

Theatre, Speech, and Dance

PROFESSOR **Gavaler** (Chair). PROFESSORS **Palmer, Wesp**. ASSOCIATE PROFESSORS: **Holliday, Owens, Tanglao-Aguas, Wade, Wiley, and Wolf**. ASSISTANT PROFESSORS: **Allar, Glenn, and A. Green**. INSTRUCTORS: **Bauer, Doersch, Dudley, Eckles, G. Green, Johnson, King, McCoy, Ruffin, Westberg, and Wilhelm**.

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. Theatre inherently embraces the liberal arts, fusing historical and theoretical studies with creative work. We expect theatre majors to become knowledgeable about all facets of theatrical practice including direction, design, technical production, and performance.

Our undergraduates excel because the department provides major opportunities for students to fulfill high level production assignments and in-depth scholarly research while investigating a variety of theatrical genres. In addition to four main stage productions each year, the department sponsors Senior Directorials (full-length plays directed by advanced students), Director's Workshop (one-act plays directed by intermediate students), and Premiere Theatre (plays written, directed, and acted by students). A distinctive feature of the department is our faculty's deep collaboration with global, ethnic, and interdisciplinary based programs of study such as Africana Studies, American Studies, Asian Studies, Literary & Cultural Studies, and Women's Studies.

The department prepares students to continue working in theatre, to teach, to pursue graduate studies, or to apply lessons learned in other occupations. The immersion in both scholarship and performance at William and Mary provides an excellent basis for any pursuit which demands leadership ability, collaborative skill, practical expertise, and creative intelligence.

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, 332, 336, 337, 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:

1. 200 and 200L: Introduction to Theatre
or 152–Freshman Seminar: Introduction to Theatre
2. 201–Beginning Acting
205–Stagecraft
300–Fundamentals of Design for the Theatrical Arts
328 and 329–Survey of Theatre History
380–Practicum in Theatre, two units
407–Direction

3. One of the following:

- 317–Playwriting
- 331–Feminist Theory and Contemporary Theatre
- 332 - Sex, Race, Plays and Films
- 336 – African American Theatre History I
- 337 – African American Theatre History II
- 410–Theatre and Society in 20th-Century America
- 461–Topics in Theatre History, Theory and Criticism
- 481–Dramatic and Theatrical Theory

4. One of the following:

- 309–Costume Design
- 310–Scene Design
- 312–Sound Design
- 314–Stage Lighting Design

5. One of the following:

- One Dance Technique course (any level, including Danc 111, 211, 212, 261, 262, 264, 311, 312, 411, 412)
- DANC 303 - Alexander Technique
- DANC/THEA 333 - South & Southeast Asian Folklore Performance

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:

1. 200 and 200L-Introduction to Theatre Arts
or
152-Freshman Seminar: Introduction to Theatre
201-Beginning Acting
300-Fundamentals of Design for the Theatrical Arts
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. Students are provided with major opportunities to produce original choreographic work through two main stage concerts and one studio concert each year. Dance offerings include cross-listings in Africana Studies, American Studies, and Asian Studies. 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 artistry, performance skills, leadership ability, and critical thinking skills which are essential in many professions and provide a foundation for graduate work and careers in dance.

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 – Dance Composition I
 Dance 306 – Dance Composition II
 Dance 401 and 401L – 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 or 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 (4) Owens, Palmer.

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 Theatre.

(GER 6) Fall and Spring (2,2) A. Green, Tanglao-Aguas, Staff. Corequisite: THEA200L. Restricted to Freshmen and Sophomores.

Students learn the foundational principles of theatrical performance and production which will support their work in subsequent theatre courses. By analyzing scripts, conducting research, viewing live productions, participating in production crews, and undertaking creative projects, students will explore dramatic literature, directing, design, and technical production. Three class hours plus a minimum of 50 hours working on productions under THEA 200L. Students taking 200 may not take 152 for credit and vice versa.

200L. Theatre Production Lab.

Fall and Spring (1-2,1) Supervised by production staff. Corequisite: THEA 200. Practical immersion in the collaborative process of theatre production through work on preparation crews, running crews, costume crews, and/or box office. Students complete a minimum of 50 hours as a member of one or more crews for the mainstage theatre and dance productions. Lab hours are primarily in the evening and on weekends and are concentrated during the load in period, technical rehearsals, and performances of each show.

201. Beginning Acting.

(GER 6) Fall and Spring (3,3) Johnson, Ruffin, Westberg, Wiley.

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

203. Scene Painting.

(GER 6) Fall (3) Allar.

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. Four additional workshop hours required per week in addition to class sessions.

205. Stagecraft.

Fall and Spring (3,3) Dudley.

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.

206. Makeup.

(GER 6) Spring (2) Wesp.

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 or Spring (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.

213. 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.

220. Millinery.

(GER 6) Spring (2) Wesp.

An introduction to the principles, materials, and techniques basic to the creation of hats and headwear appropriate for stage and street wear. Students will examine research and design, construction, and decoration through a series of projects. Lecture and studio 2 hours.

260. Introduction to Musical Theatre.

(GER 6) Spring (2) G. Green.

This is an introductory course in musical theatre history and performance for students entertaining their first experience with acting and singing, or, for those who wish to expand on their previous high school training. The course deals with the exploration and study of musical theatre performers, literature and history through video and recordings, and preparation of musical theatre repertoire for the audition process. Some previous singing or acting experience is suggested.

*300. Fundamentals of Design for the Theatrical Arts.

Fall and Spring (3,3) Allar. 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.

*302. Intermediate Acting.

Fall and Spring (3,3) Wiley, Owens. Prerequisites: THEA 201 and 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.

306. Advanced Stagecraft.

Spring (3) Dudley. Prerequisite: THEA 205.

Study and practice of advanced technical practices through lecture, discussion, research and individual projects. Emphasis is placed on

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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) Wesp. Prerequisites: 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) Allax. Prerequisites: 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 sketching, drafting, perspective rendering, and model building. 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.

314. Stage Lighting Design.

Fall (3) Holliday. Prerequisites: THEA 300 and THEA 213.

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 or Spring (3) Ruffin, Tanglao-Aguas, 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.

319. Stage and Production Management.

Spring (3) Dudley.

Discussions, demonstrations, and projects introduce the organizational, technical, and interpersonal skills needed by a theatrical stage manager.

320. Theatre Administration.

Spring (3) Palmer. Prerequisite: THEA 152 or 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) A. Green. Prerequisites: THEA 200, or THEA 152 strongly recommended.

An examination of representative plays and staging practices, focusing on the Greek, Roman, Medieval, Renaissance, Neoclassical, Restora-

tion, 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 in Plays & Films: Dramatizing Diversity.

(GER 4C, 6) Spring (3) Tanglao-Aguas, Staff.

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. (Cross-listed with AFST 332.)

333. South & South East Asian Folklore Performance.

(GER4B, 6) Fall (3) Tanglao-Aguas.

Interdisciplinary journey into the sociocultural history, aesthetics, and performance of ceremony, dance, folklore, oral literature, performance and ritual in South and Southeast Asia. The primary narrative of performance exercises and projects emanates from the RAMAYANA, Hinduism's most sacred epic. (Cross listed with DANC 333)

334. History and Performance of Classical Asian Theatres.

(GER 4B, 6) Spring (3) Tanglao-Aguas, Palmer.

This is a team taught exploration of the history, theory, and performance of selected theatre genres, dance dramas, and performance traditions indigenous to Asia, with a focused foundation on the theatres of India, Japan, and China. Study commences on the socio-cultural and historical origins of Classical Asian Theatres as they evolve through modern nationhood, colonization, and globalization. Students have the opportunity to experience hands on the fundamentals of performing in selected Asian theatre genres as nearly half of class time is devoted to performance immersion.

335. Voice Training and the Actor.

Fall (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.

336. African American Theatre History I

(GER 4A) Fall (3) A. Green.

This course will examine African-American dramatic literature and performance from its origins in indigenous African theatre through significant periods that conclude with the Civil Rights Movement. (Cross listed with AFST 336)

337. African American Theatre History II

(GER 4A) Fall (3) A. Green (Not offered 2011-12)

This course will examine African-American dramatic literature and performance beginning with the Black Arts Movement through significant periods that conclude with contemporary manifestations. (Cross listed with AFST 337)

340. Asian Pacific American History in Theatre & Film.

Fall or Spring (3) Tanglao-Aguas.

This course studies the history of Asians in America in order to recreate or ameliorate it into a work of theatre and/or film. The course thus considers the act of creating original works of theatre and film as historical documents, the creation of which evolves from an artistic process steeped in historiography. Through reading plays and viewing films dramatizing Asian narratives, students evaluate personal manifestations of this history.

350. Introduction to Physical Theatre.

Spring (3) Gavalier, Wiley. Prerequisite: Previous theatre and dance performance course work and permission of the instructors.

Provides students with an opportunity to develop sensitivity, intelligence, and strength through practice in Contact Improvisation and exposure to other physical theatre techniques. Students will learn to use compositional tools, develop physically-inspired characters, and interact with environmental elements through performer-created projects. (Cross listed with DANC 350)

355. Theatre Photography

(GER 6) Spring (3) Holliday.

Theory, history, and techniques of photography as applied to the needs of theatrical production. Emphasis will be placed on close-ups and medium shots in available light, and full stage compositions under theatrical lighting. Students must supply their own digital cameras, which must be able to function in manual mode.

360. Musical Theatre Performance.

Fall (2) G. Green. Prerequisite: Instructor Permission.

Course work concentrates on performance aspects of standard and more obscure musical theatre repertoire, culminating in a public performance such as the annual William and Mary Theatre Homecoming Gala and/or a musical review or musical entertainment at the end of the semester. This allows students to approach their work with the objective of going outside of the comfort of the classroom and into the public eye, with continued emphasis on acting/singing assimilation. A solid background in singing and acting is encouraged. May be repeated for credit, as repertoire is different each semester.

***380. Practicum in Theatre.**

Fall and Spring (1,1) Gavalier. Prerequisites: THEA 206 for makeup assignments, THEA 300 for assistant design assignments, THEA 201 for acting assignments, THEA 203 for scene painting assignments, THEA 205 for technical production assignments, THEA 307 for costume patterning and construction, THEA 213 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 or Spring (1-2,1-2) Gavalier. 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, Wiley. 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) Owens. Prerequisites: THEA 152 or 200, 201, 328 or 329, and permission 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 or Spring (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) Gavalier.

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.

415. Shakespeare's Renaissance Theatre.

Fall or Spring (3) Wolf.

This course is concerned with the drama produced in England by Shakespeare and his major contemporaries. Study will seek to foster an historical and theoretical understanding of developments in the theatre of the period and a critical approach to texts.

***417. Advanced Playwriting.**

Fall or Spring (3) Tanglao-Aguas, Wolf. Prerequisite: THEA 317, 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 or 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 and Spring (1-3) G. Green. Prerequisites: THEA 200 or THEA 152 and THEA 201 and THEA 302, or THEA 200 or THEA 152 and THEA 201 and THEA 407, or consent of instructor.

A more advanced course for the student who is primarily interested in musical theatre performance. Fall semester classes concentrate on a performance for the William and Mary Theatre Homecoming Gala, and a public workshop production of a chamber-sized contemporary musical theatre piece with full orchestra each Spring semester. Students have the opportunity to build fully developed characters through a full length performance piece and continue assimilating song as the extension of dialogue. May be repeated for credit, as repertoire is different each semester.

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

Fall and Spring (2,2) Gavalier.

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 201, 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) Gavaler.

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) Gavaler.

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) Glenn, Wade, Wilhelm.

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.

Spring (4), Wade

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

Spring 2012 Topic: Dance on Screen

An introduction to dance on screen and an exploration of the impact and influence of dance on various screen media. Students study the evolution of dance on screen and its cultural context: as social commentary, promotional tool, story-telling, abstract art and documentary.

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

(GER 6) Fall and Spring (2,2) Glenn, Wade, Wilhelm.

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 AFST 334, AMST 241)

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

(GER 6) Fall and Spring (2, 2) Glenn, McCoy, 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.

***264. Intermediate Jazz.**

(GER 6) Spring (2) 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. Dance Composition I.**

Fall (3) Gavaler.

This course introduces elements, methods and structures of dance composition in application to the solo figure. Students will have the opportunity to experiment with movement invention; to cultivate variety, contrast, and originality in their choreographic process; and to expand their personal aesthetic range.

***306. Dance Composition II.**

Spring (3) Gavaler. Prerequisite: Danc 305

This course builds on the compositional elements presented in Danc 305 and offers students the opportunity to develop increasing sophistication and self-direction in their approach to choreography. The inspiration for the studies will be compositional experiments in 20th and 21st century fine and performing arts.

***311, 312. Modern III.**

Fall and Spring (1-2,1-2) 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), Wade, Glenn, Gavaler. 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) Cavalier, 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. South & South East Asian Folklore Performance.

(GER 4B and 6) Fall (3) Tanglao-Aguas.

Interdisciplinary journey into the sociocultural history, aesthetics, and performance of ceremony, dance, folklore, oral literature, performance and ritual in South and Southeast Asia. The primary narrative of performance exercises and projects emanates from the RAMAYANA, Hinduism's most sacred epic. (Cross listed with THEA 333)

350. Introduction to Physical Theatre.

Spring (3) Cavalier, Wiley. Prerequisite: Previous theatre and dance performance course work and permission of the instructors.

Provides students with an opportunity to develop sensitivity, intelligence, and strength through practice in Contact Improvisation and exposure to other physical theatre techniques. Students will learn to use compositional tools, develop physically-inspired characters, and interact with environmental elements through performer-created projects. (Cross listed with THEA 350)

***401. Group Choreography.**

Fall (3) Wade. Prerequisite: DANC 305-306. Corequisite: DANC 401L

Students explore principles of choreographic invention for small groups and large ensembles. Problems and possibilities for movement invention involving more than one dancer are investigated as an outgrowth of Dance 305-306 which concentrates on composition for the solo figure.

***401L. Group Choreography Lab.**

Fall (1) Wade.

Students will apply principles of choreographic invention, rehearsal and performance techniques learned in Dance 401. Emphasis is on the choreography, teaching, rehearsal and studio performance of two original works – one for a small group and one for a large ensemble.

***406. Independent Projects in Dance.**

Fall and Spring (1-3) Cavalier, 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) 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.

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.

150W. Freshman Seminar.

(GER 6) Spring (4) King.

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

201. Public Speaking.

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

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

205. Oral Interpretation of Literature.

(GER 6) Fall (3) Bauer.

Students will engage in a highly experiential study of literature through the intensive development of analytical ability and vocal and physical performance skills. Students will study, explore, and perform from the major literary genres of prose, poetry, and drama.

309. Argumentation and Debate.

(GER 6) 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.

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 Communication Theory.

Spring (3) Eckles.

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

312. Persuasive Speaking.

Spring (3) Staff.

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.

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