

COURSE DESCRIPTIONS

COURSE NUMBERS

The course-numbering system indicates the college level at which courses are normally taken.

NUMBERING SYSTEM GUIDE

001-009	precollege course-no credit
010-099	credit granted but not applicable to graduation
100-199	primarily for first-year students
200-299	primarily for second-year students
300-499	primarily for upper division students
500-599	graduate courses

At the end of each description, numerals indicate course credits, lecture houses and laboratory hours per week. For example, the designation 3-3-2 identifies a course in which students earn three credits and attend class for three hours of lecture and two-hour laboratory session per week. Courses with variable hours and credits are so indicated.

SEMESTER SCHEDULE

Notation to the right of the course name indicate when the course is offered. If a notation is not included, the course is offered as needed.

DEPARTMENTAL OFFERINGS

ARTS MANAGEMENT

AMGT 216 Development for the Arts

Spring—3-3-0

Examines the different aspects of development including the roles played by the board of directors and staff in raising funds for arts organizations. An overview of corporate, foundation and government grant-seeking. Individual donor drives and their relationship to audience-building. The components of, and differences between annual, multi-year, challenge and capital campaigns, and how general operating funds and project funds support arts organization activities. Students will visit and learn to use the Foundation Center at the Carnegie Library. Prerequisite: Junior/Senior status; Film and Video, Digital Arts and Cinema, Film and Video Production, and Photography Majors Only.

AMGT 455, AMGT 456 Arts Management Internship I, I

Fall/Spring/Sum—6-0-30

On-site experiences in non-profit organizations with assignments directly related to course study and level of proficiency. Flexible hours may be controlled by the arts organization, but a minimum of 24 to 30 hours per week is required. Students must keep a portfolio and a journal and provide satisfactory supervisor and self-evaluations. Internships are secured by the student in consultation with an advisor and/or the written approval of the department chair.

AMGT 296, AMGT 396, AMGT 496 Independent Study in Arts Management I, II, III

Fall/Spring/Sum—1-6 credits

Special Request Independent Study Fee: \$50 per credit

CINEMA AND DIGITAL ARTS

CINE 101 Introduction to Cinema

3-3-1

This course is a basic study of the techniques and technology of cinema production. Terminology, equipment, safety procedures and fundamental production tools and methods will be the focus of this introductory class.

CINE 102 History of American Cinema

Fall—3-3-1

From early experiments with moving images through the invention of sound, color and digital effects, students will study the evolution of cinematic form, style and language as well as the social and artistic impact of the medium on society.

CINE 105 Introduction to Screenwriting**Fall—3-3-1**

This course will focus on the fundamental structure of the screenplay. Principles of character, conflict, visual storytelling, dialogue, and plot will be studied. Professional formatting will also be introduced.

CINE 110 History of International Cinema**Spring—3-3-1**

This course will continue the international exploration of the development of cinema as an art form and its impact on society to the present day. Major international movements including German Expressionism, Soviet Montage, Italian Neo-realism and French New Wave will be studied.

CINE 150 Production I**Spring—6-3-3**

Students will produce, direct, shoot, and edit several short projects on digital video. These projects will give students the opportunity to explore the fundamentals of visual storytelling, lighting, editing and sound design. Students will analyze each other's work as well as be evaluated by the faculty. Prerequisites: CINE 101; CINE 105.

CINE 205 The Narrative Structure of Cinema**Spring—3-3-1**

An in-depth analysis of the structure, formulas and storytelling techniques of the feature length screenplay will be the focus of the course. Students will study a wide range of successful films and discover the common elements that they share. Prerequisite: CINE 150.

CINE 210 Visual Structure of Cinema**Fall—3-3-1**

This course will introduce students to the visual elements of cinematic images and show how the manipulation of these elements can help the filmmaker communicate with the audience. Prerequisite: CINE 150.

CINE 250 Production II**Fall—6-3-3**

Students will write, produce, and direct a short narrative or documentary film. Through their projects, students will continue their exploration of the crafts of directing, producing, editing, screenwriting and cinematography. In addition to producing their own film, students will work in key positions on each other's projects. Prerequisite: CINE 150.

CINE 330 Intermediate Sound

This course teaches the foundations of film sound approaches and techniques. It introduces students to sound theory, signal flow concepts, sound design methods, and the equipment used in production and post-production sound. Hands-on exercises will explore field and production sound strategies, production/post workflow, as well as the fundamentals of post-production processes such as sound editing, dialogue clean-up, foley, ADR, and mixing.

CINE 301 Cinema Studies: Various Topics**3-3-1**

This course will offer the opportunity for in-depth exploration of an aspect of the history of cinema. Various topics will be offered including the studies of Genres, Film Authors and National Cinemas. Prerequisite: CINE 110.

CINE 302 Cinema Authors**3-3-0**

This course is an in-depth examination of the body of work of an important motion picture director. The director studied varies each semester and includes artists such as Alfred Hitchcock, Stanley Kubrick and Martin Scorsese. This course will explore each filmmaker's contribution to the art of motion picture production, their cinematic style and lasting influence of their work. Core Alternative for COPA 251 Arts and the Human Experience II

CINE 305 Intermediate Screenwriting**Spring—3-3-1**

This course is designed for the student who is considering screenwriting as their concentration. Students will be challenged to take an original idea, through development and plot outline, to a completed first draft. Prerequisite: CINE 250.

CINE 306 Story Analysis**3-3-1**

Students will learn the skills of professional screenplay analysis, including, writing a concise plot synopsis, evaluating a script based on structure, character, theme and market ability, and developing a detailed plot outline. Prerequisite: CINE 250.

CINE 310 Intermediate Directing**Spring—3-3-2**

Students will gain hands on experience by directing, shooting, and editing a series of exercises designed to transform scripted text into visual storytelling. Casting and working with actors in preparation and execution of scripted scenes will be the focus of the course. Prerequisite: CINE 250.

- CINE 315 Intermediate Producing** **Spring—3-3-1**
 For students considering a concentration in producing, this course provides a detailed study of the responsibilities and requirements of producing motion pictures. Areas of study include pre-production, script breakdown, budgeting, scheduling, fundraising, script development, line producing and post-production. Prerequisite: CINE 250.
- CINE 320 Intermediate Editing** **Spring—3-3-2**
 Designed for the student in the Editing/Sound concentration, this class is an in depth study of picture editing using Final Cut Pro. Prerequisite: CINE 250.
- CINE 325 Intermediate Digital Tools** **Spring—3-3-2**
 Students will learn the basics of image manipulation, title design, compositing, graphic design and special visual effects for digital post-production using various software applications. Prerequisite: CINE 250.
- CINE 340 Intermediate Cinematography** **Spring—3-3-2**
 Designed for the student considering a concentration in cinematography, this course will focus on techniques in rigging, lighting, and digital imaging. Class exercises are designed to developed skills in narrative and documentary camera techniques. Prerequisite: CINE 250.
- CINE 350 Production III** **Fall—6-3-2**
 Students will work in groups to produce a narrative or documentary short that approaches professional quality. Each project will be a collaborative effort, created with involvement of a student screenwriter, producer, director, cinematographer, editor, and sound designer. Prerequisites: CINE 305,310,315,320 or 340.
- CINE 351 Documentary Production Workshop** **3-3-2**
 Students will work in groups to produce a short form documentary. Genres and styles of non-fiction cinema will be analyzed and discussed. Prerequisite: CINE 350.
- CINE 352 Commercial Production Workshop** **3-3-2**
 Students will work in groups to develop and produce a commercial or public service announcement. The structure of the commercial industry will be discussed and the roles and responsibilities of the client, advertising agency and production company will be explained. Prerequisite: CINE 350.
- CINE 353 Experimental Cinema Workshop** **3-3-2**
 Students will work in groups to produce an experimental work. Important works and filmmakers of the genre will also be studied. Prerequisite: CINE 350.
- CINE 405 Advanced Screenwriting** **Spring—3-3-1**
 This course will focus on the development of a feature film screenplay. Beginning with an original concept, students will outline the story, develop characters, write a treatment and complete a first draft. Writing techniques and formats required for television, non-fiction film and multi-media will also be studied. Prerequisite: CINE 350.
- CINE 410 Advanced Directing** **Spring—3-3-2**
 This course will cover advanced techniques for story development, previsualization, working with actors, blocking, and managing emerging technologies. Directing majors will have the opportunity to complete all pre-production work for their thesis film. Prerequisite: CINE 350.
- CINE 415 Advanced Producing** **Spring—3-3-2**
 Areas of study will include negotiating techniques, optioning source material, guild contracts, insurance, and package material. Students will gain an understanding of the different practices involved in producing, financing, marketing and distributing both studio and independent films. Producing majors will complete all pre-production work for their thesis film. Prerequisite: CINE 350.
- CINE 420 Advanced Editing** **Spring—3-3-1**
 Advanced editing techniques including color correction, title design, masking, edit decision lists, on-line editing and mastering to various formats will be covered. Editing majors will have the opportunity to address considerations specific to their thesis project. Prerequisite: CINE 350.
- CINE 425 Advanced Digital Tools** **Spring—3-3-2**
 A continued exploration of special visual effects, motion graphics, compositing, “film-look” for video, and the latest emerging

technologies and tools in digital postproduction. Students will have an opportunity to develop applications for use in their thesis project. Prerequisite: CINE 350.

CINE 440 Advanced Cinematography

Spring—3-3-2

Advanced lighting, filtration, and in camera techniques will be studied as well as post-production processes, including digital color timing and digital inter-negatives. Cinematography majors will have the opportunity to focus their studies on issues specific to their thesis project. Prerequisite: CINE 350.

CINE 450 Production IV

6-1-6

Working individually with a faculty mentor, students will develop and produce a narrative or documentary thesis project within their area of concentration. Work produced is expected to be of professional quality and of sufficient complexity to demonstrate a high level of proficiency in the student's area of concentration. Prerequisites: CINE 405, 410, 415, 420, or 440.

CINE 451 Production IVa.

3-1-3

First of a two course series for students wishing to complete their Production IV project over two semesters. Prerequisites: CINE 405, 410, 415, 420, or 440.

CINE 452 Production IVb

3-1-3

Second of a two course series for students wishing to complete their Production IV project over two semesters. Prerequisite: CINE 451.

CINE 485 Screenwriting Master Class

3-3-1

Students will focus on creating a professional -quality writing sample by rewriting and polishing an existing script. This course will also cover the business and legal aspects of screenwriting, including agents, managers, negotiating deals, options, adaptations and pitching your work. Prerequisite: CINE 405.

CINE 295, CINE 495 Special topics in Cinema and Digital Arts.

CONSERVATORY OF PERFORMING ARTS

COPA 250 The Arts and Human Experience I: The Roots

Fall/Spring/Sum —3-3-1

An overview of artistic forms of expression from selected cultures with particular reference to Dance, Theatre, Music, and the Visual Arts. Students will explore how the arts reflect social, political, and religious conditions in a spectrum of cultures and civilizations. Prerequisite: ENGL 151.

COPA 251 The Arts and Human Experience II: The Experience

Fall/Spring/Sum —3-3-1

An exposure to the content and processes inherent in the creative, artistic experience. Provides the student with an appreciation of various artistic disciplines. Live performances/event attendance required. Students describe course materials/experiences through both oral and written requirements. Prerequisite: COPA 250 or permission of instructor.

their elements; the criteria considered in determining capacity and defenses. Emphasis is on the role of criminal justice personnel in the criminal law process as they perform their duties within the prescribed procedural framework. Prerequisite: CRMJ 150.

DANCE

DANC105 Tap Dance I

Fall/Spring—1-3-0

An introduction to basic tap dance styles and vocabulary.

DANC 106 Folk Dance I

Fall/Spring—1-3-0

An introduction to ethnic dances of different regions based on the original elements of their heritage. Areas included are the Middle European and Balkan, Middle and Far East regions. A warm-up barre is given which is used by the major national folk ensembles of the world.

DANC 107 Character Dance I

Fall/Spring—1-3-0

A study of theatrical adaptation of Folk Dance limited to five nationalities ~ Hungarian, Russian, Polish, Italian and Spanish. This technique is built upon ethnically-based movements combined with a knowledge of classical technique. Prerequisites: DANC 106.

- DANC108 Dunham Technique I** **Fall/Spring—1-3-0**
 An introduction to the dance techniques developed by Katherine Dunham combining western dance techniques with diverse African and Afro-Caribbean styles.
- DANC 109 Elements of Production for Dancers I** **Fall/Spring—2-2.5-1**
 This course provides an introduction to the technical aspects of dance production.
- DANC 111, DANC 112 Jazz Dance I & II** **Each Course—3-7.5-0**
 Develops a basic understanding of jazz dance techniques on a low to intermediate level. Styles include classical, contemporary, and musical theatre jazz dance. Emphasis on proper alignment, placement and coordination.
- DANC 113, DANC 114 Pointe I, II** **Each Course—1-2-0**
 Basic techniques of dancing on pointe. An introduction to correct pointe positions and exercises to strengthen the feet and legs. Prerequisite: Audition.
- DANC 115 Music Fundamentals for Dancers** **Fall/Spring—2-2-2**
 Foundation for music reading, eurhythmics, and aural discrimination through specific keyboard, movement and ear training exercises. Integrates specific applications to dance. Dual listed as MUS 115.
- DANC 116, DANC 117 Pas de Deux I, II** **Fall/Spring Each Course—1-2-0**
 This course introduces the basic technique required to perform classical partnering. Various styles, supported pirouettes, promenades and lifts will be included. Prerequisite: Audition.
- DANC 118, 119 Modern Dance I, II** **Fall/Spring Each Course—3-6-0**
 Elementary concepts, technical principles and creative aspects essential to modern dance are taught. Modern Dance instruction is based on the Graham Technique. Exercises teach the functional aspects of dance technique; contraction and release; spiral, fall and recovery; and dynamic weight shift. Prerequisite: Audition
- DANC 121, DANC 122 Classical Ballet I, II** **Each Course—3-7.5-0**
 A study of classical ballet technique and theory with an emphasis on proper placement and correct execution. Class placement is determined by student potential and previous training. Prerequisite: DANC 122: DANC 121. DANC 121: Audition.
- DANC 123 Theoretical Analysis of Dance I** **Fall/Each Course—1-2-1**
 An introduction to the understanding and needs of a dancer in order to maintain his/her instrument and better understand his/her psychological approach to dance. This course is based on Stanislavsky's Method, adapted for dance. Required in first year of studies.
- DANC 124 Theoretical Analysis of Dance II** **Spring/Each Course—1-2-1**
 An analysis of Transmission/Retention and an active use of knowledge and placement of the body. This course is based on Stanislavsky's Method, adapted for dance. Prerequisite: DANC 123.
- DANC 125, DANC 126 Male Technique I, II** **Fall/Spring Each Course—1-2-10**
 Specific attention to the technical requirements needed to perform classical male variations. Prerequisite: Audition.
- DANC 130, DANC 131 Production/Rehearsal/Performance I, II** **Fall/Spring Each Course—2-8-0**
 Production components of the dance curriculum. Performance opportunities with the Playhouse Dance Company and/or crew assignments will be included.
- DANC 150 Body Alignment I** **Fall/Spring—1-1.5-0**
 Students will learn the Pilates system including, mat work and the Universal Reformer, and Ideokinetic and relaxation techniques. The course focuses on the study of human body alignment through exercise systems designed to strengthen the core or powerhouse: abdominals, lower back, and hips.
- DANC 203 Kinesiology** **Fall/Spring—3-3-1**
 Designed to provide a factual foundation concerning the skeletal and muscular systems of the body. Analysis of the movements of the dancer incorporating these systems. Prerequisite: Sophomore standing.
- DANC 211, DANC 212 Jazz Dance III, IV** **Fall/Spring Each Course—3-6-0**

This course continues the study of DANC 112 on an intermediate level. More emphasis is placed on kinetic and spatial awareness, coordination, phrasing, and stylistic versatility. Prerequisite: Dance 112 or permission/audition.

DANC 213, DANC 214 Pointe III, IV

Fall/Spring Each Course—1-2-0

A continuation of DANC 114 with particular emphasis placed on increasing strength and executing movements on one leg. Prerequisite for DANC 213: DANC 114 or audition.

DANC 216, DANC 217 Pas de Deux III, IV

Fall/Spring Each Course—1-2-0

A continuation of DANC 117 with emphasis on techniques of partnering and studies of selected classical Pas de Deux. Prerequisite: DANC 117 or audition.

DANC 218, DANC 219 Modern Dance III, IV

Each Course—3-6-0

This course is a continuation of DANC 119 focusing on skills that develop spatial awareness, dynamic play, movement organization and strength. Musicality and functional alignment are stressed. Performance skills are introduced. Prerequisite: DANC 119 with final grade of "C" or better.

DANC 221, DANC 222 Classical Ballet III, IV

Fall/Spring Each Course—3-7.5-0

A continuation of ballet technique with an emphasis on technical proficiency and musicality. Class placement is determined by student potential and previous training. Prerequisite for DANC 221: DANC 122. Prerequisite for DANC 222: DANC 221.

DANC 225, DANC 226 Male Technique III, IV

Fall/Spring Each Course—1-2-0

A continuation of DANC 126 with emphasis on study of selected male variations. Prerequisite: DANC 126.

DANC 230, DANC 231 Production/Rehearsal/Performance III, IV **Fall/Spring Each Course—2-8-0**

Continued opportunities to learn choreographic works in rehearsals for performances with the Playhouse Dance Company. A continued study of technical preparation for productions at the theatre. Prerequisite: DANC 131. Performance and/or crew will be included.

DANC 236, DANC 237 Contemporary Partnering I, II

Fall/Spring Each Course—1-1.25-0

Designed to develop and increase the partnering skills required in contemporary partnering. Students will be exposed to a wide range of contemporary styles including jazz, contemporary ballet and modern dance. Prerequisite: DANC 117 or permission of instructor.

DANC 240, DANC 241 Elective Studies in Jazz I, II

Fall/Spring 1-2 credits

Additional studies in Jazz. Prerequisite: DANC 112. May be taken up to four times for credit.

DANC 250, DANC 251 Elective Studies in Modern I, II

Fall/Spring 1-2 credits

Additional studies in Modern. Prerequisite: DANC 118 with final grade of "C" or higher. May be taken up to four times for credit.

DANC 253 Body Alignment II

Spring 1-1.5-0

This course will continue to examine alignment through visualizations, breathing techniques, and the Pilates Method as introduced in Body Alignment I, DANC 150. The course is designed to challenge students who are interested in continuing their studies in the Pilates Method to set an individual training plan with the Professor. Instruction utilizes the Pilates equipment including the Universal Reformer, Wunda Chair, Wall Units and Magic Circles. Students have the opportunity to expand their use of the Pilates equipment and fine tune their skills within a method of exercise that balances strength with flexibility. Each student has one-on-one time with the Professor to discuss goals and methods of progress in their training programs. Body Alignments II allows students to gain a broad base of knowledge about the equipment used and methods currently being taught at the Institute and other Pilates studios. Should student wish to pursue Pilates towards certification, Body Alignment II would provide support toward that goal. Prerequisite: DANC 150.

DANC 260, DANC 261 Elective Studies in Ballet I, II

Fall/Spring 1-2 credits

Additional studies in Ballet. Prerequisite: DANC 122. May be taken up to four times for credit.

DANC 270, DANC 271 Yoga I, II

Fall/Spring Each Course—1-1.5-0

Basic, primary Hatha Yoga asanas (postures) are introduced along with their connection to proper breathing and proper physical alignment. Pranayama (breath control) is also introduced. Prerequisite for DANC 271: DANC 270.

DANC 280 Dance Composition I**Fall 2-2-2**

An introductory course in the art and craft of composing dances. Students compose short studies that are specific to developing a wide range of creative skills. Studies vary per semester and may include a variety of ways of using space, time and movement, the physical expression of size, volume, texture and direction. Prerequisite: Sophomore standing.

DANC 281 Dance Composition II**Spring 2-2-2**

This course is a continuation of Dance Composition I. Studies vary per semester. Prerequisite: DANC 280.

DANC 311, DANC 312 Jazz Dance V, VI**Fall/Spring Each Course—3-6-0**

A continuation of DANC 212, this course further develops a sense of personal style and solid technique on an intermediate to advanced level. Individual creativity is encouraged. Prerequisite: DANC 212.

DANC 313, DANC 314 Pointe V, VI**Fall/Spring Each Course—1-2-0**

A continuation of DANC 214 including variations from classical ballet repertoire. Prerequisite: DANC 214. Prerequisite for DANC 314: DANC 313.

DANC 316, DANC 317 Pas de Deux V, VI**Fall/Spring Each Course—1-2-0**

A continuation of DANC 217. Prerequisite for DANC 316: DANC 217. Prerequisite for DANC 317: DANC 316.

DANC 318, DANC 319 Modern Dance V, VI**Each Course—3-6-0**

This course is a continuation of DANC 219 providing skills that develop articulation and dynamic play as related to movement phrasing. Strength, stamina and quick response to aural and rhythmic variables are refined. Performance skills are further developed. Prerequisite: DANC 219 with a final grade of "C" or better.

DANC 321, DANC 322 Classical Ballet V, VI**Fall/Spring Each Course—3-7.5-0**

A continuation of ballet technique with an emphasis on strength and stamina. Class placement is determined by student potential and previous training. Prerequisite for DANC 321: DANC 222. Prerequisite for DANC 322: DANC 321.

DANC 323, DANC 324 History of Dance I, II**DANC 323-Fall; DANC 324-Spring****Each Course—3-3-0**

A comprehensive history of dance as a form of religious and artistic expression from early recorded history to the present day. Traces the development of western theatrical dance since the Renaissance, specifically ballet, modern and jazz dance. Prerequisite for DANC 323: Junior standing. Prerequisite for DANC 324: DANC 323.

DANC 325, DANC 326 Male Technique V, VI**Fall/Spring Each Course—1-2-0**

A continuation of DANC 226. Prerequisite: DANC 226.

DANC 330, DANC 331 Production/Rehearsal/Performance V, VI**Fall/Spring Each Course—2-8-0**

A continuation of DANC 231. Continued performance opportunities with the Playhouse Dance Company including standard repertoire and original works. Prerequisite for DANC 330: DANC 231. Prerequisite for DANC 331: DANC 330. Performance and/or crew will be required.

DANC 336, DANC 337 Contemporary Partnering III, IV**Fall/Spring Each Course 1-1.25-0**

A continuation of DANC 236 and DANC 237 with more attention given to personal styles, breath support, and follow through in execution of class material. Specific examples of contemporary partnering from repertoire. Prerequisite: DANC 237.

DANC 340, DANC 341 Elective Studies in Jazz I, II**Fall/Spring 1-2 credits**

A continuation of DANC 240, DANC 241 at the Junior Level. Prerequisite: DANC 241. May be taken up to four times for credit.

DANC 350, DANC 351 Elective Studies in Modern I, II**Fall/Spring 1-2 credits**

A continuation of DANC 250, DANC 251 at the Junior Level. Prerequisite: DANC 251. May be taken up to four times for credit.

DANC 360, DANC 361 Elective Studies in Ballet I, II**Fall/Spring 1-2 credits**

A continuation of DANC 260, DANC 261 at the Junior Level. Prerequisite: DANC 261. May be taken up to four times for credit.

- DANC 365 Dance Pedagogy I** **Fall 2-2-0**
 The theory and practice of teaching correct dance techniques in order to assess and train students from low levels through advanced levels in a logical, progressive, and responsible manner.
- DANC 366 Dance Pedagogy II** **Spring 2-2-0**
 A continuation of DANC 365, Dance Pedagogy I, with an increased emphasis on developmental stages applied to lesson plans and in class demonstrations. Outside observations and written reviews/evaluations will be a part of the experience. Prerequisite: DANC 365.
- DANC 367 Practicum** **Each Course—4-1-6**
 A practicum experience of four to seven hours a week teaching selected dance classes through an approved program and placement (Conservatory, Children's School, Playhouse, other). Supervision by a master teacher and the Dance Pedagogy instructor will be required. Prerequisites: DANC 365, 366.
- DANC 370, DANC 371 Yoga III, IV** **Fall/Spring Each Course—1-1.5-0**
 Additional Hatha Yoga asanas and their variations are taught. An increased emphasis is placed on using the breath to initiate and sustain the posture. The use of pranayama and guided visualization serve to introduce the student to several relaxation techniques. Prerequisite for DANC 370: DANC 271. Prerequisite for DANC 371: DANC 370.
- DANC 380 Choreography** **Fall 2-0-2**
 This course provides students with a forum to develop choreographic skills, culminating in a completed work. A journal will document the process, and a thesis will conclude the work process. The course also provides guidance and structure for hands-on work in production/technical/promotional preparation that is essential to perform the work. Prerequisite: DANC 281.
- DANC 404 Senior Project** **Spring—2-2-2**
 This is a researched-based course. Students should be prepared to select and research a specific area of interest. The research will then be used as the foundation for the project. Prerequisite: DANC 280. By permission.
- DANC 411 DANC 412 Jazz Dance VII, VIII** **Each Course—3-6-0**
 A continuation of DANC 312, this course is an advanced study of jazz dance techniques. Technical accomplishment, clarity, phrasing, musicality, personal style and presentation are all emphasized. Prerequisite: DANC 312.
- DANC 413, DANC 414 Pointe VII, VIII** **Fall/Spring Each Course—1-2-0**
 Advanced study in pointe variations from classical ballet repertoire. Students are expected to perform several variations of contrasting style. Prerequisite for DANC 413: DANC 314. Prerequisite for DANC 414: DANC 413.
- DANC 416, DANC 417 Pas de Deux VII, VIII** **Fall/Spring Each Course—1-2-0**
 A continuation of DANC 317. Prerequisite for DANC 416: DANC 317. Prerequisite for DANC 417: DANC 416.
- DANC 418, DANC 419 Modern Dance VII, VIII** **Each Course—3-6-0**
 This course is a continuation of DANC 319. Class material provides students with a strong aesthetic focus, and fine-tunes personal artistry with regard to technical and performance execution. Students learn to work innovatively with technical terminology in order to execute a wide range of advanced and diverse movement motifs. Prerequisite: DANC 319 with a final grade of "C" or better
- DANC 421, DANC 422 Classical Ballet VII, VIII** **Fall/Spring Each Course—3-7.5-0**
 A continuation of ballet technique with an emphasis on speed and movement quality. Class placement is determined by student potential and previous training. Prerequisite for DANC 421: DANC 322. Prerequisite for DANC 422: DANC 421.
- DANC 425, DANC 426 Male Technique VII, VIII** **Fall/Spring Each Course—1-2-0**
 A continuation of DANC 326. Prerequisite for DANC 425: DANC 326. Prerequisite for DANC 426: DANC 425.
- DANC 430, DANC 431 Production/Rehearsal/Performance VII, VIII** **Fall/Spring Each Course—2-8-0**
 A continuation of DANC 331. Continued performance opportunities with the Playhouse Dance Company including standard repertory and original works. Prerequisite for DANC 430: DANC 331. Prerequisite for DANC 431: DANC 430. Includes performing and crew responsibilities.
- DANC 436, DANC 437 Contemporary Partnering V, VI** **Fall/Spring Each Course—1-1.25-0**
 A continuation of DANC 336 and DANC 337 with greater emphasis on the student's developing improvisational skills in

problem solving within the context of contemporary partnering; especially in areas like weight sharing, changing supports, and leverage. Prerequisite for DANC 436: DANC 337. Prerequisite for DANC 437: DANC 436.

DANC 440, DANC 441 Elective Studies in Jazz I, II

Fall/Spring 1-2 credits

A continuation of DANC 340, DANC 341. Prerequisite for DANC 440: DANC 341. Prerequisite for DANC 441: DANC 440. May be taken up to four times for credit.

DANC 450, DANC 451 Elective Studies in Modern I, II

Fall/Spring 1-2 credits

A continuation of DANC 350, DANC 351 at the Junior Level. Prerequisite for DANC 450: DANC 351. Prerequisite for DANC 451: DANC 450. May be taken up to four times for credit.

DANC 460, DANC 461 Elective Studies in Ballet I, II

Fall/Spring 1-2 credits

A continuation of DANC 360, DANC 361 at the Junior Level. Prerequisite for DANC 460: DANC 361. Prerequisite for DANC 461: DANC 460. May be taken up to four times for credit.

DANC 470, DANC 471 Yoga V, VI

Fall/Spring Each Course—1-1-5-0

More advanced asanas and variations are taught with an increased emphasis placed on “holding the posture.” Breath retention is introduced into pranayama. Basic meditation skills are developed to aid in stress management and centering awareness. Prerequisite for DANC 470: DANC 371. Prerequisite for DANC 471: DANC 470.

DANC 295, DANC 395, DANC 495 Special Topics in Dance I, II, II

1-6 credits

DANC 296, DANC 396, DANC 496 Independent Study in Dance I, II, III

1-6 credits

Special Request Independent Study Fee: \$50 per credit.

DIGITAL ARTS

DIGI 101 History of Image and Design

Fall – 3-3-0

The course will work backwards and look at the creation of modern day images and see how these images, design paradigms, techniques were developed from historical imagery, painting and design. It will also look at the techniques, aesthetics and evolution of the digital visual arts and new media.

DIGI 102 Digital Design Tools and Techniques

Spring – 3-3-0

This course examines the methods, aesthetics, and tools of design in a digital environment. Topics include typography, drafting, digital illustration, color theory, 2D design, and rudimentary motion graphic techniques. Prerequisite: DIGI 101

DIGI 210 Fundamentals of Motion Graphics and Visual Effects

Fall – 3-3-0

This course provides a historical overview of the evolution of visual effects, as well as an introduction to the techniques of digital visual effects for film and video. Students will be introduced to the seminal film works leading to the state of the contemporary visual effects work. They will also learn the fundamental applications of visual effects developing storyboards and pre-visualizations and putting them into practice with class exercises. Prerequisite: DIGI 102

DIGI 220 Fundamentals of Animation

Fall – 3-3-0

This course provides a historical overview of the evolution of the art of animation, as well as an introduction to the varying animation techniques used throughout film history tracing their impact on the art form. It will cover the rudimentary practices and methods of animation including pre-production development, storyboarding, cell animation, stop-motion animation, as well as digital key frame-based animation. Students will be given exercises exploring these techniques. Prerequisite: DIGI 102

DIGI 225 Sound for Digital Media

Spring – 3-3-0

This course will introduce students to the techniques of developing soundtracks for animation, motion graphics and visual effects projects. They will learn sound editing, FX recording, Foley, voice-over and sound mixing techniques as they apply to the techniques of supplying soundtracks for digitally created work. Prerequisites: DIGI 210/220

DIGI 250 Digital Arts Project I

Spring – 3-3-0

In this workshop course, students will work in teams, developing a motion-graphics based project. Beginning with conceptualization, storyboard, and a pitch each production team will take the work through completion exploring animation, compositing, and visual effects techniques. Prerequisites: DIGI 210/220

DIGI 310 Intermediate Visual Effects**Fall – 3-3-0**

This course is designed for students choosing a concentration in visual effects. It covers compositing techniques, cinematography for visual effects, particle systems, and tracking techniques. Prerequisite: DIGI 250

DIGI 320 Intermediate Animation**Fall – 3-3-0**

This course is designed for students choosing a concentration in animation. It focuses on the introduction of 3D animation techniques, including 3D drafting/modeling, character creation and animation. Prerequisite: DIGI 250

DIGI 350 Digital Arts Project II**Spring – 3-3-0**

In this workshop course, students will work in teams, developing an animation or visual effects based narrative project. They will develop a script creating storyboards and pre-visualizations. Each production team will assume specific roles in completing the final project. Prerequisites: DIGI 310/320

DIGI 330 Theory of Game Design**3-3-0**

In this hands-on workshop students learn techniques and approaches they can apply to understanding and designing games of any format – from board games to digital games to real world games. Students analyze existing games to understand how they work as interactive systems; create a number of non-digital games in order to master the basic design principles as well as work on a series of exercises that explore the social, technological, and creative possibilities of games. Prerequisite: DIGI 250

DIGI 353 Illustrating for Electronic Media**3-3-0**

In today's media consumption society, electronic graphics are the cornerstone of many films, most websites and television advertising. In the course, students will learn how to apply digital media, 3-D animation, visual effects and motion graphics in a variety of electronic media. This class will explore the avenues of electronic media and work on numerous course projects. Prerequisite: DIGI 250

DIGI 354 Project in Stop Motion**3-3-0**

This course provides a structure for learning the major principles of stop motion animation. Students will explore a range of techniques developing how to create puppets, armatures and sets for physical animation. Core visual skills such as sculpture, life drawing and materials development are integral to the course as well as the technical expertise execute stop motion projects. Students will work on a number of projects/exercises throughout the semester. Prerequisites: DIGI 250

DIGI 355 Designing for Commercial Media Platforms**3-3-0**

This is a workshop course where students will learn the application of motion graphics, animation, and visual effects as they apply to media creation for commercial/industrial applications. In this class students will create spec ad spots, taking into account the particular concerns the advertising/commercial world such as branding, client relations, and multi-platform media campaigns. Prerequisites: DIGI 250

DIGI 356 Classical Animation**3-3-0**

This course will explore the history of classical animation, screening a wide range of commercial and experimental works. Students create small projects using 2-D animation perspectives and other traditional designs to create a variety of shot compositions. This course will also develop the student's ability to rough, block and animate 2-D shots in sequence. Prerequisite: DIGI 250

DIGI 365 Web Media Development**3-3-0**

The course explores the avenues of developing content for the web and confers beginning to intermediate web site design concepts including: Flash, HTML, CSS, FTP, interface design, graphics optimization, typography and animation. Concepts in resolution, independent design, and web site usability are also covered. Prerequisite: DIGI 250

DIGI 370 The Digital Arts Professional**3-3-0**

In this course, students will take the time to develop a demo reel commonly, taking content developed during the program and packaging it. Students' work will be reviewed to assess strengths and weaknesses. Students will also develop their resumes and interview skills as well as develop methods to locate and secure employment in a given media field. Digital arts professionals will also come in and speak on the nature of employment across numerous industries. Prerequisite: DIGI 350

DIGI 410 Advanced Visual Effects**Spring – 3-3-1**

In this course, students will learn advanced 3D visual effect/motion graphic techniques including advanced compositing techniques, rotoscoping, advanced motion tracking, matte paintings, digital set extensions. Prerequisite: DIGI 310 or 320

DIGI 420 Advanced Animation**Spring – 3-3-1**

In this course, students will learn advanced 3D animation techniques including 3D environments, 3D lighting, 3D textures and advanced character development. Prerequisite: DIGI 310 or 320

DIGI 450 Senior Thesis**6-1-6**

In this course, students will start and complete their thesis project based upon their area of concentration. Collaboration, preapproved by the advising instructor, is encouraged. The project will be an animated, motion-graphic or visual effect based work that synthesizes the techniques learned in the first three years of the program. The final work will demonstrate a high level of proficiency in their area of concentration as well as an understanding of all of the processes of creating professional digital media work. Prerequisite: DIGI 410 or 420

DIGI 451 Senior Thesis – Part I**3-1-3**

In this course, students will begin their thesis project based upon their area of concentration. Collaboration, preapproved by the advising instructor, is encouraged. The project will be an animated, motion-graphic or visual effect based work that synthesizes the techniques learned in the first three years of the program. This first phase of the thesis project involves the conceptualization and pre-visualization of the work as well as the initial stages of production. Prerequisite: DIGI 410 or 420

DIGI 452 Senior Thesis – Part II**3-1-3**

This course is a continuation of DIGI 451. Students continue in the production of their thesis project through completion. The final work will demonstrate a high level of proficiency in their area of concentration as well as an understanding of all of the processes of creating professional digital media work. Prerequisite: DIGI 410 or 420

DIGI 498 Internship**3-1-3**

Internships are intended to be substantive learning experiences that help to prepare the student for his/her professional career. Internship assignments must have written approval of both the student's advisor and the department chair. Prerequisite: students are eligible for an internship after completion of their sophomore year.

DIGI 499 Independent Study**1-6 credits**

An independent study provides students with the opportunity to enrich the learning experience by allowing them to focus their attention on a particular area in their field of study. Students can request an independent study of one to six credits if a comparable course is not available on campus or through another institution of higher education. Prerequisites: a junior or senior class standing and a 3.0 q.p.a. are required to register for an independent study.

FILM AND VIDEO**FILM 103 American Film History****Fall—3-3-1**

Development of American cinema from the early silent films of Thomas Edison to the work of contemporary directors such as Scorsese and Coppola. Important American films from each decade in film history are studied.

FILM 104 International Film History**Spring—3-3-1**

The birth, development and evolution of the foreign film including technical and stylistic advances in the German and French silent cinema, Italian neo-realism and the auteur theory.

FILM 107 Elements of Film**Fall—3-3-1**

A general survey of cinema that emphasizes film appreciation and the problems of viewing and understanding motion pictures. Students are encouraged to develop techniques of critical observation and thought. Prerequisite: Sophomore standing.

FILM 108 Motion Picture Fundamentals**Fall/Spring/Sum—3-3-2**

This hands-on course introduces students to key photographic concepts and the basics of shooting and editing film and digital video. Students work with super-8 motion picture cameras while making short films, 35 mm still cameras while studying photographic exposure and composition, and mini-dv cameras as they create short video projects. (Those unfamiliar with Macs may opt to take "Introduction to Digital" prior to or concurrent with this course.) All editing is done using Final Cut Express. Students pay for a limited amount of film and processing for their own projects.

FILM 110 Introduction to Film Theory and Criticism**Spring—3-3-1**

Cultivates an understanding of film language. Specific filmmakers and theorists are studied in some depth. The emphasis is on reading and critical writing as well as on the films themselves.

FILM 111 Black & White Photography I**Fall/Spring/Sum—3-3-2**

In this production class, students will learn the basic functions of their camera, processing and custom printing in the lab. Through a variety of shooting assignments, students will understand formal composition and the aesthetics of photography as a fine art. Dual listed as PHT 111.

FILM 112 Introduction to Digital**Fall/Spring/Sum—3-3-2**

Introduces the student to the desktop Macintosh computer. Students are acquainted with the Mac Operating System, then will survey the most popular applications for manipulating photographic images, combining text with images, and simple video and audio editing on a personal computer. Students will integrate readings, lecture and in-class lab sessions to aid them in completing their own creative projects in each application. Fee: \$60.

FILM 116 Video Production I**Fall/Spring/Sum—3-3-2**

In this hands-on course students acquire the skills required to design, shoot and edit video. Emphasis is placed on visual and aural expression through technical mastery of the video medium. Topics include digital camera operation, lighting, audio recording, scripting, non-linear editing, special effects and audio mixing. All necessary equipment is provided but students must apply videotape. Prerequisite: FILM 108.

FILM 202 Introduction to Web Design**Fall/Spring—3-3-2**

Provides a solid, broad-based foundation for Web page and site design. Includes issues of interface functionality and user-friendliness with literate, visual communication. Designed to develop an interface framework with clear navigation through ideas, images and text. Begins with an historical and technical backdrop to the Internet and the World Wide Web, then continues with an introduction to the basics of HTML; image compression; using browser-safe color, and producing web pages with WYSIWYG editor. Students produce individual web pages and a site for final project. Prerequisite: FILM 112.

FILM 203 National Cinemas**3-3-1**

The development of film in specific countries during selected decades from the standpoints of art, social background and politico-economic factors. Prerequisite: Sophomore standing.

FILM 204 Animation Basics**Fall/Spring—3-3-2**

A comprehensive workshop in single frame filmmaking designed for the beginner in animation. Students work on individual projects using techniques such as drawing, clay, collage and time lapse. Drawing skills are not mandatory to succeed in this class. Prerequisite or co-requisite: FILM 101.

FILM 208 Film Production I**Fall/Spring/Sum—3-3-2**

This course is designed to develop proficiency in the standard procedures of filmmaking and the use of equipment. Students participate in shooting two 16mm films, editing and building soundtracks. Basic aspects of cinematography, lighting, sound and editing are covered, including the use of 16mm cameras, sound equipment and digital editing software (Final cut Pro). All equipment is provided, but students pay for their own film and lab expenses. Prerequisite: FILM 108.

FILM 211 Black and White Photography II**Fall/Spring/Sum—3-3-2**

This course covers a variety of advanced issues such as content and form, lighting, medium format camera, infrared film and archival printing techniques. Designed to teach students how to visually articulate their ideas. Prerequisite: FILM 111 or JOUR 204. Dual listed as PHT 211.

FILM 215 Experimental Film/Video Art**Fall—3-3-1**

Experimental films and videotapes made in the United States since 1960 are considered as they relate to other contemporary art forms such as painting, sculpture and performance. Abstract and animated works as well as innovative forms of narrative art are studied. Prerequisite: FILM 107 or FILM 110.

FILM 216 Video Production II**Fall/Spring/Sum—3-3-2**

Students explore video language while producing a more ambitious work through improved technical skills, including digital modes of post-production. It integrates hands-on demonstrations, lectures, exercises, projects and critiques. Students use digital video cameras along with Final cut Pro to produce a final project. All necessary equipment is provided but students must supply videotape. Prerequisite: Film 225, 228, 233, 234, 235, 302 or 335.

FILM 225 Technical Directing**Fall/Spring—3-3-1**

Addresses the basic problems of designing and directing scenes for motion pictures. Some of the problems discussed are the relationship of film to reality, the meaning of cinematic techniques, continuity, shot selection, cut selection and visualization techniques. Prerequisite: FILM 102.

FILM 228 Introduction to Screenwriting**Fall—3-3-1**

Introduces students to motion picture and television writing. Issues discussed include the difference between screenwriting and writing for the print media, story structure and pacing, character development and writing dialogue. Prerequisite: Sophomore standing.

FILM 230 Writing and Producing the Short Script**Fall/Spring—3-3-1**

This course is designed to take students through the process of writing and planning a short film. Students will produce a film treatment and multiple drafts of a script for a film, as well as work through critical phase of pre-production such as budgeting, creating a shooting script, storyboarding, casting, securing locations and acquiring necessary permissions and clearances. Students are expected to participate in critiquing and responding to the written work of others in the class. Prerequisite: FILM 228.

FILM 232 Crew Production Workshop I**Spring—3-3-2**

Students assume the roles of director, cinematographer, editor, sound person and production manager in the production of collaborative group projects. Students wishing to have their original screenplays produced must submit them for consideration by the second week of class. Prerequisite: FILM 102.

FILM 233 Cinematography**Fall—3-3-2**

Examines the tools and technology of the film camera person. Lenses, meters, emulsions, sensitometry, light sources, color and printing are among the topics covered. The format is primarily lecture but also includes production exercises done in class. Prerequisite: FILM 102.

FILM 234 Lighting for Film and Video**Spring—3-3-2**

Examines the tools and techniques of lighting for film and video. Classroom time includes lecture but is primarily devoted to hands-on lighting and shooting exercises. The differences between film and video lighting are addressed. Prerequisite: FILM 102.

FILM 235 Sound for Film and Video**Fall/Spring—3-3-2**

This is an historical, technical and aesthetic overview that begins with the basic principles of sound and examines the problems of converting sound to an electrical analogy, processing it and storing it magnetically. A working knowledge of 16mm production and film handling is recommended. Prerequisite: FILM 102.

FILM 236 Electronic Cinematography**Spring—3-3-2**

This course will cover advanced video technology and professional techniques of videography. Emphasis will be placed on image quality, broadcast specifications, and double-system audio recording. Professional-quality video cameras will be covered. Though students will be asked to shoot video in class, this is not a production course. Prerequisite: FILM 208.

FILM 241 Acting for the Camera**Fall/Spring—3-3-1**

Designed for actors wishing to improve their craft and film and television directors who would like to work more effectively with actors. The differences between stage and screen acting are addressed. Each class includes practical experience in working in front of the camera.

FILM 298 Internship in Film, Video or Photography**Fall/Spring/Sum—3-6 credits**

Working in consultation with a faculty member, advanced students wishing to pursue careers in film, video or photography have the opportunity to work with independent media, artists, film, video, audio or television production companies, or to work with art directors, gallery curators, photographers and printers while earning college credit. This program is designed to give students valuable experience in their chosen field of study outside of the college/classroom environment. Before registering, interested students should contact the Pittsburgh Filmmakers Internship Coordinator.

FILM 299 Independent Study in Film, Video or Photography**Fall/Spring/Sum—3-3-1**

Students may elect to study film, video or photography on an independent basis by: 1) securing the permission of the instructor with whom the student wishes to study; 2) writing a proposal for the independent study; 3) discussing your proposal with your instructor and finalizing it by completing an Independent Study Contract. Special Request Independent Study Fee: \$40 per credit.

FILM 302 Digital Non-linear Editing**Fall/Spring/Sum—3-3-2**

Students are introduced to the Avid non-linear editing system. Following a basic introduction, students explore the ways in which the Avid Media Composer 900 enhances traditional editing techniques. Concepts include various possible edits (splice, splice sync and overwrite) Word Plot sound techniques, transitions and filter effects, layering video, paths editors and titling techniques. Final project consists of a short piece ready to transfer to videotape. Prerequisite: FILM 212.

FILM 307 Script Development**Spring/Fall—3-3-1**

Designed for students who have a basic knowledge of screenwriting principles and wish to develop an original idea into a full treatment. Weekly discussions and assignments focus on creating the plot, sub plots, character biographies and back story for a feature-length film script. Other elements covered extensively are the scene, sequences and story setting. Students are required to complete 30-40 pages of treatment. Prerequisite: FILM 228.

FILM 308 Film Production I**Fall/Spring—3-3-2**

In this advanced 16mm filmmaking class students make individual films with the instructor's approval and close supervision. Each student writes a treatment, script and budget for a single 16mm film. A fully edited film with edited soundtracks (voice, music, sound effects, etc.) must be completed by the end of the term. All projects are shot on film but students have the option to edit using traditional film editing methods or in a digital format first class. Extensive outside work is necessary. All equipment is provided, but students pay for their own film and lab expenses. Prerequisite: FILM 208 and one of the following: FILM 225, 228, 233, 234, 235, 302 or 335.

FILM 312 Color Photography I**Fall/Spring—3-2-3**

Designed to teach students how to visually articulate their ideas in a color portfolio. Assignments and lectures emphasize the effects of natural light and mixed light sources on color film. Prerequisite: FILM 211 or PHT 211.

FILM 328 Script Analysis**Fall/Spring—3-3-1**

Teaches the techniques necessary to break down a complex screenplay into its structured elements to examine plot development, characterization, theme and subplots. Students will analyze a number of scripts, focusing each week on a different element of narrative development. Final project: an in-depth written analysis of a script and film highlighting all major areas of the narrative. Prerequisite: FILM 228.

FILM 329 Advanced Screenplay Workshop**Fall/Spring—3-3-1**

This course will focus on writing the first draft of a feature-length script. Students who wish to take this class must bring a detailed treatment for the screenplay they intend to write to the first class. Prerequisite: FILM 307.

FILM 332 Crew Production Workshop II**Fall/Spring—3-3-2**

A continuation of FILM 232. Prerequisite: FILM 232.

FILM 334 Producing for Film and Video**Spring—3-3-1**

Students are familiarized with the skills required to produce commercials, industrials, documentaries and drama in a wide range of working situations. Issues including fund raising, applying for grants, production planning, copyrights and legal issues are covered. Prerequisite: FILM 102.

FILM 335 Directing Actors**Spring—3-3-1**

Explores the ways in which directors communicate with actors to translate vision into playable action on the screen. Class sessions provide precise examples and practical experience through a combination of lecture, exercises, screening and taping. Topics include script analysis, casting and rehearsal. Also covers how to judge/direct a good performance. Prerequisite: FILM 225.

FILM 341 Acting for the Camera, Advanced Techniques**Spring—3-3-1**

This course explores some of the special problems/challenges facing motion picture and television actors. Designed for actors and others serious about developing their skills in front of the camera. Concentrates primarily on dramatic acting. Classes include lecture, videotaped examples of performances, discussion and analysis. Prerequisite: FILM 241.

FILM 408 Film Thesis I**Fall/Spring/Sum—3-3-2**

This course allows students to develop their advanced filmmaking skills. Students create one 16mm film over the course of one academic year (two semesters). In some cases, students may work in a digital format, rather than a film format. During the first semester students prepare scripts, budgets and complete all of the preproduction for their project. Beyond writing and planning, the student is responsible for doing all principal photography and syncing and assembling all material by the last class. Students should bring a first draft of a script to the first class. All equipment is provided but the students pay for their own film and laboratory expenses. Prerequisite: FILM 308, 233, 216 and 236 (all four must be taken first).

FILM 409 Film Thesis II**Fall/Spring/Sum—3-3-2**

This course is a continuation of Film Thesis I. Students edit and do all post-production for the film that was shot during Thesis I. In order to complete this course the student must have an Answer Print of the film, or an exhibition-quality digital video master, and show a copy in an approved Pittsburgh Filmmakers Thesis Screening. Prerequisite: FILM 408.

FILM 295, FILM 395, FILM 495
Special Topics in Film Production I, II, III

Fall/Spring—1-6 credits

FINE ARTS

ART 100 Introduction to the Visual Arts

Fall/Spring/Sum—3-3-0

An introduction to the visual arts from both an analytical and historical perspective. Representational and abstract organization are discussed. The historical perspective is presented in a brief chronological survey of painting, sculpture and architecture in Western art from ancient Greece and Rome to the present day.

ART 210 Introduction to Architecture

3-3-0

Survey of the architecture of the Ancient, Medieval, Renaissance, Baroque and Modern periods. All major styles are covered. Architecture is presented within the context of determinants such as geographical, cultural and historical factors. Terms, significant architects and representative works are highlighted. Prerequisite: ART 100.

ART 212 Graphic Design

3-3-6

A studio course with some lecture; no art background necessary. Relationship of basic design principles to graphic art problems in projects involving such concepts as the use of positive and negative space, unity, balance and emphasis. Projects involve design with typography, body copy, photography, illustration and graphic elements in mass-media communication.

ART 213 Introduction to Drawing

Fall—3-3-2

An introductory studio course dealing with basic drawing issues and problems. Fundamental exercises geared to the novice include contour, gesture, structural, and value studies, as well as an emphasis on figure drawing with the live model.

ART 214 Concepts in Rendering

3-3-2

The concepts in rendering as related to theatre design projects with particular emphasis on creative techniques that enlarge artistic vision. Projects include collage, multi-media, basic sketching for scenic design and color values. Open to Technical Theatre/Design majors with permission. Other University majors may ask permission to enroll.

ART 301 Ancient Art

3-3-0

Survey of the art and architecture of ancient Egypt, Greece, Rome and the Islamic world. Emphasis on the cultural and historical developments which made possible the flourishing of creativity in the arts of these civilizations. Includes a variety of media, but stresses architectural developments, especially those of Greece and Rome. Prerequisites: ART 100.

ART 302 Medieval Art

3-3-0

Survey of the art and architecture of the Medieval period in Europe from the fourth through the fourteenth century. All major periods and styles covered. Architecture is stressed, but emphasis is also placed on painting, sculpture, mosaics, ivory carving, manuscript illumination and stained glass. Prerequisite: ART 100.

ART 304 Renaissance and Baroque Art

3-3-0

Survey of the art and architecture of Italy and Northern Europe from the end of the Middle Ages, or the late Gothic period, to about 1775. Major styles of the Renaissance and Baroque periods are covered. Prerequisite: ART 100.

ART 305 Modern Art

3-3-0

Survey of the painting, sculpture and architecture of Europe and America from about 1775 to the present. Dominant movements and themes of the Modern period are presented. The twentieth century is discussed with regard to new attitudes toward the nature, functions and materials of art and architecture. Prerequisite: ART 100.

ART 306 American Art

3-3-0

Survey of American painting, sculpture and architecture from the seventeenth century Colonial period to 1900, presented in relation to a changing cultural, social and philosophical background. Architecture in a variety of styles and developments. Emphasizes nineteenth as the first great indigenous style in American art. Prerequisite: ART 100.

ART 313 Advanced Drawing

3-3-2

An advanced studio course designed to explore and expand upon previously learned skills such as gesture, value studies, and the figure. Slide lectures, critiques, field trips, as well as specific advanced exercises designed to heighten investigation in seeing. Prerequisite: ART 213.

ART 295, ART 395, ART 495 Special Topics in Fine Arts I, II, III

1-6 credits

ART 296, ART 396, ART 496 Independent Study in Fine Arts I, II, III
Special Request Independent Study Fee: \$50 per credit.

1-6 credits

MUSIC

MUS 101 Music Appreciation

Fall/Spring/Summer—3-3-0

Selected compositions to develop an appreciation of music through guided musical experiences, biographical materials and critical comments on composers and modes. Listening experience is provided. Attendance at professional musical performances is required.

MUS 106 Piano Class

Spring Only—1-1.5

Music fundamentals and basic theory through keyboard techniques, sight reading and eurythmics utilizing beginning materials. Recommended for anyone interested in learning to play the piano from the beginning level or refreshing beginning skills. Open to all university students. Strongly recommended for Education and Dance majors.

MUS 111, MUS 112 Private Voice I, II

Fall/Spring/Each Course—1-1-0

Techniques and principles of vocal performance within a private, one-to-one context. Materials may be selected from the classical, musical theatre or contemporary repertoire according to student level. Includes studio recitals and jury evaluations. Prerequisites: MUS 203, MUS 204, THEA 113, MUS 295 or audition. Specialized Instructional Fee: \$560.00.

MUS 113, MUS 114 Private Piano I, II

Fall/Spring/Each Course—1-1-0

Techniques and principles of piano performance within a private, one-to-one context. Materials focus on piano literature, technique and sight reading skills chosen according to student level. Includes studio and jury evaluations. Prerequisite: MUS 106, or MUS 101, MUS 115, or audition. Specialized Instructional Fee: \$560.00.

MUS 201 Point Park University Singers

Fall/Spring—1-0-2

The course may be taken up to four times for credit. The University Singers is open to all majors. A variety of music (classical, pop, jazz, gospel). culminates in a performance each term. Prerequisite: Audition or interview (may be taken for zero credit)

MUS 203 Voice Class I

Fall—2-2-0

An examination of the processes of singing and speaking in the classroom and other performance/interaction situations. A variety of exercises and materials at both group and individual levels to improve performance/communication skills. Open to all university students. Strongly recommended for Dance majors. NOTE: Each individual student will work at his or her individual level.

MUS 204 Voice Class II

Spring—2-2-0

Continuing guidance in vocal production on an individual and class basis. Students have an opportunity to receive instruction in the vocal techniques of focus, articulation, pitch, support and performance. A variety of exercises and literature. Students are evaluated on progress in technique as well as development. Strongly recommended for Dance majors. NOTE: Each individual student will work at his or her individual level. Prerequisite: MUS 203/295 or by permission of instructor.

MUS 205 Solfège

3-3-0

A basic approach to music theory through materials of sight singing, aural training and rhythmic dictation. Students are expected to improve skills in analyzing and singing materials at sight. Offered as preparation for further work in music theory. Prerequisites: THEA 123 and THEA 135, OR instructor's permission.

MUS 206 Music Theory

3-3-0

Foundations of music fundamentals, analysis of harmonic materials and aural exercises. Opportunities to analyze, criticize and develop original materials. Prerequisites: THEA 123 and THEA 135, or Instructor's Permission.

MUS 211, MUS 212 Private Voice III, IV

Fall/Spring/Each Course—1-1-0

Continuation of MUS 111. Techniques and principles of vocal performance within a private, on-to-one context. Materials may be selected from the classical, musical theatre, or contemporary repertoire according to student level. Includes studio recitals and jury evaluations. Prerequisites: MUS 111, MUS 112. Specialized Instructional Fee: \$560.00.

MUS 213, MUS 214 Private Piano III, IV

Fall/Spring/Each Course—1-1-0

Continuation of MUS 114. Prerequisite: MUS 114. Specialized Instructional Fee: \$560.00.

MUS220 Musicianship**Offered occasionally 2-2-0**

A participatory exploration and integration of basic music techniques through a variety of material and styles. Activities may include aural skills, theory fundamentals, introductory song analysis, and ensemble experiences. Opportunities for original composition or other creative work as semester project. Prerequisites: By Permission.

MUS 311, MUS 312 Private Voice V, VI**Fall/Spring/Each Course—1-1-0**

Continuation of MUS 211, MUS 212. Techniques and principles of vocal performance within a private, one-to-one context. Materials may be selected from the classical, musical theatre, or contemporary repertoire according to student level. Includes studio recitals and jury evaluations. Prerequisite: MUS 111, MUS 212, MUS 211, MUS 212. Specialized Instructional Fee: \$560.00.

MUS 313, MUS 314 Private Piano V, VI**Fall/Spring/Each Course—1-1-0**

Continuation of MUS 214. Prerequisite: MUS 214. Specialized Instructional Fee: \$560.00.

MUS 411, MUS 412 Private Voice VII, VIII**Fall/Spring/Each Course—1-1-0**

Continuation of MUS 311, MUS 312. Techniques and principles of vocal performance within a private, one-to-one context. Materials may be selected from the classical, musical theatre, or contemporary repertoire according to student level. Includes studio recitals and jury evaluations. Prerequisite: MUS 111, MUS 212, MUS 211, MUS 212, MUS 311, MUS 312. Specialized Instructional Fee: \$560.00.

MUS 413, MUS 414 Private Piano VII, VIII**Fall/Spring/Each Course—1-1-0**

Continuation of MUS 314. Prerequisite: MUS 314. Specialized Instructional Fee: \$560.00.

MUS 295, MUS 395, MUS 495**Special Topics in Music I, II, III****1-6 Credits****MUS 296, MUS 396, MUS 496****Independent Study in Music I, II, III****1-6 Credits**

Special Request Independent Study Fee: \$50 per credit.

THEATRE ARTS

All sequential courses must have a passing grade and be taken in order. An "F" grade in THEA 101 or THEA 104, etc. would keep a student from taking the second half (THEA 102 or THEA 105). A minimum "C" grade average is required to advance to the next level. This applies to all technique classes (Movement, Voice & Speech, Acting, Singing, and Musical Theatre).

THEA 101, THEA 102 Acting Level I**THEA 101-Fall; THEA 102-Spring****Each Course—3-3-1**

An introduction to the basic techniques of the Stanislavski System through text analysis, exercises and scene work. Open to performance majors only. Prerequisite for THEA 102 is THEA 101.

THEA 103 Introduction to Drafting**Fall—3-2-3**

An introduction to the proper material, methods, and techniques for creating sketches, settings, properties, working drawings, sections and schematics. Designed for beginning students in technical theatre. Prerequisite: Interview.

THEA 104, THEA 105 Voice and Speech Level I**THEA 104-Fall; THEA 105-Spring****Each Course—3-3-1**

An introduction to the fundamental foundation of voice training for the actor, physical awareness, breath, and the free release of sound. Resonance, range, articulations, vocal clarity and expressiveness are also emphasized. Open to performance majors only. Prerequisite THEA 105 is THEA 104.

THEA 106 Introduction to Stage Management**Fall—3-3-1**

An introductory course in the techniques and practice of stage management, including the organization and preparation of a production book from rehearsal through the cueing of a production. Investigating the relationship between the stage manager and the artistic, administrative, and production staffs. Additional topics include working with the director and actors, stress management, time management and performance maintenance. Prerequisite: Interview and acceptance into the program.

THEA 107 Fundamentals of Design**Fall—3-2-3**

An introduction to the elements and fundamentals of Design I in the theatre, covering aspects of color, mass, shape, form and line and how they relate to the creation of design in scenery, costumes, lighting and stage properties. Prerequisite: Interview and acceptance into the program.

THEA 109 Elements of Stagecraft I**Fall/Spring/Each Course—2-2-2**

Technical problems of stage production such as scene construction and painting, stage lighting and equipment and costume construction in laboratory and actual productions. Dual listed as DANC 109. Prerequisite: Audition or Interview and acceptance into the program..

THEA 110 Carpentry for the Theatre**Spring—2-1-3**

Discussion and practical application of advanced techniques in woodworking, metal working and other commonly used scenic materials. Prerequisite: THEA 109.

THEA 111, THEA 112 Introduction to Acting I, II**THEA 111-Fall THEA 112****Spring/Each Course—3-3-0**

An introduction to the acting process through exercises scene work and monologue work, improvisation, lecture, play analysis and attendance at live performances. Open to all University majors. Recommended for Dance majors.

THEA 113 Singing for Actors**Fall—2-2-0**

An introduction to the basics of singing (i.e. breath resonance, support, articulation, registration and interpretation) as related to acting and preparation for singing auditions. Designed for theatre majors pursuing a concentration/focus in acting. Exemption by audition only or may substitute MUS 111, MUS 112.

THEA 114, THEA 115 Stage Movement I**THEA 114-Fall; THEA 115****Spring/Each Course—2-2-0**

A year long course with an introduction to body awareness through various techniques in order to free habitual habits of tensions and increase range and freedom of expression for the actor. For performance majors only. Prerequisite for 115 is 114

THEA 116 Introduction to Drawing**2-2-1**

An absolute must for every visual artist. The course will introduce students to several methods of drawing with pen, ink and charcoal and awaken a passion to express ideas visually. The students will develop a habit of keeping a sketchbook. Prerequisite: Audition.

THEA 118 Stage Make-up**Fall/Spring—1-1-1**

Introduces corrective and character make-up procedures for the stage.

THEA 122 Piano/Theory Fundamentals I**Fall-1-1-1**

An introduction to keyboard fundamentals and music theory rudiments with particular attention to those skills necessary for musical theatre majors

THEA 123 Piano/Theory Fundamentals II**1-1-1**

A continuation of THEA 122. Further development of keyboard techniques and repertoire, theory, sight-reading and transposition skills. Basic harmonic materials, including musical theatre sources.

THEA 127 Introduction to Lighting Design**Fall—3-3-2**

Introduction to the principles, theories and equipment employed by the lighting designer. The use of light sources, color, control systems and script analysis will be investigated. Prerequisite: THEA 107.

THEA 131 Introduction to Scene Design**3-3-2**

Introduction to Scene Design, exploring the design process from script analysis to the conceptual idea and the history of visual expression in the theatre. Several practical assignments will stimulate conceptual thinking and improve visual communication skills. Prerequisite: THEA 107.

THEA 133 Introduction to Costume Design**3-3-2**

An introduction to the function and skills of a costume designer which includes the development of visual communication skills, the analysis of plays for design purposes and the use of research. Prerequisite: THEA 107.

THEA 134 Sightsinging Fundamentals I**Fall 1-1-1**

An introduction to both rhythmic and tonal aspects of singing melodies at sight, with particular application to musical theatre excerpts. Rhythm syllables and moveable do system are used. Ensemble, partner and solo exercises will be used.

THEA 135 Sightsinging Fundamentals II**Spring 1-1-1**

A continuation of THEA 134. Further exploration of meter, rhythm patterns, intervals and keys through singing exercises at sight. Particular application to musical theatre song materials. Ensemble, partner and solo exercises will be used.

THEA 136 Musical Theatre History**Fall 1-1-1**

An introduction to musical theatre history, including the development of the form and a survey of composers. Lyricists and librettists from the late 19th Century to today.

THEA 137 Foundations of Musical Theatre Technique I**Spring 1-1-1**

Introduction to musical theatre performance technique. Integration of acting technique with singing, analysis of the performers own process, research, musical theatre history, and audition techniques. Prerequisite: THEA 136

THEA 140, THEA 141 Production I, II**Fall/Spring—2-0-8**

Freshmen are assigned to crews as an introduction to general production techniques and procedures. Prerequisites: THEA 140 is an audition/interview and acceptance into the program; THEA 141 is THEA 140.

THEA 205, THEA 206 Acting Level II**THEA 205-Fall; THEA 206-Spring****Each Course—3-3-1**

An intermediate level course designed to strengthen basic acting skills with increased emphasis on text analysis and character development. Includes instruction on audition techniques. Required of all performance majors. Prerequisite: Minimum "C" average in Acting Level I with a minimum "C" in THEA 102 Prerequisite for THEA 206 is THEA 205.

THEA 207, THEA 208 Stage Movement II**THEA 207-Fall; THEA 208-Spring****Each Course—2-2-0**

A year long course. Builds upon stage movement one with an emphasis on strengthening kinesthetic skills and the exploration of physical impulse within text. Prerequisites: Minimum "C" grade in Movement Level I. Prerequisite for THEA 208 is 207. For performance majors only.

THEA 210, THEA 211 Fundamentals of Directing I, II**THEA 210-Fall; THEA 211-Spring****Each Course—3-3-0**

Fundamentals of directing the play beginning with analyzing the script, moving to physical planning of a performance to actual presentation of fully rehearsed scenes. Prerequisite for THEA 210 is THEA 109; THEA 211 is THEA 210.

THEA 213, THEA 214 Voice and Speech Level II**THEA 213-Fall; THEA 214 Spring****2-3-1**

This course will continue and amplify the work in THEA 104/105. The International Phonetic Alphabet (IPA) is taught in order to build a framework for dialect acquisition. Application and instruction in dialects continues in the second semester. Prerequisites: Minimum "CC" Average in Voice and Speech Level I with a minimum "C" grade in THEA 105. Prerequisite for THEA 214 is THEA 213. For performance majors only.

THEA 215, THEA 216 Costume Design I, II**THEA 215-Fall; THEA 216****Spring Each Course—3-3-2**

To further the development of the skills and techniques used in costume designing and to broaden and enhance the imagination and creation of ideas. Prerequisites: THEA 215 is THEA 133; THEA 216 is THEA 215.

THEA 220 Scenic Painting**Fall—2-2-2**

A study of basic techniques employed by the scenic artist. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units. Prerequisites: THEA 107. THEA 116,

- THEA 221 Singing for Actors II** **Spring 2-2-0**
 A continuation of Singing for Actors I, exploring the basics of singing (i.e. breath, resonance, support, articulation, registration, and interpretation) as related to acting and in preparations for singing auditions. Designed for theatre majors pursuing a concentration in acting. Prerequisites: THEA 113, or MUS 295, or MUS 111.
- THEA 225, THEA 226 Theatre History I, II** **Each Course—3-3-0**
THEA 225-Fall/Spring; THEA 226-Fall/Spring
 A Comprehensive survey of Western theatre from classical times. Prerequisite: Theatre major.
- THEA 227, THEA 228 Lighting Design I, II** **Each course—3-2-3**
THEA 227-Fall; THEA 228 Spring
 An overview of light and electricity, composition, aesthetic and psychological effects of stage lighting, lighting equipment and color media. Prerequisite: THEA 227 is THEA 127; THEA 228 is THEA 227.
- THEA 231 Scene Design I** **Fall—3-3-2**
 A continuation of the development of scene design, emphasizing the improvement of model building skills and storyboarding skills. Prerequisite: THEA 131.
- THEA 232 Scene Design II** **Spring—3-3-2**
 To further the methods in visual conceptualization, emphasizing the development of a visual and conceptual discipline, creative presentation skills and the poetic nature of theatre design. Prerequisite: THEA 231.
- THEA 233, THEA 234 CAD/CAM For the Theatre I, II** **3-3-2**
THEA 233-Fall; THEA 234-Spring
 An introductory course in the techniques of computer aided drafting for use in the theatre. Prerequisite for THEA 233 is : CMPS 110, THEA 103, THEA 109;THEA 234 is 233
- THEA 235 Introduction to Properties** **3-3-2**
 An introduction to the procedures, materials and techniques that can be used by the designer or technician in the construction of stage properties. Prerequisite: Theatre Arts Major.
- THEA 237, THEA 238 Musical Theatre Techniques Level I, II** **Each Course—2-2-1**
THEA 237-Fall; THEA 238-Spring
 Additional emphasis on the performance of appropriate material for auditions. Prerequisite: THEA 122-123, THEA 134/135, THEA136/137. Or by permission of instructor.
- THEA 240, THEA 241 Production/Rehearsal/Performance I, II** **Fall/Spring/Sum /Each Course—2-0-8**
 Advanced crew assignments and auditions for roles in theatre productions. Prerequisite: THEA 141. A student must be registered for production in order to be cast. Prerequisite: For THEA 240 - THEA 141, for THEA 241- THEA 240.
- THEA 250 Script Analysis** **Spring—2-2-2**
 An introduction to text analysis using a variety of techniques. Designed for technical theatre/design and stage management majors. Scripts will be analyzed and related back to the student's specific area of study. Prerequisites: ENGL 151; THEA 225, Second semester Sophomore Theatre Arts major.
- THEA 255 Advanced Drafting** **Spring—3-2-3**
 To further the skills in technical drafting. Special emphasis on three-dimensional drafting, working drawings, sections and pictorial drawings. Prerequisite: THEA 103.
- THEA 260 Advanced Stage Management and AEA Contracts** **Spring—3-3-2**
 Continues the themes of Introduction to Stage Management. Particular attention is given to equity rules of production/performance contracts, solutions to backstage problems, and technical issues related to a variety of theatre venues/styles. Prerequisite: THEA 106.
- THEA 262 Advanced Scenery Construction** **2-2-2**
 Discussion and practical applications of techniques and methodology related to specialized scenic machinery and components. Prerequisite: THEA 109, THEA 110.

THEA 263 Electricity for the Theatre**Spring—2-2-0**

Practical application of theories learned in Lighting Design, including building primitive instruments, electrical safety, and wiring. Prerequisite: THEA 127.

THEA 264 Audio for the Theatre**2-2-1**

An introduction to the various equipment and setups used for basic sound playback and reinforcement needs of live theatre productions. From this course one will have the knowledge to handle basic sound and trouble shoot if needed.

THEA 265 Costume Construction I**Spring—2-2-2**

Covers basic sewing techniques, both hand and machine sewing, basic construction methods and how to use a commercial pattern. A completed garment is constructed during the course.

THEA 266 Stage Management Seminar**3-3-0**

A forum for sharing insights and solving problems generated by current production work. Students will also build a portfolio, resume, and cover letters and collect recommendations. Prerequisite: THEA 260 and four production credits.

THEA 268 The Acting/Directing Process**Fall—3-3-1**

An introduction to the acting/directing experience that focuses on the inner communication between technician and artist. The class will relate the actor's and director's work to the technical major.

THEA 270 Improvisation for the Actor Elective**3-3-0**

The student will be encouraged to discover the possibilities of the imagination and to cultivate spontaneity, and will be provided with opportunities to exercise their possibilities. The student will learn basic improvisational performance skills, and will use their skills to create original work. Prerequisites: Minimum "C" grade in THEA 102 and THEA 105.

THEA 301, THEA 302 Acting Level III**THEA 301-Fall; THEA 302-Spring****Each Course—3-3-1**

An advanced acting course designed to strengthen basic acting skills while broadening range and flexibility through an emphasis on classic or non-naturalistic styles. THEA 301 will focus on Shakespeare. THEA 302 will explore other styles, genres and historical periods. Offerings will vary year to year. Required of performance majors with B.F.A. Acting and Musical Theatre concentrations. Prerequisite: Minimum "C" grade in Acting Level II with a minimum "C" in THEA 206. Prerequisite for THEA 302 is THEA 301.

THEA 304, THEA 305 Voice and Speech Level III**THEA 304-Fall; THEA 305-Spring****Each Course—2-2-0**

The voice and speech skills acquired in voice I & II will be applied to the exploration of text and heightened language. Various texts that place a greater physical and vocal demand on the actor will be studied. Prerequisites: Minimum "C" grade in voice and Speech Level II with a minimum "C" in THEA 214. Prerequisite for THEA 305 is THEA 304.

THEA 307, THEA 308 Advanced Directing**THEA 307-Fall; THEA 308-Spring****Each Course—3-3-2**

An extensive seminar/workshop in which the student director enhances his/her knowledge of both the art and craft of directing. Through the emphasis is primarily the Raymond Laine Once Act Festival, the aspects of craft and the organizational tools necessary for the evolution of the dramatic process will be studied. Prerequisites: THEA 307 is THEA 210 and THEA 211 and permission of instructor.

THEA 310 Advanced Drawing and Painting**Fall—3-3-0**

To further the techniques and media used in rendering and painting by the theatrical artist. Prerequisite: THEA 116.

THEA 311, THEA 312 Stage Movement III**THEA 311-Fall; THEA 312-Spring****Each Course—2-2-1**

A year long course with a concentration on extended and stylized movement with a focus on research, preparations and compositions. Prerequisites: Minimum "C" average in Movement Level II. Prerequisite for THEA 312 is THEA 311. For performance majors only.

THEA 314, 315 Stage Design III, IV

THEA 314-Fall; THEA 315-Spring

Each Course—3-2-4

Advanced study of the techniques and philosophies of scene design. Development of complete design packages. THEA 315 is a continuation of projects in scene design focusing on various theatrical forms in Drama, Ballet, Musicals and Opera. Development of advanced rendering technique. Prerequisites: THEA 314 is THEA 116 and THEA 232; THEA 315 is THEA 314.

THEA 316, History of Costume and Period Styles I

Fall 3-3-0

A general survey of the chronological development and historical significance of clothing and architecture that begins with ancient civilizations and culminates with styles of the twentieth century.

THEA 317 History of Costume II

3-3-0

A general survey of the chronological development of fashion from the classical Greek world to the twentieth century. A detailed exploration of the fashion of each period with emphasis on the basic shapes, the accessories and some of the quirks of the period. Prerequisite: THEA 316.

THEA 319 Costume Design Level III

3-3-0

A study of costume accessories, symbols, abstractions and generalities. Prerequisite: THEA 216

THEA 320 Costume Design Level IV

3-3-0

A study of non-traditional costumes, the use of non-traditional material and finding new ways to clothe an actor. Prerequisite: THEA 319

THEA 325, THEA 326 Foundations of Modern Drama I, II

THEA 325-Fall; THEA 326-Spring

Each Course—3-3-0

Development of modern theatre forms and styles through lecture and discussion. Prerequisite: Theatre Major. For THEA 325- A combined "C" average over the course of both THEA 225 and THEA 226. The prerequisite for THEA 326 is a "D" or better (a passing grade) in THEA 325.

THEA 327, THEA 328 Lighting Design Level III, IV

THEA 327-Fall; THEA 328-Spring

Each Course—3-3-0

Further concentration on stage lighting design with particular emphasis on aesthetics and composition. Prerequisites: THEA 327 is THEA 228; THEA 328 is THEA 327.

THEA 331 Production Management

Spring—3-3-3

The course is designed to be an overview of the function of Production Management in the performing arts and all its facets. (budgeting, scheduling, theatre systems, etc) especially in relationship to working with administrative personnel and creative artists. Prerequisites: THEA 106, THEA 109, THEA 140, THEA 141 and Sophomore standing OR by permission.

THEA 335 Computer Application for Designers

3-3-3

This course will introduce students to the basic techniques and tools incorporated in Adobe Photoshop and Power Point. Basic techniques in scanning, digital image manipulation and exporting to hard and soft copies are covered. The course aims to enable the student to create visual supported presentations (portfolio) on the computer. Prerequisite: CMPS 110.

THEA 337, THEA 338 Musical Theatre Techniques Level III

3-2-2

Continued study of musical theatre acting technique. Emphasis will be placed on various styles of performance, and on audition techniques. Prerequisites: THEA 337 is THEA 136, 137, 237, 238; THEA 338 is THEA 136, 137.

THEA 340, THEA 341 Production/Rehearsal/Performance III, IV Fall/Spring/Summer Each Course—2-0-8

A continuation of THEA 241. Prerequisite: THEA 241.

THEA 364 Advanced Audio

2-2-1

To provide the student that has taken THEA 264 Audio for the Theatre an in-depth look at complex and/or problem areas in sound reinforcement. A greater exploration into the performance, sound and system design aspects. Students will need basic math skills and a good understanding of how to break down a script. Prerequisite: THEA 264.

THEA 410 Advanced Stagecraft

3-2-3

Students obtain exposure and working knowledge of motion control machines, rigging and structural problems. Prerequisite: THEA 110.

THEA 413, THEA 414 Voice and Speech Level IV

THEA 413-Fall; THEA 414-Spring

Each Course—2-2-1

This course will focus on special topics in voice and speech with an emphasis in preparing the student for the professional world. Areas of specialization to include advanced dialect and accent works, as well as voice over technique. Minimum "C" grade VOICE and Speech Level II. Prerequisite for THEA 414 is THEA 413. For performance majors only.

THEA 415, THEA 416 Acting Level IV

THEA 415-Fall; THEA 416-Spring

Each Course—3-3-1

An advanced level Acting course designed to prepare the student for the transition into the profession. Required of performance majors with BFA Acting concentration. THEA 415 focuses on the fundamentals of acting for film and television. THEA 416 focuses on auditioning and the business aspects of the profession. Prerequisites: Minimum "C" average in Acting Level III with a minimum "C" in THEA 302.

THEA 437, THEA 438 Musical Theatre Techniques Level IV

Each Course—2-2-2

An intensive workshop for the advanced undergraduate musical theatre actor. Emphasis on the skills needed to audition in the commercial theatre, and the business of theatre. Prerequisites: THEA 437 is 136,137,237,238,337,338; THEA 438 is 136, 137,237,238, 337, 338, 437. This section of THEA 438 will be reserved for students accepted as candidates for the New York City and Los Angeles Showcases.

THEA 440, THEA 441 Production/Rehearsal/Performance V, VI

Fall/Spring/Sum Each Course—2-0-8

A continuation of THEA 341. Prerequisite: THEA 452 is THEA 451.

THEA 450 Portfolio and Interview

Fall—2-2-2

A study of the content and presentation forms of the designer's portfolio, resume and cover letter. Acquaints the designer/technician with interview skills and practical business information.

THEA 451, THEA 452 Production/Rehearsal/ Performance VII, VIII

Fall/Spring/Sum Each Course—2-0-8

A continuation of THEA 441. Prerequisite: THEA 441.

THEA 453 Technical Direction I

3-2-3

This class puts in focus everything a student has learned for technical theatre and shows the student how to merge all the processes together. Participants will learn how to supervise workers, estimate and budget shows, create a plan of execution for creating a set and keeping records of the production. Prerequisites: THEA 110, THEA 255, and THEA 262.

THEA 460, THEA 461 Senior Project I, II

THEA 460 - Fall/THEA 461

Spring /Each Course—2-2-4

Each B.F.A. student will be assigned a senior project. Projects will be assigned at the discretion of the technical theatre faculty. These projects may include; Designer, Technical Director of Stage Manager for a Junior/Conservatory show. Students are required to research and critically analyze the project showing the student's mastery of critical thinking. Prerequisite: Senior B.F.A. Theatre Arts major or permission.

THEA 295, THEA395, THEA495 Special Topics in Theatre Arts I, II, III

1-6 credits

THEA 296, THEA 396, THEA 496 Independent Study in Theatre Arts I, II, III

1-6 credits

Special Request Independent Study Fee: \$50 per credit.