Acting, B.F.A

Degree Offered

- Bachelor of Fine Arts

Nature of the Program

The Bachelor of Fine Arts in Acting (BFA) program in the School of Theatre & Dance is competitive with the best university acting programs in the country, both in intensity and in class time devoted to professional training. Throughout four years of study, students will progress through a well-coordinated series of core theatre studies covering theatre history, dramatic theory, text analysis, directing, stagecraft, costuming and special topics as well as their performance studies in acting, musical theatre and audition techniques.

Freshmen and sophomore students receive four to six hours of acting instruction per week. Beginning in the sophomore year, students also receive an additional four hours per week in stage movement and in voice and speech. These first two years are set against the backdrop of a rigorous and wide range of liberal arts course work.

Acting Studio Program

The junior and senior years for the BFA in Acting are known as the Studio Acting Program and continue work in movement, voice and speech, and acting with twenty hours a week dedicated to actor training. This conservatory-style training within an academic setting allows the Studio faculty to elevate and intensify the actor training with a select group of students (see Student Assessment below). The Studio Acting Program also includes graduate students in the Master of Fine Arts Acting degree program.

The junior year is grounded in contemporary American realism, early Modern realism and non-realistic European drama with method study primarily in Meisner Technique. The senior year is dedicated to classical work in Shakespeare and Comedic Styles (Commedia, Restoration, Comedy of Manners) as well as Acting for the Camera and Musical Theatre. Other topics of study include Suzuki, movement composition, Laban efforts, stage combat, fencing, masks, Fitzmaurice, Linklater, Roy Hart, dialects, voice-overs, performance art, improvisation, clowning and audition techniques.

The BFA Acting students along with our MFA Acting students and the BFA students in the Musical Theatre Studio are the core of the School’s casting pool for five to six main stage productions 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 Studio Acting Program. 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 Acting to the other liberal arts.

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

- 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).
- Auditions for credit-bearing performance opportunities (THET 200/300/400)
  - Acting majors will participate in a number of opportunities designed to incorporate classroom and process skills into public performance.
  - At the completion of each of these productions, the students will receive an evaluation of their participation.
- End-of-sophomore year assessment for continuation in the BFA in Acting and advancement to the Studio Acting Program
  - After two years of actor training and study, there is an assessment process for students to move on to the Studio Acting Program and their junior year of study. This process allows the Studio 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 Studio Acting Program.
  - Students seen within this assessment as not having professional potential or with academic issues are not invited to continue to the Studio Acting Program. 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 Studio Acting program in the following year.
  - End-of-semester evaluations for students in the Studio Acting Program.
• At the end of each semester, each Studio Acting 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 evaluations will be administered by the Area Coordinator of Performance and shall include participation and feedback from Studio Acting Program faculty.
• Written evaluation forms will be used to indicate areas of strength and weakness. The written evaluation form 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 Studio Acting Program.
• At the discretion of the Area Coordinator of Performance, students who do not successfully pass this evaluative review will be either put on probationary status or removed from the Studio Acting Program.

Admissions

Students must meet all WVU Undergraduate Admissions entrance requirements. Prior to admission into the BFA Acting program, applicants must successfully pass an audition. The School of Theatre & Dance will administer auditions each semester for entrance into the program. Typically, auditions will be held in November and early spring semester in Morgantown. Additional auditions may also be scheduled. Applicants are to contact the CCA Office of Recruitment at (304) 293-4339 to schedule an audition. For more information, please visit our website (https://ccarts.wvu.edu/academics/audition-and-portfolio-review-day/).

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 School of Theatre & Dance (https://theatre.wvu.edu/).

ADMISSION REQUIREMENTS 2022-2023

The Admission Requirements above will be the same for the 2022-2023 Academic Year.

Major Code: 2582

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

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

F1 - Composition & Rhetoric 3-6
- ENGL 101 Introduction to Composition and Rhetoric
- ENGL 102 or ENGL 103 Composition, Rhetoric, and Research
- Accelerated Academic Writing

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

University Requirements 36
Acting Major Requirements 84

Total Hours 120
### University Requirements

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

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General Electives: 9 credits

Total Hours: 36 credits

### Acting Major Requirements

#### Theatre Studies

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#### Studio Scene Study

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Total Hours: 84 credits
## SUGGESTED PLAN OF STUDY

### First Year

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Total credit hours: 120

## Major Learning Outcomes

### ACTING

**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 Acting

Essential Competencies, Experiences, and Opportunities:

1. Demonstrated ability to act (i.e., to project one’s self believably in word and action into imaginary circumstances, evoked through improvisation or text).

2. Demonstrated ability to engage effectively in improvisations both by oneself and in an ensemble.

3. Demonstrated ability to create characters convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors.

4. A developed technique for analyzing the specific tasks required in performing varied characters from written plays.
5. Understanding of the specific demands of the acting styles for major periods and genres of dramatic literature.

6. Clear, articulate, and expressive speech, normally with demonstrated ability to use appropriate tools and systems to learn and perform dialects, and the ability to perform effectively in verse plays.

7. A flexible, strong, and controlled voice with trained breath support; appropriate vocal range and freedom from vocal and postural tension in rehearsal and performance; demonstrated ability to use the voice effectively as an instrument for characterization together with the ability to project the voice effectively in theatre spaces of varying sizes and in media productions.

8. A flexible, relaxed, and controlled body trained in basic stage movement disciplines, including dance and mime; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and spatial relationships.

9. An overview understanding of makeup materials and techniques.

10. Demonstrated comprehension of the basic business procedures of the actor’s profession, including audition procedures, résumés, agents, and so forth.

11. Solo and ensemble performance experience in a variety of formal and informal settings shall be provided throughout the degree program including the opportunity for a significant role in a major production no later than the senior year.

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

THET 144. 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. 1-3 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 213. Stage Management Practicum. 2 Hours.
PR or CONC: THET 113. Practical production experience as stage manager. (May be repeated for a maximum of 6 hrs.).

THET 219. 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 222. 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 225. Introduction to Stage Design 1. 3 Hours.
PR: THET 110 and THET 111. 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 226. Introduction to Stage Design 2. 3 Hours.
PR: THET 225. 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 240. Fundamental Vocal Techniques. 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 242. 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 245. Intermediate Acting. 3 Hours.
PR: THET 244. Continuation of THET 244.

THET 246. Auditioning and Career Development. 3 Hours.
PR: THET 102 or THET 144 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 310. 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 315. 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 321. 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 322. Scene Design. 3 Hours.
PR: THET 222 and THET 225. Introduction to the fundamentals of scenic design including conceptualization, development, drafting, rendering, model building and techniques of design presentation.

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

THET 324. Costume Design 1. 3 Hours.
PR: THET 226. 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 325. 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 326. Advanced Costume Design. 3 Hours.
PR: THET 324. 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 max of 6 credit hours.).

THET 327. History of Costume and Decoration 1. 3 Hours.
PR: THET 225 and THET 226. 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 328. History of Costume and Decoration 2. 3 Hours.
PR: THET 225 and THET 226. 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 329. Computer Assisted Design for the Stage. 3 Hours.
3 Hr. PR: THET 222. Study of the graphic applications of computer assisted design and drafting for stage design through project work and exercises in a studio format.

THET 330. 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 340. Intermediate Vocal Techniques 1. 2 Hours.

THET 341. Intermediate Vocal Techniques 2. 2 Hours.

THET 342. Stage Movement 1. 2 Hours.
PR: THET 242 and consent. Continuation of THET 242. Workshop in movement skills related to the actor's craft, including the analysis, description and execution of a broad range of movement qualities.

THET 343. Stage Movement 2. 2 Hours.
PR: THET 342 or consent. May be repeated for a maximum of 6 credit hours. 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.

THET 344. Acting Studio. 3 Hours.
PR: THET 244 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 345.
THET 345. Acting Studio. 3 Hours.

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

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

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

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

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 375. 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 403. 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 404. 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 405. Advanced Playwriting. 3 Hours.
PR: THET 404. 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 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 421. Lighting Design 2. 3 Hours.
PR: THET 325 and THET 200. An advanced study of lighting design with emphasis on design development, cueing, and design refinement during technical rehearsals.

THET 422. 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 423. Costume Crafts. 3 Hours.
PR: THET 111 and THET 425. 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 425. 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 428. Scene Painting. 3 Hours.
PR: THET 322 and THET 622 or consent. An introduction to the basic tools, materials, and techniques of scene painting for the stage.

THET 429. 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 433. Model Building. 3 Hours.
PR: THET 225 and THET 226. 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 440. Advanced Vocal Techniques. 2 Hours.
PR: Consent. Meeting the demands of heightened texts requiring greater emotional and physical commitments. Tutorials.

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

THET 442. Advanced Stage Movement 1. 2 Hours.
PR: THET 343 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 443. Advanced Stage Movement 2. 2 Hours.
PR: THET 442 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 444. 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 445. Advanced Acting Studio. 3 Hours.
PR: Consent. Continuation of THET 444. Rehearsal and presentation of style project, (Shakespeare, Comedy of Manners, Shaw, etc.). Also includes seminars in special topics in performance.

THET 447. Studio Scene Study 2. 1 Hour.
PR: THET 444. 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 450. The Complete Performer. 3 Hours.
PR: THET 447 and THET 455. 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 455. Advanced Musical Theatre Studio. 3 Hours.
PR: THET 344 and THET 355. (May be repeated for a maximum of 6 credit hours.) 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.

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

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

THET 463. 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 464. 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.