

Sustainable International Development Program

See The Heller School for Social Policy and Management.

Department of Theater Arts

Courses of Study:
Minor
Major (B.A.)
Master of Fine Arts

Objectives

Undergraduate Major

The major in theater arts is designed to give students a solid grounding in the history and literature of the theater along with an appreciation of theatrical performance, production, and design. Through their choice of electives, students can either focus their individual interests in the area of acting and directing; design and technical theater; theater literature, history, and theory; or select a broad range of courses from any or all of these areas. While always encouraging experimentation and adventure, the department stresses the cultivation of solidly rooted understanding, investigation, and development of skills, asking students to explore their own creative impulses with honesty and intelligence. Students are expected to become involved with the department's production season in various ways, from performing to working on the production staff.

The department participates in the European Cultural Studies (ECS) major and, in general, its courses are open to ECS majors.

Graduate Program in Theater Arts

In a time of shifting fashions in the performing arts, the M.F.A. Professional Theater Training Program at Brandeis focuses on the center of the theatrical experience: the human being. While always encouraging experimentation and adventure, we stress the development of a solidly rooted technique, asking actors and designers to investigate roles, scenes, and spaces—and their own creative impulses—with honesty and intelligence. Our goal is a theater that is alive with excitement, clarity, and surprise.

How to Become an Undergraduate Major

Students who wish to major in theater arts or to pursue a minor in theater arts should meet early in their academic career with the undergraduate advising head to develop a plan for completing the required core courses and to set up a program of elective choices within the student's particular area(s) of interest. It is desirable that students complete the core courses within their first two years as a major or minor as background to, and in some cases prerequisites for, more advanced courses in theater arts. When meeting with the advising head students will be assigned an academic advisor, usually within the student's particular area of interest.

How to Be Admitted to the Graduate Program

The general requirements for admission to the Graduate School, given in an earlier section of this *Bulletin*, apply to candidates for admission to this area of study. Please note, the GRE is not required for theater arts admission. In addition to the standard application procedures, acting applicants are seen in an audition/interview (starting with 2005-06 entering class) and design applicants attend an interview with portfolio evaluation.

Design evaluations are held at Brandeis and the USITT Convention (future dates and places to be determined). Information about evaluations will be furnished by the program **after** applications have been received.

Admission is granted for one academic year at a time.

Faculty

Eric Hill, Chair
Acting, Directing

Nancy Armstrong
Singing.

Jeff Bird
Scenic construction.

Laurie Bramhall
Costume technology.

Debra Booth
Scenic design.

Michael Chybowski
Lighting design.

Jennifer A. Cleary
Stage management. Theater practicum.

Susan Dibble
Movement for the actor. Dance.

Candice Donnelly
Costume design and rendering.

Karl Eigsti
Scenic design.

Arthur Holmberg
Dramatic literature. Theory. Performance discourse.

Neal Katz
Alexander Technique.

Adrienne Krstansky
Acting.

Bill Lattanzi
Playwriting.

Denise Loewenguth
Costume technology.

Marya Lowry
Acting. Voice.

Ryan McKittrick
Theater history.

Robert Moody
Scene painting.

Janet Morrison
Acting

Jennifer vonMayrhauser
Costume technology. Costume design.

Dave Wilson
Sound design.

Elizabeth Terry
Speech and voice.

Robert Walsh
Movement and stage combat.

Requirements for the Undergraduate Major

All majors in theater arts must take the equivalent of 15 one-semester courses, including the following:

- A.** THA 1a (The Theater in History I) and THA 1b (The Theater in History II).
- B.** THA 100a (Theater Texts and Theory I) and THA 100b (Theater Texts and Theory II).
- C.** One course in theatrical production or design. (A list of approved courses is available from the advising head.)
- D.** One course in theatrical performance (an approved course in the areas of acting, voice and speech, and movement, from a list available from the advising head).
- E.** Seven additional one-semester courses in the student's area(s) of interest to be chosen in consultation with the advising head.
- F.** Four corequisite enrollments in THA 41a: Theater Practicum. Each enrollment yields one-half course credit. These courses are corequisite with designated theater arts studio courses that count toward the major requirements. See course description for THA 41a. A student who fulfills the role of assistant stage manager or stage manager while enrolled in the Stage Management course will have one THA 41a enrollment waived.
- G.** A student who has maintained an acceptable grade point average may achieve departmental honors in theater arts in one of two ways:
 1. By taking THA 99d. This course, taken in addition to all required courses, must result in a thesis meeting the approval of the department honors advisor with an appropriate faculty member as thesis supervisor.
 2. Through a vote of the theater arts faculty prior to Commencement upon reviewing the record of the student's achievements in theatrical production activities, as well as academic accomplishments, during the full span of time spent as a major.

Requirements for the Undergraduate Minor

Students who wish to minor in theater arts must complete the equivalent of seven one-semester courses, including the following:

- A.** One course from the area of theater history, literature, or theory.
- B.** One course from the area of theatrical production or design.
- C.** One course from the area of theatrical performance.
- D.** Three additional one-semester courses in the student's area(s) of interest to be planned in consultation with the undergraduate advising head.

E. Two corequisite enrollments in THA 41a: Theater Practicum (see course description for THA 41a).

Note: Courses cross-listed from other departments may only be used to satisfy elective requirements.

Notes Relating to Undergraduates

The following graduate courses are open to undergraduates with the permission of the instructors: THA 223a,b; 224a,b; 226a,b; 231a,b; 232a,b; 255a,b; 276a,b; 277a,b; 278a,b; 281a,b; 282a,b.

Requirements for the Degree of Master of Fine Arts

Residence Requirement

Acting and Design: three years.

Programs of Study

Acting (currently on hiatus; program to resume Fall 2005)

Acting faculty provide supervision of class and project work during the first year of training. First-year students will normally not perform in their first semester except at the discretion of the department. They will do a performance project in their second semester. Actors enter the casting pool in their second year, joining the third-year actors in forming the core of the company. Second- and third-year actors are required to audition for and play as cast in all major productions unless excused by the chair after consultation with the director and the acting faculty.

Graduate actors will perform crew assignments as required by the department.

Design

All graduate design students will have the opportunity to be involved in production work as design assistants or designers during the course of the three-year program. This program is progressive from year one to year three, beginning with basic design and crew work and ending with total production design responsibilities. Production assignments are given each year based on the design students' ability and desire and consultation with the faculty.

In the first year, all design students take a required core curriculum along with additional electives pertinent to their field of study.

In the second year, design students begin to specialize in a specific area of design. Under the advice of the design faculty, their choice of courses must be taken from the following list of program electives. All second-year design students are required to take THA 270d (Design Practicum II) and THA 299d (Production Laboratory II).

As in the second year, third-year design students specialize in a specific area of design. Under advice of the design faculty, their choice of courses must be taken from the following list and department electives. All third-year designers are required to take THA 320d (Design Practicum III) and THA 349d (Production Laboratory III).

Required Courses for First-Year Designers

THA 220d Design Practicum I
 THA 223a Designing for the Theater Seminar: Part 1
 THA 223b Designing for the Theater Seminar: Part 2
 THA 232a Life Drawing: Part 1
 THA 232b Life Drawing: Part 2
 THA 249d Production Laboratory I

Elective Courses for Set Design Students

THA 225a Set Design I: Part 1
 THA 225b Set Design I: Part 2
 THA 226a Drafting for the Theater, Scenery: Part 1
 THA 226b Drafting for the Theater, Scenery: Part 2

Elective Courses for Costume Design and Costume Tech Students

THA 231a Drafting for the Theater, Costumes: Part 1
 THA 231b Drafting for the Theater, Costumes: Part 2
 THA 233a Costume Design I: Part 1
 THA 233b Costume Design I: Part 2

Elective Courses for Lighting Design Students

THA 235a Lighting Design I: Part 1
 THA 235b Lighting Design I: Part 2

Courses of Instruction**(1-99) Primarily for Undergraduate Students****THA 1a The Theater in History I**

[ca]

An exploration of the development and the complex interrelationships of the various arts and crafts of the theater in, and as a reflection of, their historical and social context. The first semester treats theater from classical Greece to the 18th century. Usually offered every year.
 Mr. McKittrick

THA 1b The Theater in History II

[ca]

A continuation of THA 1a, treating theater in Europe and America from the 18th century to the present. Usually offered every year.
 Mr. McKittrick

THA 4a Acting: The Vocal-Physical Connection

[ca]

Corequisite: THA 41a (except for THA majors who completed the corequisite while enrolled in THA 4b).

A beginning-level course incorporating theater games, improvisations, various movement techniques, relaxation, and vocal release work to open and expand the possibilities of vocal and physical expressiveness. The goal is to liberate the creative imagination, free the student to interact spontaneously with others, and develop relationships with the ensemble. Usually offered every year.
 Ms. Krstansky and Staff

THA 4b Acting: Language in Action

[ca]

Prerequisite: THA 4a. Corequisite: THA 41a (except for THA majors who completed the corequisite while enrolled in THA 4a).

An introduction to the art and craft of acting. This course focuses on analysis and performance techniques including the use of actions, objectives, obstacles, engaging with the "Other," dramatic conflict, and physical and emotional give and take of playing scenes from dramatic literature. Usually offered every year.

Ms. Krstansky

THA 9a Movement for the Stage I

[ca]

Counts as one activity course toward the physical education requirement.

The actor's job is to create action out of meaning and meaning out of action. Exercises designed to lead students into their imaginations in order to bring courage and responsiveness into the body. Focus on building necessary tools to create the balance between free form and free expression and an artistic and intelligent relationship to theater. Usually offered every year.
 Ms. Dibble

THA 9b Movement for the Stage II

[ca]

Prerequisite: One semester of movement or dance. Counts as one activity course toward the physical education requirement.

Work on economy, precision, control of movement, and the link between feeling and expression. Course focuses on Energy States, the Four Elements, Rudolf Laban's Movement Theory and Neutral Mask. Usually offered every year.
 Ms. Dibble

THA 10b Stage Combat

[ca]

Prerequisite: One semester of movement or dance. Counts as one activity course toward the physical education requirement.

The course's purpose is to teach the basic skills necessary for the creation of effective and safe stage combat. At the completion of the semester, student competency will be tested by means of a choreographed "fight" utilizing compulsory moves and safety techniques. Usually offered every year.
 Staff

THA 11a Movement for the Performer

[ca]

The fundamentals of movement training. Focus on awareness of the body in space, the ability to move with flexibility, grace, and coordination, and an openness to new ideas and forms of physical expression. Usually offered every year.

Staff

THA 15a Vocal Gesture: The Expressive Use of the Voice

[ca]

The study of the body voice begins with the exploration and application of sensory awareness training and its integration with vocal and physical life. Vocal Gesture celebrates the power of physical and vocal liberation. Explores relaxation techniques to alleviate habitual, effort-filled movement; investigates alignment and breathwork while carving up the space with voice and gesture. Usually offered every year.

Ms. Terry

THA 15b Public Speaking: The Art of Oral Communication

[ca]

An introductory course on the basic concepts and techniques of making presentations to groups of people. Students explore the principles of human communication and apply them to various situations and forms of spoken discourse. Students develop a process for analyzing the audience and situation, for choosing, limiting, and researching a subject, for developing effective habits of vocal delivery, and for writing their own speeches.

Mr. Walsh

THA 20b Acting Integration: Body/Voice/Text

[ca]

Prerequisites: THA 9a or THA 11a; 15a; 33a.

Synthesizes the various aspects of actor training and guides the student to a fuller realization of previous class work. Students are provided with an opportunity to explore the integration process, while at the same time expanding on the traditional acting approaches to communicating the theatrical text. Attention is focused on how the actor uses his body/voice to discover meaning and communication of the text. Usually offered every second year.

Ms. Lowry

THA 33a Intermediate Acting I

[ca]

Prerequisites: THA 4a and 4b, or permission of the instructor.

Focus is on releasing the creative energies of the actor through integrated work on technique and text. Building on the curricula of THA 4a and THA 4b, student actors are guided in applying basic acting concepts to scenes from contemporary and modern drama. Students explore how to take responsibility for their own development through rehearsal process. Introduces relevant techniques such as script analysis and research. Usually offered every year.

Ms. Morrison

THA 33b Intermediate Acting II

[ca]

Prerequisite: THA 33a.

A continuation of THA 33a with work on more complex texts. Usually offered every year.

Ms. Krstansky

THA 41a Theater Practicum

Offered exclusively on a credit/no credit basis. Yields half-course credit (two semester-hour credits) towards graduation and rate of work. Normally may be taken a maximum of four times for credit. There is a mandatory class meeting for this course at the beginning of each semester. Contact the theater arts department office for exact time and date.

A hands-on production course, providing exposure to and experience in the practical aspects of theater production. Under professional direction, students develop a working knowledge of a specific theatrical area and learn how all areas come together in creating theater. Students work in positions in various shops (costumes, electrics, scenery, or paints) or as crew members for departmental productions. Usually offered every year.

Ms. Cleary and Staff

THA 50b Sound for Theater, Film, and Television

[ca]

Corequisite: THA 41a. Laboratory fee: \$10 per semester.

This course will explore the process of modern sound design from concept to execution. Topics will include sound design within a production style, analysis of a script to determine sound and music needs, cue construction, recording, and editing. Hands-on sound studio instruction will provide a foundation for a complete sound design. Usually offered every second year.

Mr. Wilson

THA 52b Fundamentals of Lighting

[ca]

Corequisite: THA 41a. Laboratory fee: \$15 per semester.

A hands-on investigation of the hardware and software of lighting design. The functions and use of stage lighting equipment, computer lighting consoles, design software, and production paperwork. Basic electrical theory and safety considerations concerning rigging, focusing, and power distribution will also be discussed. Usually offered every second year.

Staff

THA 54b Scenic Construction Fundamentals

[ca]

Corequisite: THA 41a. Laboratory fee: \$25 per semester.

A course specifically designed to acquaint the student with the basics of scenery construction for stage, screen, and television. Techniques for fabrication and stabilization of two-or-three dimensional scenery will be explored, along with approved methods for fabrication of load-bearing stage structures. Students will be involved with actual construction of stock units as class projects. Usually offered every year.

Mr. Bird

THA 60a Introduction to Scene Painting

[ca]

Corequisite: THA 41a. Laboratory fee: \$30 per semester.

This course offers an introduction to and studio experience in scene painting techniques. Execution processes are addressed during slide lectures and classroom demonstrations. Students will work on two of their own scene painting projects that will allow them to exercise creative choices in color research and design. Usually offered every year.

Mr. Moody

THA 64a Costumes: From Script to Stage

[ca]

Corequisite: THA 41a. Laboratory fee: \$10 per semester.

An introduction to the challenges facing the costume designer during the process of a play production. Topics include script and character analysis and how to research a variety of historical periods. Students design for two to three plays over the course of the semester. Usually offered every year.

Ms. Bramhall

THA 92a Internship in Theater

Usually offered every year.

Staff

THA 92b Internship in Theater

Usually offered every year.

Staff

THA 98a Independent Study

Prerequisite: University grade point average equal to a B or higher. Enrollment limited to juniors and seniors.

Students may elect either a research paper, a production project, or a combination of the two. Usually offered every year.

Staff

THA 98b Independent Study

Prerequisite: University grade point average equal to a B or higher. Enrollment limited to juniors and seniors.

Students may elect either a research paper, a production project, or a combination of the two. Usually offered every year.

Staff

THA 99d Senior Research

With permission of the department a sufficiently qualified student may choose a directed study area to be known as an honors project. Approval of the honors coordinator must be obtained by the end of the junior year. Normally this is restricted to seniors. Usually offered every year.

Staff

(100-199) For Both Undergraduate and Graduate Students**THA 100a Theater Texts and Theory I**

[ca]

The evolution of Western drama from its ritual origins through the mid-18th century. Greek tragedy. Roman comedy, Medieval drama, Italian Humanism, Spanish Golden Age comedias, and French Neoclassicism. Attention paid to performance and theories of theater. Usually offered every year.

Mr. Holmberg

THA 100b Theater Texts and Theory II

[ca]

A continuation of THA 100a, covering plays and theories from the 18th century (Romanticism) to the present, including Realism, Marxist drama, and the avant-garde. Usually offered every year.

Mr. Holmberg

THA 101c Stage Management

[ca]

Corequisite: THA 41a.

An introduction to the field, treating the entire rehearsal and performance process and varying styles and levels of theatrical organization. Students stage-manage or assist on one department production. Usually offered every year.

Ms. Cleary

THA 104a Playwriting

[ca]

"What's different about writing for the theater?" "What's different about your writing from everyone else's?" Students will read some, and write a lot in an effort to find out. The class is built around in-class readings and discussion of student work. Students will complete a series of structured scene writing exercises, a ten-page play, and a short one-act play. Usually offered every year.

Mr. Lattanzi

THA 105a Musical Theater Workshop

[ca]

Prerequisite: THA 4a

An intensive and highly focused course in learning how to act a scene and song selected from the American musical genre. The objective of this course is to teach students to perform musical theater literature with a strong emotional connection. Usually offered every year.

Ms. Terry

THA 107a Costume Drafting

[ca]

After introducing basic skills in drafting bodices, sleeves, skirts, and pants, this course will emphasize adjusting patterns to specific measurements, and adapting modern and historical clothing for the stage. Various techniques of theater costuming will be demonstrated. Usually offered every year.

Ms. Loewenguth

THA 109a Improvisation

[ca]

An approach to acting through the stimulation of the actor's imagination and creativity, freeing the actor's impulses and faith. Improvisation breaks down the elements of scene work and, through a series of exercises, makes these elements more personal and accessible to the actor. Usually offered every year.

Ms. Krstansky and Staff

THA 110b Modern Dance and Movement

[ca]

Counts as one activity course toward the physical education requirement.

A course designed to explore modern dance at an intermediate level. Students will learn combinations and complete dances with the style and techniques of Martha Graham, Jose Limon, and Merce Cunningham as a background for the class. Usually offered every year.

Ms. Dibble

THA 115b The Avant-Gardes

[ca hum]

Explores the avant-garde movements including symbolism, decadence, futurism, constructivism, Dada, surrealism, expressionism, existentialism, pop art and happenings, performance art, minimalism, and postmodernism as alternate forms of expression that challenge mainstream art. Attention is paid to the interactions among theater, painting, dance, music, and film. Usually offered every second year.

Mr. Holmberg

THA 120b Movement and Dance Theater Composition

[ca]

Counts as one activity course toward the physical education requirement.

A studio course designed to teach the art of making dances and movement theater. Explores the use of space, theme, rhythm, repetition, music, and their relationship to the process of creating original work for the stage. Usually offered every year.

Ms. Dibble

THA 150a The American Drama since 1945

[ca]

Examines the major plays and playwrights representing styles from social realism to avant-garde performance groups and the theater of images. Usually offered every second year.

Mr. Holmberg

THA 155a Icons of Masculinity

[ca]

Using icons from movies, fiction, theater, and television who represent manhood, this course explores how American men have defined and performed their masculinity. Various archetypes, including the cowboy, the gangster, the rogue cop, the athlete, the buddy, the lover, and Woody Allen are examined. Usually offered every second year.

Mr. Holmberg

THA 160a History of Theater Design: Classical Period to 1900

[ca]

A survey of scenic design: costume, theater spectacle, visual theater from Renaissance to 1900. Usually offered every year.

Mr. Eigsti

THA 185b Dramatic Structure: Analysis and Application

[ca]

Development of techniques for discovering and analyzing varying types of dramatic structures in plays from the Greeks to the present, and employing structures as a tool to understanding or deriving meaning from theatrical texts. Usually offered every year.

Mr. McKittrick

THA 195a Topics in Theater and Drama

[ca]

Prerequisites and enrollment limits vary with course topic and instructor. Study of special topics in theater history, dramatic literature, theatrical production, acting, or design. May be repeated for credit as the course topic varies. See Schedule of Classes each semester for further information.

Staff

THA 199a Production Vocal Coaching Lab

Corequisite: Student must be currently cast in a departmental production. Course may be repeated for credit no more than six times.

All students cast in a speaking role for Main Stage and Laurie Theater productions are required to work with the vocal coach. Times for individual lessons are assigned at the first rehearsal of each production. Usually offered every semester.

Ms. Lowry and Ms. Terry

(200 and above) Primarily for Graduate Students**THA 201d Acting I**

Acting in the first semester centers around exercises and rudimentary scene work designed to develop the actors' concentration, awareness of and responsiveness to their own instrument, internal life, surroundings, and eventually the other actor. Through progressively stepped assignments, actors are introduced to basic performance elements and tools. Work in the second semester focuses on application of these concepts and techniques to contemporary and modern text. Additional skills such as thorough reading of a text, script analysis, research, and the actors' development through a rehearsal process are emphasized. Required for first-year actors. Usually offered every year.

Ms. Morrison

THA 205a Movement I: Part 1

Through physical awareness and alignment work, dance for the actor (including ballroom and folk dance styles), Alexander Technique, movement improvisation, and creative projects, this course offers the actor a process in which to experience more flexibility and freedom of expression through movement. Required for first-year actors. Usually offered every year.

Ms. Dibble

THA 205b Movement I: Part 2

A continuation of THA 205a, with focus on space, time, and energy and character development through movement research. Required for first-year actors. Usually offered every year.

Ms. Dibble

THA 209a Whole Voice Workshop

Designed to confront the actor with a high level of physical/vocal and emotional connective work at the outset of advanced training. The voice is explored in such a way as to contact and harness the sources of energy hidden deep in the body and connect this energy to physical/vocal expression as applied to the sung-spoken word. The result is extended range, greater discipline, and fuller integration of voice and movement components of the actor training program. Required for first- and third-year actors. Usually offered every year.
Ms. Lowry

THA 210b Voice I

A continuation of vocal training with an emphasis on further development of the actor's instrument. Particular attention is given to breath release and proper support, freeing and placing the voice, resonance and vocal tone, breath/voice/body connection, development of a physical vocal warm-up, and integrating the body/voice work with text. Required for first-year actors. Usually offered every year.
Ms. Lowry

THA 211a Voice and Speech I

Concentrates on voice production and speech for the performer. Focuses on practical approaches to understanding how the voice works, identifying individual vocal habits and tensions, and incorporating dynamic relaxation and alignment in the performer's process. Phonetics for the actor, in the form of detailed study of the conventions and applications of the International Phonetic Alphabet. Required for first-year actors. Usually offered every year.
Ms. Terry

THA 212b Speech I

With attention to integration of voice and speech, this course lays the groundwork for the development of clear, efficient, effortless use of language through a deeper study of the physical act of speech. The student receives an in-depth analysis of personal speech patterns, regional influences are examined and identified. Texts include many varieties of poetry. Required for first-year actors. Usually offered every year.
Ms. Terry

THA 214d Singing I

Fundamentals in vocal technique and music theory. A survey of music theater repertoire and some classical repertoire. Small groups and/or tutorials. Required for first-year actors. Usually offered every year.
Ms. Armstrong

THA 215b Rehearsal and Performance I

First-year actors are required to audition for, and play as cast in, first-year project and final plays of the spring semester. Required for first-year actors. Usually offered every year.
Staff

THA 220d Design Practicum I

Certain first-year students are assigned as assistants to second- and third-year designers in areas of production such as scenic arts, props, hair and makeup, millinery, costume, and lighting. Required for first-year designers. Usually offered every year.
Staff

THA 223a Designing for Theater Seminar: Part 1

This course is open to undergraduates with permission of instructor.
Provides all design students with a fundamental approach to designing in the theater. Emphasis is placed on developing visual equivalents for plays of all periods as they exist in nonvisual/verbal texts. In addition, the student will explore various methods of drawing and painting as tools for expressing the costume design. Required for first-year designers. Usually offered every year.
Mr. Eigsti

THA 223b Designing for Theater Seminar: Part 2

This course is open to undergraduates with permission of instructor.
A continuation of THA 223a. Required for first-year designers. Usually offered every year.
Mr. Eigsti

THA 225a Set Design I: Part 1

Laboratory fee: to be determined.
First-year set design focuses on the visual skills and importance of the theatrical image. Each student explores the spatial and visual context of the play while developing the skills to express the idea. Required for first-year designers. Usually offered every year.
Ms. Booth

THA 225b Set Design I: Part 2

Laboratory fee: to be determined.
A continuation of THA 225a. Required for first-year designers. Usually offered every year.
Ms. Booth

THA 226a Drafting for the Theater, Scenery: Part 1

Laboratory fee: \$25 per semester. This course is open to undergraduates by permission of instructor.
Specifically dedicated to developing drafting as a valid design language and tool for theatrical designers. Emphasis is placed upon development of techniques and skills to provide for clear communication of design ideas in the finished project. Required for first-year designers. Usually offered every year.
Staff

THA 226b Drafting for the Theater, Scenery: Part 2

Laboratory fee: \$25 per semester. This course is open to undergraduates by permission of instructor.
A continuation of THA 226a. Required for first-year designers. Usually offered every year.
Staff

THA 231a Drafting for the Theater, Costumes: Part 1

Laboratory fee: \$20 per semester. This course is open to undergraduates by permission of instructor.
Basic pattern drafting of bodices, sleeves, skirts, and pants; followed by muslin construction, fitting, and adaptation of the basic pattern to various styles of fashion. Required for first-year designers. Usually offered every year.
Staff

THA 231b Drafting for the Theater, Costumes: Part 2

Laboratory fee: \$20 per semester. This course is open to undergraduates by permission of instructor.
A continuation of THA 231a. Required for first-year designers. Usually offered every year.
Staff

THA 232a Life Drawing: Part 1

Laboratory fee: \$30 per semester. This course is open to undergraduates by permission of instructor.
An introductory course in drawing skills, including life drawing and basic and perspective drawing. Life drawing includes figure-drawing instruction and studio practice with a focus on developing observational and drawing skills. Using various exercises involving movement, form, and shape, the student will learn the basics of perspective and drawing figures to scale. Required for first-year designers. Usually offered every year.
Mr. Moody

THA 232b Life Drawing: Part 2

Laboratory fee: \$30 per semester. This course is open to undergraduates by permission of instructor.
A continuation of THA 232a. Required for first-year designers. Usually offered every year.
Mr. Moody

THA 233a Costume Design I: Part 1

Dedicated to developing drawing and painting as tools for expressing costume design. Emphasis is placed on development of these techniques and skills to provide for clear communication of design ideas in the finished costume sketch. Extensive supervised work in class on these projects. Required for first-year designers. Usually offered every year.
Ms. Donnelly and Ms. von Mayrhauser

THA 233b Costume Design I: Part 2

A continuation of THA 233a. Required for first-year designers. Usually offered every year.

Ms. Donnelly and Ms. von Mayrhauser

THA 235a Lighting Design I: Part 1

Laboratory fee: \$15 per semester.

The first-year graduate lighting design student studies an approach to developing a light plot with an emphasis on lighting mechanics and drafting conventions. The student also develops visual awareness through the study of artistic composition as well as learns a conceptual approach to lighting design. Required for first-year designers. Usually offered every year.

Mr. Chybowski

THA 235b Lighting Design I: Part 2

Laboratory fee: \$15 per semester.

A continuation of THA 235a. Required for first-year designers. Usually offered every year.

Mr. Chybowski

THA 249d Production Laboratory I

Required for first-year actors and designers. Usually offered every year.

Ms. Cleary and Staff

THA 255a Movement II: Part 1

Open to undergraduate students with permission of the instructor.

Includes warm-up with strength, stretch, and alignment exercises. Course focuses on Period Movement and forms of expression based in Medieval and Elizabethan concepts and ideas. The course includes a movement project using themes of Heaven and Hell and the human condition on earth. Historical dances included in the course are The Galliard, Pavan, Estempie, Branle, and Farandole. Required for second-year actors. Usually offered every year.

Ms. Dibble

THA 255b Movement II: Part 2

This course open to undergraduates with permission of instructor.

A continuation of THA 255a, the student is exposed to a range of movement techniques including Chorus Movement, Neutral Mask, and Clown. Required for second-year actors. Usually offered every year.

Ms. Dibble

THA 258a Stage Combat I: Part 1

The practical art of stage combat will be taught over the course of three semesters leading to the actor-combatant certification test adjudicated by a fight master from the Society of American Fight Directors (SAFD). The class is taught by a SAFD-certified teacher and covers such period weaponry as quarterstaff, broadsword and rapier, and dagger, as well as unarmed combat, contemporary violence, and

commedia/slapstick skills. Required for first-year actors. Usually offered every year.

Mr. Walsh

THA 258b Stage Combat I: Part 2

A continuation of THA 258a. Required for first-year actors. Usually offered every year.

Mr. Walsh

THA 260d Voice II

Continuation and consolidation of vocal skills learned in the first year. Vocal workouts are expanded to increase flexibility, range, and power. Special emphasis on releasing heightened emotion, skills for handling artifice in language, and the application of acquired knowledge to a variety of performance situations and environments. Required for second-year actors. Usually offered every year.

Ms. Lowry

THA 262a Speech II: Part 1

A continuation of Speech I, focusing on rhythm and melody, leading into poetry, and specifically dealing with Shakespeare. Dialect work also begins during this year. Required for second-year actors. Usually offered every year.

Ms. Terry

THA 262b Speech II: Part 2

A continuation of THA 262a. Required for second-year actors. Usually offered every year.

Ms. Terry

THA 264d Singing II

Intermediate vocal technique including a deeper focus on legato and leggiero work. Intermediate theory including intervals and ear training. A continuing survey of musical literature. Required for second-year actors. Usually offered every year.

Ms. Armstrong

THA 265d Rehearsal and Performance II

Second-year actors are required to audition for, and play as cast in, all graduate productions. Required for second-year actors. Usually offered every year.

Staff

THA 268a Stage Combat II

A continuation of THA 258b. The student's final semester of stage combat training culminates in the adjudication by a Fight Master from the Society of American Fight Directors. Required for second-year actors. Usually offered every year.

Mr. Walsh

THA 270d Design Practicum II

Design students serve as assistants to the designers in the areas of scenery, costumes, and lighting. In addition, selected students design in Laurie Theater. These design projects are supported by the design faculty in each area (scenery, costume, lighting, and scene painting). Required for second-year designers. Usually offered every year.

Staff

THA 275d Set Design II

Laboratory fee: \$25 per semester.

Second-year set design students focus on advancing the technical and visual skills begun in the first year. Each student delves further into using the text, music, and theatrical space to shape their designs. An emphasis is placed on developing an individual process to the work. Usually offered every year.

Ms. Booth and Mr. Eigsti

THA 276a Scenic Drawing I: Part 1

This course is open to undergraduates by permission of instructor.

Set rendering includes instruction in various drawing and painting techniques employed in the process of designing. The rendering projects are tailored to the student's theoretical set-design projects. Usually offered every year.

Mr. Moody

THA 276b Scenic Drawing I: Part 2

This course is open to undergraduates by permission of instructor.

A continuation of THA 276a. Usually offered every year.

Mr. Moody

THA 277a Stage Technology: Part 1

Laboratory fee: \$25 per semester. This course is open to undergraduates by permission of the instructor.

Explores the theater structure as a machine to house theatrical production and traditional, as well as current, techniques for the movement and rigging of scenery within that mechanical environment. Specific projects are assigned to develop scenery shifting strategies that allow for a variety of technological solutions to scenic movement problems. Usually offered every year.

Staff

THA 277b Stage Technology: Part 2

Laboratory fee: \$25 per semester. This course is open to undergraduates by permission of instructor.

A continuation of THA 277a. Usually offered every year.

Staff

THA 278a Scene Painting: Part 1

Laboratory fee: \$80 per semester. This course is open to undergraduates by permission of instructor.

Scene painting includes instruction in basic scene-painting skills, methods, materials, and techniques commonly applied in scenic studios and scenery for theater, film, and television. Usually offered every year.

Mr. Moody

THA 278b Scene Painting: Part 2

Laboratory fee: \$80 per semester. This course is open to undergraduates by permission of instructor.

A continuation of THA 278a. Usually offered every year.

Mr. Moody

THA 280d Costume Design II

Second-year costume design students focus on technical and design skills begun in the first year. In-depth investigation of text and music to reveal how character occurs. Students develop an individual approach to the work. Usually offered every year.
Ms. vonMayrhauser

THA 281a Costume Drawing I: Part 1

Laboratory fee: \$20 per semester.
Second-year costume design students continue to develop their drawing and rendering skills, working from life studies and using their first-year projects as vehicles for exploration of techniques. Usually offered every year.
Ms. Donnelly

THA 281b Costume Drawing I: Part 2

Laboratory fee: \$20 per semester.
A continuation of THA 281a. Usually offered every year.
Ms. Donnelly

THA 282a Costume Draping and Construction I: Part 1

Laboratory fee: \$15 per semester.
Conversion of basic pattern to historically accurate period costume with emphasis on construction. Usually offered every year.
Ms. Loewenguth

THA 282b Costume Draping and Construction I: Part 2

Laboratory fee: \$15 per semester.
A continuation of THA 282a. Usually offered every year.
Ms. Loewenguth

THA 283a Acting II: Part 1 (Shakespeare)

Focuses on the skills necessary to analyze and perform Shakespeare's plays with confidence, ease, and authority. Elements of training include metrical analysis, rhetorical devices and how to use them, imagery, melody, dialogue and scene structure, physicalization of text, creative use of space, and performance of numerous scenes and speeches. Required for second-year actors. Usually offered every year.
Ms. Lowry

THA 283b Acting II: Part 2

Curriculum builds upon the work of THA 283a with further focus on the classics and on characterization. Required for second-year actors. Usually offered every year.
Ms. Morrison

THA 284d History of Civilization: Design and Decorative Arts

Studies the changing lifestyles of polite and impolite society, their modes, manners, and environments. Focus is on the European world, 1500-1900. Seminars and slide lectures lead to each student's own presentation to the class and primary source research notebook. Field research in Boston area and New York. Usually offered every year.
Mr. Eigsti

THA 285d Lighting Design II

Laboratory fee: \$20 per semester.
The second-year lighting design student continues developing a conceptual approach to design and also solves advanced problems in lighting design, i.e., musicals, opera, and multiset productions. Those students with a lighting emphasis design the lighting for a departmental production. Usually offered every year.
Mr. Chybowski

THA 290a Design Drafting II: Part 1

Laboratory fee: \$25 per semester.
Specifically dedicated to the techniques of developing shop drawings from designer-produced plans and orthographic elevations. Emphasis is placed on detail drawings in larger scales. Usually offered every year.
Ms. Booth

THA 290b Design Drafting II: Part 2

Laboratory fee: \$25 per semester.
A continuation of THA 290a. Usually offered every year.
Ms. Booth

THA 293d Costume Technology I

Entails a practical study of the building of costumes, exploring the properties and versatility of costume materials and fabrics, as well as the methods and machinery needed to create the costumes. Usually offered every year.
Ms. Loewenguth

THA 299d Production Laboratory II

See description for THA 249d (Production Laboratory I). Required for second-year actors and designers. Usually offered every year.
Ms. Cleary and Staff

THA 315a Rehearsal and Performance III: Part 1

Third-year actors are required to audition for, and play as cast, in all graduate productions. Required for third-year actors. Usually offered every year.
Staff

THA 315b Rehearsal and Performance III: Part 2

Third-year actors are required to audition for, and play as cast, in all graduate productions, and the Brandeis/New Repertory Theater High School Tour. Additional performance opportunities exist for professional internships, which can lead to union membership. Continuation of THA 315a. Required for third-year actors. Usually offered every year.
Staff

THA 317a Accent and Dialect Research

Introduces the methods of researching, analyzing, and executing accents and dialects for performance. In the laboratory setting and in private tutorials, the student fuses these methods into theatrical performances. Utilizes the actor's voice, speech, and text skills developed to date and applies them directly to independent projects and assignments focusing on accents and dialects. Required for third-year actors. Usually offered every year.
Ms. Terry

THA 320d Design Practicum III

Design students are assigned shows to design in their specialized field of interest: scenery, costumes, and lighting. In addition, assignments in scene painting, mask making, props, and specialized costume accessories are also given to design students who have achieved an advanced craft skills level in the course of the three-year program. Required for third-year actors. Usually offered every year.
Staff

THA 325d Set Design III

Laboratory fee: \$25 per semester.
An advanced design seminar, tutorial in nature, centered on the third-year student's portfolio. Each student works to develop a portfolio of projects and realized productions, which serve as a basic tool in seeking employment in the professional theater after graduate training is completed. Usually offered every year.
Mr. Eigsti

THA 326d Scenic Drawing II

A continuation of THA 276a and b (Set Drawing I). Involves advanced study on an individual basis. Usually offered every year.
Mr. Moody

THA 328d Scenic Painting II

Laboratory fee: \$80 per semester.
Scenic crafts provides advanced scene painting skills, methods, materials, and techniques commonly applied in scenic studios and scenery for theater, film, and television. Usually offered every year.
Mr. Moody

THA 330d Costume Design III

An advanced design seminar, largely tutorial in nature, centered on the students' portfolios and realized production designs, which serves as the basic tool in seeking employment after graduation. Usually offered every year.
Ms. von Mayrhauser

THA 331d Costume Drawing II

A continuation of THA 281a and b (Costume Drawing I), this course involves advanced study on an individual basis. Usually offered every year.
Ms. Donnelly

THA 332d Draping and Costume Construction II*Laboratory fee: \$15 per semester.*

Draping of various period costume, advanced study of costume construction. Usually offered every year.
Ms. Loewenguth

THA 335d Lighting Design III*Laboratory fee: \$10 per semester.*

The third-year lighting design student will continue in individual and advanced problems as well as design the lighting for a departmental production. The third-year student is also encouraged to seek an internship outside of the department. Usually offered every year.
Mr. Chybowski

THA 340d Design Drafting III*Laboratory fee: \$20 per semester.*

A continuation of THA 290a and b (Drafting II) in terms of detail-oriented shop drawing techniques and skills, with the emphasis on construction technology and materials applications integrated into the drawing. CAD equipment and techniques are introduced and explored as applicable to theatrical use. Usually offered every year.
Ms. Booth

THA 343d Costume Technology II

A continuation of THA 293d (Costume Technology I), this course explores in greater depth and with a more thorough application, the skills and knowledge acquired in the previous year's class. Usually offered every year.
Ms. Loewenguth

THA 349d Production Laboratory III

See description for THA 249d (Production Laboratory I). Required for third-year designers. Usually offered every year.
Ms. Cleary and Staff

THA 355a Career Workshop: Part 1, Acting for Camera

Open only to third-year actors. Designed to introduce students to the techniques of acting on camera, better preparing them for the demands of an acting career. Required for third-year actors. Usually offered every year.
Staff

THA 355b Career Workshop: Part 2, Auditioning

Open only to third-year actors. Addresses the practical demands of a career in the professional theater: the business aspects of building an acting career, interview and audition preparation, strategies for breaking into the business, developing short and long-term goals, understanding your place in the world of theater. Professional directors and actors are invited to conduct auditions and discuss various aspects of radio, film, television, and theatrical work. Usually offered every year.
Ms. Lowry

THA 380d Thesis Projects—Design

The graduate design thesis is a full-scale project that grows out of the periodic portfolio reviews. It may be either a realized or nonrealized project. Offered on request.
Design Faculty

THA 385a Design Internship: Part 1

Internships will be arranged at faculty discretion for third-year design and technical area students. The purpose of internships is to provide valid experience in the profession under the supervision of the department faculty and professional field of work. Usually offered every year.
Staff

THA 385b Design Internship: Part 2

See course description for THA 385a. Usually offered every year.
Staff

THA 390a Independent Study

Usually offered every year.
Staff

THA 390b Independent Study

Usually offered every year.
Staff

THA 395a Topics in Theater and Drama

For graduate M.F.A. students only. Topics may vary. Please consult the Schedule of Classes for further information. Topics in theater history, dramatic literature, theatrical production, acting, or design. Usually offered every year.
Staff

THA 399d Actors Showcase

Open only to third-year actors. Designed to bridge the gap between the university and the professional theater. Concentrates on identifying casting ranges, seeking theatrical material through weekly cold readings and feedback, and culminates in an ensemble presentation to the casting communities in Boston and New York. Required for third-year actors. Usually offered every year.
Ms. Morrison and Acting Faculty

THA 410b Independent Research

Student conducts research on a topic approved by the program head that results in the writing of an article-length research paper. The paper will be read by at least two faculty members. Usually offered every year.
Staff

Cross-Listed Courses**CLAS 171a**

Greek Epic and Athenian Drama

ENG 23a

Domains of Seventeenth-Century Performance

ENG 33a

Shakespeare

ENG 133a

Advanced Shakespeare

ENG 143a

Elizabethan and Jacobean Drama

ENG 144b

The Body as Text: Castiglione to Locke

ENG 151b

Theater/Theory: Investigating Performance

ENG 181a

Making Sex, Performing Gender

FREN 155b

French Drama of the Twentieth Century

HBRW 144a

Hebrew Drama: Language through Creativity and Action

HBRW 164b

Israeli Theater

RECS 134b

Chekhov

RECS 148a

Russian Drama