1–4)

A supervised internship with an organization in the screen arts field. The student is expected to work a regular weekly schedule totaling at least 45 hours for a duration of the session, but no less than six consecutive weeks, in an off-campus locale for each unit of credit. Prerequisites: Completion of 76 units and consent of the instructor. To be eligible for an internship, the applicant must meet standards established by the division. Cr/NC grading only.

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 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 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 240 Stagecraft I (4)

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

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.

SART 320 Directing for the Screen (3)

Intermediate workshop on the techniques, art, and craft of directing for the screen. Topics will include: script breakdown and pre-production, leadership techniques and managing set etiquette, casting and working with actors, shepherding a film from pre-production through post production, and communication methods specific to screen arts. Students will be required to direct and deliver an original project demonstrating the knowledge they have learned for their final project. Prerequisites: SART 202 or THEA 210 and SART 207.

SART 330 Producing for the Screen (3)

Intermediate workshop and study on the principles and practical mechanics of producing stories for the screen. Topics covered may include: contracts and negotiation; packaging; intellectual property and rights acquisitions; budgeting and scheduling; and, investor cultivation, window financing, and film festival submissions and sales. Students will be required, in order to demonstrate acquired knowledge, to locate and secure the rights for an existing IP, and to then generate a producer pitch packet for a screen story centered around the obtained IP. This course is essential for those interested in studio executive and producing related careers. Prerequisites: SART 202 and SART 207.

Acting Sequence:

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 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 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 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 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 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.

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.

Directing Sequence:**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 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.

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.