

Department of Theatre

- Theatre Major - Bachelor of Arts in Theatre
- Theatre Minor
- Dance Minor
- Music Theatre Minor

Theatre Courses

THE 101. Performance Analysis. (3)

Examination of theatre and performance as modes of human expression. Students will explore myriad approaches to script analysis and performance criticism within various historical and cultural contexts. IIA. PA-3B. CAS-B-LIT.

THE 105. Introduction to Production and Performance Practicum. (1)

Students will learn and reflect about the variety of roles involved in theatre production and work on a show in a capacity of their choosing based on auditions, portfolios, and relevant experience.

THE 110A. Beginning Ballet. (2)

Classical ballet technique. Work at the barre stressed. Cross-listed with SLM 110A.

THE 110B. Beginning Jazz Dance. (2)

This course is designed for the beginning jazz dancer interested in learning the fundamentals and aesthetics of this diverse dance form. Students will learn to embody the evolution of jazz dance in America, beginning with its roots in African-American culture through its presence in musical theatre. As a course in the techniques of jazz dance, learning activities include full body warm up, technical progressions across the floor, and combinations.

THE 111. Introduction to Ballroom Dance. (2; maximum 4)

This is a foundational dance course that includes technical frames, patterns, musical rhythms and cultural contexts for competitive ballroom styles, e.g. American Smooth (waltz, and tango, Foxtrot), and American Rhythm (Cha cha, Swing and mambo). Students are required to attend 3 evening dances outside of the scheduled class time.

THE 123. Acting for the Non-Major: Text and Performance. (3)

Introduction to the art of acting for the non-theatre major. Focuses on developing basic acting skills through improvisation and scene work; includes study of script analysis and acting theory. Credit cannot be applied to major degree in theatre. IIA, IIB. PA-3A.

THE 131. Principles of Acting. (3)

Introductory course examining performance as an essential component of theatre. Focuses on dynamics of building an effective ensemble. Introduces theories and principles of acting techniques including script analysis, characterization, and action. Open to theatre majors and minors only. PA-3A.

THE 151. Stage Makeup. (1)

Principles and techniques of makeup for stage. Proper care and use of stage makeup products and related supplies projects in relation to character analysis and the actor's own facial features. Preparation for possible production makeup design or makeup crew opportunity.

THE 152. Backstage Magic: The Art and Craft of Production. (3)

An introduction to the basic common processes, tools, and techniques used to transform designs for scenery, props, and costumes into reality. Hands-on projects in woodworking, sewing, painting, and wiring will be taken through the stages of engineering, budgeting, execution, and evaluation. These stages ask students to consider strengths and weaknesses of different materials and to estimate amounts needed through application of geometry and common mathematical operations and formulas. Students will choose a plan for execution that meets time, budget, and safety requirements. Because it covers a wide array of building and crafting techniques, it is an excellent foundation for the study of a specific area of theatre design and technology, and for those considering a career in theatre education.

THE 177. Independent Studies. (0-6; maximum 10)

THE 191. Experiencing Theatre. (3)

THE 191, Experiencing Theatre, provides an intensive introduction to the creative practices of the theatre as well as the artistic, cultural and historical contexts from which they spring. It is one of the courses in Miami University's liberal arts curriculum, or Miami Plan, and fulfills three credit hours of the Creative Arts Perspective. IIA. PA-3A. CAS-B.

THE 200. Production and Performance Practicum. (0.5-2; maximum 8)

Open to all university students. Laboratory experience in performance, design, technical production, and management. Each student selects area of theatrical production to participate in for the semester. Time in rehearsal/production vary and are arranged in consultation with faculty within area of participation. Registration through consultation with theatre faculty member required. EL.

THE 209. Integrated Wellness and Practices. (3)

This class is designed for artists engaged in any medium or discipline, working toward a deeper understanding of embodied mindfulness, the various tactics that promote wellness in the physical form, and best practices for practical safety procedures and ethical boundaries. This course will also investigate various systems of the body, and modalities that enhance the mind/body connection. Students will be expected to discuss theories and concepts, and physically embody them in class. Students will also investigate and increase their overall understanding of physical wellness, and how they can move toward sustainable physical agency.

THE 210. The Theatrical Toolbox. (1-2; maximum 10)

This course is designed to introduce students to a highly specialized skill/technique in theatre not offered in our permanent curriculum. A specific focus might include one of the following: stage combat, clowning, solo drama, puppetry, projection design or other. Course will be taught principally by visiting artists.

THE 212. Creative Process. (3)

This process-based course helps students develop and appropriately utilize skills in collaboration, creative process execution, and feedback all while participating in creative process that results in public performance.

THE 224. Acting for Medical Simulation. (3)

Ever wonder how medical professionals prepare to care for real-world patients while still in school? They use real people trained to act as standardized patients in encounters that simulate different medical scenarios. In this course, students from any major will learn practical skills in improvisation, analyzing/memorizing a medical case, embodying patient symptoms, and giving effective feedback. They will apply their skills to portray a patient in a simulation with health care students, e.g. in nursing, speech pathology or the physician's associate program. IC. PA-4B, SI-05.

THE 226. Voice and Movement. (3)

This course will build foundational skills in voice and movement that support various acting techniques.

Prerequisite: THE 123 or 131; Theatre majors, theatre minors, dance minors, and music theatre minors only; or permission of instructor.

THE 227. Scene Study. (3)

The focus of this course is learning and applying the skills for developing and playing roles in plays. Skills include listening and responding, using language as action, finding the emotional stakes, and behaving instinctively.

Prerequisite: THE 131 or THE 123; Theatre majors, theatre minors, dance minors, and music theatre minors only; or permission of instructor.

THE 239. Alexander Technique. (1)

Introduction to the Alexander Technique. Basic anatomy, body-mapping and principles of the Technique (coordination of the self with efficiency and ease) are explored in group lessons and in application to creative activity. Course is offered for credit/no credit only. Open to theatre and music majors and dance minors only.

Cross-listed with MUS 239.

THE 250. Topics in Dance. (1-2; maximum 4)

This course introduces diverse creative and artistic perspectives associated with dance. The class will cover topics not regularly offered in course rotation.

Prerequisite: Open to dance minors, theatre majors, theatre minors, and music theatre minors, or by permission of instructor or dance minor advisor.

THE 251. Visual Communication for the Theatre. (3)

Fundamentals of the visual means of communication in theatre through the study of the elements and principles of design, establishment of compositional problems as they relate to theatre, and representation of design solutions through a variety of common media. Open to Theatre majors and minors, or by permission of instructor.

THE 253. Costume Fundamentals. (3)

This course offers a practical exploration of the techniques used to realize the costume design including dyeing, pattern drafting, texture, and fashion history.

THE 257. Stagecraft and Theatre Technologies. (3)

An introduction to the technologies involved in the conception and creation of visual environments that help tell theatrical stories. Topics include scenic construction, lighting instrumentation and control, and digital and traditional exploration of graphic representation of theatrical environments. IIA, V. PA-3A, SI-04.

THE 258. Scene Painting Fundamentals. (3)

The course combines theory and practice of scenic art through study of and work with varying types of paints, dyes, and texturing techniques used in scenic painting. Layout tools and equipment are used to set up projects using fundamental and advanced painting techniques. Faux finishes are explored as parts of the basic requisite techniques.

THE 261. Intermediate Ballet. (2)

Intermediate Ballet expands upon the foundations of Beginning Ballet, the understanding of the basic positions and steps. The focus will be on mastering the basic positions and steps while introducing more complicated exercises both at the barre and the center. Center floor work will include the development and practice of adagio and allegro combinations as well as turns and leaps (jetes). Students will be given opportunities of perfecting their technique and musicality in longer sequences, both at the barre and center floor. A class dance will be learned and the techniques covered in the class will be applied. Students will also be given the opportunity of choreographing an individual phrase for the class dance. Ballet history is also explored as a source for understanding where certain traditions originated. The course also includes some outside written work and performance attendance to better provide a background necessary to the appreciation of dance as a creative art form.

Prerequisite: SLM/THE 110A.

THE 262. Intermediate Modern Dance. (2)

Intermediate Modern Dance expands upon the fundamentals covered in Beginning Modern Dance and explores more deeply improving anatomical awareness, increasing strength and flexibility, expanding the modern dance vocabulary, and developing flow and dynamic range. The students will demonstrate, define, and perform demonstrating an understanding of these concepts. A class dance will be learned and students will also be responsible for choreographing a partner phrase for the class dance. The class will critique, discuss and analyze line, design, technique, choreography, and dynamic qualities through personal performance, class discussions, posted videos, and concert critiques. Along with discussing the blurring of lines between modern and contemporary dance, the course also includes some outside written work and performance attendance to better provide a background necessary to the appreciation of modern dance as a creative art form.

Prerequisite: SLM/THE 110G.

THE 263. Intermediate Jazz Dance. (2)

As a course that takes a deep dive into the diverse aesthetics of jazz dance, Intermediate Jazz Dance is for those students who have significant training in the form. Students will continue to build on their knowledge of and skills in the technique, continuing to further embody the evolution of jazz dance in America, beginning with its roots in African-American culture through its presence in musical theatre. As a course in the techniques of jazz dance, activities include full body warm up, intermediate level technical progressions across the floor, and long combinations.

Prerequisite: THE 110B Beginning Jazz Dance or permission of instructor.

THE 271. Dance Practicum. (1; maximum 2)

The course is designed for the student to experience rehearsing a dance for performance, possibly performing a dance in concert, as well as practical experience in the non-performing elements of dance production, including dance lighting, stage management, sound, set, and public relations. Students might also learn new or repertory choreography created by dance faculty or guest artists and are frequently active participants in the choreographic process. Students are also expected to complete pre- and post-production assignments. The Practicum provides students the opportunity to earn course credit while fulfilling a production assignment on a dance production. The emphasis of the course is on professional decorum and a willingness to become a valuable member of the production team. Open to all university students.

THE 277. Independent Studies. (0-6; maximum 10)**THE 282. Theatre, Power, Justice & Social Change. (3)**

This course examines the potential of performance & theatre to create social change by building community, raising awareness, promoting civic dialogue, and using culture as a means for organizing to take social action. Students will reflect upon and represent their personal experiences by creating original performances designed to evoke social change. PA-4B, SI-02, SI-04.

THE 291. World Stages. (3)

A survey of world stages that includes western theatre history and global performance practices. These courses introduce the student to theatre and performance as a social and cultural construction that is directly related to the place and time in which it occurs. Courses also explore the ramification and manifestation of internal and external influences on the theatre/performance of a given locale. Open to majors only.

Prerequisite: THE 101.

THE 292. World Stages. (3)

A survey of world stages that includes western theatre history and global performance practices. These courses introduce the student to theatre and performance as a social and cultural construction that is directly related to the place and time in which it occurs. Courses also explore the ramification and manifestation of internal and external influences on the theatre/performance of a given locale. Open to majors only.

Prerequisite: THE 291.

THE 295. The Musical in American Culture. (3)

This course traces the development of the American Musical Theatre from 19th century popular entertainments to a unique institution in its own right. The changing shape of the musical will be explored in context of a growing and developing American culture, popular taste, and expression of personal and cultural identity. PA-3A.

THE 301. Professional Practice in Theatre. (1; maximum 2)

This course is designed to prepare students to enter professional theatre. Students will meet throughout the semester with working theatre professionals/guest artists in a series of workshops, seminars, and intensives in order to learn more about how to interface with the profession following graduation.

Prerequisite: Junior standing or permission of instructor.

THE 315. Devising. (3)

This course will guide students in building an original creative performance from source material based on a particular topic, theme or method. Students will create an artistic product and explore ways to design, produce, write and perform as a collaborative team. Students will then assess their work within the larger contexts of art-making, community engagement, and / or performance.

THE 316. Dramaturgy. (3)

This course provides an introduction to dramaturgy. It merges theory and practice, the intellectual and the practical, and the oral and written components of theatre research and production. This course is designed to develop research, analysis, and communication skills through creative research projects, script analysis workshops, and oral presentations. ADVW. PA-1C.

Prerequisite: THE 101 or permission of professor.

THE 327. Directing. (3)

Students learn to use the tools of the theatre to create productions that engage audiences. Major tools include research, text analysis, casting, acting, composition, movement, and voice.

Prerequisites: THE 101, THE 131, and junior standing.

THE 340. Internship. (0-20)**THE 342. Stage Management. (3)**

This course is an investigation of principles and techniques of stage management in theatrical production. Students will study the accepted practices used in professional companies, including the requirements and regulations established by Actors Equity Association and variations in practice with regard to educational, community, and regional companies. The course requires participation in departmental stage management activities, which require some evenings and weekends.

THE 351. Dance as Culture. (3)

This course is designed for students interested in an overview of the history of human movement in the United States as seen through the lens of race, class, and gender. It is a lecture- and discussion-based course in which students will reflect on the implications of these theories as they relate to ancient and contemporary dance forms, as well as their own interactions with these systems. The class will focus on three main areas: context/theory, ancient history, and contemporary history. Dance as Culture requires that students learn and work with classmates in an open and collaborative environment, while deepening their understanding of how to critically evaluate the context and implications of traditional structures of oppression in dance in the United States. PA-3A, PA-4A.

THE 352. Scenic Design. (3)

Theory and principles of scenic design for stage. Conceptualization and communication of design ideas through script analysis, sketches, renderings, models, floor plans, and elevations.

Prerequisite: Sophomore standing or permission of instructor.

THE 353. Costume Design. (3)

Principles and theories of costume design for productions of theatre. Conceptualization and communication of design ideas through script analysis, sketches, fabric studies, and renderings.

Prerequisite: Sophomore standing or permission of instructor.

THE 354. Lighting Design. (3)

Theories and principles of lighting design for theatrical productions. Conceptualization and communication of design ideas through script analysis, light studies, light plots, and related projects.

THE 361. Choreography. (3)

From improvisational techniques to designing groups of bodies in space, this course investigates how to generate content, direct, coach, and structure a dance piece with the goal of communicating both narrative and non-narrative ideas and emotions to an audience. Students will create multiple works over the semester and will learn to receive and implement critical responses during their process. Prerequisite: Dance minor or permission of instructor.

THE 377. Independent Studies. (0-6; maximum 10)**THE 393. Topics in Intercultural Perspectives and Global Theatre and Performance. (3; maximum 6)**

May be offered with various focuses (including African, African American, Latin American, Asian American, feminist perspectives, as well as others) as it explores culture, race, gender and identity in performance. Emphasis on developing student appreciation of and critical response to drama and performance. This course is repeatable up to 6 credit hours. IC. PA-4B. Prerequisite: THE 101 or THE 191.

THE 394. Topics in Dramatic Literature and Cultural Performance. (3; maximum 6)

Topics in Dramatic Literature and Cultural Performance is a topic-driven course in theatre. Possible topics may include a given playwright such as August Wilson; a given style in theatre such as Realism or Postmodernism; or an overall specific maker of theatre such as an actor, director, or dramaturg. Students will be required to write short papers, make a public presentation, and develop a final paper or project. The course is repeatable up to 6 credit hours. Prerequisite: THE 101 or THE 191.

THE 398. London Theatre & Performance. (3)

This course introduces theatre and performance in London. Students learn about London's performing arts history and culture, attend performances of professional productions, and discuss them in their critical and cultural contexts. PA-4C. CAS-B-LIT.

THE 400. Advanced Production and Performance Practicum. (2; maximum 4)

Practical experience in advanced design, engineering, technical production, and performance positions for major theatre productions. Prerequisites: Senior standing and permission of instructor.

THE 418. Playwriting. (3)

Applied theory, technique, and practice of playwriting. Prerequisite: (THE 418 only) THE 101 or permission of instructor.

THE 422/THE 522. Politics and Ethics of Theatre and Performance: Representation, Race, Gender, Class and Sexuality. (3)

An advanced course that foregrounds political and ethical questions in relation to theatre and performance in the areas of race, class, gender and sexuality. Prerequisites: THE 291, THE 292 and Junior standing or permission of the instructor. Cross-listed with WGS.

THE 424/THE 524. Topics in Applied Theatre, Practice, and Pedagogy. (3; maximum 6)

Topics in Applied Theatre, Practice, and Pedagogy will explore creative methods in theatre and performance and their application in non-traditional settings such as the classroom, community, or other nonartistic venues. Prerequisite for THE 424/THE 524: junior status or permission of instructor.

THE 437. Auditions. (3)

Preparation for entry into graduate schools, professional internships, or repertory companies for actors. Prerequisite: THE 227 or permission of instructor.

THE 439/THE 539. Special Techniques for the Actor. (3; maximum 6)

Practical application and exercises in advanced skill areas such as, Alexander, Feldenkrais, circus skills, mask training, hand-to-hand combat, weapons, comedy, period movement. Topic varies.

THE 461. Advanced Ballet. (2; maximum 4)

Advanced Ballet deepens the practices of Beginning and Intermediate Ballet. This course will improve students' understanding and physical knowledge of Ballet technique, while focusing on the artistry of movement. Center work will include the development and practice of adagio and allegro combinations. Prerequisite: THE 261.

THE 462. Advanced Modern Dance. (2; maximum 4)

Advanced Modern Dance expands and deepens the practices in Beginning Modern Dance and Intermediate Modern Dance. It explores more deeply proprioceptive awareness, strength and flexibility, modern dance vocabulary, and develops unique movement texture and dynamic range. Prerequisite: THE 262.

THE 463. Advanced Jazz Dance. (2; maximum 4)

Advanced Jazz Dance expands and deepens the practices in Beginning Jazz Dance and Intermediate Jazz Dance. It explores more deeply the various aesthetics of Jazz, the strength and flexibility required for the form, and hones a more clear relationship to Jazz dance's intrinsic relationship to music. Prerequisite: THE 263.

THE 477. Independent Studies. (0-6; maximum 10)**THE 480. Independent Reading and Projects for Departmental Honors. (3-6; maximum 6)**

Departmental honors may be taken during the senior year. Departmental approval required.

THE 677. Independent Studies. (0-6; maximum 10)