Musical Theatre, B.F.A

Degree Offered

- Bachelor of Fine Arts

Nature of the Program

The School of Theatre & Dance and the School of Music offer a Bachelor of Fine Arts (BFA) in Musical Theatre with the goal to train students for successful careers in musical and stage performance in the competitive entertainment industry. Over the four-year course of study, musical theatre majors will take classes in acting, voice, dance, choreography, theatre history, stage production, music theory, musical theatre literature, and other special topics.

Freshmen and sophomore students receive four to six hours of acting instruction per week as well as beginning work in music, voice and dance. In the sophomore year, students receive an additional four hours per week in stage movement and in voice and speech. These first two years of performance study coincide with a rigorous and wide-ranging liberal arts course work.

Musical Theatre Studio

The junior and senior years for the BFA in Musical Theatre are known as the Musical Theatre Studio and continue the student’s work in voice, dance and acting with twenty hours a week dedicated to actor training.

This conservatory-style training within an academic setting allows the Musical Theatre Studio faculty to elevate and intensify the training with a select group of students (see Student Assessment below). The students in Musical Theatre Studio will also have opportunities to train with faculty within our Studio Acting Program with potential classes in Meisner training, Shakespeare, Comedic Styles and Auditioning.

The BFA students in the Musical Theatre Studio along with our MFA Acting students and the BFA students in the Studio Acting Program are the core of the School’s casting pool. Students will have the opportunity to perform in one to two major musical or opera productions along with four to five other main stage offerings as well as 10-12 workshop and second stage opportunities per year.

Student Assessment

Routine assessment is vital to the continued growth and success of the BFA in Musical Theatre. This assessment includes and occurs with daily in-class critiques, faculty reviews, end-of-semester evaluations as well as rehearsals and public performances. These types of assessment, both formal and informal, monitor the development of the BFA student’s technique and process development, their artistic growth and commitment, and application of the craft and study of Musical Theatre to the other liberal arts.

Examples of student assessment and progress within the BFA in Musical Theatre include:

1. Audition for entry into the program.
   - Requirements for auditioning and specific dates for our Audition/Portfolio Days may be found on the College of Creative Arts website (https://ccarts.wvu.edu/academics/audition-and-portfolio-review-day/).

2. Auditions for credit-bearing performance opportunities (THET 200/300/400):
   - Musical Theatre majors will participate in a number of opportunities designed to incorporate classroom and process skills into a public performance.
   - At the completion of each of these productions, the students will receive an evaluation of their participation.

3. End-of-sophomore year assessment for continuation in the BFA in Musical Theatre and advancement to the Musical Theatre Studio.
   - After two years of actor training and study, there is an assessment process for students to move on to the Musical Theatre Studio and their junior year of study. This process allows the Musical Theatre faculty to ascertain a student’s potential for professional development as an actor. This assessment includes review of a student’s GPA, credit hours, an essay of professional goals, attendance, class participation as well as an audition of material and genres covered within the first two years of study.
   - Students seen as having professional potential and a good academic standing will proceed into their junior year and the Musical Theatre Studio.
   - Students seen within this assessment as not having professional potential or with academic issues are not invited to continue to the Musical Theatre Studio. These students may be advised to consider different degree programs within or outside the School of Theatre & Dance. They may also be advised to continue their studies in Theatre and Acting, improve their academic standing and re-audition for the Musical Theatre Studio in the following year.

4. End-of-semester jury reviews for continuation in the program:
   - At the end of each semester, each Musical Theatre Studio student will take part in an evaluation that consists of a discussion of the student’s progress in the areas of talent, trainability, demeanor, professional discipline and potential as well as the demonstrated acquisition of the identified learning goals.
   - These evaluations serve to monitor and record the student’s progress toward the completion of the degree.
• The reviews will be administered by the Area Coordinator for Performance and shall include participation and feedback from theatre, music, and dance faculty.
• Evaluation of the students in the Musical Theatre Studio include voice juries (a requirement in the curriculum for Voice) and consultation with the Dance faculty on student proficiency.
• Written evaluations will be used to indicate areas of strength and weakness. The written evaluation will be shared with each student, and a copy will be placed in the student’s advising file to be used as part of the ongoing assessment of the student’s progress in the program.

5. At the discretion of the Area Coordinator for Performance, students who do not successfully pass the evaluation will be either put on probationary status or removed from the program.

Admissions

Students must meet all WVU Undergraduate Admissions entrance requirements. Prior to admission into the BFA Musical Theatre program, applicants must successfully pass an audition to assess their talent level and potential for success in the major. These auditions assess the proficiency levels in the areas of acting, dance, and vocal performance.

• The School of Theatre & Dance in conjunction with the School of Music will administer auditions each semester for entrance into the program.
• Applicants must schedule their audition directly with the School of Theatre & Dance. Typically, auditions will be held in November and early spring semester in the Canady Creative Arts Center. Additional virtual auditions may also be scheduled.
• Audition information can be found on the College’s website (https://ccarts.wvu.edu/academics/audition-and-portfolio-review-day/) or by contacting the CCA Office of Recruitment at (304) 293-4339.

Due to Covid-19 – Admission requirements may differ from what is listed on this page. Please review the most up-to-date program admission requirements for the Bachelor of Fine Arts in Musical Theatre (https://admissions.wvu.edu/academics/majors/musical-theatre/) major.

ADMISSION REQUIREMENTS 2023-2024

The Admission Requirements above will be the same for the 2023-2024 Academic Year.

Major Code: 2585

Click here to view the Suggested Plan of Study (p. 4)

Bachelor of Fine Arts in Musical Theatre

General Education Foundations

Please use this link to view a list of courses that meet each GEF requirement. (http://registrar.wvu.edu/gef/)

NOTE: Some major requirements will fulfill specific GEF requirements. Please see the curriculum requirements listed below for details on which GEFs you will need to select.

General Education Foundations

<table>
<thead>
<tr>
<th>General Education Foundations</th>
<th>3-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>F1 - Composition &amp; Rhetoric</td>
<td></td>
</tr>
<tr>
<td>ENGL 101</td>
<td></td>
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<tr>
<td>&amp; ENGL 102</td>
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<tr>
<td>or ENGL 103</td>
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<tr>
<td>Introduction to Composition and Rhetoric and Composition, Rhetoric, and Research Accelerated Academic Writing</td>
<td></td>
</tr>
</tbody>
</table>

| F2A/F2B - Science & Technology | 4-6 |
| F3 - Math & Quantitative Reasoning | 3-4 |
| F4 - Society & Connections | 3  |
| F5 - Human Inquiry & the Past | 3  |
| F6 - The Arts & Creativity | 3  |
| F7 - Global Studies & Diversity | 3 |
| F8 - Focus (may be satisfied by completion of a minor, double major, or dual degree) | 9  |

Total Hours 31-37

Please note that not all of the GEF courses are offered at all campuses. Students should consult with their advisor or academic department regarding the GEF course offerings available at their campus.
## Curriculum Requirements

<table>
<thead>
<tr>
<th>University Requirements</th>
<th>41</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Theatre Major Requirements</td>
<td>80</td>
</tr>
<tr>
<td>Total Hours</td>
<td>121</td>
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</tbody>
</table>

## University Requirements

**General Education Foundations (GEF)** 1, 2, 3, 4, 5, 6, 7, and 8 (31-37 Credits)

<table>
<thead>
<tr>
<th>Outstanding GEF Requirements 1, 2, 3, 4, 5, 7, and 8</th>
<th>25</th>
</tr>
</thead>
</table>

**THET 191**  
First-Year Seminar  
2

**General Electives**  
14

**Total Hours**  
41

## Musical Theatre Major Requirements

### History/Literature Courses

| THET 160 | Theatre Fundamentals | 3 |
| THET 301 | History of Western Theatre (Fulfills GEF 8) | 3 |
| THET 365 | Traditions of Dramatic Literature (Fulfills Writing and Communication Skills Requirement) | 3 |
| MUSC 120 | History of Musical Theatre (Fulfills GEF 8) | 3 |

### Production

| THET 221 | Theatre Makeup | 7 |

Select 1 of the following pairs:

<table>
<thead>
<tr>
<th>THET 103 &amp; THET 104</th>
<th>Stagecraft and Stagecraft Lab</th>
</tr>
</thead>
<tbody>
<tr>
<td>THET 105 &amp; THET 106</td>
<td>Costuming and Costuming Lab</td>
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</tbody>
</table>

### Theatre Performance

| THET 144S | Fundamentals of Acting | 3 |
| THET 240S | Fundamental Vocal Technique 1 | 2 |
| THET 242S | Fundamentals of Movement | 2 |
| THET 244 | Intermediate Acting | 3 |
| THET 348S | Studio Scene Study 1 | 1 |
| THET 348S | Studio Scene Study 1 | 1 |
| THET 447S | Studio Scene Study 2 | 1 |
| THET 447S | Studio Scene Study 2 | 1 |

### Studio Courses

| THET 355S | Musical Theatre Studio | 3 |
| THET 355S | Musical Theatre Studio | 3 |
| THET 455S | Advanced Musical Theatre Studio | 3 |
| THET 455S | Advanced Musical Theatre Studio | 3 |

### Dance

| DANC 110S | Fundamentals of Ballet |
| DANC 130S | Fundamentals of Jazz |
| DANC 140S | Fundamentals of Tap |
| DANC 255S | Dance Styles for Musical Theatre |

Select one of the following:

| DANC 210S | Intermediate Ballet |
| DANC 220S | Intermediate Modern |
| DANC 230S | Intermediate Jazz |
| DANC 240S | Intermediate Tap |

### Music Performance

| MUSC 139S | Voice Class 2 | 18 |
### Musical Theatre, B.F.A

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
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<tbody>
<tr>
<td>MUSC 166</td>
<td>Theory for Music Theatre 1</td>
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</tr>
<tr>
<td>MUSC 167</td>
<td>Theory for Music Theatre 2</td>
<td></td>
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<tr>
<td>MUSC 226</td>
<td>Applied Music: Voice (Repeated twice for 2 hours each)</td>
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</tr>
<tr>
<td>MUSC 326</td>
<td>Applied Music: Voice (Repeated twice for 2 hours each)</td>
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</tr>
<tr>
<td>MUSC 426</td>
<td>Applied Music: Voice (Repeated twice for 2 hours each)</td>
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<tr>
<td><strong>Practicum</strong></td>
<td>4</td>
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<tr>
<td>THET 200</td>
<td>Production Practicum (Repeated twice for a total of 2 credits)</td>
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<tr>
<td>THET 400</td>
<td>Advanced Production Practicum (Repeated twice for a total of 2 credits)</td>
<td>3</td>
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<tr>
<td><strong>Capstone</strong></td>
<td>3</td>
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<tr>
<td>THET 401</td>
<td>Capstone Experience</td>
<td>3</td>
</tr>
<tr>
<td>or THET 450S</td>
<td>The Complete Performer</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Hours</strong></td>
<td><strong>80</strong></td>
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</tr>
</tbody>
</table>
THET 455S  3 Electives  5
GEF 8  3
Elective  3

Total credit hours: 121

Major Learning Outcomes

MUSICAL THEATRE

Common Body of Knowledge and Skills for B.F.A. Theatre students

Students must acquire:

Technical skills requisite for artistic self-expression in at least one major area of production (for example, acting, design/technology, playwriting, musical theatre) and those skills must be progressively developed to the highest level appropriate to the particular area of concentration.

1. An overview understanding of the major aspects, techniques, and directions in the area of concentration.

2. Fundamental, comprehensive understanding of the various elements and basic interrelated processes of creation, interpretation, performance, and production.

3. Fundamental, conceptual understanding of the expressive possibilities of theatre.

4. Knowledge and skills sufficient to work in both collaborative and individual roles in matters of theatre interpretation.

5. Growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular performance and production experiences. Students must have such experiences throughout the degree program.

6. Repertory. Students must acquire:
   a. Familiarity with theatre literature of various historical periods, cultural sources, and modes of presentation.
   b. Experience with specific repertories and comparative standards of production quality through performance, academic study, and attendance at productions.

7. Theoretical and Historical Studies
   a. Students must acquire:
      i. The ability to analyze plays perceptively and to evaluate them critically.
      ii. An understanding of the common elements and vocabulary of theatre and of the interaction of these elements, and be able to employ this knowledge in analysis, including analyses of their productions.
      iii. The ability to place works of theatre in historical and stylistic contexts and have some understanding of the cultural milieu in which they were created.
      iv. The ability to develop and defend informed judgments about theatre.
   b. Technology. Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.

8. Synthesis. While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of professional problems by combining, as appropriate to the issue, their capabilities in performance, repertory, theory, history, and technology, as well as other fields they have studied.

Upon completion of any B.F.A. professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the area of specialization including significant technical mastery, the capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.
3. Students must have the ability to communicate ideas, concepts, and requirements to theatre professionals and laypersons related to the practice of the major field. Such communication may involve oral, written, visual, and musical media.

**Bachelor of Fine Arts in Musical Theatre**

1. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all B.F.A. degree programs above)

   a. Achievement of the highest possible level of performance as an actor-singer. Studies in acting shall continue throughout the entire degree program.

   b. Thorough development of skills in acting and skills in dance as appropriate to musical theatre.

   c. Thorough development in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program.

   d. Opportunities to develop a high level of skill in sight-singing.

   e. Opportunities for performance in workshops and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.

   f. Opportunities for developing repertory and techniques for auditions.

**THET 101. Introduction to the Theatre. 3 Hours.**
(Open to all students.) A survey of the nature and function, the arts and crafts, and major phases in the historical development of the theatre.

**THET 102. Acting. 3 Hours.**
(Open to all students.) Basic theories and concepts in stage acting for the beginning student. Emphasis on the physical, intellectual, emotional, and personality languages of acting.

**THET 103. Stagecraft. 3 Hours.**
Fundamentals of scenery construction and technical theatre through formal lecture. Requirements include assignments on running crews for Division productions.

**THET 104. Stagecraft Lab. 1 Hour.**
PR or CONC: THET 103. (May be repeated for a maximum of 3 credits.) Fundamentals of scenery construction and technical theatre through practical crew experience. Requirements include assignments on scenic construction for Division productions.

**THET 105. Costuming. 3 Hours.**
Introduction to Stage Costuming through lecture and demonstration. Emphasis on the application of basic sewing skills and processes used in costume construction.

**THET 106. Costuming Lab. 1 Hour.**
(May be repeated for a maximum of 3 credit hours.) Introduction to stage costuming through practical experience. Emphasis on the application of basic sewing skills and processes used in costume construction for Division productions.

**THET 113. Stage Management Principles. 3 Hours.**
An examination of the fundamental principles that govern the contemporary stage manager.

**THET 143S. Freshman Directing Workshop. 1 Hour.**
Exploration of the collaborative relationship between actor and director from the actor's point of view.

**THET 144S. Fundamentals of Acting. 3 Hours.**
PR: Theatre major. An introduction to the fundamental techniques of acting with a focus on ensemble building, action, imagination, concentration of attention, and objectives. Course projects include structured improvisations and exercises leading to beginning scene study in Realism. Pre-requisite(s) and/or co-requisite(s) may differ on regional campuses.

**THET 160. Theatre Fundamentals. 3 Hours.**
An examination of basic theatre concepts, the roles of practitioners in the production process, and an analysis of scripts in light of major theoretical and critical movements.

**THET 170. World Theatre and Drama. 3 Hours.**
Introduction to theatre and drama traditions in ten world cultures. An intercultural study of theaters, performance and staging practices, the cultural milieu, and dramatic literature.

**THET 191. First-Year Seminar. 3 Hours.**
Engages students in active learning strategies that enable effective transition to college life at WVU. Students will explore school, college and university programs, policies and services relevant to academic success. Provides active learning activities that enable effective transition to the academic environment. Students examine school, college and university programs, policies and services.
THET 200. Production Practicum. 1 Hour.
PR: THET 104 or THET 106 or consent. (May be repeated for a maximum of 4 hours.) Assigned theatre projects as an introduction to the elements of theatrical production.

THET 206S. Stage Management Seminar. 1-3 Hours.
PR: THET 113. The practical application of stage managing for a theatrical production.

THET 213. Intermediate Stage Management. 3 Hours.
PR: THET 113. A follow-up course to Stage Management Principles. The course will go into greater depth about stage managing for musicals, dance, and alternate forms of entertainment. Students will practice calling cues to music and choreography. In addition, students will learn to interpret labor law and union contracts, beginning with Actor’s Equity Association/LORT rulebook.

THET 219S. Intermediate Costume Construction. 3 Hours.
PR: THET 105. Study and practical application of costume construction techniques and introduction to pattern making with an emphasis on their applications through extensive hands-on experience with construction projects for division productions.

THET 220. Fundamentals of Lighting. 3 Hours.
PR: THET 103. Fundamentals of stage lighting through formal lecture and practical experience. Laboratory requirements include assignments on the lighting/electrics crews for school productions.

THET 221. Theatre Makeup. 3 Hours.
Lecture-laboratory course in art of stage makeup. Practical makeup for the University Theatre productions.

THET 222S. Drafting for the Stage. 3 Hours.
PR: THET 103. Techniques in drafting in accordance with current graphic standards for stage design and technology. Introduction and refinement of technique and graphic style through projects and exercises.

THET 225S. Introduction to Stage Design 1. 3 Hours.
Study elements/principles of two/three dimensional design and application to scenery, lighting and costume design. Emphasis on creative analysis and communication using techniques in drawing, painting, and model making.

THET 226S. . 3 Hours.
PR: THET 225 or THET 225S. Experience applying elements/principles of two/three dimensional design to study of scenery, lighting, and costume design. Studio course focusing on color theory, painting and finishing techniques in model making.

THET 230. Text Analysis. 3 Hours.
For the student theatre practitioner in acting, design, directing, and stage management. Explorations include: anchoring techniques, concept of pressures, and the parameters of a dramatic event.

THET 231. Advanced Text Analysis. 3 Hours.
PR: THET 230. For the student practitioner in the studio acting program only exploring, in more depth, and with new challenging texts, analysis techniques of THET 230 but with total focus on performing the text.

THET 240S. Fundamental Vocal Technique 1. 2 Hours.
PR: Majors only. Developing the expressive voice. Understanding the anatomy and physiology of the voice, breath and resonance. Release of physical blocks.

THET 242S. Fundamentals of Movement. 2 Hours.

THET 244. Intermediate Acting. 3 Hours.
PR: THET 144. Continued exploration of acting techniques including exercise work in objectives, beats, actions, personalization, environment improvisation, monologue, and scene study work.

THET 244S. Intermediate Acting. 3 Hours.
PR: THET 144 or THET 144S. Continued exploration of acting techniques including exercise work in objectives, beats, actions, personalization, environment improvisation, monologue, and scene study work.

THET 245. Intermediate Acting. 3 Hours.
PR: THET 244. Continuation of THET 244.

THET 246S. Auditioning and Career Development. 3 Hours.
PR: THET 102 or THET 144 or THET 144S or permission of the instructor. Preparatory and laboratory class in auditioning for theatre, film and television. Examination of the entertainment industry including headshots, resumes, casting, representation, self-branding and promotion, and personal career development.

THET 293. Special Topics. 1-6 Hours.
PR: Consent. Investigation of topics not covered in regularly scheduled courses.

THET 300. Practicum. 1 Hour.
PR: THET 104 or THET 106 or consent. (May be repeated for a maximum of 4 credit hours.) Assigned independent production projects supervised by a faculty mentor.
THET 301. History of Western Theatre. 3 Hours.
A survey of important movements, people, innovations, styles, and traditions in European and American theatre from the Greeks to the present.

THET 302. Directing. 3 Hours.
Fundamental theory and practice of directing for live theatre with emphasis on script analysis, director-actor communication, ground plan, and composition.

THET 310S. Stagecraft 2. 3 Hours.
PR: THET 103. Study of advanced technical procedures including welding, materials, wood joinery, and practical construction problem solving. Emphasis on the practices and development of skills through projects.

THET 312. Theatrical Rigging. 3 Hours.
PR: THET 222. An examination of the tools, equipment, hardware, and safety practices commonly used in theatrical rigging.

THET 315S. Portfolio Development. 3 Hours.
A 3 hour lab course on techniques of portfolio development focusing on both digital and traditional portfolio formats and related general techniques of graphic design and image preparation.

THET 317. Costume Pattern Drafting Techniques. 3 Hours.
PR: THET 105 and THET 106. This course centers on the practice of interpreting 2-dimensional drawings and pictures into drafts that can be built into a wearable 3-dimensional object. The common application is the creation of custom clothing but can also include hats, shoes, gloves, scarves, crowns, armor, and other accessories. Students will learn the necessary math required to draft the shape of the human form.

THET 321S. Stage Properties. 3 Hours.
PR: THET 103. Techniques and methods for designing and fabricating stage properties for theatrical production. Practical experience in the construction of properties for class projects and for the School's productions.

THET 322S. Scene Design. 3 Hours.
PR: (THET 222 or THET 222S) and (THET 225 or THET 225S). Introduction to the fundamentals of scenic design including conceptualization, development, drafting, rendering, model building and techniques of design presentation.

THET 323S. Advanced Scene Design. 3 Hours.
PR: THET 322 or THET 322S. Advanced study of scenic design with an emphasis on conceptualization, rendering, model building, and alternative forms of design presentation for the performing arts. (May be repeated for a maximum of 9 credit hours.).

THET 324S. Costume Design 1. 3 Hours.
PR: THET 226 or THET 226S. Study of basic design elements as applied to costume design. Script analysis leading to conceptualization and communication through visual language. Experience in practical organization skills, paperwork and budgeting.

THET 325S. Lighting Design. 3 Hours.
PR: THET 220. Experience in the design of stage lighting including conceptualization, drafting and rendering techniques related to the development and presentation of lighting design.

THET 326S. Advanced Costume Design. 3 Hours.
PR: THET 324 or THET 324S. Experience applying the basic principles of costume design to text, movement text, opera, dance, and puppetry. Emphasis on rendering techniques, presentation, composition, and fabric selections. (May be repeated for a maximum of 6 credit hours.).

THET 327S. History of Costume and Decoration 1. 3 Hours.
PR: (THET 225 or THET 225S) and (THET 226 or THET 226S). A historical survey of clothing, artistic style and decoration from ancient Egypt to 1750. Emphasis on how stage designers employ style in the design of costumes, scenery, and properties. (Field trip required.).

THET 328S. History of Costume and Decoration 2. 3 Hours.
PR: (THET 225 or THET 225S) and (THET 226 or THET 226S). A historical survey of clothing, artistic style, and decoration from 1750 to the present. Emphasis on how stage designers employ style in the design of costumes, scenery and properties. (Field trip required.).

THET 329S. Computer Assisted Design for the Stage. 3 Hours.
PR: THET 222 or THET 222S. Study of the graphic applications of computer assisted design and drafting for stage design through project work and exercises in a studio format.

THET 330S. Rendering Techniques. 3 Hours.
This course allows the students to explore and develop different techniques of rendering scenic, costume, and lighting designs. Students will work in watercolor, acrylic, marker, pencil and other media.

THET 340S. Intermediate Vocal Techniques 1. 2 Hours.
PR: (THET 240 or THET 240S) and consent. Extending vocal range, power, and flexibility. Achieving personal connection between words and self. Formation of speech sounds.

THET 341S. Intermediate Vocal Techniques 2. 2 Hours.
PR: (THET 340 or THET 340S) and consent. Developing of flexibility and muscularity of the voice. Phonetics.

THET 342S. Stage Movement 1. 2 Hours.
PR: (THET 242 or THET 242S) and consent. Continuation of THET 242S. Workshop in movement skills related to the actor's craft, including the analysis, description and execution of a broad range of movement qualities.
THET 343S. Stage Movement 2. 2 Hours.
PR: (THET 342 or THET 342S) or consent. An exploration of compositional techniques through the development of original performance material using movement as a basis. Will include a study of the history of theatrical performance art works and artists. (May be repeated for a maximum of 6 credit hours.).

THET 344S. Acting Studio. 3 Hours.
PR: (THET 244 or THET 244S) or consent. The purpose of studio is to reexamine basic acting principles and introduce advanced techniques in characterization, personalization, and given circumstances through exercises, monologue work, and intensive scene study coordinated with rehearsal and performance in THET 345S.

THET 345S. Advanced Acting Studio. 3 Hours.
PR: Consent. Continuation of THET 344S. Applied application of intermediate work in personalization, given circumstances, action, and objectives. Includes rehearsal and performance of play from the Modern Contemporary Theatre.

THET 346S. Actor's Craft. 3 Hours.
PR: THET 244 or THET 244S. Gives the general theatre student a studio style acting class experience, emphasizing exercises and monologue and scene work in a variety of styles.

THET 348S. Studio Scene Study 1. 1 Hour.
PR: THET 244 or THET 244S. The presentation of scenes chosen from modern and contemporary theatre, before a panel of acting, voice, and movement faculty for critique.

THET 352S. Acting the Song. 3 Hours.
PR: THET 144 or THET 144S. Exploration of lyric, rhyme, imagery, storytelling, phrasing, musical composition and overall theme of a song for clues the actor can use in performance.

THET 355S. Musical Theatre Studio. 3 Hours.
PR: (THET 244 or THET 244S) and (MUSC 226 or MUSC 226S). Examine, explore and execute acting techniques and styles applicable to the musical through scene and musical performance study as well as classroom exercises. (May be repeated for a maximum of 6 credit hours.).

THET 365. Traditions of Dramatic Literature. 3 Hours.
PR: THET 260 or THET 301. An overview of dramatic literature from the Greeks to Pinter. The class will study one play per week in a seminar-style format with written assignments appropriate to a Writing course.

THET 370. Production Dramaturgy. 3 Hours.
PR: THET 112. A process-oriented course dealing with the demands and possibilities for dramaturges in the contemporary theatre. Casebooks and work with other sources contribute to the skill set for dramaturges assisting productions.

THET 375S. Puppet Construction. 3 Hours.
PR: THET 105. This studio class focuses on puppetry through the study of basic mechanical systems, printing, sculpting, sewing and finishing techniques.

THET 393. Special Topics. 1-6 Hours.
PR: Consent. Investigation of topics not covered in regularly scheduled courses.

THET 400. Advanced Production Practicum. 1 Hour.
PR: THET 200 or consent. (May be repeated for a maximum of 6 hours.) Assigned advanced production projects that are supervised by a faculty mentor.

THET 401. Capstone Experience. 3 Hours.
This course provides a culminating senior project for students in the areas of BFA acting, design, puppetry, and children's theatre, as well as for the BA in theatre.

THET 402. Repertory Theatre. 1-6 Hours.
PR: Consent. Rehearsal and performance techniques for producing plays in rotating repertory. Emphasis is on the creation of synthesized company of performers, designers, and technicians. (May be repeated for maximum of 12 credit hours.).

THET 403S. Advanced Directing. 3 Hours.
PR: THET 302. Emphasis on the work of the director as an integrating artist. High level of proficiency in the direction of a one-act play is required of all students enrolled.

THET 404S. Playwriting. 3 Hours.
PR: Consent. Development of basic playwriting techniques. Specific assignments explore characterization, dramatic event, dialogue, tension, compression. Emphasis on the student finding one's own voice, style, and courage to dramatize one's view of the world.

THET 405S. Advanced Playwriting. 3 Hours.
PR: THET 404 or THET 404S. Further exploration of dramatic technique, with emphasis on orchestrating the longer play. Also touches on script analysis of known dramatic texts and on practical problems of a playwriting career.
THET 406S. Advanced Stage Management Seminar. 1-3 Hours.
PR: THET 113 and (THET 206 or THET 206S). The advanced practical application of stage managing, allowing the students more independence to demonstrate a mastery of skills developed in previous coursework. Students are expected to stage manage or assist as Production Manager for a fully produced School of Theatre & Dance production and advise their peers and assistants on communication strategies to facilitate effective production team collaboration.

THET 417. Tailoring. 3 Hours.
PR: THET 425 or Instructor Approval. The Tailoring course teaching strategies and techniques used in the art of structured garments. The course emphasizes precision, teaching students to block, cut, and stitch accurately and consistently. They will also learn of internal jacket structures, complex pockets, and shaping collars. The key goal for tailoring is to create a crisply stitched garment that fits on an actor.

THET 418. Draping for Costumes. 3 Hours.
PR: THET 219. Draping is the practice of taking a 2-dimensional costume rendering and using fabric to realize that design on a mannequin. Once students learn how to accurately interpret shapes, they will engineer the foundations that make the garment wearable, including internal interfacings, closures, and body shapers. From there, students will learn to correct patterns based on fit.

THET 421S. Lighting Design 2. 3 Hours.
PR: THET 200 and (THET 325 or THET 325S). An advanced study of lighting design with emphasis on design development, cueing, and design refinement during technical rehearsals.

THET 422S. Advanced Stage Makeup. 3 Hours.
PR: THET 221. An advanced study of stage makeup materials and techniques. Intensive focus on facial anatomy, casting, sculpting, and design.

THET 423S. Costume Crafts. 3 Hours.
PR: THET 111 and (THET 425 or THET 425S). Identification and application of the materials and techniques used in the fabrication of costume crafts. Emphasis on research and practical experience through hands on project work.

THET 424. Advanced Technical Production. 3 Hours.
PR: THET 103 and THET 222. Detailed study of the fundamentals and principles of technical direction. The course will examine leadership principles, the flow of information needed to successfully implement a design, different phases of a production/build, budgeting, theatrical construction methods, and how to apply them to given design challenges.

THET 425S. Advanced Costume Construction. 3 Hours.
PR: THET 111. Study and practical application of costume construction techniques through development of flat-pattern drafting skills. Emphasis on use of research to interpret the costume rendering. Extensive hands-on experience with construction projects for Division productions. (May be repeated for a maximum of 6 credit hours).

THET 426. Automation. 3 Hours.
PR: THET 329. Automation is the exploration of motorized equipment used in the arts and how it can be utilized for production purposes. Topics from electricity to mechanical design will be discussed.

THET 427. Lighting Technology. 3 Hours.
PR: THET 220. An advanced study of the tools and technology available to lighting designers with an emphasis on contemporary lighting systems. Including electrical calculations, power distribution, networking and advanced industry specific software.

THET 428S. Scene Painting. 3 Hours.
PR: (THET 322 or THET 322S) and (THET 622 or THET 622S) or consent. An introduction to the basic tools, materials, and techniques of scene painting for the stage.

THET 429S. Sound Seminar. 3 Hours.
PR: THET 103 and THET 104. An exploration of sound design and equipment for the theatre with practical emphasis on producing and recording sound effects using computer software.

THET 433S. Model Building. 3 Hours.
PR: (THET 225 or THET 225S) and (THET 226 or THET 226S). Design and construction methods of the scenographic model are examined. Mastery is attained through the construction of three or four projects in the design studio.

THET 435. Theatre Health and Safety. 3 Hours.
Course investigates common health and safety issues encountered in Theatrical Production. Examines the laws and governing agencies in the theatrical industry. Certifies students in CPR and First Aid.

THET 440S. Advanced Vocal Techniques. 2 Hours.
PR: Consent. Meeting the demands of heightened texts requiring greater emotional and physical commitments. Tutorials.

THET 441S. Advanced Vocal Techniques 2. 2 Hours.
PR: (THET 440 or THET 440S) and consent. Integrating vocal techniques in the context of rehearsal and performance in plays of heightened text and issues of period and style.

THET 442S. Advanced Stage Movement 1. 2 Hours.
PR: (THET 343 or THET 343S) or consent. Practical application of issues of performance theory and composition. Studies in the relationship of text and movement in performance, and in the development of original performance material that uses movement as a point of departure.
THET 443S. Advanced Stage Movement 2. 2 Hours.
PR: (THET 442 or THET 442S) or consent. Intensive study of issues related to physicality in performance; special topics, which may include, but are not limited to stage combat, mask, and large group composition.

THET 444S. Advanced Acting Studio. 3 Hours.
PR: Consent. Continuation of advanced exercises focusing on the works of Shakespeare. Includes verse scansion, text analysis, dynamics, scene study, exercise work and characterization.

THET 445S. Advanced Acting Studio. 3 Hours.
PR: Consent. Continuation of THET 444S. Rehearsal and presentation of style project, (Shakespeare, Comedy of Manners, Shaw, etc.). Also includes seminars in special topics in performance.

THET 447S. Studio Scene Study 2. 1 Hour.
PR: THET 444 or THET 444S. The presentation of scenes chosen from Shakespeare and other plays of heightened text, before a panel of acting, voice and movement faculty for critique.

THET 450S. The Complete Performer. 3 Hours.
PR: (THET 447 or THET 447S) and (THET 455 or THET 455S). This lab-based course employs the best pedagogical approaches to strengthen the abilities of the actor who sings, acts, and dances. Students will work with musicians, lyricists, and book writers toward creating an original musical short, presented at the end of the semester. It is designed to cultivate student ability to compete in the musical theatre community as a triple threat.

THET 455S. Advanced Musical Theatre Studio. 3 Hours.
PR: (THET 344 or THET 344S) and (THET 355 or THET 355S). Presentation of scenes and musical performances from the American Musical Theatre genre (1960-Present) with instruction and critique from a panel of acting, music, and dance faculty. Students will examine, explore and execute acting techniques and styles applicable to the musical through scene and musical performance study and classroom exercises. (May be repeated for a maximum of 6 credit hours.).

THET 460. Contemporary Drama. 3 Hours.
PR: ENGL 102 or ENGL 103. Contemporary drama provides an analysis and exploration of a set of representative living playwrights with research and context. Also, writing and discussion will follow current issues of the periodical American Theatre.

THET 461S. Creative Dramatics. 3 Hours.
PR: THET 144 or THET 144S. Study and practice of creative drama for theatre education or classroom/curriculum use. Instructional methods for drama techniques and practical activities are stressed.

THET 462S. Puppetry. 3 Hours.
Comprehensive study of puppetry as a theatrical form. Construction, manipulation, and production methods for adult and youth audiences are highlighted.

THET 463S. Puppetry for Educators. 3 Hours.
PR: Consent. Study of the use of puppetry in the classroom and other educational settings; Construction, manipulation, scripting, story-telling ideas to use with children. Curricular issues will be covered.

THET 464S. Children’s Theatre. 3 Hours.
PR: Consent. Study of theatre for child audiences. Writing, acting, designing, directing and producing plays with detailed analysis of scripts and children as audience members. (Field trip required.).

THET 490. Teaching Practicum. 1-3 Hours.
PR: Consent. Teaching practice as a tutor or assistant.

THET 491. Professional Field Experience. 1-18 Hours.
PR: Consent. (May be repeated up to a maximum of 18 hours.) Prearranged experiential learning program, to be planned, supervised, and evaluated for credit by faculty and field supervisors. Involves temporary placement with public or private enterprise for professional competence development.

THET 492. Directed Study. 1-3 Hours.
PR: Consent. (May be repeated for a maximum of 12 credit hours.) Directed study, reading, and/or research.

THET 493. Special Topics. 1-6 Hours.
PR: Consent. Investigation of topics not covered in regularly scheduled courses.

THET 494. Seminar. 1-3 Hours.
PR: Consent. Presentation and discussion of topics of mutual concern to students and faculty.

THET 495. Independent Study. 1-6 Hours.
Faculty supervised study of topics not available through regular course offerings.

THET 496. Senior Thesis. 1-3 Hours.
PR: Consent.

THET 497. Research. 1-6 Hours.
Independent research projects.
THET 498. Honors. 1-3 Hours.
PR: Students in Honors Program and consent by the honors director. Independent reading, study or research.