THE 627 Makeup for the Stage & Screen (3) Opportunity to gain expertise in designing and applying a variety of makeup techniques including: corrective, fantasy, animal, special effects, old age and will culminate in the introduction of latex prosthetic pieces. Student will be required to purchase a personal makeup kit.

THE 632 Theories & Concepts in Acting (3) An in-depth examination of a variety of theories and techniques of dramatic stage acting. Emphasis placed on Constantin Stanislavski’s system and the application of his theories and principles in exercises and performance presentations. This course may be taken for doctoral credit with approval.

THE 633 Theories & Concepts in Directing (3) An in-depth examination of a variety of theories and techniques for directing live performances for the stage. Emphasis placed on various principles, techniques, and approaches to directing dramatically effective presentations. The student will participate in classroom exercise work designed to prepare the student to apply what they learn in various types of performance presentations. Emphasis placed on script analysis, principles of staging, and collaborating with actors. Doctoral credit with approval.

THE 635 Theatre in the Church (3) Nexus of Christian church and theatrical elements - playing space, architecture and design, actor/audience relationship, symbolic gesture, mimetic movement, theatrical representation and ritualized dialogue. Strategies and techniques for integrating various forms and types of theatre into the Christian church setting.

THE 682 Projects in Theatre Ministry (1) Individual ministry focused performance projects designed for touring, ministry and outreach. (Repeatable up to 3 credit hours).

THE 700 Research & Aesthetics in Theatre (3) An in depth examination of the philosophical and methodological strategies of graduate study within the field of the theatrical arts. Emphasis is placed on historical/critical research methods, principles of formalist analysis, Christian Aesthetics and the completion of individual research projects designed to prepare the student for the culminating experience of the Thesis/Creative Project.

THE 710 The Meisner Technique 1 (3) Meisner’s approach trains actors to get out of their own heads and into reading the behavior generated by their scene partners. It accepts as a basic premise that actors build each others’ characters, moment by moment, together. The course will explore, in some depth, such Meisner exercises as: “The Reality of Doing,” “Point of View,” “Pinch and Ouch,” “What’s Happening,” “Working Off,” “Coming to the Door,” “Doing Fully,” “In the Extreme,” “Taking It Personally,” “In Relationship” and “Raising the Stakes.” This course will take as its focal point exercise work as opposed to intense scene study. Any scene work will be drawn from contemporary dramatic literature.

THE 711 The Meisner Technique 2 (3) A continuing study of Sanford Meisner's Approach to actor training. Focuses on preparing the actor to access and control release of emotion. Exercise work includes: “Setting the Stage,” “Emotional Preparation,” “Coming Home to Be Alone,” “Coming Home to Do,” “Roommates,” and “The Highest Stakes.” Acting 2 has a more demanding scene study component than Acting 1. Scene work will be drawn upon the dramatic works of Henrik Ibsen and Anton Chekhov.

THE 713 Text Analysis for Production (3) Designed to familiarize students with the principles, methods, and procedures involved in the analysis of written dramatic texts intended for film, television, or theatrical production. Helps students identify the different elements contained within a script and to understand how each of these relate to one another and work together in creating the overall impression as a work of art. Examines the numerous devices used by artists and technicians in production to communicate their ideas about the written text and how these devices can affect interpretation and realization of the text in production. Focuses primarily on the examination and analysis of dramatic texts for the purpose of script, character and artistic interpretation.

THE 714 Combat for the Stage (3) Aesthetic/safety principles and practical techniques utilized in the staging of unarmed combat and medieval broadsword for the stage.

THE 715 Voice and Movement: Foundations (3) A healthy environment for integrated voice and movement work utilizing a psycho-physical approach, including tension/release, proper alignment, centering and breath work, economy of movement and freedom from habitual limitations.

THE 716 Voice and Movement: Cycles of Expression (3) Expressive cycles in the physical life of the actor, including kinesthetic awareness, expressive continuums, integrated breath cycles, physical properties of expression and character energies. Prerequisite: THE 715.

THE 717 Voice and Movement: Dialects (3) Major performance dialects utilizing the International Phonetic Alphabet, ear training and healthy principles of vocal mechanics. Prerequisite: THE 715.

THE 718 Voice and Movement: Performance Integration (3) Practical application of integrated voice and movement training to a range of play texts, focusing on the synthesis of kinesthetically-based techniques. Prerequisite: THE 716.
THE 719 Dramaturgy (3) History and role of the dramaturg in developing production concepts, research, choosing translations, and developing adaptations of literature for performance. The dramaturg’s functions within a theatrical organization to assist in season selection, audience education, and audience development.

THE 720 Director/Designer Collaboration (1) Explores in depth the shared and separate responsibilities of the director and designer, providing a practical perspective on the collaborative process of creating a scenic, costume, lighting and/or audio design.

THE 721 Rapier & Dagger for the Stage (3) Introduces a variety of safety/aesthetic principles as well as practical techniques utilized in staging Renaissance sword fights for the stage. Principles covered include: distance/measure, partnering, cue-reaction-action, masking, reversal of energy, and the pyramid of safety. Techniques covered will be drawn from the following categories: footwork, cuts, thrusts, parries, cross parries, hand parries, reinforced parries, direct and complex attacks, prise de fer (taking of the blade) attacks, avoidances, dagger attacks, combining unarmed techniques with blade work.

THE 722 Advanced Directing for the Stage 1 (3) Review of the basics of composition, text analysis, ground plan development, moving on to Central Image Concept and advanced Actor Coaching techniques in directing for the theatre. Deals with contemporary and period dramatic analysis. Students will be prepared for both the practical and visionary aspects of the art of directing.

THE 723 Advanced Directing for the Stage 2 (3) Examine the contributions of a variety of innovative directors of the 20th and 21st centuries. Research application and a variety of dramaturgical techniques are examined. An in-depth examination of the role and function of the director as visionary, artist, craftsman, team leader, dramaturge, scholar, and practitioner, also is a blend of scholarly research and practical application via selected scene work.

THE 724 Stage Management for the Theatre (1) Covers the duties and responsibilities of a production stage manager. Emphasis is placed on learning organizational skills and communication skills affecting all members of a production team. Working with and adapting to Actors Equity regulations is included.

THE 725 Theatrical Design Process 1 (3) Provides an intellectual analysis as well as practical and emotional perspective of the process of creating a scenic, costume, lighting or audio design. Emphasis is placed on script analysis, research methods, implementation and evaluation. Students investigate the impact of resources on the creation of a work of art.

THE 726 Theatrical Design Process 2 (3) Explores in depth the tools and techniques utilized by theatrical designers to bring their work to the stage. Students produce designs for creating scenery, costuming and lighting for a production.

THE 727 Movement for the Actor (3) Well-trained actors have voices and bodies that register the subtlest of thoughts and emotions generated by the actor while in character. Movement for the Actor is a process-oriented course that trains the actor’s body to be fully responsive to the demands of physical characterization. Utilizing a mix of stage movement modalities, the student will develop an evolved kinesthetic awareness as a tool in the acting process.

THE 728 Scene Study (3) Utilizes the concepts of “practical aesthetics” to further solidify the advanced actor’s application of objective-driven acting technique to scene work. Drawing heavily from the work of the Atlantic Theatre Company, this course proposes practical solutions to balancing pre-production analysis (intellect) and spontaneous, moment-to-moment discoveries in performance (intuition). Course concepts are applied to an intensive scene study, primarily in contemporary theatrical literature.

THE 729 Advanced Scene Study (3) Intensive scene study applied to the texts of major twentieth century playwrights whose works present unique challenges for the contemporary actor. Prerequisite: THE 728.

THE 730 Screen Acting 1 (3) Designed to teach the techniques and methods of screen acting for single-camera productions (although multiple-camera productions are also addressed). Students are required to prepare and perform scenes for presentation in class, to actively participate in classroom exercises and discussions, and to perform as on-camera talent for student productions outside of class in conjunction with other Film and/or Television classes taking place at Regent University.

THE 731 Screen Acting 2 (3) An advanced-level acting course for on-camera performance. Students are expected to already have a basic knowledge of and experience with the unique requirements of screen acting. Students should already be able to adapt the level of performance to various types of camera shots. The class builds on this base knowledge and concentrates on intense scene study to isolate and target those specific moments that define and shape believable, artistically appropriate on-screen performances. The course also focuses on commercial and professional scenes.
THE 740 Acting Shakespeare (3) Provides the advanced actor with the various facets of approaching Shakespearean dramatic texts. An emphasis is placed on scansion, voice quality, builds, playing through lines, and finding a physical and emotional subtext for the language. Work is memorized from Sonnets, soliloquies, and dramatic scenes both serious and comic. An ensemble and individual work in vocal dexterity and sensitivity is also applied.

THE 741 Acting in Periods & Styles (3) Focuses on the drama and performance styles of the theatre of Ancient Greece, Neoclassical France and England, the Commedia dell’ Arte of Renaissance Italy, and Theatre of the Absurd. Students are introduced to the cultural milieu of each of the above-mentioned historical periods and the theatrical conventions in force at that time; and participate in a variety of exercises designed to immerse him/her in that particular period or style of theatre. Each student performs scene-work drawn from dramatic literature written during each of the abovementioned periods or styles of theatre or drama. Work with Greek and Commedia dell’ Arte mask is also included.

THE 750 Auditioning & the Business of Acting (3) Variety of approaches to auditioning examined: the prepared audition, cold reading, and improvisation. Students work on a series of audition pieces so as to have a polished repertoire available upon completion of their degree. Course covers the tools necessary for an actor to market themselves, including head shots, resumes, cover letters, interview technique, and finding “survival” jobs while maintaining a career as an actor.

THE 755 Special Topics in Theatre (1-3) Offered on a rotating basis, designed to provide additional scholarly and practical topics of interest for credit.

THE 780 MFA Practicum in Theatre Performance (1) Affords students the opportunity to accrue academic credit for acting in Main stage and/or studio productions. Acting/Directing students may earn these credits for directing Main stage and/or studio productions. Students may register for this course to fulfill elective requirements. Pass/No Pass

THE 781 MFA Practicum in Theatre Production (0-3) Affords the student the opportunity to explore the design/technical aspects of production, as many companies require actors to serve on running crews. All acting students are required to register for this course three times over six semesters of residency for a total of 3 credit hours. If the student accrues more than three credit hours in THE 781 these additional credits may be applied to fulfilling elective requirements. Crew assignments may be drawn from a variety of production opportunities in the areas of scenery, costume, makeup, sound, lights, and props. Pass/No Pass

THE 795 Theatre Internship (3) Students may fulfill elective requirements by being engaged to act with a professional or semi-professional company. The number of credits available to the student is determined based upon the student’s contracted responsibilities, but no more than three credits per academic term may be earned. Students may earn a maximum of six credit hours of THE 795 to be applied to fulfilling degree elective requirements. Pass/No Pass

THE 799 MFA Creative/Thesis Project (1-3) MFA Acting students perform a major role in a Mainstage production during one of their final two semesters in residence. MFA Acting/Directing students direct a full-length production. This creative project includes a written component, or thesis, requiring research, analysis, and clear evidence of application. Pass/No Pass

The following course offerings are common to all departments within the School of Communication and the Arts. The course letter designation will vary with the particular department in which the course is offered. Several seminars/workshops covering specialized areas will be offered during the course of an academic year. Many are listed individually in department sections. An independent study or internship is not usually taken in the first year of study. An M.A. student may count no more than 7 credit hours of independent study and internship toward his or her degree.

580/680/780 Practicum (1-3) Provides opportunities for practical and hands-on experience in a given area such as magazine, newspaper, public relations, performing arts, cinema arts and television arts. (Pass/No Pass) Note: See listing under specific Schools. All MFA or M.A. practicum have the 80 designation. Theatre practica also have a 681/781 designation.

589 Workshop (1-3) A directed study combining theory and knowledge with practical application; workshops may present opportunities for hands-on experience. All MFA or M.A. workshops have the 89 designation.

590 Independent Study (1-3) Affords the student an opportunity for specialized research or project in an area of interest. An independent study cannot be offered for a course that is already designated and listed. All MFA or M.A. and Ph.D. independent studies have the 90 designation.

595 Internship (1-3) Gives the student an opportunity to apply classroom learning to professional work situations. (Pass/No Pass). All MFA or M.A. internships have the 95 designation.
**597 Comprehensive Examination (1)** A written examination with an oral option that serves as a culminating activity. (Pass/No Pass).

**598/698/798 M.A./MFA Portfolio (1-3)** Designed to demonstrate professional competence and creativity in the student’s specific area of study. Portfolios should be done close to the end of the program of study. (Pass/No Pass) All portfolios, whether MFA or M.A., have the 98 designation

**599/699/799 M.A./MFA Thesis (1-3)** Valuable for those considering advanced graduate or doctoral studies leading to a career in higher education. Students writing a thesis must demonstrate a good understanding of research methods and the ability to apply those methods to a research project. (Pass/No Pass). All MFA or M.A. theses have the 99 designation. Doctoral dissertations are designated COM 799.

**685/785 Seminar (1-3)** Directed study, research, and discussion in a given area. Topics are offered on demand and/or depending on faculty availability. Available for both master’s and doctoral students. All seminars have the 85 designation.

**696 Directed Project (3)** Serves as the culminating experience providing master’s degree candidates with professional work in their field of study. Students arrange an internship or other work agreement with a commercial, public or non-profit organization to produce a media product, service or campaign under the supervision of a project coordinator and faculty member.

Various master’s courses are available to doctoral students with appropriate approval. These courses are noted as “may be taken for doctoral credit with approval.” Additionally, 700-level doctoral courses and MFA courses are available to master’s students with approval.

*For students who enroll in the School of Communication & the Arts courses during fall 2013 and subsequent terms. This document is an overview of course descriptions proposed for the fall 2013 catalog and is not intended to be a replacement for the official catalog which will be available by May 2013.*