

DEPARTMENT OF THEATER & DANCE

Chair and Associate Professor of Theater and Dance: Roger Bechtel x3821

Professor: June Vail x3684

Associate Professor: Davis Robinson x3424

Lecturers: Sonja Moser x3419, Gwyneth Jones x3140, Paul Sarvis x3680

Adjunct Lecturers: Michael Schiff-Verre x3344, Judy Gailen x7081, Abigail Killeen x4172

Technical Director: Michael Schiff-Verre x3344

Department Coordinator: Noma Petroff x3663 - 204 Memorial Hall

04/14/09

COURSE OFFERINGS – Fall 2009

Students may choose from two minors: dance or theater. The English/theater interdisciplinary major is described following the course descriptions.

DANCE

10c. Understanding Theater and Dance: Doing, Viewing and Reviewing. Fall 2009. June Vail.

First Year Seminar: The goal is appreciation and understanding of contemporary performance. Investigates critical perspectives on dance, drama and other performance events. Develops viewing and writing skills: description, analysis, interpretation, evaluation. Attending live performances, on and off campus, watching films and videos, and participating in studio workshops with performers and writers provide a basis for four essays and other modes of critical response -- written, oral or visual. (Same as **Theater 10**)

104c. Stagecraft. Every year. Fall 2009. Michael Schiff-Verre.

Introduction to the language, theory, and practice of technical theater. Hands-on experience in lighting, scenic and property construction, costuming, and stage management. Considers the possibilities, demands, and limits inherent in different forms of performance and performance spaces, and explores the job roles integral to theater and dance production. Includes forty hours of laboratory work. Grading is Credit/D/Fail. (Same as **Theater 104**.)

111c. VPA Introductory Dance Technique. (Every semester.) Fall 2009. Paul Sarvis.

Classes in modern dance technique include basic exercises to develop dance skills such as balance and musicality. More challenging movement combinations and longer dance sequences build on these exercises. While focusing on the craft of dancing, students develop an appreciation of their own styles and an understanding of the role of craft in the creative process. During the semester, a historical overview of twentieth-century American dance on video is presented. Attendance at all classes is required. May be repeated for credit. Grading is Credit/D/Fail. **One-half credit.**

112c. VPA. Introductory Repertory and Performance. (Every semester.) Fall 2009. Paul Sarvis.

Repertory students are required to take **Dance 111** concurrently. Repertory classes provide the chance to learn faculty-choreographed works or reconstructions of historical dances. Class meetings are conducted as rehearsals for performances at the end of the semester: the December Studio Show, the annual Spring Performance in Pickard Theater, or Museum Pieces at the Walker Art Building in May. Additional rehearsals are scheduled before performances. Attendance at all classes and rehearsals is required. May be repeated for credit. Grading is Credit/D/Fail. **One-half credit.**

130c - VPA. Principles of Design. Every year. Fall 2009. Judy Gailen.

An introduction to theatrical design that stimulates students to consider the world of a play, dance, or performance piece from a designer's perspective. Through projects, readings, discussion, and critiques, students explore the fundamental principles of visual design, as they

apply to set, lighting, and costume design, as well as text analysis for the designer, and the process of collaboration. Strong emphasis on perceptual, analytical, and communication skills. (Same as **Theater 130**.)

201c - VPA. Theater and Dance History: Moments, Movements, Theories. Every other year. Fall 2009. Roger Bechtel.

Examines seminal historical moments in theater and dance through a focus on such conceptual categories as visuality, aurality, the body, space, spectatorship, political ideology, and so on. Historical eras covered will include ancient Greece, medieval Japan, Renaissance Europe, and romantic, modernist, and postmodernist Europe and America. The focus, however, will be placed not on these individual moments per se, but on the effect of social and cultural pressures on the aesthetics of live performance across different times, cultures, and disciplines. Some time will be spent in the studio experimenting with historical forms.

(Same as **Theater 201**.)

211c. Intermediate Dance Technique. Fall 2009. Gwyneth Jones.

A continuation of the processes introduced in **Dance 111**. May be repeated for credit. Grading is Credit/D/Fail. **One-half credit.** Enrollment limited to 22 students.

212c. Intermediate Repertory and Performance. Fall 2009. Gwyneth Jones.

Intermediate repertory students are required to take **Dance 211** concurrently. A continuation of the principles and requirement introduced in **Dance 112**. May be repeated for credit. Grading is Credit/D/Fail. **One-half credit.** Enrollment limited to 12 students.

270c - VPA. Choreography for Dancers: Invention, Method, and Purpose. Every year. Fall 2009. Paul Sarvis.

Through a vigorous sequence of creative projects, fluent dancers excavate sources and explore methods for making dance. Detailed work on personal movement vocabulary, musicality, and the use of multidimensional space leads to a strong sense of choreographic architecture.

Students explore the play between design and accident—communication and open-ended meaning—and irony and gravity. Studio work is supported by video viewing, and readings on dance, philosophy, and other arts. Prerequisite: Dance 102 or 101 and two semesters of Dance Repertory (112, 212, or 312)—OR—permission of instructor.

311c. Advanced/Intermediate Dance Technique. Fall 2009. Gwyneth Jones.

A continuation of the processes introduced in **Dance 211**. May be repeated for credit. Grading is Credit/D/Fail. **One-half credit.**

312c. Advanced/Intermediate Repertory and Performance. Fall 2009. Gwyneth Jones.

Intermediate/advanced repertory students are required to take **Dance 311** concurrently. A continuation of the principles and requirement introduced in **Dance 212**. May be repeated for credit. Grading is Credit/D/Fail. **One-half credit.**

NOTE for Performance Studies in Dance (Dance 111/112, 211/212, 311/312): **Attendance at all performance studies dance classes, scheduled rehearsals, and performances is required.**

The Dance Studio is open at least fifteen minutes before the beginning of class. Classes begin promptly at the scheduled time. Roll is taken at the beginning of class. If a student must miss a class, he or she should leave a message with the department office prior to class. Though not desirable, up to four absences per semester are permissible for reasons of illness. Five absences in a semester, or missing any final rehearsal, means failure of the course. There are no make-up classes.

Recommended attire: shorts or sweatpants are fine, and leotards and tights are also excellent dance wear. Usually women wear leotards and sweatpants or tights, and men wear a T-shirt and sweat pants. Clothing, bags, and shoes should be left on the shelves in the studio. No street shoes or boots are allowed on the studio floor.

All costumes must be returned before credit can be given for course.

THEATER

10c. Understanding Theater and Dance: Doing, Viewing and Reviewing. Fall 2009. June Vail.

First Year Seminar: The goal is appreciation and understanding of contemporary performance. Investigates critical perspectives on dance, drama and other performance events. Develops viewing and writing skills: description, analysis, interpretation, evaluation. Attending live performances, on and off campus, watching films and videos, and participating in studio workshops with performers and writers provide a basis for four essays and other modes of critical response -- written, oral or visual. (Same as **Dance 10**)

101c - VPA. Making Theater. Every year. Fall 2009. Sonja Moser.

An active introductory exploration of the nature of theater: how to think about it, how to look at it, how to make it. Students examine a range of theatrical ideas and conventions, see and reflect on live performance, and experience different approaches to making work. Designers, directors, performers and scholars visit the class to broaden perspective and instigate experiments. Students work collaboratively throughout the semester to develop and perform original work.

104c. Stagecraft. Every year. Fall 2009. Michael Schiff-Verre.

Introduction to the language, theory, and practice of technical theater. Hands-on experience in lighting, scenic and property construction, costuming, and stage management. Considers the possibilities, demands, and limits inherent in different forms of performance and performance spaces, and explores the job roles integral to theater and dance production. Includes forty hours of laboratory work. Grading is Credit/D/Fail. (Same as **Dance 104.**)

120c. Acting I. Every semester. Fall 2009. Abigail Killeen (section A); Sonja Moser (section B).

Introduces students to the physical, emotional, and intellectual challenge of the acting process. Voice and movement work, analysis of dramatic texts from an actor's point of view, and improvisational exercises are used to provide students with a variety of methods for acting truthfully on stage.

130c - VPA. Principles of Design. Every year. Fall 2009. Judy Gailen.

An introduction to theatrical design that stimulates students to consider the world of a play, dance, or performance piece from a designer's perspective. Through projects, readings, discussion, and critiques, students explore the fundamental principles of visual design, as they apply to set, lighting, and costume design, as well as text analysis for the designer, and the process of collaboration. Strong emphasis on perceptual, analytical, and communication skills. (Same as **Dance 130.**)

195c - VPA. Production and Performance. Every semester. Roger Bechtel; Michael Schiff-Verre.

Engagement in the presentation of a full-length work for public performance with a faculty director or choreographer. Areas of concentration within the production may include design, including set, light, sound, or costume; rehearsal and performance of roles; service as assistant director or stage manager. In addition to fulfilling specific production responsibilities, students meet weekly to synthesize work. May be repeated for credit. Grading is Credit/D/Fail. **One-half credit.**

Prerequisite: Permission of the instructor.

NOTE: Theater 195, Production and Performance is governed by several provisions. First, students are admitted only with permission from the instructor, which is gained either through audition (performers) or through advance consultation (designers, stage managers and assistant directors). The course is worth one-half credit and may be repeated a maximum of four times for credit, earning a maximum of two credits. Students register for **Theater 195** during

the add/drop period at the beginning of each semester. Students are required to commit a minimum of six hours a week to rehearsal and production responsibilities over a period of seven to twelve weeks; specific time commitments depend upon the role the student is assuming in the production and the production schedule. This course does not count towards the minor in theater. Grading is Credit/D/Fail.

201c - VPA. Theater and Dance History: Moments, Movements, Theories. Every other year. Fall 2009. Roger Bechtel.

Examines seminal historical moments in theater and dance through a focus on such conceptual categories as visibility, aurality, the body, space, spectatorship, political ideology, and so on. Historical eras covered will include ancient Greece, medieval Japan, Renaissance Europe, and romantic, modernist, and postmodernist Europe and America. The focus, however, will be placed not on these individual moments per se, but on the effect of social and cultural pressures on the aesthetics of live performance across different times, cultures, and disciplines. Some time will be spent in the studio experimenting with historical forms.

(Same as **Dance 201.**)

220c - VPA. Acting II: Voice and Text. Every year. Fall 2009. Sonja Moser.

An intermediate acting course focused on the link between language, thought, and feeling, with the goal of achieving full-mind-body engagement in the act of communication. Students work with poetry, plays, and other dramatic texts to encourage vocal, physical, and emotional freedom. Breathing exercises attune students to the physiological impulse to speak, while vocal exercises concentrate on developing increased range, strength, and color of expression. Interpretation is explored through close readings of texts. This course, along with **Theater 225, Acting II: Physical Theater**, is part of a two-semester course series. **Theater 220** and **225** may be taken individually or in any order.

Prerequisite: One 100-level course in theater.

270c - VPA. Directing. Every year. Fall 2009. Davis Robinson.

Introduces students to the major principles of play direction, including conceiving a production, script analysis, staging, casting, and rehearsing with actors. Students actively engage directing theories and techniques through collaborative class projects, and complete the course by conceiving, casting, rehearsing, and presenting short plays of their choosing. A final research and rehearsal portfolio is required.

Prerequisite: One 100-level course in theater or dance.

320c. Theater Styles. Every other year. Fall 2009. Davis Robinson.

An advanced acting class that explores issues of style. What is Tragedy? Farce? Melodrama? Commedia? Realism? The Absurd? Through research, analysis, and scene work in class, students become familiar with a range of theatrical idioms. Emphasis is placed on understanding the social/cultural needs that give rise to a particular style, and the way in which style is used in contemporary theater to support or subvert a text.

Prerequisite: Previous 100-level theater course and an additional course in theater or dance, preferably at the 200 level.

Theater & Dance CLASS SCHEDULE – Fall 2009

Mon/Wed	9:30-11:25	Theater/Dance 130 Principles of Design / Judy Gailen
	9:30-11:25	Dance 270 Choreography / Paul Sarvis
	9:30-11:25	Theater 270 Directing / Davis Robinson
	11:30-12:55	Theater 120 Acting I / Abigail Killeen
	1:30-3:25	Theater 320 Theater Styles / Davis Robinson
	2:30-3:55	Dance 311 Adv Technique / Gwyneth Jones
	4:00-5:25	Dance 312 Adv Repertory & Performance / Gwyneth Jones
Tue/Thu	9:30-11:25	Theater 220 Acting II: Voice & Text / Sonja Moser
	10:00-11:25	Theater/Dance 10 FYS Understanding Theater & Dance / June Vail
	10:00-11:25	Theater/Dance 104 Stagecraft / Michael Schiff-Verre
	1:00-2:25	Theater/Dance 201 Theater & Dance History / Roger Bechtel
	1:30-3:25	Theater 101 Making Theater / Sonja Moser
	2:30-3:55	Dance 111 Interm Technique / Paul Sarvis
	2:30-3:55	Dance 211 Interm Technique / Gwyneth Jones
	4:00-5:25	Dance 112 Interm Repertory & Performance / Paul Sarvis
4:00-5:25	Dance 212 Interm Repertory & Performance / Gwyneth Jones	
Other	To Be Arranged: Theater 195 Production and Performance / The Department	

Also, please check the Schedule of Course Offerings for the following cross-listed courses:

106c. (Same as English 106) Introduction to Drama. Fall 2009. Aaron Kitch.

212c. (Same as English 212) Shakespeare's Comedies and Romances. Every other year. Fall 2009. William Watterson.

246c. (Same as English 246; Gender and Women's Studies 246) Drama and Performance. Fall 2009. Marilyn Reizbaum.

ENGLISH/THEATER – INTERDISCIPLINARY MAJOR

English and Theater

The interdisciplinary major in English and theater focuses on the dramatic arts, broadly construed, with a significant emphasis on the critical study of drama and literature. Students of English and theater may blend introductory and advanced course work in both fields, while maintaining flexibility in the focus of their work. Honors theses in English and theater are listed as honors in English and theater, rather than in either field individually. Students completing an honors project should be guided by faculty in both fields. Students who decide to take this major are encouraged to work with advisors in both fields. Students wishing to study abroad are allowed to count two courses in approved study away programs such as the National Theater Institute or elsewhere toward the requirements for the major.

For requirements, please see the course catalogue.

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