
Department of Theater Arts

Courses of Study:
Minor
Major (BA)
Master of Fine Arts

Objectives

Mission

The mission of the Department of Theater Arts is to reveal the theater's unique ability to incorporate diversity and community in a sophisticated process of creative expression that results in plays and musical theater pieces of artistic and social significance. Through a twofold path of academic inquiry and practical artistic experience, we help students develop an understanding of dramatic literature in theory and historical context as well as in action. Students have the opportunity to experience the strength and immediacy of live theater through the production and performance of plays and musical theater pieces, including dance and movement, in the multiple spaces of the Spingold Theater Center.

The Department of Theater Arts views the theater as a centuries-old system for creating awareness of groups and their place in the wider universe of experience. In production, we examine the concept of "company" or "ensemble" as an integral part of developing an effective creative community. The theater group, utilizing the building blocks of time and space, applies the tools of physical movement, language, sound and music, light, and visual image in a rich collaborative process whose goal is the practical interpretation of important dramatic and musical theater works. In its creative process, the Department of Theater Arts continually reflects the mission of Brandeis University as a place where collaborative artistic achievement serves as a model for progressive human enterprise.

Undergraduate Major

The major in theater arts is designed to give students a solid foundation in dramatic literature, theory, and history (LTH), as well as the opportunity to explore specific areas of practical theater performance and production. In addition to completing required courses in LTH, students are free to concentrate in an area, or track, that suits their talents and interests, including: acting, dance and movement, directing, sound design, design/technical educational theater, and musical theater stage management. Students are also free to create, with the approval of the chair, an individualized curriculum from a broad range of courses. Courses may come from within the discipline or include selected courses from other disciplines, including a discrete track in LTH with one practicum in production. While always encouraging experimentation and adventure, the department stresses the cultivation of solidly rooted understanding, investigation, and development of skills. We ask students to explore their own creative impulses with honesty and intelligence. Students are expected to become involved in the department's production season in various ways, from performance to production work.

The department participates in the European cultural studies major (ECS) at Brandeis, and, in general, its courses are open to ECS students.

Graduate Program in Theater Arts

The graduate programs in theater arts are designed to provide the highest level of theatrical investigation and practice. This prepares talented students for a professional life in the theater in the areas of acting and design. With an intention to create young theater artists who will shape the future of American and world theater, Brandeis theater arts is dedicated to the transmission of technique-based knowledge, as well as providing professional-level performance and design experiences in the various venues with the Brandeis Theater Company in the Spingold Center for the Performing Arts. Our goal is to set the stage for a theater of the future that is alive with excitement, clarity, and surprise.

The department participates in the interdisciplinary master's program in cultural production at Brandeis.

How to Become a Major or a Minor

Students who wish to major or minor in theater arts should meet early in their academic career with the undergraduate advising head to develop a plan. The plan should encompass completion of required and prerequisite courses and selection of a track within the student's particular area(s) of interest. It is recommended, though not required, that students complete the prerequisite and required courses within the first two years as a major or minor to provide a background for more advanced courses in theater arts. When meeting with the undergraduate advising head, students will be assigned an academic advisor within their particular area of interest or track.

How to Be Admitted to the Graduate Programs

The general requirements for admission to the Graduate School, given in an earlier section of the *Bulletin*, apply to candidates for admission in the area of theater arts; GRE results are not required for theater students. In addition to the standard application procedures, applicants must complete an audition/interview process for actors and an interview and portfolio evaluation for designers.

Acting auditions are held at sites around the United States and at Brandeis once every three years. The next auditions will be held in 2008. Students are accepted for a three-year period, subject to an annual review by the performance faculty. Design interviews and portfolio evaluations are held at Brandeis and the USITT Convention (see Web site for dates and locations). Information about evaluations will be furnished by the program after applications have been received. Admission to the graduate design program is for a period of three years subject to an annual evaluation of the student's progress.

Faculty**Susan Dibble, Chair**

Movement for the actor. Dance.

Nancy Armstrong

Singing.

Jeff Bird

Scenic construction. Technical direction.

Debra Booth

Scenic design.

Leslie Chiu

Production lab.

Michael Chybowski

Lighting design.

Jennifer A. Cleary

Stage management. Theater practicum.
Theater education.

David Cosier

Drafting.

Nancy Doyle

Acting for the camera.

Karl Eigsti

Scenic design.

Eric Hill

Acting. Directing.

Arthur Holmberg

Dramatic literature. Theory history.
Performance theory.

Adrienne Krstansky

Acting.

Denise Loewenguth, Director, Costume Shop

Costume technology.

Marya Lowry

Acting. Voice production.

Seághan McKay

Computer drawing.

Ryan McKittrick

Theater literature. Theory and history.
Playwriting.

Robert Moody

Scene painting.

Janet Morrison

Acting. Director of performance studies.

Elizabeth Terry, Undergraduate Advising Head

Speech, dialects, and voice production.

Jennifer von Mayrhauser

Costume design and technology.

Robert Walsh

Stage movement and combat. Public speaking.

Dave Wilson

Lighting and sound design.

Requirements for the Major

All undergraduate majors must complete ten one-semester courses, two practicum courses, and one semester of THA 99a or b (or other course as approved by the undergraduate advising head). Total major requirement, including practicum courses, is the equivalent of twelve one-semester courses and thirteen one-semester courses for students pursuing departmental honors. Required courses include:

A. THA 2a (Introduction to Theater Arts: From the Page to the Stage—Plays in Production and Performance). Offered in the fall of each year, this course is a prerequisite for all practical theater courses. THA 2a requires a corequisite of THA 41a (Theater Practicum).

Students who choose to follow an LTH track may substitute an LTH course, as approved by their advisor for THA 2a.

B. THA 100a and 100b: Theater Texts and Theory (offered in the fall and spring each year, respectively).

C. Two courses selected from the following elective requirements: THA 115b, 150a, 155a, 185b, CLAS 171a, ENG 33a, 64b, 133a, 143a, FREN 155b, HBRW 144a, HBRW 164b, RECS 134b, 148a, SECS 150a.

D. Complete requirements in selected track area (see below): acting, dance and movement, directing, design/tech, educational theater, musical theater, stage management, and sound design.

E. THA 99a or 99b, or other course as approved by faculty advisor to be appropriate as a senior-level course requirement.

Students applying for honors must complete THA 99a and 99b, bringing their required number of courses to thirteen. This two-semester course must result in a thesis or a creative work (i.e., an original play) that meets the approval of the department honors advisor and the chair.

Undergraduate Tracks

Students must complete the equivalent of six one-semester courses in their chosen track area or a preapproved cross-track curriculum. Track areas include acting, dance and movement, directing, design/tech, educational theater, musical theater, stage management, and sound design. Students may create their own LTH track with the approval of the chair. Each track area has specific course lists from which students must select to complete the track requirement. Students must complete one practicum in their track area (LTH exempt) in addition to one production practicum.

Acting Track

THA 4a	Acting I: The Vocal-Physical Connection
THA 4b	Acting II: Language in Action
THA 33a	Acting III: Modern Realism
THA 41a	Theater Practicum (In addition to the corequisite enrollment of THA 41a that is required for THA 2a)
THA 42a	Acting Practicum

One of the following: THA 12b, THA 15a, THA 17a, THA 20b, THA 32a, THA 33b, THA 105b, THA 109a, THA 130a, or other courses as approved by track advisor.

One of the following: THA 9a, THA 9b, THA 10b, THA 110b, THA 120a, THA 120b, or other courses as approved by track advisor.

Dance and Movement Track

THA 9a	Movement for the Stage I
THA 9b	Movement for the Stage II
THA 110b	Modern Dance and Movement
THA 41a	Theater Practicum (In addition to the corequisite enrollment of THA 41a that is required for THA 2a)
THA 43a	Dance and Movement Practicum

Two of the following: THA 10b, THA 120a, THA 120b, THA 130a, or other courses as approved by track advisor.

Design/Tech Track (Set, Costume, and Lighting Design)

FA 17a	History of Art I or comparable course as approved by track advisor
FA 18b	History of Art II or comparable course as approved by track advisor
THA 232a	Life Drawing: Part I or FA3a Introduction to Drawing
THA 41a	Theater Practicum (In addition to the corequisite enrollment of THA 41a that is required for THA 2a)
THA 45a	Design/Technical Practicum

Two of the following: THA 232a or FA 3a, FA 3b, THA 50b, THA 52b, THA 54b, THA 60a, THA 64a, THA 64b, or other courses as approved by track advisor.

Directing Track

THA 4a	Acting I: The Vocal-Physical Connection
THA 130a	Suzuki
FA 20b	Introduction to Visual Culture or FA 71a Modern Art and Modern Culture
THA 70a	Directing
THA 41a	Theater Practicum (In addition to the corequisite enrollment of THA 41a that is required for THA 2a)
THA 44a	Directing Practicum

One of the following: THA 4b, THA 9a, THA 15a, THA 25a, THA 33a, THA 64a, THA 64b, THA 102b, THA 103b, THA 104a, THA 50b, THA 52b, or other courses as approved by track advisor.

Educational Theater Track

THA 4a	Acting I: The Vocal-Physical Connection
THA 70a	Directing
THA 101a	Stage Management Part I
THA 41a	Theater Practicum (In addition to the corequisite enrollment of THA 41a that is required for THA 2a)

One of the following: THA 42a, THA 43a, THA 44a, THA 45a, THA 46a, or THA 47a.

One course from the following movement, voice, movement/dance, or internship courses: THA 9a, THA 9b, THA 11a, THA 15a, THA 15b, THA 17a, THA 22b, THA 105a, THA 110a, THA 110b, THA 120a, THA 120b, THA 130a or THA 89a Internship in Theater seminar (students may complete an internship for credit in educational theater).

One course from the following design/technical or playwriting courses: THA 50b, THA 52b, THA 54b, THA 60a, THA 64a, THA 64b, THA 104a, THA 185b.

Students who wish to become certified in elementary or secondary school teaching must also complete the requirements of the Brandeis education program. Please see the education program section found elsewhere in this *Bulletin* for more information.

Sound Design Track

MUS 1a	Introduction to Music
MUS 5a	Fundamentals of Music
THA 50b	Sound for Theater, Film, and Television
THA 41a	Theater Practicum (In addition to the corequisite enrollment of THA 41a that is required for THA 2a)
THA 46a	Sound Design Practicum

Two of the following: PHYS 29a, MUS 106a, MUS 101a, THA 52b, MUS 107a, MUS 109b, MUS 101b, or other courses as approved by track advisor.

Stage Management Track

THA 101a	Stage Management: Part I
THA 101b	Stage Management: Part II
THA 41a	Theater Practicum (In addition to the co-requisite enrollment of THA 41a that is required for THA 2a)
THA 47a	Stage Management Practicum

One of the following: THA 4a, THA 9a, or THA 109a.

Two of the following: THA 50b, THA 52b, THA 54b, THA 64a, THA 70a, or other courses as approved by track advisor.

Musical Theater Track

THA 4b	Acting II: Language in Action
THA 25a	American Musical Theater

Students who wish to take THA 25a as part of their elective LTH credits can select another course from THA or MUS with the consent of their advisor and the chair.**

THA 41a	(In addition to the co-requisite enrollment of THA 41a that is required for THA 2a)
THA 22b	Undergraduate Singing or THA 105a Singing for Musical Theater***
THA 110b	Modern Dance and Movement or THA 120b

Movement and Dance Theater Composition

THA 105b	Acting for Musical Theater
THA 42a	Acting Practicum or THA 43a Dance and Movement Practicum

Students may choose to replace the following courses in the musical theater track in accordance with the following guidelines. No more than three (3) courses within the musical theater track may be substituted with music courses in order to complete the theater arts major.

** Students may choose to replace THA 25a with the following courses from the music department in consultation with their advisor, the chair of theater arts, and with permission of the music department:

MUS 52a	Opera
MUS 53a	Music for the Ballet
MUS 58b	Construction of Gender in Opera

***Students interested in singing for musical theater may choose to replace THA 22b OR 105a with the following courses from the music department in consultation with their advisor, the chair of theater arts and with permission of the music department:

MUS 12a/b	University Chorus. Both semesters must be taken for credit.
MUS 112a/b	Private Instruction: Voice. Both semesters must be taken for credit.

***Students interested in musical direction for musical theater may choose to replace THA 22b or 105a with the following courses from the music department in consultation with their advisor, the chair of theater arts and, with permission of the music department:

MUS 5a	Fundamentals of Music
MUS 6b	A Cappella Arranging
MUS 111a/b	Private Instruction: Instrumentalists, Piano. Both semesters must be taken for credit.
MUS 112a/b	Private Instruction: Voice. Both semesters must be taken for credit.
MUS 113a	Introduction to Conducting

***Students interested in all aspects of musical theater may choose to replace THA 22b OR 105a with the following courses from the music department in consultation with their advisor, the chair of theater arts, and with permission of the music department:

MUS 5a	Fundamentals of Music
MUS 111a/b	Private Instruction: Instrumentalists, Piano. Both semesters must be taken for credit.

Requirements for the Minor

Students wishing to minor in theater arts must take a selection of at least six courses in the department, including THA 2a, and a cohesive progression of five other courses selected with the approval of the chair. Students can focus in one track area or select their progression from among the various track areas within theater arts.

Notes Relating to Undergraduates

The following graduate courses are open to undergraduates with the permission of the instructors: THA 223a,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

Graduate acting students form the core of the Brandeis Theater Company (BTC). The company is the department's production wing that performs in various venues, including in the Spingold Center for Performing Arts. Students study and train in a preset curriculum of classes offered by the graduate acting faculty. In addition, they rehearse and perform every semester as part of the BTC season. Students concentrate on developing skills in stage movement, speech and voice production, and scene study. Also, students develop a deep appreciation of theater literature and the various plays and playwrights who have contributed to the canon of world drama. While the program centers itself on performance, students are required to contribute as citizens to the department and the University in general. Citizenship requirements can be met in a number of ways in the process of students earning their graduate assistantships, including teaching and advising undergraduates and functioning in performance and mentoring capacities within the department. Graduate acting students are subject to an annual review for readmission to the program. See the department Web site for complete graduate acting curriculum.

Required Courses for First-Year Actors

THA 130a	Suzuki
THA 199a	Vocal Production Coaching Lab
THA 201a,b	Acting I
THA 202b	Ensemble Building II
THA 205a,b	Movement/Dynamics I
THA 207a,b	Text and Context
THA 210a,b	Voice I
THA 212a,b	Speech I
THA 214a,b	Singing I
THA 215a,b	Rehearsal and Performance I
THA 258a	Stage Combat I

Required Courses for Second-Year Actors

THA 130a	Suzuki
THA 199a	Vocal Production Coaching Lab
THA 255a,b	Movement II
THA 260a,b	Voice II
THA 262a,b	Speech II/ Dynamics
THA 264a,b	Singing II
THA 265a,b	Rehearsal and Performance II
THA 268a	Stage Combat
THA 283a,b	Acting II

Required Courses for Third-Year Actors

THA 130a	Suzuki
THA 199a	Vocal Production Coaching Lab
THA 309a	Whole Voice Workshop
THA 310a	Singing III
THA 315a,b	Rehearsal and Performance III
THA 317a	Accent and Dialect Research
THA 319a	The Actor-Director Collaboration
THA 319b	Solo Performance
THA 355a	Career Workshop: Part 1, Acting for the Camera
THA 355b	Career Workshop: Part 2, Auditioning
THA 399a,b	Actors Showcase

Design

All graduate design students will have the opportunity to be involved in production work as design assistants or designers in the Brandeis Theater Company during the course of the three-year program. This program is progressive from the first to the third year, beginning with the basic design and crew work and ending with total production design responsibilities. Production assignments are given each year depending on the student's ability and desire in consultation with the design faculty. In the first year, all design students take a required core curriculum along with additional electives pertinent to their field of study (i.e., set, costumes, lighting, and sound). In the second year, design students begin to specialize in one of these specific design areas. Under the advice of the design faculty, students' choice of courses must be taken from the list of requirements in their specific area of focus. All second-year design students are required to take THA 270d (Design Practicum) and THA 299d (Production Lab). Third-year students continue specialization in their designated area of interest and must take THA 320d (Design Practicum III) and THA 349d (Production Lab III). See the department Web site for complete graduate design curriculum.

Course of Study for First-Year Design and Technology

THA 223a,b	Designing for the Theater
THA 225a,b	Set Design I (not required for Sound Design and Technology)
THA 233a,b	Costume Design I (not required for Sound Design and Technology)
THA 235a,b	Lighting Design I
THA 241a,b	Sound Design I
THA 226a,b	Drafting for the Theater: Sets (Elective for Costume Design and Technology, not required for Sound Design and Technology)
THA 231a,b	Drafting for the Theater: Costumes [Elective for Set Design, Lighting Design and Scenic Painting, not required for Sound Design and Technology]
THA 232a,b	Life Drawing (not required for Sound Design and Technology)
THA 249d	Production Lab I
THA 220d	Practicum I

Additional Courses for First-Year Sound Design and Technology

THA 242a,b	Sound Techniques I: Part I and Part II
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and four music electives from the following list:

MUS 5a	Fundamentals of Music
MUS 101a,b	Theory and Musicianship I w/ Lab (MUS 102a,b)
MUS 107a,b	Introduction to Electro-Acoustic Music
MUS 109b	Electro-Acoustic Music Composition
MUS 111a,b	Private Instruction: Instrumentalists

Course of Study for Second-Year Set Design

THA 275a,b	Set Design II
THA 285a,b	Lighting Design II or THA 280a,b Costume Design II
THA 284a,b	History of Civilization
THA 276a,b	Computer Drawing I
THA 278a,b	Scene Painting I
THA 290a,b	Design Drafting I (elective)
THA 299d	Production Lab II
THA 270d	Practicum II

Course of Study for Third-Year Set Design

THA 325a,b	Set Design III
THA 335a,b	Lighting Design III (prerequisite of THA 285a,b) or THA 330a,b Costume Design III (prerequisite of THA 280a,b)
THA 326a,b	Scenic Drawing
THA 328a,b	Scenic Painting II (elective)
THA 340a,b	Design Drafting (elective)
THA 349a,b	Production Lab III
THA 320a,b	Practicum III
THA 385a,b	Internship (upon recommendation of faculty)

Course of Study for Second-Year Costume Design

THA 280a,b	Costume Design II
THA 275a,b	Set Design II or THA 285a,b Lighting Design II
THA 284a,b	History of Civilization
THA 281a,b	Costume Drawing I
THA 282a,b	Costume Draping and Construction
THA 276a,b	Computer Drawing I
THA 293a,b	Costume Technology (elective)
THA 299d	Production Lab II
THA 270d	Practicum II

Course of Study for Third-Year Costume Design

THA 330a,b	Costume Design III
THA 293a,b	Costume Technology
THA 325a,b	Set Design III (prerequisite of THA 275a,b) or THA 335a,b Lighting Design III (prerequisite of THA 285a,b)
THA 326a,b	Scenic Drawing
THA 349d	Production Lab III
THA 320d	Practicum III
THA 385a,b	Internship (upon recommendation of faculty)

Course of Study for Second-Year Lighting Design

THA 285a,b	Lighting Design II
THA 275a,b	Set Design II or THA 280a,b Costume Design II
THA 284a,b	History of Civilization
THA 278a,b	Scene Painting I
THA 290a,b	Design Drafting I
THA 326a,b	Scenic Drawing (elective)
THA 299d	Production Lab II
THA 270d	Practicum II

Course of Study for Third-Year Lighting Design

THA 335a,b	Lighting Design III
THA 325a,b	Set Design III (prerequisite of THA 275a,b) or THA 330a,b Costume Design III (prerequisite of THA 280a,b)
THA 326a,b	Scenic Drawing (elective)
THA 320d	Practicum III
THA 328a,b	Scenic Painting II (elective)
THA 340a,b	Design Drafting (elective)
THA 349d	Production Lab III
THA 320d	Practicum III
THA 385a,b	Internship (upon recommendation of faculty)

Course of Study for Second-Year Costume Technology

THA 293a,b	Costume Technology
THA 280a,b	Costume Design II
THA 281a,b	Costume Drawing I
THA 284a,b	History of Civilization
THA 299d	Production Lab II
THA 270d	Practicum II

Course of Study for Third-Year Costume Technology

THA 343a,b	Costume Technology II
THA 282a,b	Costume Draping and Construction
THA 349d	Production Lab III
THA 320d	Practicum III
THA 385a,b	Internship (upon recommendation of faculty)

Course of Study for Second-Year Scene Painting

THA 278a,b	Scene Painting I
THA 284a,b	History of Civilization
THA 276a,b	Computer Drawing I
THA 299d	Production Lab II
THA 270d	Practicum II

Course of Study Required Courses for Third-Year Scene Painting

THA 328a,b	Scenic Painting II
THA 326a,b	Scenic Drawing
THA 349d	Production Lab III
THA 320d	Practicum III
THA 385a,b	Internship (upon recommendation of faculty)

Course of Study for Second-Year Sound Technology and Design

THA 295a,b	Sound Design II
THA 285a,b	Lighting Design II
THA 284a,b	History of Civilization
THA 296a,b	Studio Techniques II
THA 276a	Computer Drawing I
THA 299d	Production Lab II
THA 270d	Practicum II

Four music electives from the following:

MUS 103a,b	Theory and Musicianship II w/ Lab (MUS 104a,b)
MUS 105a,b	Advanced Harmony and Counterpoint
MUS 107a,b	Introduction to Electro-Acoustic Music
MUS 111a,b	Private Instruction: Instrumentalists

Course of Study for Third-Year Sound Technology and Design

THA 351a,b	Sound Design III
THA 352a,b	Studio Techniques III
MUS 111a,b	Private Instruction: Instrumentalists Music History and Composition as available
THA 349d	Production Lab III
THA 320d	Practicum III
THA 385a,b	Internship (upon recommendation of faculty)

Courses of Instruction

(1–99) Primarily for Undergraduate Students

THA 1a The Theater in History I

[ca]

An exploration of the development and 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 eighteenth 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 eighteenth century to the present. Usually offered every year.
Mr. McKittrick

THA 2a Introduction to Theater: from the Page to the Stage

[ca]

Corequisite: THA 41a.

An introduction to, and an investigation of, theater in its many aspects. Designed to acquaint the student with the theatrical elements of production and performance and to familiarize the student with the role of artist and audience. Contains a lab component designed to introduce the student to the practical aspects of theatrical production. The student will be placed on a production crew for the Brandeis Theater Company in the corequisite THA 41a. Usually offered every year.
Ms. Chiu

THA 4a Acting I: The Vocal-Physical Connection

[ca]

Prerequisite: THA 2a or permission of the instructor.

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 semester.
Ms. Lowry, Ms. Krstansky, and Ms. Terry

THA 4b Acting II: Language in Action

[ca]

Prerequisite: THA 2a and THA 4a or permission of the instructor.

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 semester.
Ms. Krstansky and Ms. Morrison

THA 9a Movement for the Stage I

[ca pe-1]

Prerequisite: THA 2a or permission of the instructor. 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 pe-1]

Prerequisite: THA 2a or permission of the instructor and 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 pe-1]

Prerequisite: THA 2a or permission of the instructor and 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.
Mr. Walsh

THA 11a Movement for the Performer

[ca]

Prerequisite: THA 2a or permission of the instructor. Counts as one activity course toward the physical education requirement. 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 third year.
Staff

THA 12b Crossing Borders: Personal Narratives from the Cross-Cultural

[ca]

Open to all students.

A hands-on workshop and discussion course, students examine issues of ethnicity, race, class, faith, and cross-cultural transformations through the lens of art and the theatrical experience. Usually offered every third year.
Staff

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

[ca]

Prerequisite: THA 2a or permission of the instructor. 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 breath work 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 oc]

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 17a Dialects for the Stage

[ca]

Prerequisite: THA 15a or permission of the instructor. A study in the fundamentals of dialects for the stage including an introduction to phonetic transcriptions and improving basic listening skills. Material includes a selection of dialects from around the world as applied to plays, songs, stories, poems, and screenplays. Usually offered every third year.
Ms. Terry

THA 20b Acting Integration: Body/Voice/Text

[ca]

Prerequisites: THA 2a or THA 9a or THA 11a; THA 15a; THA 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 third year.
Ms. Lowry

THA 22b Undergraduate Singing

[ca]

Prerequisite: THA 2a or permission of instructor. May be repeated for credit.

The fundamentals of singing are explored in detail, concentrating on breath and relaxation, placement and resonance, tonal quality, and flexibility. Specific exercises for each facet of vocal production are explored. Work includes solo and ensemble singing. Usually offered every year.

Ms. Armstrong

THA 25a American Musical Theater

[ca]

Analyzes American musicals in their historical contexts: students learn how to analyze the structure and score of musicals and develop a vocabulary for examining the visual dimensions of productions. Attention will be given to production histories. Usually offered every year.

Mr. McKittrick

THA 32a The Collaborative Process

[ca]

Prerequisite: THA 2a or permission of instructor.

An exploration of the process of collaborative creation from the idea to performance. Students work as performers, directors, writers, and designers to create original theater pieces based on current events, literature, theater, genres, and personal obsessions. Usually offered every year.

Ms. Krstansky

THA 33a Acting III: Modern Realism

[ca]

Prerequisites: THA 2a, 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 the rehearsal process. Introduces relevant techniques such as script analysis and research. Usually offered every year.

Ms. Morrison

THA 33b Acting IV: Acting the Classics

[ca]

Prerequisite: THA 33a.

A continuation of THA 33a with work on more complex classical texts, including Shakespeare and the Greeks. Usually offered every second year.

Ms. Morrison

THA 41a Theater Practicum

Corequisite: THA 41a. Yields half-course credit (two semester-hour credits) toward graduation and rate of work. May be repeated 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 date and time.

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 as crew members for the Brandeis Theater Company. Usually offered every year.

Ms. Cleary and Staff

THA 42a Acting Practicum

Prerequisites: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) toward graduation and rate of work. May be taken only once for credit.

A hands-on course providing exposure to and experience in the practical aspects of acting and performance. Under professional direction or supervision, students develop a working knowledge of acting through performing, serving as understudies, or working as stage managers in a production with the Brandeis Theater Company or the Undergraduate Theater Collective, or as part of a preapproved project within or outside the university. Students will meet periodically with their advisors to report on their progress. Usually offered every year.

Ms. Morrison

THA 43a Dance and Movement Practicum

Prerequisites: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) toward graduation and rate of work. May be taken only once for credit.

A hands-on course providing exposure to and experience in the practical aspects of dance and movement performance. Under professional direction or supervision, students develop a working knowledge of dance through either performing in a production with the Brandeis Theater Company or the Undergraduate Theater Collective, or as part of a preapproved project within or outside the university. Students will meet periodically with their advisors to report on their progress. Usually offered every year.

Ms. Dibble

THA 44a Directing Practicum

Prerequisites: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) toward graduation and rate of work. May be taken only once for credit.

A hands-on course providing exposure to and experience in the practical aspects of directing. Under professional direction or supervision, students develop a working knowledge of directing through either directing a production, serving as assistant directors, or working as stage managers on a production with the Brandeis Theater Company, the Undergraduate Theater Collective, or as part of a preapproved project within or outside the university. Students will meet periodically with their advisors to report on their progress. Usually offered every year.

Mr. Hill

THA 45a Design/Technical Practicum

Prerequisites: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) toward graduation and rate of work. May be taken only once for credit.

A hands-on course providing exposure to and experience in the practical aspects of design and technical production. Under professional direction or supervision, students develop a working knowledge of design and technical theater through either designing a production, serving as assistant designers on a production, or working as stage managers on a production with the Brandeis Theater Company or the Undergraduate Theater Collective, or as part of a preapproved project within or outside the university. Students will meet periodically with their advisors to report on their progress. Usually offered every year.

Ms. Booth

THA 46a Sound Design Practicum

Prerequisites: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) toward graduation and rate of work. May be taken only once for credit.

A hands-on course providing exposure to and experience in the practical aspects of sound design. Under professional direction or supervision, students develop a working knowledge of sound design through either working as sound designers or as assistant sound designers on a production with the Brandeis Theater Company or the Undergraduate Theater Collective, or as part of a preapproved project within or outside the university. Students will meet periodically with their advisors to report on their progress. Usually offered every year.

Mr. Wilson

THA 47a Stage Management Practicum

Prerequisites: THA 2a and THA 41a. Yields half-course credit (two semester-hour credits) toward graduation and rate of work. May be taken only once for credit.

A hands-on course providing exposure to and experience in the practical aspects of stage management. Under professional direction or supervision, students develop a working knowledge of stage management through either stage managing or assistant stage managing a production with the Brandeis Theater Company or the Undergraduate Theater Collective, or as part of a preapproved project within or outside the university. Students will meet periodically with their advisors to report on their progress. Usually offered every year.
Ms. Cleary

THA 50b Sound for Theater, Film, and Television

[ca]

Prerequisite: THA 2a or permission of the instructor. Laboratory fee: \$10 per semester.

Explores the process of modern sound design from concept to execution. Topics 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 provides a foundation for a complete sound design. Usually offered every second year.
Mr. Wilson

THA 52b Fundamentals of Lighting

[ca]

Prerequisite: THA 2a or permission of the instructor. 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 year.
Staff

THA 54b Scenic Construction Fundamentals

[ca]

Prerequisite: THA 2a or permission of the instructor. 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]

Prerequisite: THA 2a or permission of the instructor. 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]

Prerequisite: THA 2a or permission of the instructor. 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 second year.
Staff

THA 64b From Idea to Sketch

[ca]

Prerequisite: THA 64a is recommended.

Introduction to the multifaceted skills required of a costume designer. Includes a discussion on basic design elements; use of color, drawing and painting techniques; introduction to fabrics; and exploring past masters. Usually offered every second year.
Staff

THA 70a Directing

[ca]

Prerequisite: THA 2a or permission of instructor.

Examines the art of theater from the director's perspective. Focuses on how dramatic theory and interpretation meet in the crucible of actual rehearsal, production, and performance from the director's point of view. Usually offered every year.
Mr. Hill

THA 89a Internship in Theater

All THA students completing internships for credit must enroll in this seminar.

This seminar continues the process of experiential learning through the completion of various projects that utilize the resources of the professional theaters in the Boston area. Usually offered every year.
Ms. Cleary

THA 97a Senior Project

Students may complete a senior project to fulfill the final requirements of the major. Completion of this course does not qualify the student for departmental honors. Students should meet with their advisor to develop a suitable project. Usually offered every semester.
Staff

THA 98a Independent Study

Prerequisite: University GPA 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 GPA 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 99a Senior Research

With permission of the department, qualified students may choose to complete a thesis paper, a play, or a project in theater arts. This course may be taken alone to fulfill major requirements or in conjunction with THA 99b to complete a full-year thesis project, making the student eligible for departmental honors. Students wishing to obtain honors will undergo review by their advisors before being allowed to enroll in the continuation of the thesis project, THA 99b, and must obtain permission of the advisor and department chair before registering. Offered every fall semester.
Staff

THA 99b Senior Thesis

With permission of the department, qualified students may choose to complete a thesis paper, a play, or a project in theater arts. This course may be taken alone to fulfill requirements for the major or in conjunction with THA 99a to complete a full-year thesis project, making the student eligible for departmental honors. Students wishing to obtain honors will undergo review by their advisors and must obtain permission from their advisors and the department chair before registering. Offered every spring semester.
Staff

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

[ca]

The evolution of Western drama from its ritual origins through the mid-eighteenth century. Greek tragedy, Roman comedy, medieval drama, Italian humanism, Spanish Golden Age comedias, and French neoclassicism. Attention paid to theater history, dramatic theory, and performance. Usually offered every year.
Mr. Holmberg

THA 100b Theater Literature and Theory II

[ca]

A continuation of THA 100a, covering plays, history, and political theory. Romanticism to the present, including realism and the avant-garde. Usually offered every year.

Mr. Holmberg

THA 101a Stage Management: Part I

[ca oc]

Prerequisite: THA 2a or permission of the instructor.

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 101b Stage Management: Part II

[ca oc]

A continuation of THA 101a. Usually offered every year.

Ms. Cleary

THA 102b Shakespeare: On Stage and Screen

[ca]

Shakespeare wrote his plays to be seen and heard, not read. This course approaches Shakespeare as a man of the theater who thought visually as well as verbally.

Explores Shakespeare's scripts in their original theatrical context, subsequent production history, and migration to film. Usually offered every second year.

Mr. Holmberg

THA 103b Contemporary Theater in Production

[ca]

Boston and the greater Boston area have a vibrant and diverse theater community. In this class students see, analyze, and write critical responses to nine productions staged in theaters in Boston, Cambridge, and Watertown, as well as on the Brandeis campus. Additional expenses associated with attending productions may be the responsibility of the student. Usually offered every second year.

Mr. McKittrick

THA 104a Playwriting

[wi ca]

Introduces students to the fundamentals of playwriting. Attention will be given to dramatic structure, the development of character, and stage dialogue. In addition to completing a number of playwriting exercises, students will write one ten-minute play and one one-act play. Work will be shared with the class and read aloud. Usually offered every year.

Mr. McKittrick

THA 105a Singing for Musical Theater

[ca]

Prerequisite: THA 2a or permission of the instructor. May be repeated for credit.

Fundamentals in singing techniques using the repertoire of the musical theater.

Students practice healthy vocal habits for breath support, focusing resonance, extending the tonal line, and clarity of diction. The course is a combination of group sessions and individual lessons. Usually offered every year.

Ms. Armstrong

THA 105b Acting for Musical Theater

[ca]

Prerequisites: THA 2a, THA 4a, and THA 105a.

An introduction to the art of the American musical genre. Focuses on learning the skills necessary to act a selected scene and song while maintaining strong emotional connection and expressive vocal/physical action. Usually offered every second year.

Ms. Terry

THA 107a Costume Drafting

[ca]

Prerequisite: THA 2a or permission of the instructor.

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]

Prerequisite: THA 2a or permission of the instructor.

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

THA 110a Moving Women/Women Moving

[ca pe-1]

Prerequisite: THA 2a or permission of the instructor. Counts as one activity course toward the physical education requirement.

Among the influential women leaders in America are choreographers who shaped the history of modern dance in the twentieth century. This course will focus on the work and lives of these women. Students will learn dance techniques and investigate the twists and turns in the lives of these extraordinary artists. Usually offered every third year.

Ms. Dibble

THA 110b Modern Dance and Movement

[ca pe-1]

Prerequisite: THA 2a or permission of the instructor. 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-Garde

[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 120a Dance in Time

[ca]

Prerequisite: THA 2a or permission of the instructor.

Focuses on how life cycles, nature and the elements, rhythm and structure in traditional dance forms and rituals, poetry, social events, and human behavior, for example, can all contribute to the understanding of dance and its place in the history of the world. Students are given the opportunity to explore these ideas as well as learn about and practice the creative process by using a variety of sources that inspire and inform the human being who participates in dance of all kinds. Usually offered every second year.

Ms. Dibble

THA 120b Movement and Dance Theater Composition

[ca pe-1]

Prerequisite: THA 2a or permission of the instructor. 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, and music and their relationship to the process of creating original work for the stage. Usually offered every year.

Ms. Dibble

THA 125a Acting for the Camera

[ca]

Prerequisite: THA 2a or permission of the instructor.

A process-based acting class. Emphasis is on developing the actor's ability to work honestly and creatively in front of the camera. All work is videotaped. Students regularly review their performances in order to advance their critical understanding of the work. Usually offered two consecutive years with a third-year hiatus.

Ms. Doyle

THA 130a Suzuki

[ca nw pe-1]

Prerequisite: THA 2a or permission of the instructor. Counts as one activity course toward the physical education requirement.

Undergraduates may repeat this course twice for credit, once with each instructor. Developed by the Japanese theater artist Tadashi Suzuki, the Suzuki method of acting training develops physical strength, stamina, and agility while engaging the imagination and will of the actor. Through a series of walks, statues, and marches, students are taught to breathe and move from the core of their bodies. This training allows students to act from physical impulse, resulting in a deep and personal experience of language and the world of play. Usually offered every semester.

Mr. Hill and Ms. Krstansky

THA 150a The American Drama since 1945

[ca wi]

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]

Prerequisite: THA 2a or permission of the instructor.

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

Mr. Eigsti

THA 165b Tough Guys and Femmes Fatales: Gender Trouble in Noir and Neo-Noir

[ca]

Looking at gender anxiety in noir and neo-noir, this course explores how the genre has evolved and what this evolution reveals about the ongoing negotiations of masculinity, femininity, and power. Attention paid to how actors embody and perform masculinity. Usually offered every second year.

Mr. Holmberg

THA 170a Resumés, Portfolios, and Interviewing

[ca]

Provides design and production students with tools and resources to begin a career in theater. Course work includes developing effective cover letters, resumés and/or portfolios, and interview techniques. Usually offered every year.

Ms. Chiu

THA 185b Dramatic Structure: Analysis and Application

[ca]

Students read works from the Greeks to the present, analyzing a variety of dramatic structures as a means of deriving meaning from plays. Texts include works by Aristotle, Aeschylus, Seneca, Hegel, Racine, Sarah Kane, Lope de Vega, Marlowe, Shakespeare, Pinter, Richard Greenberg, Caryl Churchill, Arthur Schnitzler, David Hare, Sergi Belbel, Joe Orton, and Kuan Han-ch'ing. Students will have the opportunity to write a play modeled after one of the structures studied in class. Usually offered every second 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 201a Acting I: Part 1**

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. Required for first-year actors. Usually offered every third year.

Ms. Morrison

THA 201b Acting I: Part 2

A continuation of THA 201a. Work 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 third year.

Ms. Morrison

THA 202b Ensemble Building

Starting from improvisation and viewpoint training, the class provides tools and experiences necessary to build a vital, fearless acting ensemble that values generosity and a high standard of professionalism. Usually offered every third year.

Ms. Krstansky

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 third year.

Ms. Dibble

THA 205b Movement I: Part 2

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

Ms. Dibble

THA 207a Text and Context

Before actors, directors, or designers begin to work, they need a fundamental understanding of the play at hand. This is an advanced course in how to read and study plays on their own terms and with an eye toward their eventual production and performance. Usually offered every third year.

Mr. Cummings

THA 210a Voice I: Part 1

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 third year.

Ms. Lowry

THA 210b Voice I: Part 2

A continuation of THA 210a. Required for first-year actors. Usually offered every third year.

Ms. Lowry

THA 212a Speech I: Part 1

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 third year.
Ms. Terry

THA 212b Speech I: Part 2

Continuation of THA 212a. Required for first-year actors. Usually offered every third 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 third year.
Ms. Armstrong

THA 215a Rehearsal and Performance I, Fall Productions

First-year actors are required to audition for and play as cast in fall season productions. Required for first-year actors. Usually offered every third year.
Staff

THA 215b Rehearsal and Performance I

First-year actors are required to audition for and play as cast in, the Brandeis Theater Company's plays of the spring season. Required for first-year actors. Usually offered every third 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, costumes, and lighting. Required for first-year designers. Usually offered every year.
Ms. Booth

THA 223a Designing for Theater: 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: 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, Sets: 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.
Mr. Cosier

THA 226b Drafting for the Theater, Sets: 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.
Mr. Cosier

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.
Ms. Loewenguth

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.
Ms. Loewenguth

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. von Mayrhauser

THA 233b Costume Design I: Part 2

A continuation of THA 233a. Required for first-year designers. Usually offered every year.
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 learning 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 241a Sound Design I, Part 1

Follows the process of developing and producing a complete sound design for a theatrical production. Usually offered every year.
Mr. Wilson

THA 241b Sound Design I, Part 2

A continuation of THA 241a. Usually offered every year.
Mr. Wilson

THA 242a Studio Techniques I: Part 1

Prerequisite: THA 50b or MUS 107a or MUS 109b.

Presents the methods and skills used to produce a complicated work of aural art. Recorded works are discussed and analyzed, leading to in-class mixing projects using prerecorded session material. Usually offered every second year.
Mr. Wilson

THA 242b Studio Techniques I: Part 2

A continuation of THA 242a. Usually offered every second year.
Mr. Wilson

THA 249d Production Lab I

Required for first-year graduate designers. Usually offered every year.
Ms. Chiu

THA 255a Movement II: Part 1

Open to undergraduate students with permission of instructor.

Includes warm-ups 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, pavane, estempie, branle, and farandole. Required for second-year actors. Usually offered every third 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 third 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 skills proficiency 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 single sword quarterstaff, as well as unarmed combat, contemporary violence, and commedia/slapstick skills. Required for first-year actors. Usually offered every third year.
Mr. Walsh

THA 258b Stage Combat I: Part 2

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

THA 260a Voice II: Part 1

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 third year.
Ms. Lowry

THA 260b Voice II: Part 2

A continuation of THA 260a. Usually offered every third 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 third year.
Ms. Terry

THA 262b Speech II: Part 2

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

THA 265a Rehearsal and Performance II, Part 1

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

THA 265b Rehearsal and Performance II, Part 2

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

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 third 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 the 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.
Mr. Eigsti

THA 275a Set Design II: Part 1

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 his or her designs. An emphasis is placed on developing an individual process to the work. Usually offered every year.
Mr. Eigsti

THA 275b Set Design II: Part 2

Laboratory fee: \$25 per semester.

A continuation of THA 275a. Usually offered every year.
Mr. Eigsti

THA 276a Computer Drawing I: Part 1

This course is open to undergraduates by permission of the 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. McKay

THA 276b Computer Drawing I: Part 2

This course is open to undergraduates by permission of the instructor.

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

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 productions 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 the 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 the 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 the instructor.

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

Mr. Moody

THA 280a Costume Design II: Part 1

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. von Mayrhauser

THA 280b Costume Design II: Part 2

A continuation of THA 280a. Usually offered every year.

Ms. von Mayrhauser

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.

Staff

THA 281b Costume Drawing I: Part 2

Laboratory fee: \$20 per semester.

A continuation of THA 281a. Usually offered every year.

Staff

THA 282a Costume Draping and Construction: 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: 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 third 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 third year.

Ms. Morrison

THA 284a History of Civilization, Part 1

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 284b History of Civilization, Part 2

A continuation of THA 284a. Usually offered every year.

Mr. Eigsti

THA 285a Lighting Design II: Part 1

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 285b Lighting Design II: Part 2

Laboratory fee: \$20 per semester.

A continuation of THA 285a. Usually offered every year.

Mr. Chybowski

THA 290a Design Drafting I: 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 I: Part 2

Laboratory fee: \$25 per semester.

A continuation of THA 290a. Usually offered every year.

Ms. Booth

THA 293a Costume Technology: Part 1

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 293b Costume Technology: Part 2

A continuation of THA 293a. Usually offered every year.

Ms. Loewenguth

THA 295a Sound Design II: Part 1

Prerequisites: THA 241a and b.

A continuation of sound design for theater. Through critical readings, research, and listening analysis, students develop a production concept and produce a completed design for a class project or current department production. Usually offered every second year.

Mr. Wilson

THA 295b Sound Design II: Part 2

A continuation of THA 295a. Usually offered every second year.

Mr. Wilson

THA 296a Studio Techniques II: Part 1

Prerequisites: THA 295a and THA 295b.

Builds on the methods and skills learned in studio techniques and expands further into the tools and techniques used to produce a completed work of aural art. In addition to studio mixing, intensive programming in computer-based playback system for live performance is featured. Usually taught every second year.

Mr. Wilson

THA 296b Studio Techniques II: Part 2

A continuation of THA 296a. Usually offered every second year.

Mr. Wilson

THA 299d Production Lab II

See description for THA 249d (Production Laboratory I). Required for second-year graduate designers. Usually offered every year.

Ms. Chiu

THA 309a 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 third-year actors. Usually offered every third year.

Ms. Lowry

THA 310a Singing III

The third year of vocal development demands consistency of body and breath coordination, matching resonance throughout the range and timbre coloring when needed. Focused advanced technical exercises are introduced and learned. Musical phrasing and text delineation are emphasized. A recital at the end of the semester is required. Usually offered every third year.
Ms. Armstrong

THA 315a Rehearsal and Performance III: Part 1

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

THA 315b Rehearsal and Performance III: Part 2

Third-year actors are required to audition for and play as cast in all BTC graduate productions. Continuation of THA 315a. Required for third-year actors. Usually offered every third year.
Ms. Morrison

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 third year.
Ms. Terry

THA 319a The Actor/Director Collaboration

Examines the craft of acting from the point of view of the actor's ongoing collaboration with the director. Usually offered every third year.
Mr. Hill

THA 319b Solo Performance

Addresses the challenges in creating a solo theater piece. Offers the actor an opportunity to create a performance piece that involves acting, writing, choreography, direction, and design. It also focuses on the individual's artistic ideas and passions. Students are given structured assignments and guidelines for developing the material and will create and perform an original theatrical piece at the end of the semester. Usually offered every third year.
Ms. Dibble

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 designers. Usually offered every year.
Mr. Eigsti

THA 325a Set Design III: Part 1

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 serves as a basic tool in seeking employment in the professional theater after graduate training is completed. Usually offered every year.
Mr. Eigsti

THA 325b Set Design III: Part 2

Laboratory fee: \$25 per semester.
A continuation of THA 325a. Usually offered every year.
Mr. Eigsti

THA 326a Scenic Drawing II: Part 1

A continuation of THA 276a and b. Involves advanced study on an individual basis. Usually offered every year.
Ms. Booth

THA 326b Scenic Drawing II: Part 2

A continuation of THA 326a. Usually offered every year.
Ms. Booth

THA 328a Scenic Painting II: Part 1

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 328b Scenic Painting II: Part 2

Laboratory fee: \$80 per semester.
A continuation of THA 328a. Usually offered every year.
Mr. Moody

THA 330a Costume Design III: Part 1

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

THA 330b Costume Design III: Part 2

A continuation of THA 330a. Usually offered every year.
Ms. von Mayrhauser

THA 331a Costume Drawing II: Part 1

A continuation of THA 281a and THA 281b, this course involves advanced study on an individual basis. Usually offered every year.
Staff

THA 331b Costume Drawing II: Part 2

A continuation of THA 331a. Usually offered every year.
Staff

THA 332a Draping and Costume Construction II: Part 1

Laboratory fee: \$15 per semester.
Draping of various period costumes, advanced study of costume construction. Usually offered every year.
Ms. Loewenguth

THA 332b Draping and Costume Construction II: Part 2

Laboratory fee: \$15 per semester.
A continuation of THA 332a. Usually offered every year.
Ms. Loewenguth

THA 335a Lighting Design III: Part 1

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 335b Lighting Design III: Part 2

Laboratory fee: \$10 per semester.
A continuation of THA 335a. Usually offered every year.
Mr. Chybowski

THA 340a Design Drafting: Part 1

Laboratory fee: \$20 per semester.
A continuation of THA 290a and THA 290b 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 340b Design Drafting: Part 2

A continuation of THA 340a. Usually offered every year.
Ms. Booth

THA 343a Costume Technology II: Part 1

A continuation of THA 293a and THA 293b, 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 343b Costume Technology II: Part 2

A continuation of THA 343a. Usually offered every year.
Ms. Loewenguth

THA 349d Production Lab III

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

THA 351a Sound Design III: Part 1

Prerequisites: THA 295a and b.
This course continues building on the skills and concepts developed in THA 295a and b. Different styles of production are studied as needed to fill out and complete the full course of graduate sound design. Usually offered every second year.
Mr. Wilson

THA 351b Sound Design III: Part 2

Prerequisite: THA 351a.
A continuation of THA 351a. Usually offered every second year.
Mr. Wilson

THA 352a Studio Technique III: Part 1

Prerequisites: THA 296a and b.
This course continues on the foundation established in THA 242a and b in mixing and manipulating recorded music and sound, along with multitrack performance playback programming. Usually offered every year.
Mr. Wilson

THA 352b Studio Techniques III: Part 2

Prerequisite: THA 352a.
A continuation of THA 352a. Usually offered every second year.
Mr. Wilson

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 third year.
Ms. Doyle

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 third 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 MFA 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 third year.
Mr. Walsh 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

CLAS 180a

The Performance and Politics of Greek Tragedy: Gender and the Emotions

ENG 23a

Domains of Seventeenth-Century Performance

ENG 27a

Page, Stage, and Screen

ENG 33a

Shakespeare

ENG 37b

Modern Drama

ENG 64b

From Libertinism to Sensibility: Pleasure and the Theater, 1660–1800

ENG 133a

Advanced Shakespeare

ENG 143a

Elizabethan and Jacobean Drama

ENG 144b

The Body as Text

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

SECS 150a

Golden Age Drama and Society