



2010 – 2011 UNIVERSITY CATALOG  
ADDENDUM

Content included in this document does not appear in the original version of the *2010 –11 University Catalog* but is valid for the 2010–11 academic year.

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Replaces Coastal Carolina University 2010-2011 Catalog pages 157-158 regarding Theatre Arts Major and adds new courses in THEA which are indicated by asterisk.

## **THEATRE ARTS MAJOR**

**Degree: Bachelor of Fine Arts**

**Acting Major**

**Design and Technology Major**

**Physical Theatre Major**

### **MISSION STATEMENT**

The mission of the Bachelor of Fine Arts in Theatre is to prepare students to pursue lives as engaged professional theatre artists or to seek further advanced study in graduate programs by providing rigorous training in musical theatre.

Students enrolled in theatre are expected to develop the knowledge, skills, concepts, and sensitivities essential to the life of the theatre professional. In any of many possible roles, the theatre professional must exhibit not only technical competence, but also broad knowledge of theatre, sensitivity to artistic style, and an insight into the role of theatre in the life of humankind.

In pursuit of the purpose, the program embraces the teacher-scholar model, it places primary emphasis on high quality teaching and engaged learning, and it supports faculty research, creative activities, and expert collaboration in the community, state, nation, and world. This focus enables faculty and staff to mentor students in collaborative research, creative opportunities, and internships.

### **STUDENT LEARNING OUTCOMES**

Students who earn the **B.F.A. in Theatre** will be expected to:

1. 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. Demonstrate critical evaluation of a work of art by placing it in historical context and evaluating the aesthetic components analyze, synthesize and speak intelligently about theatrical works including key authors, scripts and genres;
3. Assess the historical and social and impact of the art form;
4. Demonstrate competence by developing a body of work for evaluation in the major area of study;
5. 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.

Students who earn the **B.F.A. in Theatre Arts - Acting** will be expected to:

1. Demonstrate mastery of specific performance techniques in the discipline. (e.g. Stanislavski, Hagen) represent themselves as professionals in audition, rehearsal and performance situations;

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2. Demonstrate the ability to synthesize their coursework by appropriately applying the concepts and skills learned in different courses toward a unified product;
3. Demonstrate knowledge of the fundamental concepts of acting including monologues, singing, and dancing.

Students who earn the **B.F.A. in Theatre Arts - Design and Technology** will be expected to:

1. 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. Demonstrate competence by developing a body of work for evaluation in the major area of study;
3. Demonstrate knowledge of the fundamental concepts of design and technology including ability to produce freehand drawings, technical drawings, and mechanical drawing.

Students who earn the **B.F.A. in Theatre Arts - Physical Theatre** will be expected to:

1. Demonstrate mastery of specific performance techniques in the discipline and represent themselves as professionals in audition, rehearsal and performance situations; and
2. Demonstrate knowledge of the fundamental concepts of classic clowning, circus skills, acrobatics, mime, dance, character development, professionalism, and the creation of original material.

All Theatre majors must participate in end of the year portfolio reviews and/or juries. All students will be given a written evaluation that clearly states their standing in the program. Should the student fail to achieve the standards as set forth in the review process the student may be asked to leave the Bachelor of Fine Arts in Theatre Major at the end of their sophomore year.

All Acting and Physical Theatre majors must audition for all departmental productions and participate in all professional workshops offered by the Department of Theatre.

A grade of **C** or better must be earned in each of the major requirements courses.

I. CORE CURRICULUM (37-41 Credits).....37-41

II. FRESHMAN GRADUATION REQUIREMENT (0-3 Credits)

Minimum grade of **C** is required.

UNIV 110, The First-Year Experience .....3

UNIV 110 is required for all new entering freshmen and for new transfer students with fewer than 12 transfer credit hours unless the transfer student has satisfactorily completed a college transition course.

III. MAJOR REQUIREMENTS (25 Credits)

THEA 100, Theatre Seminar (required every semester).....0

THEA 130 Principles of Dramatic Analysis.....3

THEA 150 Acting I.....3

THEA 154 Introduction to Costuming .....3

THEA 155 Stagecraft .....3

THEA 230 Complete Stage Makeup .....1

THEA 361 Theatre History and Literature I.....3

THEA 362 Theatre History and Literature II .....3

THEA 461 Dramatic Literature .....3

THEA 462 Theory and Criticism .....3

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Choose One Concentration:

### **ACTING (46)**

|   |     |
|---|-----|
| THEA 160 Acting I Studio.....                   | 3   |
| THEA 171 Stage Auditions.....                   | 3   |
| THEA 240 Voice and Diction .....                | 3   |
| THEA 245 Introduction to Physical Theatre ..... | 3   |
| THEA 250 Acting II.....                         | 3   |
| THEA 260 Acting II Studio .....                 | 3   |
| THEA 288 Directing I.....                       | 3   |
| THEA 329 Stage Management.....                  | 3   |
| THEA 350 Acting III .....                       | 3   |
| THEA 360 Acting III Studio .....                | 3   |
| THEA 372 Movement for the Actor.....            | 3   |
| THEA 440 Vocal Production for the Actor.....    | 3   |
| THEA 450 Acting IV .....                        | 3   |
| THEA 460 Acting IV Studio.....                  | 3   |
| THEA 472 Movement for the Actor II.....         | 3   |
| THEA 499 Theatre Acting Capstone.....           | 1   |
| ELECTIVES .....                                 | 5-9 |

### **DESIGN AND TECHNOLOGY (57)**

|  |     |
|--|-----|
| ARTS 111 Drawing I .....                             | 3   |
| ARTS 112 Drawing II.....                             | 3   |
| ARTS 231 Life Drawing I.....                         | 3   |
| THEA 254 Rendering for the Theatre .....             | 3   |
| THEA 255 Computer Aided Design and Drafting .....    | 3   |
| THEA 288 Directing I.....                            | 3   |
| THEA 329 Stage Management.....                       | 3   |
| THEA 351 Costume Construction.....                   | 3   |
| THEA 352 Costume Design.....                         | 3   |
| THEA 353 Theatre Design I.....                       | 3   |
| THEA 355 Scene Design .....                          | 3   |
| THEA 356 Lighting Design .....                       | 3   |
| THEA 357 Scene Painting.....                         | 3   |
| THEA 358 Properties Design and Construction.....     | 3   |
| THEA 359 Special Topics in Technical Theatre .....   | 3   |
| THEA 429 Theatre Management .....                    | 3   |
| THEA 451 Design Survey.....                          | 3   |
| THEA 452 Projects in Design .....                    | 2   |
| THEA 458 Theatre Design II .....                     | 3   |
| THEA 497 Theatre Design and Technology Capstone..... | 1   |
| ELECTIVES .....                                      | 0-6 |

### **PHYSICAL THEATRE (36)**

|   |   |
|---|---|
| THEA 160 Acting I Studio.....                   | 3 |
| THEA 174 Ballet I .....                         | 2 |
| THEA 175 Jazz I.....                            | 2 |
| THEA 176 Tap I.....                             | 2 |
| THEA 245 Introduction to Physical Theatre ..... | 3 |
| THEA 250 Acting II.....                         | 3 |
| THEA 260 Acting II Studio .....                 | 3 |
| THEA 274 Ballet II.....                         | 2 |

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|   |     |
|---|-----|
| THEA 276 Jazz II.....                                 | 2   |
| THEA 277 Tap Dance II .....                           | 2   |
| THEA 350 Acting III .....                             | 3   |
| THEA 360 Acting III Studio .....                      | 3   |
| THEA 372 Movement for the Actor.....                  | 3   |
| THEA 472 Movement for the Actor II.....               | 3   |
| Courses Taken at Circus Center of San Francisco (26)* |     |
| Conservatory Core (18)                                |     |
| Acrobatics .....                                      | 4   |
| Circus Skills.....                                    | 2   |
| Body Awareness.....                                   | 1   |
| Dance .....   | 1   |
| Mime .....  | 1   |
| Modular .....   | 3   |
| Core Clowning .....                                   | 6   |
| Conservatory Term Classes (7)                         |     |
| Clown History .....                                   | 1   |
| Character Development.....                            | 1   |
| Performing Original Material .....                    | 0.5 |
| International Clowning Research Project .....         | 0.5 |
| Clowning in Community Training .....                  | 0.5 |
| Literature .....                                      | 1   |
| Business Workshop .....                               | 0.5 |
| Circus History .....                                  | 1   |
| Required Performance (2)                              |     |
| Center Performance.....                               | 0.5 |
| Community Performance .....                           | 0.5 |
| Recital Performance .....                             | 0.5 |
| Animation Performance .....                           | 0.5 |

TOTAL CREDITS REQUIRED.....120

**Course descriptions:**

*\*indicates new course*

**THEA 100: Common Hour.** (0) Weekly meeting for theatre and musical theatre majors to discuss theatre issues including but not limited to audition strategies, head shots, career options and planning, workshop opportunities, etc.

**ARTS 111: Drawing I.** (3) Basic course in the materials and techniques of drawing.

**ARTS 112: Drawing II.** (3) (Prereq: ARTS 111) Basic course in the materials and techniques of drawing.

**THEA 130: Principles of Dramatic Analysis.** (3) Applications of contemporary cultural/literary theories, critical evaluation, analysis, and interpretation of dramatic literature and performance. Emphasizes both traditional and non-traditional canons of dramatic literature and traditional structures and forms of drama.

**THEA 150: Acting I.** (3) (Prereq: THEA 130) This course begins developing a genuine understanding of the actor's craft, exploring techniques and theories essential to theatrical performance. Students are introduced to the Stanislavski system and exercises of Sanford Meisner, Uta Hagen, Lee Strasberg, Robert Lewis and others. Actors

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learn to define and identify the components of acting technique. Improvisational exercises emphasize ensemble, commitment, risk, imagination and intuition. Actors are challenged to apply their knowledge of acting technique to improvisational situations and non-dramatic material. The work culminates in performance of work accomplished in class, including exercises, poems and other non-dramatic material.

**\*THEA 160 Acting I Studio.** (3) (Prereq: THEA 150) Studio based course that builds upon the learned vocabulary in Acting I by applying the acting training to selected monologues. Students will investigate the actor's work in research, preparation for rehearsal and application of techniques to a series of monologues. Students work will be showcased in a Spring Monologue Showcase.

**THEA 154: Introduction to Costuming.** (3) Basic principles of costume design and construction and survey of selected historical periods in costume history.

**THEA 155: Stagecraft.** (3) A beginning course in the principles and practice of stagecraft.

**THEA 171: Stage Auditions.** (1) A beginning study of audition methods, including material selection, role preparation, and casting presentation.

**THEA 174: Ballet I.** (2) Introduction to the techniques of classical ballet including alignment, positions, port de bras, and center combinations.

**THEA 175: Jazz I.** (2) Introduction to the style, technique, and rhythmic structures of Jazz dance.

**THEA 230: Complete Stage Makeup.** (3) An introduction to the complexities of makeup, this course is specially designed to require the student to become familiar with basic makeup procedures and complex prosthetic makeup application, and will culminate in the student's application in his or her projects.

**ARTS 231: Life Drawing I.** (3) (Prereq: ARTS 111, 112) An introduction to drawing the figure from life, with an emphasis on visual perception and basic drawing skills.

**THEA 240: Voice and Diction.** (3) The analysis, evaluation, and improvement of speech through a study of the anatomy and physiology of the vocal mechanism, voice production, and articulation. Students will learn the International Phonetic Alphabet as a means of improving diction.

**\*THEA 245: Introduction to Physical Theatre.** (3) This course is designed to provide students with an opportunity to develop sensitivity, intelligence, and strength as physical theatre performers through ongoing practice and exposure to a variety of physical theatre and movement techniques. Students will learn to use compositional tools, develop physically-inspired characters, and interact with environmental elements through performer-created projects.

**THEA 250: Acting II.** (3) (Prereq: THEA 150 with grade of C or higher.) Scene work in realistic, contemporary drama; developing the ensemble experience; improvisational work to develop the artistic impulse.

**\*THEA 254: Rendering for the Theatre.** (3) Introduces students to the variety of techniques used to render designs for the stage. Students will learn to communicate their ideas visually through exercises in advanced perspective drawing, painting, costume plates, and model making.

**\*THEA 255: Computer Aided Design and Drafting.** (3) An introduction to drafting on the computer. Students will learn how to use basic computer drafting commands to input information, organize, layout of 2D and 3D drafting, with an emphasis on drafting for the theater and entertainment industries.

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**\*THEA 260: Acting II Studio.** (3) (Prereq: THEA 250 with grade of **C** or higher) Studio based course that explores the transformative nature of character development. The integration of character-specific movement, vocal work and personalization are given special attention. Students progress toward integrating the analytical and intuitive components of acting through the rehearsal of selected scenes, which are formally presented in a Spring Scene Showcase.

**THEA 274: Ballet II.** (2) (Prereq: THEA 174). Intermediate/advanced level training in ballet.

**THEA 276: Jazz II.** (2) (Prereq: THEA 175). Continued training in jazz dance at the intermediate/advanced level.

**THEA 277: Tap Dance II.** (2) (Prereq: THEA 176) Continued training in tap dance at the intermediate/advanced level.

**THEA 288: Directing I: The Director's Vision.** (3) (Prereq: THEA 130 with grade of **C** or higher) History, theory, and principles of directing. Examines director's role and responsibilities, play selection, conceptualizing, ground plans, blocking.

**THEA 329: Stage Management.** (3) (Prereq: THEA 155; permission of instructor) Learn the basics of the art and science of stage management for live theatre. Topics will include script analysis, the audition process, the rehearsal process and strike. Differing styles of stage management as well as different theatrical genres will be presented, discussed, and analyzed.

**THEA 350: Acting III.** (3) (Prereq: THEA 250 with a grade of **C** or higher) Continuation of scene work, adding nonrealistic forms; introduction to alternative approaches to the acting process; developing the physical and vocal character; examination of technique in acting.

**THEA 351: Costume Construction.** (3) Uses of materials and techniques for stage costume including patterning, advanced constructions, crafts, and millinery. Fee.

**THEA 352: Costume Design.** (3) Methods and principles of costume design with projects in both modern and period styles. Includes research methods, design conceptualizations, organization, communicating ideas through images, and play analysis for the costume designer.

**THEA 353: Theatre Design I.** (3) (Prereq: THEA 155 or equivalent) Basic scenographic studies of set design, lighting and costumes including preparation of ground plan, perspective drawing, and model building.

**THEA 355: Scene Design.** (3) A studio course looking at design theory, history and contemporary design styles. Several projects will help to develop the drawing, drafting, rendering and model making skills of the student necessary to visually communicate design concepts to a director and other members of the production team.

**THEA 356: Lighting Design.** (3) Principles and theory of theatrical lighting design, including design process and execution, equipment and paperwork, script analysis and color theory.

**THEA 357: Scene Painting.** (3) Studio projects designed to develop and practice basic skills needed in painting stage scenery. Fee.

**THEA 358: Properties Design and Construction.** (3) Uses of materials and techniques for the beginning properties designer and builder, including sections on carpentry, plastics, soft goods and upholstery.



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**THEA 359: Special Topics in Technical Theatre.** (3) Rotating topics in technical theatre such as millinery, CAD drafting, computer-aided rendering, advanced patterning, etc.

**\*THEA 360: Acting III Studio.** (3) (Prereq: THEA 350) Studio based course in acting techniques and styles that explores alternatives to realism. The course investigates the demands of specific playwrights' works that create a non-realistic world view. Students will study and perform in extensive scene work investigating playwrights from Bertolt Brecht to Sarah Kane. Written work may include character analyses, research papers, and critical review of outside performances. Students progress toward integrating learned acting techniques and alternative approaches to text, character work and physical realization of space through the rehearsal of a selected piece which is formally presented in a Spring Showcase.

**THEA 361: Theatre History and Literature I.** (3) Traces major developments in theatre production and dramatic literature from their beginnings to the mid-17<sup>th</sup> century. Lecture, student presentation.

**THEA 362: Theatre History and Literature II.** (3) Traces major developments in theatre production and dramatic literature from the mid-17<sup>th</sup> century to the 20<sup>th</sup> century.

**THEA 372: Movement for the Actor.** (3) (Prereq: THEA 150) An introduction to current ideas in movement theory and basic physical skills needed for acting. Topics include Laban, Alexander technique, yoga, physical approaches to character, and basic unarmed stage combat.

**THEA 429: Theatre Management.** (3) (Prereq: permission of instructor) Problems involved in organizing, administering, and promoting the non-professional theatre.

**THEA 440: Vocal Production for the Actor.** (3) (Prereq: THEA 240) The study and application of skills which develop a strong and versatile speaking voice for the stage. Drawing on the theories of Lessac, Linklater, Skinner, and Berry, students will identify and correct vocal problems through breathing and projection exercises and warm-up techniques. Study includes accents, dialects, and vocal drills. Knowledge of the International Phonetic Alphabet is required.

**THEA 450: Acting IV.** (3) (Prereq: THEA 350 with a grade of C or higher) Rehearsal and performance of verse drama; a study of period styles; scansion, understanding of poetic language, and careful text analysis emphasized.

**THEA 451: Design Survey.** (3) Students will research various trends in the history and contemporary practice of theatrical design as well as critiquing a current professional production. Fee.

**THEA 452: Projects in Design.** (2) Supervised design in one area for a main stage production. May be repeated for credit.

**THEA 458: Theatre Design II.** (3) (Prereq: THEA 155 or permission of instructor; THEA 353) Advanced scenographic studies of set design, lighting, and costumes including design participation in a departmental production.

**\*THEA 460: Acting IV Studio.** (3) (Prereq: THEA 450) Studio based course that explores the physical and vocal demands of period acting. Classical poet/dramatists such as Shakespeare, Moliere, Shaw and the Greeks will be studied. Historical research will be expected along with text analyses, scoring of text and critical evaluation of a specific classical playwright's work. This course combines extensive table work with exploration of applied acting techniques from the previous acting courses. In addition, an exploration of the physical and vocal demands of period acting as well as the historical context of each text will be addressed. Table work will be followed by rehearsal and performance of classical scenes, sonnets, songs and soliloquies for a Spring Showcase.

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**\*THEA 461: Dramatic Literature.** (3) Course focuses on figures, periods, or movements in dramatic literature. Content focuses on modern drama, which surveys twentieth-century playwrights, and experimental drama.

**\*THEA 462: Dramatic Theory and Criticism.** (3) An examination of the major theoretical treatises regarding theatre and performance arts from Aristotle to the contemporary period.

**\*THEA 472: Movement for the Actor II.** (3) A continuation of the exploration of techniques of Movement for the Actor by applying them to mask work and period movement.

**\*THEA 497: Theatre Design and Technology Capstone.** (1) (Prereq: senior standing) Each student will plan and execute a project which demonstrates a significant proficiency in one or more theatrical design or technology elements. Supervised by a member of the theatre faculty, the project will incorporate research, documentation, and a public exhibition.

**THEA 499: Theatre Capstone Project.** (1) (Prereq: senior standing) Each student will plan and execute a project which demonstrates a significant proficiency in one or more theatrical elements. Supervised by a member of the theatre faculty, the project will incorporate research, documentation, and a public exhibition.

*Additional Communication discipline course descriptions (pages 285-287 of the Coastal Carolina University 2010-2011 Catalog).*

**COMM 370: Organizational Communication Simulation.** (3) (Prereq: COMM 274) This course is designed to help students develop and apply organizational communication skills that will be useful in a variety of professional settings. These skills involve conducting human resource training sessions, taking and conducting employment interviews, group decision making, organizational consulting, and written/oral reporting. In a larger sense, this course is about how communication functions to create and sustain organizations. This course continues the study of organizational communication started in the introductory course. COMM 274 is more application based.

**COMM 470: Communication & Conflict Management.** (3) (Prereq: COMM 101 or consent of instructor) This is an upper-level undergraduate course designed to explore conflict management, the underlying causes of conflict, and the available communication strategies for handling them. This course introduces positive conflict management processes, including active listening, principle negotiation, mediation, and nonviolent direct action. We will be looking at conflict literature from a communicative perspective. The class will be conducted in a lecture /simulation/seminar format. The simulation and seminar part of the class is designed to encourage exploration of various conflict situations such as friendship, business, multicultural, experiential learning so numerous in-class simulations will allow students to experiment with conflict techniques and strategies.