

## Theatre, Speech, and Dance

ASSOCIATE PROFESSOR **Holliday** (Chair). PROFESSORS **Gavaler**, and **Palmer**. ASSOCIATE PROFESSORS: **Wade**, **Wesp** (on leave Spring 09), **Wiley** (on leave Spring 09), and **Wolf**. ASSISTANT PROFESSORS: **Fusi**, **Glenn**, **Owens** and **Tanglao-Aguas**. INSTRUCTORS: **Anderson**, **Bauer**, **Doersch**, **Dudley**, **Eckles**, **Green**, **Johnson**, **King**, **Morris** and **Westberg**.

### Theatre

When students decide to become theatre majors, they accept the requirements demanded by their art—self-discipline, curiosity, cooperation and a desire for excellence—along with the responsibilities of pursuing a liberal arts education. Indeed, classes and co-curricular work in the theatre provide a firm basis for a liberal arts education, assuming that students seek to balance commitments in our program with other necessary aspects of their educational growth.

Further, we expect the theatre major to become acquainted with all facets of theatrical practice and to become proficient in many. The many productions and programs of the William and Mary Theatre have been carefully designed to give students several opportunities to develop their art and craft. In addition to four major productions each year, the department sponsors full-length productions by advanced directing students, Premiere Theatre (plays written, directed and acted by students) and Director's Workshop (one-act plays directed by students in directing classes).

The Department trains the student to continue working in the theatre, to teach, to pursue graduate studies or to apply lessons learned to other occupations. The broad scope of theatre at William and Mary provides an excellent base for any pursuit which demands the fusion of hard work, practical expertise and creative intelligence.

General Education Requirements 5, 6, and 7 may be met through Theatre Program offerings. GER 5 can be satisfied by taking Theatre 150/150W, 308, 328/328W, or 329/329W. GER 6 can be satisfied by taking Theatre 152W, 200, 206, 301, 303, 317 or 318. GER 7 can be satisfied through Theatre 331/331W.

### Requirements for Major in Theatre

**Required Credit Hours:** 36

**Major Computing Requirement:** Theatre 306, 309, 310, 312, 314, or 320

**Major Writing Requirement:** To pass the Major Writing Requirement in Theatre, majors must earn a "paper grade" of "C-" or better in two courses from among Theatre 328, 329, 331, 410, 461 and 481. The "paper grade," a part of the final course grade, will be the average of all short and long papers "weighted" according to the course syllabus. Instructors in these courses will provide a series of opportunities for students to demonstrate their ability to write essays containing sustained and well-developed thought in clear and effective prose. Instructors will comment upon and direct more than one paper in a course or more than one draft of a long paper, thus giving students the chance to benefit from the instructor's critical assessment.

**Core Requirements:** Students considering a theatre major are advised to take either Theatre 200 or 152 in their freshman year. Students taking 200 may not take 152 for credit and vice versa.

A student majoring in theatre must take:

- 200-Introduction to Theatre Arts  
or  
152-Freshman Seminar: Introduction to Theatre
- 300-Fundamentals of Design for the Theatrical Arts  
301-Beginning Acting  
305-Stagecraft  
328 and 329-Survey of Theatre History  
380-Practicum in Theatre, two units  
407-Direction
- One of the following:  
317 or 318-Playwriting

331-Feminist Theory and Contemporary Theatre  
410-Theatre and Society in 20th-Century America  
461-Topics in Theatre History, Theory and Criticism  
481-Dramatic and Theatrical Theory

- One of the following:  
309-Costume Design  
310-Scene Design  
312-Sound Design  
314-Stage Lighting Design
- One of the following:
  - One Dance Technique course (any level, including Dance 111, 211, 212, 261, 262, 264, 311, 312, 411, 412)
  - Alexander Technique

Students with previous Dance experience should take the Dance Placement Evaluation in the fall to gain permission for intermediate level Modern, Ballet or Jazz courses.

### Requirements for Minor in Theatre

**Required Credit Hours:** 22

#### Core Requirements:

- 200-Introduction to Theatre Arts  
or  
152-Freshman Seminar: Introduction to Theatre
- 300-Fundamentals of Design for the Theatrical Arts  
301-Beginning Acting  
328 and 329-Survey of Theatre History  
380-Practicum in Theatre, one unit  
Electives as required

### Dance

The Dance Program emphasizes the creative process within a liberal arts setting by providing an environment to stimulate inventive thinking through the language of dance. Many students study dance for the first time at William and Mary, while others build on previous training. Students pursue studies in dance to develop artistic ability, performance skills, leadership ability and critical thinking skills. These skills are essential in many professions and provide a foundation for graduate work or careers in dance.

General Education Requirements 5 and 6 may be met through Dance Program offerings. GER 5 can be satisfied by taking Dance 220 or 230. GER 6 can be satisfied by taking Dance 111, 211, 212, 261, 262, or 264. A Placement Evaluation to determine technique level is offered during orientation week in the fall. Students will be assigned to the technique level for which they are qualified on the basis of previous background and demonstrated technical ability. Those students who place at the 300-level or above will receive exemption for GER 6 (No credit).

### Requirements for Minor in Dance

**Required Credit Hours:** 22

#### Core Requirements:

Dance 220 – History of Modern Dance  
Dance 305 and 306 – Dance Composition  
Dance 401 – Group Choreography  
Dance 406 – Independent Project in Dance  
Dance 311, 312, 411 and/or 412 – a minimum of  
4 credits in Modern III and/or Modern IV  
Electives as required

A maximum of 16 credit hours in dance technique and Performance Ensemble (Dance 111, 115, 211, 212, 261, 262, 264, 311, 312, 321, 322, 411, 412) may be used toward graduation requirements for those minoring in dance. Non-minors may apply 14 credits of dance technique and Performance Ensemble toward graduation requirements. Please note: This limit does not include other Dance Program courses such as dance history, freshman seminars, composition, practicum, independent projects or Alexander Technique.

## Description of Courses

## THEATRE

**150/150W. Freshman Seminar: Plays in Context.**

(GER 5) Fall and Spring (3-4) Staff.

An intensive exploration of a specific topic in theatre history and/or dramatic literature. No prior experience in theatre necessary. Four credits when satisfying freshman writing requirement. Does not satisfy major requirements. Normally available only to freshmen.

**152W. Freshman Seminar: Introduction to Theatre.**

(GER 6) Fall and Spring (4,4) Palmer, Staff.

A study of theatrical performance for students with special performing interest and aptitude. An examination of the historical, literary, cultural and theatrical backgrounds for selected plays leads to projects which explore acting, directing and design choices. Four class hours. Students taking Theatre 200 may not take 152 for credit and vice versa.

**200. Introduction to The Art and Craft of Theatre.**

(GER 6) Fall and Spring (3,3) Staff. Corequisite: THEA 200L.

Students learn the basic principles of theatrical performance and production. By viewing live productions, reading and analyzing scripts, conducting background research and undertaking creative projects, students will explore playwriting, acting, directing and design choices. Lecturers will be members of the Department of Theatre, Speech and Dance with the possibility of occasional outside guests. The course serves as an introduction to the faculty as well as to specialties within theatre. The course acquaints students with the basic vocabulary, research and design areas and performance skills that they can develop in subsequent theatre courses; it also provides a one-semester introduction for a liberal arts student seeking exposure to an unfamiliar art form. The course structure comprises two fifty-minute lectures and one eighty-minute lab each week. Students taking Theatre 200 may not take 152 for credit and vice versa.

**\*206. Makeup.**

(GER 6) Spring (2) Staff.

Basic principles of makeup for theatre, television and other performance arts; a varied series of projects to develop individual skills and an awareness of how the actor enhances his "living mask" to create imaginative characterizations. Production involvement required.

**\*211. Introduction to Stage Combat (Unarmed).**

(GER 6) Fall (3) Doersch.

Actors are frequently called on to create the illusion of violence. This course examines the fundamental techniques of Unarmed Stage Combat in which the actor learns to fall, roll, punch, slap, kick and other basic techniques. Students also learn good stage partnering skills.

**275W. University Seminar.**

Fall and Spring (4) Staff.

A reading-, writing-, and discussion-intensive seminar. Topics vary by semester and by instructor. Restricted to transfer students and co-enrolled students. Students receiving a grade of "C-" or better in the seminar will have satisfied the lower-division writing requirement. This course does not fulfill the freshman seminar requirement.

**300. Fundamentals of Design for the Theatrical Arts.**

Fall and Spring (3,3) Staff Prerequisite: THEA 200 or THEA 152. Corequisite: THEA 300L.

An introduction to the elements and principles of design and to the methods and materials of visual expression in the theatre.

**301. Beginning Acting.**

(GER 6) Fall and Spring (3,3) Bauer, Johnson, Westberg, Staff.

An introduction to the art and craft of acting. Development of awareness of vocal, physical and improvisational skills; a basic approach to scene and character study through exercises and creative play for individuals and small groups. Open to freshmen.

**301M. Beginning Acting for Majors.**

Fall and Spring (3,3) Wiley.

An introduction to the art and craft of acting. Development of awareness of vocal, physical and improvisational skills; a basic approach to scene and character study through exercises and creative play for individuals and small groups.

**\*302. Intermediate Acting.**

Fall and Spring (3,3) Wiley, Owens. Prerequisites: THEA 301 or 301M, THEA 200 or THEA 152.

Concentration on the development of performance skills and the use of the dramatic imagination through character studies and preparation of scenes for classroom presentation. Students are urged to allow one semester between acting classes in order to apply theories and training in productions sponsored by the department. An audition may be required for enrollment. Contact department office.

**303. Scene Painting.**

(GER 6) Fall (2) Staff

Study of scene-painting techniques and an introduction to basic equipment, supplies, color-mixing, color theory and methods of application. Students prepare exercises and function as scene painters for William and Mary Theatre productions. Workshop four hours.

**305. Stagecraft.**

Fall and Spring (3,3) Dudley. Prerequisite: THEA 200 or THEA 152 or consent of instructor.

Study and practice in technical problems, working drawings, construction, rigging, and handling of scenery, properties and backstage organization. Students act as scenic technicians for William and Mary Theatre productions. Lecture and workshop six hours.

**306. Advanced Stagecraft.**

Spring (3) Dudley. Prerequisite: THEA 305.

Study and practice of advanced technical practices through lecture, discussion, research and individual projects. Emphasis is placed on construction, analysis, computer assisted drafting, graphics, material selection, scene shop topography and maintenance, and technical direction.

**307. Costume Patterning and Construction.**

Fall (3) Wesp.

An introduction to the principles and skills basic to patterning and construction of costume garments and accessories for both period and modern production. Students prepare exercises and function as technicians for the William and Mary Theatre productions. Two class hours, five laboratory hours.

**308. History of Fashion and Clothing.**

(GER 5) Fall (3) Wesp.

History of period costume and clothing from Egyptian to 20th century fashion; lecture, research and field trips.

**309. Costume Design for the Theatre.**

Spring (3) Staff. Prerequisites: THEA 200, THEA 300 or consent of instructor.

Principles of designing costumes for theatre are presented through lecture, demonstration and discussion. A series of design projects develops skills in research, sketching and rendering.

**310. Scene Design.**

*Spring (3) Staff. Prerequisites: THEA 200, THEA 300 or consent of instructor.*

Planning the visual appearance of the stage; a series of exercises in the analysis of plays, historical research, artistic conceptualization, and graphic presentation. Emphasis is placed on drafting and the preparation of drawings and water-color renderings. Six studio hours.

**312. Sound Design for the Theatre.**

*Fall (3) Dudley. Prerequisite: THEA 300.*

An introduction to the tools, techniques, and processes of sound and music for the theatre with a series of exercises and discussions on the structure of audio systems, digital audio editing and playback, play analysis, and the creative enhancement of the dramatic environment.

**313. Introduction to Stage Lighting.**

*(GER 6) Fall and Spring (3,3) Holliday.*

Methods and materials of stage lighting, with emphasis on the study of the functions and qualities of light, instruments, control equipment, and procedure. Students act as technicians for William and Mary Theatre productions.

**314. Stage Lighting Design.**

*Fall (3) Holliday. Prerequisites: THEA 300 and THEA 313.*

Theory and technique of stage lighting design, with emphasis on artistic choices made through script analysis and understanding of the qualities and functions of lighting. Includes lighting projects reflecting a number of production styles. Students serve as technicians for William and Mary Theatre productions.

**\*317. Playwriting.**

*(GER 6) Fall and Spring (3) Tanglao-Aguas and Wolf*

Students write three one-act plays. Worthy scripts may receive Premiere Theatre production. Students are urged, but not required, to have had modern drama courses such as THEA 329 or ENGL 458 or 459; creative writing courses such as ENGL 306; and curricular and/or co-curricular experience in play production.

**\*318. Playwriting.**

*(GER 6) (Not offered 2008-2009)*

Students write three one-act plays. Worthy scripts may receive Premiere Theatre production. Students are urged, but not required, to have had modern drama courses such as THEA 329 or ENGL 458 or 459; creative writing courses such as ENGL 306; and curricular and/or co-curricular experience in play production.

**\*319. Stage and Production Management.**

*Spring (1) Holliday.*

Discussion, in-class projects, demonstrations, and guest speakers introduce the organizational, technical, and interpersonal skills needed by a theatrical stage manager.

**320. Theatre Administration.**

*Spring (3) Palmer. Prerequisite: THEA 200 or consent of instructor.*

The principles of management applied to the fields of theatre operations, production, box office procedures and house management.

**328/328W. Survey of Theatre History, 500 B.C. to 1750.**

*(GER 5) Fall and Spring (3,3) Fusi, Staff. Prerequisites: THEA 200, or THEA 152 strongly recommended.*

An examination of representative plays and staging practices, focusing on the Greek, Roman, Medieval, Renaissance, Neoclassical, Restoration, and early 18th-century periods, and including selected non-western theatrical developments such as Noh Theatre and Kathakali.

**329/329W. Survey of Theatre History, 1750 to the Present.**

*(GER 5) Fall and Spring (3,3) Wolf, Staff. Prerequisites: THEA 200, or THEA 152 strongly recommended.*

An examination of representative plays and staging practices, focusing on the late 18th century, the Romantic, Modern, and Postmodern periods, and including selected non-western theatrical developments such as Peking Opera, Malaysian, and African forms.

**331/331W. Feminist Theory and Contemporary Theatre.**

*(GER 7) Fall (3) Wolf.*

Readings in contemporary feminist theory (psychoanalytic, materialist, Brechtian, and others) as these pertain to the body onstage, character construction, playwriting, and audience reception. Course also investigates feminist performance art, scripts, and revisionings of the dramatic canon. (Cross listed with WMST 331)

**332. Sex, Race, Plays & Films: Dramatizing Diversity.**

*(GER 4C) Spring (3) Tanglao-Aguas*

The course investigates the socio-cultural, historical, and ideological milieu of plays and films dramatizing cultural pluralism alongside an examination of selected theories on diversity. This dual approach prepares students to critically analyze and assess the position and value of cultural pluralism in constructing national identity and society.

**333. Introduction to Classical Asian Performance Styles.**

*(GER 6) Fall (3) Tanglao-Aguas*

Study of classical Asian performance through lectures, demonstrations, readings, and film viewings of selected Asian performance traditions. Students will be given opportunities to create their own performance pieces in consultation with the Instructor. Cross listed with DANC 333)

**335. Voice Training and the Actor.**

*Fall and Spring (2,2) Wiley.*

Students will explore techniques to develop the speaking voice for stage performance, including exercises for release of tension, physical alignment, organic breathing, resonance, and timbre. Students will also study speech sounds through the use of phonetics with the goal of developing clear diction and standardized pronunciations.

**\*380. Practicum in Theatre.**

*Fall and Spring (1,1) Holliday. Prerequisites: THEA 206 for makeup assignments, THEA 300 for assistant design assignments, THEA 301 for acting assignments, THEA 303 for scene painting assignments, THEA 305 for technical production assignments, THEA 307 for costume patterning and construction, THEA 313 for lighting, THEA 320 for theatre administration, and THEA 328 or THEA 329 for dramaturgy assignments.*

Substantive participation in a major production sponsored by the department and supervised by faculty. The objective is to apply theoretical knowledge to practical in-depth experience. The course may be repeated twice for credit, but work must be in different production areas each time. Permission of the supervising faculty member is required.

**\*381. Intermediate Practicum in Theatre.**

*Fall and Spring (1-2,1-2) Holliday. Prerequisites: THEA 380 in the same production area. More intensive work in an area of production where a THEA 380 course has been completed. The course may be repeated twice for credit, but work must be in different production areas each time. Permission of the supervising faculty member is required.*

**\*401. Advanced Acting.**

*Spring (3) Owens. Prerequisite: THEA 302.*

Through research and the preparation of scenes, students will develop techniques for acting in period and nonrealistic plays. Students are urged to allow one semester between acting classes in order to apply theories and training in productions sponsored by the department. An audition might be required for enrollment. Details available in the departmental office.

**\*407. Direction.**

*Fall and Spring (3,3) Palmer, Owens. Prerequisites: At least one class from: THEA 301, 317, 318, 328, 329 and 481, and consent of instructor.*

Study and practice in the principles of play analysis, play selection, casting, rehearsal techniques and performance. Special emphasis is placed upon the direction of a one-act play for a studio theatre production.

**410/410W. Theatre and Society in 20th-Century America.**

*Fall (3) Staff. Prerequisites: THEA 200 or THEA 152 or consent of instructor.*

A lecture-discussion course on the significant theatrical formations of the century, including African-American, feminist and commercial musical comedy theatres, with an emphasis on the changing relations among performances and social-political contexts.

**\*411. Independent Studies in Theatre.**

*Fall and Spring (1-3,1-3) Holliday.*

Independent study on a special problem for the advanced student, arranged on an individual basis with credit according to work done. Course may be repeated for credit.

**\*417. Advanced Playwriting.**

*Fall (3) Wolf. Prerequisite: THEA 317 or THEA 318, consent of instructor.*

Advanced study of form and content in drama, accomplished by readings of dramatic theories and plays as well as by writing original playscripts.

**\*460. Topics in Theatre Production and Performance.**

*Fall or Spring (1-3) Staff.*

Readings, writings, discussions, and practice in an area of theatrical production or performance. Area of study will vary each time the course is offered. Course may be repeated for credit.

**461/461W Topics in Theatre History, Theory and Criticism.**

*Fall and Spring (3,3), Staff. Prerequisites: THEA 328 and THEA 329 or consent of instructor.*

Readings, writings and discussion on a focused period of theatre history or on an aspect of Dramatic Theory and Criticism. Area of study will vary each time the course is offered. Course may be repeated for credit.

**\*479. Performance Seminar.**

*Fall or Spring (3) Green. Prerequisites: THEA 200 or THEA 152 and THEA 301 and THEA 302, or THEA 200 or THEA 152 and THEA 301 and THEA 407, or consent of instructor.*

Advanced actors and directors focus on the work of a major playwright or the drama of an historical period to derive a performance style appropriate for the plays under consideration. Students integrate historical and critical awareness with performance skills. Course may be repeated for credit.

**\*480. Advanced Practicum in Theatre.**

*Fall and Spring (2,2) Holliday.*

Students will undertake a major responsibility such as designing scenery, lighting, or costumes, stage managing, serving as assistant director, or acting in a substantive role in a production sponsored by the department and supervised by the faculty. See the department office for details. Course may be repeated for credit.

**481. Dramatic and Theatrical Theory.**

*Fall or Spring (3) Staff. Prerequisites: Two courses from THEA 301, THEA 317, THEA 328, and THEA 329, or consent of instructor.*

A survey of the major theories of theatre and drama from Aristotle to the present, with an emphasis on the relationship between theory and theatrical performance.

**†495-496. Honors in Theatre.**

*Fall or Spring (3,3) Holliday.*

Eligible theatre majors a) submit an application for admission to the program in their junior year, b) write an Honors thesis by April 15 of their senior year detailing their scholarly investigation of a selected subject or presenting their ideas on a creative project and c) take a comprehensive oral examination. Consult the chair for eligibility, admission and continuance requirements.

**†498. Theatre Internship.**

*Fall or Spring (3,3) Holliday.*

Qualified students with appropriate course work, usually after their junior year, may receive credit for a structured learning experience in a professional-quality theatre which provides an opportunity to apply and to expand knowledge under expert supervision. This practicum must be approved in advance by the theatre faculty; monitored and evaluated by a faculty member. Guidelines available in the department office. Course may be repeated for credit.

**DANCE****111. Modern I.**

*(GER 6) Fall and Spring (2,2) Gavaler, Glenn, Morris, Wade.*

Designed for the student with little or no dance background. Introduces dance as an art form and as a means of expression through both the study of movement fundamentals and creative work. Course may be repeated with instructor permission.

**115. Studies in Style.**

*Fall or Spring (1-2) Staff.*

Designed to provide an opportunity to study the technical skills and artistic elements of a particular style of dance. Offerings will vary and may include tap, ethnic forms, or historical dance. Course is repeatable provided different styles are studied.

**150/150W. Freshman Seminar.**

*Fall (3-4) (Not offered 2008-2009)*

A course designed to introduce freshmen to topics in the study of dance. Four credits when satisfying the freshman writing requirement.

**\*211,212. Modern II.**

*(GER 6) Fall and Spring (2,2) Gavaler, Glenn, Morris, Wade*

Designed to strengthen technical skill at an intermediate level. Explores dance as an art form and as a means of expression through both the development of movement skills and creative work.

**220. History of Modern Dance.**

*(GER 5) Spring (3) Glenn.*

An introduction through films and lectures to the field of modern dance, which is rooted in American culture, with emphasis on the stylistic approach and aesthetic of the artists who have contributed to its development in the twentieth century. (Cross-listed with AMST 240)

**230. History of American Vernacular Dance.**

*(GER 5) Fall (3) Glenn.*

An introduction, through films and lectures, to dance in U.S. popular culture with an emphasis on its development from roots in African dance to the vernacular forms of tap, ballroom, and jazz by examining the movement styles found in concert jazz, musical theatre, and popular social dances. (Cross listed with AMST 241 and BLST 306)

**\*261, 262. Intermediate Ballet.**

*(GER 6) Spring (2, 2) Gavaler, Glenn, Morris, Wade*

Designed to strengthen technical skill at an intermediate level. Explores ballet as an art form and as a means of expression through both the development of a movement style and creative work.

## 212 • THEATRE, SPEECH, AND DANCE

### \*264. Intermediate Jazz.

(GER 6) Spring (2) *Gavaler, Wade.*

Explores jazz dance as an art form and as a means of expression through technical and creative work (choreography, improvisation). The study of various jazz and musical theatre dance styles will reflect the history of jazz and popular music.

### \*301. Practicum in Dance.

Fall and Spring (1-3) *Gavaler, Glenn, Wade.*

Designed to provide an opportunity for students to fulfill needs in dance-related areas of movement experience such as improvisation, partnering, effort/shape, performance skills, teaching skills, body therapies, interdisciplinary creative work, intensive work with technique, and community outreach activities. Course may be repeated for a maximum of 6 credits.

### \*303. Alexander Technique.

Fall (1) *Gavaler.*

Designed to provide students with an opportunity to refine and heighten kinesthetic sensitivity. The process of exploring the inherent design of the human body, and cooperating consciously with that design, leads to greater ease, flexibility, power, and expressiveness in all activities. As space permits, this course may be repeated once for credit.

### \*305, 306. Dance Composition.

Fall and Spring (3,3) *Gavaler.*

This course provides students with the opportunity to experiment with movement invention; to cultivate variety, contrast, and originality in their choreographic process; and to expand their personal aesthetic ranges. Fall semester (Dance 305) introduces elements, methods and structures of dance composition and is a prerequisite for Dance 306. Spring semester (Dance 306) builds on the fall semester's work through studies influenced by compositional experiments in 20th century art forms.

### \*311, 312. Modern III.

Fall and Spring (1-2,1-2) *Gavaler, Glenn, Wade.*

Designed to challenge the student by introducing complex movement sequences drawn from well-known technical vocabularies. Each course may be repeated twice for credit.

### \*321, 322. Performance Ensemble.

Fall and Spring (1-2,1-2) *Gavaler, Glenn, Wade. Prerequisite: Successful audition.*

Designed to provide an opportunity for the advanced dancer to participate in creative work and performance. Each course may be repeated three times for credit.

### \*330. Internship in Dance.

Fall and Spring (1-3) *Gavaler, Glenn, Wade.*

Qualified students may receive credit for a structured learning experience in a professional quality dance company or dance festival (e.g., American Dance Festival, Duke University) which provides an opportunity to apply and expand knowledge under expert supervision. Must be approved in advance as well as monitored and evaluated by the faculty. Course may be repeated for a maximum of 6 credits.

### 333. Introduction to Classical Asian Performance Styles.

(GER 6) Fall (3) *Tanglao-Aguas*

Study of classical Asian performance through lectures, demonstrations, readings, and film viewings of selected Asian performance traditions. Students will be given opportunities to create their own performance pieces in consultation with the Instructor. (Cross listed with THEA 333)

### \*401. Group Choreography.

Fall (3) *Wade. Prerequisite: DANC 305-306.*

Studies geared to develop an understanding of the principles of choreographic invention for small groups and large ensembles.

### \*406. Independent Projects in Dance.

Fall and Spring (1-3) *Gavaler, Glenn, Wade.*

Directed study of the advanced student arranged on an individual basis with credit according to the range of the proposed project. A semester of work could include either a choreographic work or a research project.

### \*411, 412. Modern IV.

Fall and Spring (1-2,1-2) *Gavaler, Glenn, Wade.*

Designed for the proficient dancer to provide a sound physical and intellectual understanding of modern dance technique. Concentrates on elements drawn from specific movement theories. Each course may be repeated three times for credit.

### 460. Topics in Dance.

Fall and Spring (1-3) *Staff.*

Exploration of a topic in dance through readings, writing, discussions, and practice (when applicable). If there is no duplication of topic, course may be repeated for credit. Spring 2009 Topic: Introduction to Physical Theatre. This course is team-taught by Theatre and Dance faculty and is designed to provide students with an opportunity to develop sensitivity, intelligence, and strength as physical theatre performers. Attention will be placed on releasing excessive tension, discovering personal impulses, using compositional tools, using counterbalance and resistance with others, developing physically-inspired characters, responding to environmental elements, and exposing students to a variety of physical theatre and movement techniques.

## SPEECH

### 102. Fundamentals of Oral Communication.

Fall and Spring (2,2) *King. Exclusively for freshmen and sophomores.*

An examination of oral communication within a variety of contexts, including interpersonal, small group, public and intercultural communication. The course will focus on techniques to achieve competency and on the development of other communication skills such as listening, participating in discussions and critical thinking.

### 201. Public Speaking.

(GER 6) Fall and Spring (3,3) *Bauer, King, Staff.*

Understanding and application of the principles of public speaking. Analysis of speeches based on organization, content, and delivery.

### 309. Argumentation and Debate.

Fall (3) *Eckles.*

Training in the techniques and practices of argumentative speaking, study and analysis of debate propositions, preparation of the brief, research and selection of evidence, and practice in rebuttal and refutation. Lectures and class debating.

### 310. Principles of Group Discussion.

Spring (3) *Staff. (Not offered 2008-2009)*

Study of logical and psychological foundations of discussion as a method of dealing with public questions, considering problems of adjustment, communication and collaborative action in small groups. Emphasis on principles, types and methods of discussion. Lectures and practice participation.

### 311. Fundamentals of Speech Communication Theory.

Fall or Spring (3) *Eckles.*

An examination of various theories of speech communication and application of those theories to specific social events. Attention will be given to the function of communication models, the dimension of inter-personal and intra-personal communication, nonverbal elements of communication, and analysis of attitude, change and theory.

**312. Persuasive Speaking.**

*Fall or Spring (3,3) Staff. (Not offered 2008-2009)*

Study of the principles of persuasive speaking, motivation of the audience; the development and organization of the persuasive message; the place of persuasive speeches in persuasive campaigns. Students will give several persuasive speeches.

**410. Special Topics in History and Criticism of American Public Address.**

*Spring (3) Staff. Prerequisite: SPCH 201 or consent of the instructor. (Not offered 2008-2009)*

Survey of significant speakers, speeches, or speech movements. Critical analysis of important rhetorical phenomena in their historical, political, social, and philosophical contexts.