DAN 205A Topic: Dance of Other Cultures. Explores regional and ethnic dances augmented by related cultural experiences. Selected cultures and their dances are explored via in-class participation, and supplemented by videos, class lectures, guest lecture-demonstrations, extracurricular folk dance field trips, and attendance at live performances.

THE 250A Topic: Improvisational Theatre I: Plot, Storyline, Narration and Structure. Provides the skills necessary for students to make their own scenes -- comedic, satiric, and dramatic -- through teamwork, enhanced listening, and the application of basic principles. No prior experience is necessary. Discover the excitement of truly acting in the moment, while releasing your inner playwright and director.

THE 205A Topic: History of the American Musical Film. Historical overview of the development of American film and the film industry from the early 20th-century to present. Films selected represent various examples of cinematic techniques basic to all film making and illustrate multiple genres. Discusses, in detail, a number of movies; historical trends in the industry; and all types of movie workers, performers, directors, producers, musicians, designers and others contributing to the art of film making.

THE 205B Topic: History of American Musical Theatre. The American musical stage, one critic has noted, included "the minstrel show, burlesque and extravaganza, comic opera, operetta, vaudeville revue, and musical comedy." It is a "large popular genre with many subgenres, each with its own formulas and conventions and each reflecting American values, tastes, and character." Music used in films and television productions is derived from the musical stage, and opera houses increasingly add Broadway musicals to their repertoires -- both activities emerging from a history of American musicals beginning more than 200 years ago. The American musical has some claim to be termed indigenous and central to America's cultural life.

THE 250B Topic: Improvisational Theatre II: Physicality, Mime and Locale. Continues students' growth in the field of improvisational scene work. Areas of concentration include enhancing physical presence and awareness; exploring the use of space objects, mime, and the impact of the immediate environment; examining staging devices and principles; and pursuing heightened physicality through gibberish scenic work. Prerequisite: THE 250A Improvisational Theatre I or consent.

THE 250C Topic: Audition Technique - “3 Minutes Or Under.”” The goal of the class is to create a polished audition piece that is ready to go. By the semester's end each student will have two contrasting monologues and 16 bars of a song (optional) that they can execute professionally in three minutes or less. By reading both classical and contemporary works, students will find monologues that are best suited to them, while building their repertoire of plays and playwrights. They will learn to cut or edit their pieces (or songs) as needed, make clean transitions between their monologues, work within timed parameters and introduce themselves and their work with confidence. Focus also be given to cold readings, resume formatting, and callbacks.

THE 310 WinterFest VI: Theatre Production. Provides practical theatre experience through participation in student-directed productions in the Fred Stone Theatre and an in-depth examination of the
practical elements of directing, designing, and constructing a production. Students are assigned to one of the crews -- construction, properties, costumes, sound/lighting/painting -- and/or an acting role. Includes an academic analysis of the play(s) being produced and a focus on the practical collaboration inherent in presenting plays for public audiences.

**THE 350A Topic: Second Stage.** Investigates and produces leading contemporary playwrights. Student directed, designed, and performed productions in a four-part series concurrent with the Annie Russell Theatre main stage productions. By audition; register in department.

**THE 350A Topic: Stage Management.** Introduces students to the work of the stage manager in theatrical production. Explores the stage manager’s vital role as the primary communicator and mediator in the collaborative process. Provides practical experience in scheduling, blocking notation, prompt book preparation, reports, and calling cues. *No prior experience necessary.*

**THE 350B Topic: Improvisational Theatre I: Plot, Storyline, Narration, and Structure.** Provides skills necessary for students to make their own scenes – comedic, satiric, and dramatic – through teamwork, enhanced listening, and the application of basic principles. *No prior experience is necessary.* Discover the excitement of truly acting in the moment, while releasing your inner playwright and director.

**THE 350B Topic: Rollins Improv Players.** Provides a focused venue for the practical application of improvisational techniques honed in the laboratory. Students devise and prepare shortform, longform, and experimental improv structures for public performance. *Instructor's consent (register in department). Graded on a Credit/No-Credit (CR/NC) basis only.*

**THE 350B Topic: Singing and Acting: A Match Made in Music.** Integrates principals of technical vocal performance and musical acting. Students will at times be split into two groups: actors focusing on integrating vocal technique into performance, and singers focusing on dramatic interpretation. Groups will then come together in an exchange of experiences and ideas in both areas. Co-taught by faculty from the Department of Music and The Department of Theatre Arts and Dance.

**THE 350C Topic: Advanced Musical Theatre.** Examines advanced aspects of the musical theatre form, focusing on critical elements of textual and musical analysis. Explores ensemble and individual performance issues, audition skills, integration of acting and vocal techniques, and refines ability to seamlessly integrate the spoken word and the sung phrase.

**THE 350C Topic: Advanced Voice and Speech.** Advanced Voice and Speech is both an application course as well as an introduction to the process of vocal production beyond the “free” voice. Course materials will be drawn from the work of Arthur Lessac and Tadashi Suzuki among others. *Prerequisite: THE 136.*

**THE 350C Topic: Edward Albee in Residence – Playwriting.** Albee will be in residence from October 15–November 15, 2003 as a Thomas P. Johnson Distinguished Visiting Artist. To enroll in this course, students must submit a full-length or one-act play manuscript to the Department of Theatre Arts by not later than the first day of Fall Term 2003 classes. *Play reading list (to be announced) will also be required. Note: Two-semester-hour (2) seminar.*
THE 350E Topic: Contemporary Dramatic Literature. Twenty-first century dramatic literature has plenty to say about the state of America and its theatre. This course immerses the student in a panoply of brand-new theatrical voices and visions.

THE 350J Topic: Acting For The Camera. Specialized acting course that explores the skills and techniques used in performance for film and television. Through lectures, dialogue, in-class exercises, and outside classroom assignments, students will gain valuable experience and a practical understanding of on-camera role play, learn basic aspects of camera and lighting, and develop prepared audition pieces specifically suited for film and television auditions and scene work. Open to junior and senior Theatre Arts majors only.

THE 350K Topic: Make-Up Design. Students are introduced to the theory and practice of stage make-up design through a combination of lecture, discussion, demonstration, and intensive hands-on application. Topics covered include facial structure, color theory, and the development of character through make-up.

THE 350K/ENG 329N Topic: Troubling the Waters—The Plays of Tony Kushner. Kushner’s plays challenge our values, pose compelling questions, and offer pleas for compassion and understanding. Aligned with the Pulitzer prize-winning playwright’s visit to Rollins in April 2011, this course examines themes in Kushner’s works including Angels in America: Parts One and Two; A Bright Room Called Day; the musical Caroline, or Change; and the children’s book Brundibar (a collaboration with Maurice Sendak). Co-taught by a Theatre and an English professor, Troubling the Waters will consist of both close readings, discussions, and staging of scenes/monologues from Kushner’s plays and adaptations. Previous performance experience is not required. Restrictions: Professor’s consent required.

THE 350M Topic: History of the American Film Musical. The film musical is one of the few particularly American art forms and, at its best, is certainly art. The French make crime films that are equal to ours, the British publish comedy, and the Italians and Germans have even taken over the American Western with some success. But if you ask what movie musical worth anything has been produced under any auspices except Hollywood’s, the answer is, none. Course places the history of movie musicals in its proper perspective, from The Jazz Singer (1927) to the present. Special emphasis placed on films, personalities, trends, and innovations.

THE 350Q Topic: Feminist Theatre and Performance. Since the 1960s, more than 200 self-identified feminist theatre groups have emerged in the U.S. alone. They vary in organization, repertoire, and mission, but most share basic principles: we live in a sexist society; gender norms limit both men and women; and theatre has traditionally told men’s stories. Examines theatre companies and practitioners throughout the world who have committed themselves to telling “women’s stories” in performances ranging from traditional plays, to performance art, and even cybertheatre. Explores ways in which a feminist perspective shapes both the content and form of theatrical practice by creating a feminist theatre project. (No previous acting experience required or expected!)

THE 350 R Topic: Devised Theater - “Something From Nothing.” Since Broadway continues to recycle movies from the 1980’s into musicals of today, it’s time to create something new. The goal of the class is to create a totally original devised piece of theater based on/inspired by a specific idea, image or event. Students are encouraged to collaborate. Bringing elements to the project and experimenting with an aspect of the work that may be new to them. The project may include film, video, mixed media, and
music and may even occur in a site other than the theater! Class time will be combined with working on the piece and writing, acting, movement and ensemble building exercises.

THE 350S Topic: Improv III – Longform. Charts the development of contemporary Western longform, exploring formats and structural devices from various improvisational practitioners such as Johnstone, Spolin, Close, and their artistic descendants. Building from an applied understanding of existing forms, students will collectively create and refine an original longform performance piece that will debut as the culmination of the semester. Instructor's consent (register in department).

THE 350T Topic: Voice III – Dialects. Students study 3-5 different patterns of speech as reflected in patterns of pronunciation. Dialects may be drawn from North American, European, or Asian Pacific cultures and/or regionally specific populations. While geared for the theater, the course is available to any student having completed the prerequisite class. Prerequisite: THE 136.

THE 350U Topic: Acting V – Triune Brain. Students learn to apply the Triune Brain Method of character development to a broad cross-section of theatrical material drawn from American and European writers. The Triune Brain Method was developed by Professor Zivot and used exclusively at his Los Angeles school, the Gymnasia Theatrica. Prerequisite: THE 233 or instructor's consent.

THE 350W Topic: Forbidden Acts: The Queer Aesthetic in 20th Century Theatre & Film. What is queer theatre and film? Is it work that explores gay, lesbian, bisexual, or transgendered experiences or is "queerness" a marginal point of view? Historically, queer is an insult, calling someone out as not normal. In reclaiming queer, performance activists declare their intention to challenge cultural norms. Introduces students to queer aesthetics and theories through an examination of plays and films made by contemporary queer artists. Develops students' abilities to write cogent critical essays about dramatic literature and film using a queer theoretical lens and creates an understanding that dramatic texts are both literary documents and blueprints for live, staged events. Plays and films under consideration include: The Children's Hour, Bent, As Is, The Laramie Project, Cat on a Hot Tin Roof, Angels in America, Boys Don’t Cry, Brokeback Mountain, In & Out, and Transamerica. Critical Media and Cultural Studies major and Film minor elective.

THE 450A Topic: Advanced Audition Technique. Course will address the advanced student actor’s ability to apply classroom and production knowledge to the vastly differing audition environments of stage, television, and film. Cold reading, headshots and resumes, and interview technique will be covered. Prerequisite: open to junior and senior theatre arts majors only.