**Department of Theatre Arts**

**THE 595 Internship (1-3)** Gives the student an opportunity to apply classroom learning to professional work situations. (Pass/No Pass).

**THE 597 Comprehensive Examination (1)** A written examination with a practical component and serves as a culminating activity. (Pass/No Pass).

**THE 598 Portfolio (3)** Designed to demonstrate professional competence and creativity in the student’s specific area of study. Should be done close to the end of the program of study Pass/No Pass.

**THE 599 Thesis (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.

**THE 627 Makeup for the Theatre (3)** Opportunity to gain expertise in designing and applying a variety of stage makeups 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 Ministry (3)** Examination of strategies and techniques for integrating various forms and types of theatre into the Christian church setting. Examples include, but are not limited to: children’s theatre, puppetry, masks, sketch drama, drama in counseling, drama for seniors, prison ministry, Christmas and Easter cantatas.

**THE 680 M.A. Practicum in Theatre Performance (1)** Affords students the opportunity to accrue academic credit for acting in Mainstage and/or studio productions. Acting/Directing students may earn these credits for directing Mainstage and/or studio productions. Course may fulfill elective requirements. Pass/No Pass

**THE 681 M.A. Practicum in Theatre Production (0-3)** Affords students the opportunity to accrue academic credit though exploring the design/technical aspects of production, as many companies require actors to serve on running crews. M.A. students are required to register for THE 681 twice. 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 682 Projects in Theatre Ministry (1)** Individual ministry focused performance projects designed for touring, ministry and outreach. All Theatre Ministry students must take this course at least once. (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 draw 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 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 775 Special Topics in Theatre (1-3)** Offered on a rotating basis. Additional topics may be added as they become available. May be repeated to fulfill elective requirements. Topics are drawn from (but are not limited to) the following:

- **Stage Dialects (3)** Study of the International Phonetic Alphabet and a variety of commonly used stage dialects for stage, including (but not limited to): English (both
Received Pronunciation and working class/cockney), Irish, French, German, Russian, Scottish, and New York (Brooklynese).

**Voice & Movement for the Actor (3)** Provides continued work on Arthur Lessac's approach to voice and movement for the actor with added emphasis on physical characterization, physicalizing the objective, exploration of transitive verbs, intensified neutral mask work, and integration of technique into textual work.

**Dance for the Actor (3)** Students receive instruction in a variety of dance styles intended to improve grace, agility, coordination, stamina, strength, flexibility; and instill technique in the most common styles required of an actor. Styles covered may include (but are not limited to): modern, jazz, ballet, and tap.

**Singing for the Actor (3)** Emphasis is placed on developing the voice for the demands placed on it by musical theatre. Students develop three audition pieces during the semester: an up-tempo Broadway number, a ballad, and a specialty number (e.g. rock, country, legitimate).

**Musical Theatre Workshop (3)** Team-taught class allows students to develop solo pieces, small group pieces, and provides experience working on ensemble pieces drawn from established works from the musical theatre. Students complete work toward having a polished audition piece that includes a monologue and a song from a musical.

**Improvisation (3)** Building on the work of Viola Spolin, Paul Sills, The Second City Theatre Company, and others, this class examines the performance strategies and principles of improvisation as a tool for actor training and development. While the class includes work in comedic “improv,” the course also goes beyond this to explore improvisation as a technique for actor training in understanding and developing characters within scripted performances.

**Modern & Contemporary British Theatre (1)** Survey of the trends, playwrights, and theatres that have contributed to the phenomenal growth of Modern British Theatre since the mid-1950’s. Students travel to London, England to experience, first hand, London’s professional theatre scene. Any student registering for this course should be prepared for the costs associated with this trip abroad.

**Modern & Contemporary New York Theatre (1)** Surveys many of the significant trends, playwrights, and producers of theatre that have contributed to the contemporary Broadway, Off Broadway, and Off-Off Broadway Theatre scene. Students travel to New York City to experience, first hand, New York’s professional theatre. Any student registering for this course should be prepared for the costs associated with the trip.

**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