

THEATRE COURSE DESCRIPTIONS

THEA 113: SCRIPT ANALYSIS (4)

THEA 113: SCRIPT ANATOMY (4)

Introduction to script analysis techniques from the varying perspectives of designers, directors, actors, and playwrights. Through the examination of several plays, students learn to analyze a theatrical script for production. No prerequisite. Open to first-year students.

THEA 150: SPECIAL TOPIC – MUSICAL THEATRE DANCE STYLES

This studio course will expose students to various dance styles often found in musical theatre choreography, including jazz, ballet, and tap. Students will learn basic techniques, while acquiring a vocabulary and awareness of the styles frequently used in musical theatre. Also listed as MUS 150. Open to first-year students.

THEA 151: STAGECRAFT – WOMEN WITH POWER TOOLS (4)

An introduction to technical theatre, emphasizing the development of basic knowledge and craftsmanship necessary for scenery construction, stage lighting, and backstage crew assignments. Students will gain practical lab experience through work on the semester project. Intended primarily for first year students and sophomores, with preference to theatre majors for whom it is required. Course fee is required. Prerequisite: permission of instructor.

THEA 152: DESIGN CONCEPTS AND GRAPHICS (4)

Students explore what it means to think like a theatrical designer. This study of fundamental design processes includes exercises in script analysis, research methods, collaboration, and the development of the graphic skills necessary for visual representation of ideas as they relate to scenery, lighting, and costumes. Open to first-year students. No prerequisite.

THEA 156: THEATRE APPRECIATION (4)

Emphasizes the appreciation and evaluation of theatre in production. The course examines, at the introductory level, the functions of playwrights, actors, directors, and designers in the production process. Students are required to attend evening performances and to view theatre productions on videotape. Lab fee for theatre tickets. Open to first-year students. No prerequisite.

THEA 157: THEATRICAL DESIGN – THROUGH THE LOOKING GLASS (4)

This introductory course will take you through the visual landscape of theatre design. Explore the processes, technologies, and aesthetics of costume, scenery, and lighting design through historical and contemporary theatre practice. Enjoy the collaborative process with fellow students as you enter the world of the play through visual imagery to create production elements that reflect a cohesive artistic vision inspired by the script. No prerequisite. Open to first-year students.

THEA 160: PERFORMANCE AND PRODUCTION WORKSHOP (1 or 2)

Departmental workshop. Open to students interested in working in any phase of the semester theatre production. Work may include acting, set construction, lighting, sound, box office, stage management, etc. May be repeated for credit. Students must come to auditions and be assigned a role (either on stage or backstage) before registering for THEA 160 credit. Theatre faculty determine amount of registered credit. Open to first-year students.

THEA 161: ACTING DYNAMICS (4)

An introduction to the craft of acting from the perspective of freeing the creative spirit. This approach involves exercises in movement, voice and imagination with an emphasis on improvisation and class participation. This

course is intended to assist the student in tapping her own creativity and to open the student to a broader awareness of the art of acting. Open to first-year students. No prerequisite.

THEA 163: AMERICAN MUSICAL THEATRE (4)

A critical review of musical theatre from the 18th century to present. Styles, forms, and social and artistic significance are discussed. Open to first-year students. No prerequisite. Also listed as MUS 163.

THEA 165: MUSICAL THEATRE DANCE STYLES (4)

This studio course will expose students to various dance styles often found in musical theatre choreography, including jazz, ballet, and tap. Students will learn basic techniques, while acquiring a vocabulary and awareness of the styles frequently used in musical theatre. Also listed as MUS 165 and DANC 165. Open to first-year students.

THEA 175: INTRODUCTION TO ARTS MANAGEMENT (4)

THEA 175: INTRODUCTION TO ARTS ADMINISTRATION (4)

THEA 175: INTRODUCTION TO THE STUDY OF ARTS ADMINISTRATION (4)

Also listed and described as ART 175.

THEA 197F: FIRST-YEAR SEMINAR - THE GREAT (AND NOT SO GREAT) GREEK TRAGEDIES (4)

Placement to be determined during the summer. Also listed and described as CLAS 197F.

THEA 197F: FIRST-YEAR SEMINAR – MYTHBUSTERS (4)

This seminar explores the science and ingenuity necessary to identify, solve and present findings on whether or not an urban legend or myth is true or false. Using the theatre scene shop and the unique problem-solving skills associated in technical theatre, students will build with instructor approval small-scale experiments to investigate their findings. Students will then present their findings in oral and written formats. Placement to be determined during the summer.

THEA 197F: FIRST-YEAR SEMINAR - THEATRE IMPROV: WHO AM I, WHERE AM I, AND WHAT'S MY LINE ANYWAY? (4)

Through disciplined self-reflection, in-studio ensemble exercises, formal research, and live improv performance attendance, students will identify their multiple intelligences, study and perfect improvisational concepts, and practice the craft of theatrical improvisation. By midterm, students will perform bimonthly at the Rat, perform at various university events, and corporately develop a plan to implement campus-wide "Whose Line Is It"-style competitive improv into Hollins' culture. Placement to be determined during the summer.

THEA 210: STAGE MAKEUP (4)

This is a studio course in which students get hands-on experience at how to manipulate the materials of stage makeup on the canvas of a human face. Projects include age, injuries, animals, and fantasy characters among others. Students may also work with latex prosthetics.

THEA 212: ACTING STUDIO – VOICE, BODY, AND TEXT (4)

In this studio course, students will build their actor's toolbox as they learn to develop and integrate their physical and vocal instruments through various theatre techniques. Skills will be synthesized into a final showcase performance. This class enhances the work of dancers, actors, singers, poets, and anyone who stands before an audience. No prerequisite. Open to first-year students.

THEA 235: COSTUME CONSTRUCTION (4)

The costume shop is often thought of as the heart of a theatre. This fun, hands-on course will provide an introduction to equipment, procedures, and personnel in the design and execution of costumes for theatrical

productions. Course will teach basic construction techniques with a series of projects, each building in difficulty and using a different patterning approach. There will be as much hands-on practice as possible, as this is a craft learned by doing. Quality garments will be produced utilizing machine and manual industry sewing and pattern and draping techniques. Open to first-year students. No prerequisite.

THEA 245: ADVANCED THEATRE TECHNOLOGIES (4)

Designed as an expansion of Theatre 151, Advanced Theatre Technologies will focus on filling the gap between theatrical design and its implementation. This course will also serve to expose students to creative technical solutions to design challenges in theatre. Areas of focus include use of video projectors, lighting, sound, computers, q-lab and scenic automation equipment. Lab fee" \$100. Open to first-year students. Prerequisite: THEA 151.

THEA 247: MUSICAL THEATRE PERFORMANCE WORKSHOP (4)

THEA 247: APPLIED MUSICAL THEATRE PERFORMANCE TECHNIQUES (4)

Musical theatre performance techniques will be explored throughout the semester. Each student will prepare, memorize and perform two solos from Broadway musicals while applying learned acting, singing, and movement techniques. They will also learn musical theatre ensemble choreography, which will be presented along with at least one solo in the performance of a musical revue at the end of the semester, which is open to the public. Additional written and research work required. There is a lab fee for accompanist and royalties. Open to first-year students. No prerequisite.

THEA 249: DESIGN LAB (2)

Students work closely with the set, lighting, or costume designer, helping to produce the design for the current semester's production and assisting with the design/planning for the next production. Duties/projects may include painting, shopping, crafts, attending fittings or rehearsals, researching images, sketching, and more. Prerequisite: sophomore standing and permission of instructor. May be repeated for credit (course limit of three).

THEA 250: SPECIAL TOPIC – ADVANCED ACTING TECHNIQUES, COMEDY (4)

This studio course takes the student actor into techniques required to master acting comedy. Using monologues and scenes from the drawing room works of Oscar Wilde, Noel Coward, and Kaufman and Hart, and then drawing material from more contemporary authors Neil Simon, Michael Frayn, and Sarah Ruhl students will tackle first stylized and then contemporary comedy.

THEA 250: SPECIAL TOPIC - ADVANCED THEATRE TECHNOLOGY

The Advance Theatre Technologies course will be the next level of the Theatre 151 Stage Crafts courses. This course will expand on the basic theory and practices learned in Theatre 151 and move forward in areas of critical thinking, problem solving as well as the execution of building props, special effects, video systems for projections and the use of new technologies in the theatre while understanding and using the tried and true methods. At the beginning of each week a typical challenge or idea will be brought up in class by the instructor. During the course of the week, the students will then research and experiment on the challenge or idea and at the beginning of the next week will discuss the results of what they have found out. To expand on the hands on portion of the course, students will also be assigned to take various scenic elements from construction drawings to completion during the course of a semester. These can include fine carpentry, restoration of a prop, building a special effect or utilizing new technology with older technology to create a scenic effect. Students are expected to work in the shop a minimum of 3 hours a week. Lab fee required.

THEA 250: SPECIAL TOPIC – ADVANCED VOICE BODY TEXT (4)

This advanced studio course will further equip students to integrate their physical and vocal instruments with power, confidence, clarity, freedom and ease through practice of various theatre techniques, including

Linklater's exercises designed to free the natural voice, and Bogart's Viewpoints technique. This class enhances the work of dancers, actors, singers, poets, and anyone who stands before an audience. Prerequisite: THEA 212 or permission of instructor.

THEA 250: SPECIAL TOPIC – BACKSTAGE LAB I AND II (2)

This course will be a hands-on lab that meets for two hours per week. Each lab will cover an essential basic backstage skill that all theatre practitioners are expected to know, including basic carpentry, lighting, sound, rigging, costume repair, costume running, props construction and organization, scene painting, stage management, backstage organization, equipment maintenance, and other relevant backstage functions. This lab is not meant to substitute for in-depth courses in any of these areas, but to provide the student with a basic understanding of all areas.

THEA 250: SPECIAL TOPIC – CONTEMPORARY WOMEN PLAYWRIGHTS (4)

Study mind-bending, world-rattling, woman-powered plays of British and American female playwrights. Compare the works of feminist movement matriarchs like Caryl Churchill, Megan Terry, and Ntozake Shange. Trace their influence on first-generation daughters like April de Angelis, Paula Vogel, and Suzan-Lori Parks. Wrap up the warp speed journey with readings of current second-generation women playwrights like Polly Stenham, Sarah Ruhl, and Debbie Tucker Green. Learn how these current artists continue to struggle for freedom, liberation, equality and enlightenment as they deconstruct power structures and change a world in tension.

THEA 250: SPECIAL TOPIC – COSTUME CONSTRUCTION (4)

The costume shop is often thought of as the heart of a theatre. This fun, hands-on course will provide an introduction to equipment, procedures, and personnel in the design and execution of costumes for theatrical productions. Course will teach basic construction techniques with a series of projects, each building in difficulty and using a different patterning approach. There will be as much hands-on practice as possible, as this is a craft learned by doing. Quality garments will be produced utilizing machine and manual industry sewing and pattern and draping techniques. Open to first-year students.

THEA 250: SPECIAL TOPIC - DESIGN: MASK MAKING AND PERFORMANCE (2)

Students explore the creative process for designing masks, various mask-making techniques (leather, papier mache, plastics, etc.) for building their design, and performance techniques for expressing ideas through mask performance. The class addresses both designing a mask and then creating a character for it, and creating a character and then designing a mask for that character. Open to first-year students. No prerequisite.

THEA 250: SPECIAL TOPIC – GREEK AND ROMAN THEATRE (4)

Also listed and described as CLAS 250. No prerequisites.

THEA 250: SPECIAL TOPIC - IMPROVISATION FOR THE THEATRE (4)

This performance-based class explores various techniques of theatrical improvisation. Theory and history of improv will involve textbook, some research, and writing. The course will be performance based, requiring much on-your-feet class participation. Between two to ten evening exhibition performances will be scheduled in the second half of the semester. Prerequisite: THEA 161 or permission of instructor or department chair.

THEA 250: SPECIAL TOPIC - MUSICAL THEATRE PERFORMANCE WORKSHOP (4)

"Come to the Cabaret," where song and dance performance styles will be explored and presented in a musical revue December 1–2 in the studio lab theatre. Each student will learn, polish, and perform two solos from Broadway musicals and be choreographed into various musical numbers in the style of prominent Broadway choreographers. Additional written and research work required, as well as student choreography and performance of duets and trios. Lab fee required.

THEA 250: SPECIAL TOPIC - PERFORMANCE: DANCE FOR MUSICAL THEATRE (2)

Students explore a broad range of dance styles prevalent in American musical theatre today (tap, jazz, ballroom, and period dance). Performance training will be enhanced with video and live viewings of musical theatre. Students learn to perform, observe, and interpret musical theatre dance. Also listed as DANC 250 .Open to first-year students. Previous dance experience recommended.

THEA 250: SPECIAL TOPIC – PERFORMANCE: VIEWPOINTS (2)

Explore the movement and vocal process of Viewpoints, which include a training discipline for performers, a technique for improvisation, a process for collaborative creativity, a tool for staging, and a language for communication among artists. The Viewpoints offer a method for performers to exercise all muscles—physical, imaginative, and emotional—resulting in increased observational powers and responsiveness. Open to first-year students. No prerequisite.

THEA 250: SPECIAL TOPIC - PERFORMANCE: VOCAL ACTING (2)

An exploration of processes and techniques used when the voice is the actor's sole means of expression. Projects may include voice-over for film and video (animation, live action, documentary), voice-over for stage, commercial radio advertisement, radio drama, and books on tape. Exercises include expanding and refining the vocal process, breath technique, working with microphones, tongue twisters, timing and consistency drills, character voice, and dialects. Open to first-year students. No prerequisite.

THEA 250: SPECIAL TOPIC – THEATRE FOR SOCIAL CHANGE (4)

Performance and performativity are radical ways to engage with notions of self, society, and identity politics. Who are we? How do we connect to our communities? How do we change alone and together? This class will delve into these questions, pulling from the world of queer and feminist theory, philosophy, and performance aesthetics, and exploring the exciting new territories that spring up when these worlds collide. Also listed as GWS 250. Open to first-year students.

THEA 250: SPECIAL TOPIC - THEATRE MANAGEMENT (2)

This course addresses topics such as stage management, company management, and production management. Students examine how these different roles function within a producing theatre and how they vary depending on the union affiliations of that theatre.

THEA 250: SPECIAL TOPIC - WRITER AS PERFORMER (4)

This course will focus on the creation of original performance pieces where the writer will be the principle performer. The course will have a strong writing component, taking ideas from various sources (current events, adaptation, memoir/journal, etc.) and guiding their development from initial inspiration to completed text. Written work will be rehearsed and critiqued by members of the class in a workshop environment and prepared for performance with the input of the instructor, who will function as writing teacher, acting coach, and director. No prerequisite.

THEA 251: DRAFTING FOR THE THEATRE (4)

Designed to teach the basic principles and practices of executing technical drawings as they relate to scenic and lighting design. Prerequisite: permission of instructor.

THEA 252: SCENE DESIGN (4)

Students will engage in the processes used in designing environments for production of theatrical texts. Script-based projects include development of graphics skills such as drafting, rendering techniques, and model making, as well as concept development and collaboration. No prerequisite.

THEA 253: LIGHTING DESIGN (4)

Students examine the potentials and problems of theatrical lighting through lab exploration with standard industry equipment. These studies are applied to script-based design projects that include development of all the technical support information needed to produce a design.

THEA 254: STAGE MANAGEMENT (4)

Stage managers are the backbone of most theatrical productions, from planning the calendar to organizing the production team to managing the rehearsals, filing and distributing reports, and running the performances backstage and from the booth, otherwise known as "Mission Control." In this workshop class, students will learn the fundamentals of all aspects of the crucial role of the stage manager, with an emphasis on organization and execution. Lab hours will be required. Open to first-year students with permission. No prerequisite.

THEA 255: COSTUME DESIGN (4)

Students study the special challenges of designing costumes for the stage, focusing on character analysis and the potentials of different fabrics. Development of graphics skills include figure drawing, rendering techniques, and collage. No prerequisite.

THEA 256: PROPS CRAFTING (2)

Learn the tricks of the trade for creating properties for the stage. Students learn to think creatively to see items not only for their intended uses, but for the possibilities of what they could become. Projects include creating imitation stained glass, building and upholstering furniture, painting faux finishes, turning trash into treasures, and more. Lab fee required. Prerequisite: THEA 151 or permission of instructor.

THEA 257: TECHNICAL THEATRE LAB (2)

Under guidance of the theatre technical director, students take on leadership roles for the semester production. Opportunities include: assistant technical director, stage manager, and master electrician. Prerequisite: sophomore standing and permission of instructor. May be repeated for credit (course limit of three).

THEA 258: VIEWPOINTS (2)

Study, practice, and application of the Viewpoints technique, which includes a training discipline for performers, a technique for improvisation, a process for collaborative creativity, a tool for staging, and a language for communication among artists. The Viewpoints offer a method for performers to exercise all muscles—physical, imaginative, and emotional—resulting in increased observational abilities and responsiveness. Open to first-year students. No prerequisite. May be repeated for credit.

THEA 259: SCENE PAINTING (4)

A studio class in which students study and practice the basic techniques used in theatrical scene painting. Students are expected to develop an understanding of these techniques, as well as how to combine them effectively on advanced projects. Topics range from basic brush techniques, to paint-mixing skills and ratios, to color matching from primary sources, to exercises in graphic layout on the large scale.

THEA 261: CONTEMPORARY SCENE STUDY (4)

Using the work done in Acting Dynamics and/or Script Analyses as a foundation, this course focuses on the analysis of contemporary scenes and characters, and on performance techniques used to bring those analyses to life on stage. Daily scene work. Prerequisite: THEA 113 or THEA 161.

THEA 262: NON-WESTERN THEATRE (4)

Students explore major historical and contemporary theatre forms that have as their basis something other than Greek and Roman foundations. Topics include drama from the African continent, India, China, and Japan. No prerequisite.

THEA 263: HISTORY OF WESTERN THEATRE I (4)**THEA 263: EPISODES IN THEATRE HISTORY: SEASON 1 (4)**

A survey of the history of the theatre from its origins to the 18th century, including the study of the dramatic literature of each period. Open to first-year students. No prerequisite.

THEA 264: HISTORY OF WESTERN THEATRE II (4)

A survey of the history of the western theatre from the late 19th century to the present, focusing primarily on trends from the 20th century, and including the study of a broad range of dramatic literature. Open to first-year students. No prerequisite.

THEA 276: PHILANTHROPY AND THE ARTS (4)

Also listed and described as ART 276.

THEA 284: WRITER AS PERFORMER (4)

This course will focus on the creation of original performance pieces where the writer will be the principle performer. The course will have a strong writing component, taking ideas from various sources (current events, adaptation, memoir/journal, etc.) and guiding their development from initial inspiration to completed text. There will also be instruction in performance styles and skills including acting and directing, along with objective peer evaluations of student work using established methods of criticism. By the end of the course, each student should have a collected body of work suitable for performance or for use as audition pieces. No prerequisite. Open to first-year students.

THEA 290: INDEPENDENT STUDY (2 or 4)

Independent study below the advanced level. Application with faculty approval required for registration.

THEA 326: EPISODES IN THEATRE HISTORY: SEASON 2 (4)

A survey of the history of the western theatre from the late 19th century to the present, focusing primarily on trends from the 20th century, and including the study of a broad range of dramatic literature. This course builds on the foundations of historical research, analysis and criticism laid in Episodes of Theatre History: Season I. Prerequisite: THEA 263 or permission of instructor.

THEA 335: MULTIMEDIA (4)

Also listed and described as DANC 335. No prerequisite.

THEA 336: SOUND DESIGN (4)

Also listed and described as DANC 336. No prerequisite.

THEA 345: ADVANCED THEATRE TECHNOLOGIES (4)

This advanced theatre technology class focuses on filling the gap between theatrical design and its implementation. Students will be required to work with video projectors, lighting, sound, computers, Q-lab, pneumatics, rigging and scenic automation equipment. Students will demonstrate proficiency in problem-solving techniques and theatre technology through major projects related to the season productions. Lab fee: \$100. Prerequisite: THEA 151 and THEA 252, 253, 255 or permission of instructor.

THEA 350: SPECIAL TOPIC – ADVANCED PLAYWRITING (4)

This course builds on the foundations of playwriting, and through targeted exercises students will explore a broader range of styles, genres and approaches to writing for the stage. Students will write several short pieces, a ten-minute play, a short play, and complete a one act as their final project. Students will also provide feedback on the work of their peers as well as be expected to take every opportunity to see productions of plays at theatre venues on and off campus and write short response papers discussing how what they saw impacts what

they are writing. Students will also research and report on submission, production, and publication opportunities for their original work. Prerequisite: THEA 364 or permission of instructor.

THEA 350: SPECIAL TOPIC - "SLINGS & ARROWS": AN OUTRAGEOUS INTRODUCTION TO THEATRE (4)

"Slings & Arrows," the immensely popular and poignant Canadian television series dealing with an annual Shakespeare festival, provides a clearly drawn and easily understood representation of the entire theatrical process. All of the major theatre archetypes are examined, including playwrights, directors, actors, technicians, front of house, marketing, stage management, public relations, and even audience. By watching and discussing episodes of the series and through careful reading from Edwin Wilson's foundational text, *The Theatre Experience*, students will gain insight and understanding of the complex world of theatre and the exciting, frustrating business of producing and presenting plays. Prerequisite: sophomore status or above.

THEA 350: SPECIAL TOPIC - STAGE COMBAT (4)

An introductory workshop in the art and craft of sword technique for the stage. Stage combat is both an acting technique and a martial art. We work on intention, balance, poise, control, breath technique, vocal effectiveness, kinesthetic awareness, strength, agility, focus, observation, nonverbal communication, safety, and grace. Also, students learn proper care of the edged weapons. The culmination of the class is a fully realized dramatic fight scene in which students perform. No prerequisite.

THEA 361: CLASSICAL SCENE STUDY (4)

An advanced acting class focusing on period styles and an actor's approach to the classics. Scene study includes the plays of Ancient Greece, Shakespeare, Moliere, and the Restoration. Prerequisite: THEA 261.

THEA 363: DIRECTING (4)

An introduction to the creative and aesthetic challenges faced by the director. Included are an examination of the director's relationship to the text, the actor, and the audience. The approach is both theoretical and practical, involving reading, class exercises, papers, and attendance at theatre events. The work culminates in the directing of a one-act play as a final project. Prerequisites: THEA 252 and THEA 261.

THEA 364: PLAYWRITING (4)

THEA 364: PLAYWRITING FUNDAMENTALS (4)

An introductory workshop in the creation and development of scripted material for the stage. Each week students explore a different theatrical element through written exercises. Each student's work culminates in the writing of a one-act or full-length play. Students also read selected contemporary plays that provide models for meeting the challenges inherent in writing for the stage. Prerequisite: THEA 113, THEA 263, THEA 264 or permission.

THEA 384: PLAYWRITING STYLES (4)

This course builds on the foundations of playwriting, and through targeted exercises students will explore a broader range of styles, genres and approaches to writing for the stage. Students will read representative texts in a variety of styles, and write several original ten-minute plays in those styles. A 25-35 page one act play will serve as their final project. Students will also provide feedback on the work of their peers as well as be expected to take every opportunity to see productions of plays at theatre venues on and off campus. Prerequisite: THEA 364 or permission.

THEA 390: INDEPENDENT STUDY (2 or 4)

Independent study at the advanced level. Application with faculty approval required for registration.

THEA 390: INTERNSHIP (4)

Application must be made with faculty prior to registration. May be proposed for any term.

THEA 470: SENIOR SEMINAR (2)

Senior theatre majors shape and define their individual creative visions and explore marketing tools to promote that vision within the theatre industry.

THEA 480: SENIOR PROJECT (2)

Senior theatre majors are required to enroll for a project in the senior year. Prerequisite: THEA 470.

THEA 490: SENIOR HONORS PROJECT (2, 2)

Juniors with a 3.0 average in the major or by invitation of the faculty may apply for an honors project to be completed in the senior year during Term 1, Short Term, and Term 2. Corequisite: THEA 470.