

COMMUNICATION STUDIES, DANCE AND THEATRE

Department Description

The Department of Communication Studies, Dance & Theatre offers a Bachelor of Arts major in Communication Studies, a major in Theatre, a minor in Public Relations and Advertising, a minor in Dance, a minor in Theatre Production, a minor in Theatre Performance, a minor in Fashion and Costume, and a minor in Musical Theatre.

Study Abroad

Saint Mary's has a long history of providing quality international programs as an essential part of our educational mission—forming women leaders who will make a difference in the world. As this world becomes increasingly interdependent, the College offers an expanding range of semester, year, semester break, and summer study and service programs in a wide variety of countries, and encourages students to take advantage of them. Learn more about the various Study Abroad opportunities (<https://catalog.saintmarys.edu/undergraduate/academic-life/international-programs/>).

Programs

- Communication Studies, Bachelor of Arts - COMM (<https://catalog.saintmarys.edu/undergraduate/programs/communication-studies-dance-theatre/communication-studies-bachelor-arts/>)
- Dance, Minor - DANC (<https://catalog.saintmarys.edu/undergraduate/programs/communication-studies-dance-theatre/dance-minor/>)
- Fashion and Costume, Minor - FACO (<https://catalog.saintmarys.edu/undergraduate/programs/communication-studies-dance-theatre/fashion-and-costume-minor/>)
- Musical Theatre, Minor - MUTH (<https://catalog.saintmarys.edu/undergraduate/programs/communication-studies-dance-theatre/musical-theatre-minor/>)
- Public Relations/Advertising, Minor - PRAD (<https://catalog.saintmarys.edu/undergraduate/programs/communication-studies-dance-theatre/public-relations-advertising-minor/>)
- Theatre (Performance), Minor - THPE (<https://catalog.saintmarys.edu/undergraduate/programs/communication-studies-dance-theatre/theatre-performance-minor/>)
- Theatre (Production), Minor - THPR (<https://catalog.saintmarys.edu/undergraduate/programs/communication-studies-dance-theatre/theatre-production-minor/>)
- Theatre, Bachelor of Arts - THTR (<https://catalog.saintmarys.edu/undergraduate/programs/communication-studies-dance-theatre/theatre-bachelor-arts/>)

Department Chair

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Communication Studies Faculty

M. Ala-Uddin, A. Brand, C. Fitzpatrick, M. Kramer, L. Lucci, S. Mancino, T. Richardson

Dance faculty

M. Foust, C. Raybin

Theatre faculty

M. Bialko, M. Duffy, L. Lucci, R. White

Communication Studies Courses

COMM 103 Introduction to Communication (3)

Students develop an increased competency in communicating with precision and style, and also have the opportunity to think critically and creatively about the process of communication. Major topics in communication theory and practice are surveyed in addition to a focus on public speaking.

COMM 111 FYS: Communicating Community and Combatting Loneliness in Online Spaces (3)

This course asks: How can we use leading communication technologies (such as social media and other computer and digital media) to communicate in ways that build community, combat loneliness, and establish spaces of belonging? Students will engage a critical and reflective lens to consider issues of community and communication media from historical and contemporary perspectives. Drawing from interdisciplinary insights, they will build an awareness of the strengths and shortcomings of leading communication technologies in their capacity to build community and spaces of belonging. In a moment of polarization, students will examine constructive practices for communicating for community rooted in dialogic engagement.

COMM 112 FYS: AI and the Future of Communication (3)

How is artificial intelligence (AI) reshaping the way we communicate and learn today? Does AI benefit individuals and communities equally, or is it widening digital inequality? This course introduces students to the communicative potential of AI, particularly generative AI like ChatGPT, and AI's impact on higher education and beyond. Students will explore how AI influences human communication, enhances educational experiences, and challenges traditional notions of authorship, creativity, authenticity, and ethical engagement. Through engaged discussions, guest lectures, case studies, and collaborative projects, students will critically examine the opportunities and risks associated with AI-mediated communication, including dis-/misinformation, algorithmic and cultural bias, and ethical dilemmas. Emphasizing ethical and responsible use of AI tools, the course equips students with the skills to navigate an increasingly AI-driven world. By encouraging interdisciplinary thinking and ethical exercises, students will learn to harness AI for effective communication, innovation, and inclusive dialogue in the 21st century. They will also explore how AI impacts the digital divide and inequality. Students will collaborate in teams to develop best practices for AI use by students and faculty.

COMM 113 FYS: #MeToo: Communication, Advocacy, and Accountability (3)

This course engages an interdisciplinary approach to understand legacies of violence against marginalized groups, using #MeToo and the MeToo. Movement as a contemporary example. We employ an intersectional lens to explore the ways in which race, class, gender, sexuality, and other identity markers have historically influenced who is subjected to such violence (and who initiates it), highlighting the role of communication in defining, perpetuating, and resisting violence, as well as mediating accountability therefore. We read a variety of texts, including social media, docuseries, legislative testimony, comedy routines, and news coverage to survey communicative practices and their impacts on victim/survivors, alleged abusers, and societal perceptions. In this seminar, we also engage in active learning by leading class discussions, writing reflectively, and developing a social media campaign in which we advocate for justice.

COMM 190 SpecialTopics in COMM (1-4)**COMM 200 Interpersonal Communication (3)**

A study of interpersonal communication theories and concepts. Focus on the role of communication in understanding and constructing interpersonal relationships in various social contexts. Prerequisite: COMM 103.

COMM 202 Introduction to Rhetoric Through Pop Culture (3)

This class will provide an introductory overview of rhetoric through popular culture. The class will introduce various approaches to the study of rhetoric including: classical, narrative, dramatistic, crosscultural, Marxist, feminist, music, visual, and media- centered. In this class we will work from the modern perspective of rhetoric as the study of how we use discourse and other symbolic means to alter, shape, and create our understanding of self, each other, and the world we share. Our study of rhetoric will blend class analysis of popular culture artifacts, personal analysis of popular culture artifacts that are part of your life, and larger, indepth analysis. Prerequisite: COMM 103.

COMM 203 Small Group Communication (3)

A study of the process and theories of communication in small groups. The focus is on improving individual communication in groups. Prerequisite: COMM 103.

COMM 204 Social Media (3)

This survey course is designed to critically explore the ever-evolving communication phenomenon of social media. In this class, we will address the development of the industry, examine social media from interpersonal, cultural and societal perspectives, and explore the intersections of social media with ethics, law, and organizations.

COMM 210 Mass Media and Society (3)

This course is designed to sensitize the student to the emergence, current status, and future direction of American media systems. Emphasis is placed on the political/economic pressures that shape media systems and how the media shape and influence mass culture.

COMM 255 Magazine Writing (3)

The rich field of periodical publications is the object of this course, which offers students the opportunity to try their hands at subject matters and voices both suitable to different magazine readerships and reflective of their own interests and opinions.

COMM 257 Introduction to Journalism (3)

Introduces journalism theory and principles by exploring practitioners from the 1840s on. Students will begin to acquire techniques for gathering information, news writing, and copy editing, while appreciating the importance of the "4th estate" to a functioning democracy. Reserved for first-years.

COMM 260 Film and Video Production (3)

The course focuses on the video production process by introducing students to the use of video cameras and microphones, the basic principles of lighting for video, the use of non-linear editing software, the mechanics of delivering video content to social media and online platforms. The emphasis of the course is on visual storytelling techniques and elements of contemporary communication theory that are useful for crafting and conveying messages to well-defined audiences over the medium of video.

COMM 266 Introduction to New Media (3)

An introduction to the new visual technologies and basic concepts (mechanical, visual, and aesthetic) for their creative use in the visual arts. Those fields involved may include photography, film, video, computer imagery and holography and other contemporary media. Students will be introduced to these media through lectures, direct laboratory experience, discussion sessions and creative problem-solving projects. No prerequisite: ART 103 desirable (also listed as ART 266).

COMM 290 Special Topics (1-3)

Topics of special interest in communication not covered in the regular department offerings. May be repeated with different topic.

COMM 303 Advertising in Consumer Society (3)

The study of the role of advertising in contemporary society. Topics include the history and sociology of advertising and the analysis of advertising and marketing efforts from a communication perspective.

COMM 304 Public Relations (3)

The course provides both theoretical knowledge and practical experience in the skills and techniques that cover several closely associated areas: writing for public relations, media use and tactic design ranging across internal and external media, print, electronic and digital media.

COMM 307 Organizational Communication (3)

This course examines communication processes that shape diverse organizational settings. Topics include the study of organizational culture, managerial communication, the construction of gender roles within organizational settings, and the role of communication in designing progressive work environments.

COMM 308 Persuasion (3)

Assessment of research and theory as they illuminate persuasion in interpersonal, public, and mediated communication contexts. Topics include motivation, attitude formation and change, social and cultural influences, credibility and non-verbal aspects of communication. Special attention is given to persuasive appeals.

COMM 312 Argumentation (3)

This course examines the processes and practices of argumentation as an art of peace. The goal of the course is to approach argumentation as a way to achieve community, dialogue, and change. Through embracing conflict and difference as a way to bring groups together. Topics will include logic, dialogue, fallacies, ethics of interdependence, and mindfulness. Prerequisites: COMM 103.

COMM 330 Critical Issues in Mass Communication (3)

This course is designed to introduce students to: the political economy of media institutions in a global environment; the media effects research tradition; and ethical issues associated with mass communication in culture. Special attention is focused on information control, the impact of computer technology on social and community life, and privacy issues. Prerequisites: COMM 103 and 210.

COMM 350 Intercultural Communication (3)

This course introduces students to the role communication plays in shaping interactions between members of differing cultural groups. Topics include the role of media as vehicles of cultural expression, tourism as a characteristic type of encounter between people, and the ways in which maps construct the identity of social groups.

COMM 360 Oral Interpretation (3)

The study and analysis of literature through performance. Students will gain experience in the epic, lyric, and dramatic modes of solo performance in addition to a beginning exploration of ensemble work in a performance study (also listed as THTR 360).

COMM 369 Public Communication (3)

This class will study the role of public speaking in society through putting theory into practice. An experiential education course, class time is divided between studying theories of communication and the practice of public communication through the act of teaching communication studies to guests at a local service agency. Prerequisite: COMM 103.

COMM 370 Political Communication (3)

This course studies politics through a communication perspective. The goal is to deepen students' understanding of and critical thinking about communication's role in political processes. Students will apply communication and media theories to political cartoons, speechwriting, advertising, debates, journalism, new media technology, and entertainment. Recurring themes include the perception of political communication as a problem in our political system, the role of women as political communicators, and ideas for reforming political communication.

COMM 383 Art and Entertainment Law (3)

A study of intellectual property as it applies to art and entertainment. Topics include: moral and economic rights, contracts, copyright, unfair competition, privacy, publicity, and censorship.

COMM 384 Mass Communication Law (3)

Exploration of governmental regulations of electronic and print media in America. Historical and contemporary analysis of law in such areas as defamation privacy, state secrets, obscenity, copyright, regulation of advertising, access to government information, free press/fair trial and regulation of broadcasting, cable, and the internet. Prerequisite: COMM 210 or permission of instructor.

COMM 385 Research in Communication (3)

Introduction to modes of scholarly inquiry in communication studies. Students are introduced to quantitative research methods such as content analysis, experimental design, and surveys, or qualitative methods, such as: historical, participant-observation, focus groups, and extended interviews. Prerequisite: 12 hours of COMM or permission of instructor.

COMM 386 Research in Rhetoric (3)

A survey of the principles of human public communication. Topics include theories of public speaking, political and social movement communication, and beginning rhetorical criticism. Special attention is given to the communicative efforts of women in the public arena. Prerequisite: 12 hours of COMM and junior standing or permission of instructor.

COMM 404 Non-Profit Public Relations Campaigns and Theory (3)

In this course, you will learn about the driving theories of public relations, the particular nature and characteristics of non-profit organizations, and the practical element of designing a potentially working campaign for a local non-profit organization. Prerequisite: COMM 304.

COMM 406 Marketing Communication (3)

The course explores the principles of consumer behavior and mass communication as a theoretical basis as well as practical aspects of the field, such as strategies for media selection, message execution, branding, and marketing mix tools.

COMM 418 Seminar on Women, Leadership, and Communication (3)

American women today are surrounded by a history of cultural practices that dictate how we should behave and appear. We are supposed to be quiet and dainty at the same time we are strong and confident. These expectations are embodied in a number of discourses and are communicated in a variety of forms. These then are the assumptions on which this course is based: that women have had and still do have far less access to leadership roles than men; that the reasons for this diminished access are numerous and complex; that as a simple matter of equity women should have greater access to positions of leadership in the future than they did in the past; and that so far as leadership is concerned, women have challenges that uniquely are theirs. This course examines the role of intersectionality in how we "do" identity and how all that we do is influenced by various identity factors. Students will complete a leadership self-assessment in order to determine strengths and weaknesses as a leader. We will exam historical perspectives of women in the workplace. Other topics covered throughout the course will include stereotypes, diversity, leadership, work-family interface, inclusion, and current trends/issues. Prerequisite: Junior standing.

COMM 422 Masculinities in the United States Media (3)

This course serves as a broad introduction to masculinities and theories of masculinity, providing students with the opportunity to research a topic related to masculinity or masculinities in depth. The course addresses how masculinity is understood, defined, and socially constructed. By thinking through various representations of manhood as they appear in American magazines, films, television shows, and advertising, students consider how "manliness" is produced, articulated, enforced, and subverted, particularly as concepts of masculinity intersect with other identities like race, class, and sexuality. Prerequisite: Junior standing.

COMM 454 Communication Ethics (3)

Survey of ethical theories focusing on their application to communication. Interpersonal, small group, persuasion and mass media situations will be considered. Prerequisite: 12 hours of COMM.

COMM 477 Adulting 101 (1)

In this class, we will discuss the various issues, obstacles, and basic life skills needed to "adult" successfully. Each week we will focus on a specific meta topic area with specific topics to be determined by the class. Assignments will include class participation in person and through contribution to a class blog, creation of a portfolio, and regular personal journaling. Prerequisite: Senior standing

COMM 486 Broadcast Media Production (3)

This course allows students to gain hands-on experience with contemporary video and multimedia technology. Students produce individual or group projects that require them to design and create video or multimedia content. May be repeated one time with a different topic.

COMM 490 Special Topics (1-3)

Topics of special interest in communication not covered in the regular department offerings. May be repeated with different topic.

COMM 495 Seminar in Rhetoric and Criticism (3)

A seminar critically examining both written and oral rhetoric. Topics include the varieties of rhetorical critical methods and frames. The major component of this course is the design, execution, and presentation of a critical essay. This course satisfies the Senior Comprehensive requirement. Prerequisite: COMM 386

COMM 496 Seminar in Advanced Research Methods (3)

A seminar in which students design, execute, and present an original research project from a quantitative or qualitative perspective. This course satisfies the Senior Comprehensive requirement. Prerequisite: COMM 385.

COMM 497 Independent Study (1-3)

Research for the advanced student. Prerequisite: Permission of the independent study committee. May be repeated for a maximum of six hours of credit.

COMM 499 Internship (1-3)

Placement of the advanced student in internship opportunities, generally off-campus. A typical internship might be at a television or radio station, advertising or public relations firms, or in the marketing or public communication division of an area business. Offered each semester. Graded S/U. Prerequisite: 18 hours of COMM. May be repeated.

Dance Courses

Note: All dance technique classes (except DANC 247 Classical Pointe Technique—Beginning/Intermediate and DANC 347 Advanced Pointe Technique/Variations) include an academic component. There are required and recommended literary sources as well as written mid-term and final examinations testing knowledge of terminology and movement concepts. A performance final exam is required in upper level technique classes. Dance composition courses present a concert of works.

DANC 144 Modern Dance Technique: Beginning (1,2)

An introduction to movement concepts of modern dance. Designed for students with no previous movement training. May be repeated for one credit.

DANC 145 Ballet Technique: Beginning (1,2)

An introduction to basic ballet technique and terminology. Designed for students with no previous movement training. May be repeated for one credit.

DANC 146 Improvisation (1,2)

Movement exploration in response to given problems or ideas. Emphasis on individual movement and group interaction. May be repeated for one credit.

DANC 148 Jazz Technique: Beginning (1,2)

A practical course in contemporary jazz technique hip hop and lyrical styles. May be repeated for one credit.

DANC 149 Body Conditioning I (1,2)

An introduction to the Pilates conditioning process includes beginning mat, stretch band, fitness circle and foam roller workouts. Muscle groups are strengthened through a series of resistance exercises. Primary areas of concentration are core conditioning and maintaining the natural curves of the spine. General knowledge of muscle groups, movement, function, and personal alignment will be explored. May be repeated for one credit.

DANC 150 Tap Technique: Beginning (1,2)

An exploration in basic tap technique developing elementary concepts at the beginning level. May be repeated for one credit.

DANC 151 Musical Theatre Dance Forms (2)

This course is a study of a variety of dance genres utilized by Musical Theatre performers. It is designed for students with no previous movement training. Students will perform beginning level exercises and explorations in four dance styles (ballet, jazz, tap, and ballroom) utilized by Musical Theatre performers, along with identifying and understanding the accompanying terminology.

DANC 160 Introduction to Ballroom Dancing (1)

This course is an introduction to beginning steps in six classic ballroom dances: waltz, fox trot, rumba, cha cha, tango, and swing. In each case, the student will learn: proper posture and position; proper technique; how to connect a piece of music to the appropriate dance; and five basic steps.

DANC 239 History of Ballet (3)

History of Ballet follows an extensive evolution of ballet from Ancient Greek to the expansion of territory in the Twentieth Century tracing over 350 years of continuous development. Artistic, political, social trends and cultural influences reflected in ballet history will be discussed in conjunction with human advancement. Movement progression will be traced and defined through motif notation description. The manner movement is demonstrated in ballet through history reflects the changing times of human progression. Video recordings and picture renderings will provide a visual document to parallel the historical and artistic choices in movement, music, literary works, costume and set design relating to ballet.

DANC 240 Introduction to Dance (3)

This course surveys western and non-western dance forms through lecture and studio format. Movement characteristics are linked to cultural identity through the function of dance. Folk, social, and theatrical dance forms will be explored. In addition, Motif (basic movement notation) reading and writing will be introduced at an elementary level and used as a tool for movement identification and creative exploration. This course is intended to foster the student's personal aesthetics and appreciation of dance.

DANC 241 Contemporary Issues in Dance (3)

This course addresses recent and current aspects of the ever-changing world of dance. The fusion of forms, mediums and cultures that impact the art form will be considered. Exposure to dance performance and analysis will encourage the student to develop a personal aesthetic and become dance "literate" in terms of knowledge, communication and expression. Dance education, pedagogy and career options will be explored.

DANC 242 Dance Composition/Improvisation I (3)

An exploration of the creative choreographic process incorporating elements of composition. Improvisation will be used as a tool for forming ideas, developing movement vocabulary and creative problem solving. The course culminates in an informal concert of studies and solo choreography.

DANC 243 Dance Ensemble Workshop (DEW) (1-3)

The ensemble functions as the student dance company in residence. The dancers meet on a regular basis for technique classes, master classes and rehearsals with faculty and guest choreographers. D.E.W. presents an annual concert. Variable credit offered for performance and production. Performance students must be concurrently enrolled in a technique class. May be repeated for a maximum of 9 credits. By audition/permission only.

DANC 244 Modern Dance Technique: Intermediate (1,2)

A course exploring various approaches to technique, with emphasis on the concepts of weight, space, time and flow. May be repeated for one credit.

DANC 245 Ballet Technique: Intermediate (1,2)

Ballet technique at the intermediate level emphasizing correct alignment and proper execution of barre and center exercises. Prerequisite: placement audition. May be repeated for one credit.

DANC 247 Classical Pointe Technique—Beginning/Intermediate (1)

A course for the intermediate level ballet student who wishes to explore an extension of ballet technique. Proper alignment and strength will be emphasized in building a strong point foundation. Corequisite: DANC 245. May be repeated for one credit.

DANC 248 Jazz Technique: Intermediate (1,2)

Jazz technique at a more advanced level including hip hop and lyrical styles, with an emphasis on performance. Prerequisite: placement audition. May be repeated for one credit.

DANC 249 Body Conditioning II (1,2)

This course is an extension of Body Conditioning I. Beginning mat and reformer work will be reviewed before proceeding to intermediate work. Students will experience a more intense conditioning process and investigate conditioning for injuries. May be repeated for one credit.

DANC 250 Tap Technique: Intermediate (1,2)

A course for the student who wishes to continue study and be challenged by intermediate level tap technique. Emphasis on clean, clear sounds and movement combinations. Prerequisite: permission of instructor. May be repeated for one credit.

DANC 342 Dance Composition/Improvisation II (3)

An extension of Dance Composition I, this course incorporates complex theories and ideas in composition and improvisation. Development of the students personal artistic voice will be nurtured through creation and manipulation of movement material in solo and group work. Performance and production elements will be emphasized as part of the advanced study of choreography. Prerequisite: DANC 242.

DANC 344 Modern Dance Technique: Advanced (1,2)

A more advanced technique course with an emphasis on technical execution and artistic expression. May be repeated for one credit.

DANC 345 Ballet Technique: Advanced (1,2)

Ballet technique for the advanced level student emphasizing accuracy, style, intricate combinations, strength, endurance and advanced vocabulary. Prerequisite: DANC 245 or placement audition. May be repeated for one credit.

DANC 347 Advanced Pointe Technique/Variations (1)

A course exploring advanced technique in pointe work. Classical variations will be taught to widen the student's knowledge of historical ballets and give them a physical experience in classic works. Prerequisite: placement audition. Corequisite: DANC 245 or DANC 345. Placement audition. May be repeated.

DANC 348 Jazz Technique: Advanced (1-2)

A continuation of jazz technique providing a stimulating and rigorous application of both the traditional jazz dance vocabulary and contemporary styles. The course prepares the dancer for complex group and solo work for concert performance, video, and musical theatre. Prerequisite: DANC 248 and placement audition. May be repeated for credit.

DANC 390 Special Topics in Dance (1-3)

Courses in technique and/or theory. Possible topics: Labanotation, Laban Movement Analysis, Pedagogy, Dance in World Cultures, Music for Dancers, Liturgical and Sacred Dance, Ballet Variations, Historical Social Dance, Folk Dance. May be repeated.

DANC 397 Independent Study (1-3)

Independent study proposed by the student, conducted under the supervision of a faculty member with the approval of the department chair. May be repeated.

DANC 497 Independent Study (1-3)

Theatre Courses

THTR 135 Introduction to Theatre (3)

A broad and comprehensive view of theatre and how it communicates.

THTR 140 The Joy of Exploring the Broadway Musical (3)

The Broadway Musical is a unique, influential and popular art form that has come into being only in the last half of the 20th century. Students in this course will discover the range of the Broadway Musical from 1940 to the present and will develop a deeper understanding of the components which make the musical function as a unique art form. They will study the place of female characters and performers in the genre. And they will become familiar with the ways that the musical has both reflected, hindered and advanced the place of women, heteronormativity and queer consciousness in the larger US and world society. Students will deepen their enjoyment of the musical by developing a deeper understanding of how the musical developed, how it interacts with society now and what makes this powerful art form unique.

THTR 145 FYS: Event Design (3)

Learn about the tools needed to create successful events, from business meetings to extravagant cultural affairs, from logistical needs to examining the deeper purpose for meaningful, impactful experiences. With a focus on how the diversity of participants and how their collective investment can increase the value of an experience, the class will learn good planning practices that provide authentic opportunities and experiences for all involved. Classroom exercises explore making schedules, communication techniques, budget setting, and venue considerations. In class activities will develop team building, leadership training, and goal setting. Course readings and discussions will examine purpose and embracing differences. Course projects will use real world scenarios for event planning, and each will be presented for class feedback with an emphasis on creative problem solving and how to prepare for the unexpected!

THTR 165 Orientation to Fashion and Costume (1)

All students are welcome in this course, in which we will Understand the concept of identity and how it is linked to Fashion and Costume Learn about the many career pathways housed under the disciplines of Fashion and Costume Be introduced to the FaCO minor itself, the professional opportunities it may afford you, and how to customize it to best fit your academic, career, and personal goals

THTR 190 Special Topics in Theatre (1-4)

THTR 205 Introduction to Acting (3)

Exploration of the elements of a realistic acting technique using games, improvisations and exercises, culminating in two-character scenes later in the semester.

THTR 245 Stagecraft (3)

An introduction to the techniques of the backstage world. Areas of study include scenic and property construction, scenic painting, stage lighting, theatre safety, and special effects. This course is an introduction to theatrical design and technical production techniques.

THTR 265 Play Analysis for the Theatre (3)

Reading and analyzing play texts from theatrical and literary perspectives. Offered once every year.

THTR 290 Special Topics (3)**THTR 305 Intermediate Acting (3)**

Exploration of the process of characterization with emphasis on techniques of physical transformation and psychological realism. Prerequisite: THTR 205.

THTR 325 Playwriting I (3)

Principles of writing for the stage. Emphasis on dramatic structure, character development, plot management, dialogue and critical analysis. (also listed as ENWR 325)

THTR 335 History of Western European Cultural Performance (3)

The History of European Performance is a research and response-based course designed to show the cultural import of performance in each country we visit, and to explore the impact of performance on a viewer. We will look at dance, music, or theatre in each of the countries we visit. There may be reading, discussion, and on-location opportunities at performance venues, historic sites, and museums. Students will learn how to critically analyze a production. Students will demonstrate their understanding of the effects of cultural performance on the viewer and/or the doer via a research paper. Note that some work must be completed prior to departure, some must be completed while abroad, and some must be completed upon your return.

THTR 355 Voice and Movement (3)

Development of techniques based on understanding and integration of body/mind. Areas of study include body image, body awareness, alignment, relaxation, voice production, and vocal work on literature.

THTR 360 Oral Interpretation (3)

The study and analysis of literature through performance. Students will gain experience in the epic, lyric, and dramatic modes of solo performance in addition to a beginning exploration of ensemble work in a performance study (also listed as COMM 360).

THTR 365 Fashion and Costume History (3)

This course will give an overview of the history of fashion from prehistoric times to the present day. Upon completion of the course, students will be able to identify appropriate vocabulary terms for garments and their components, silhouettes, how clothing affected manner and style, how social history effected clothing, popular colors, common fibers, prominent designers, and strong primary sources for each period covered. We will discuss the elements of design, and fashion history as a basis for costuming film, theatre, and television. Projects include seeking out primary sources, drawing costume and fashion designs, and composing written, critical analyses of professional costume and fashion designs. Students will also complete two short-answer exams to assess their ability to recall and articulate what information has been presented in the course lectures.

THTR 375 Rehearsal, Performance, and Production (1-3)

Rehearsal and performance of a faculty-directed production. Participation as an assistant director, stage manager, crew member, or actor in a 5-7 week rehearsal/performance period. Prerequisite: Audition, permission of the instructor. May be repeated for up to a maximum of 9 hours of credit.

THTR 378 Contemporary Women's Drama (3)

An examination of the texts and movements which comprise contemporary drama in today's multicultural world, as written by contemporary American women playwrights.

THTR 380 History of Theatre and Dramatic Literature (3)

A study of the development of theatrical art, including the physical theatre, production practices and cultural contexts, from the beginnings in primitive rituals through contemporary time.

THTR 383 Fashion Ethics (3)

Fashion Ethics investigates fashion and beauty industry issues, in comparison with a code of ethics or set of guidelines, utilized to determine if practices adhere to prescribed values and standards. While many ethics issues will be discussed in this course, particular care is taken in dealing with environmental concerns and global human rights.

THTR 385 Beginning Fashion and Costume Construction and Flat Patterning (3)

This course will teach basic costume and fashion technology, will examine the main differences in construction for clothing versus costumes, and will guide students through the flat patterning and garment construction process. Students with patterning experience and/or that have worked in the costume shop should not take this course, and should take Advanced Fashion and Costume Construction or a Rehearsal and Performance and Production practicum instead, by advice of the instructor.

THTR 387 Hair and Makeup for the Stage (3)

Students will gain an understanding of the process of applying practical makeup and will learn age, trauma, weight, and corrective techniques. Students will learn to style wigs and their own hair for a number of periods commonly associated with theatrical productions. This course offers equal focus on research, design, concept writing, and technique.

THTR 405 Styles of Acting (3)

A technique to equip the contemporary actor to deal more comfortably with the textual and stylistic problems of acting in period plays. Prerequisite: THTR 205 and THTR 305.

THTR 430 Theatre Management (3)

The principles and practice of producing for the commercial stock, resident college, and community theatre. Areas of study may include theatrical unions, stage management, and grant writing.

THTR 445 Scenic and Prop Design and Scenic Painting (3)

An in-depth introduction to scenic design for the stage from concept to rendering. Students analyze plays for design considerations. Then develop scenic design concepts and learn to communicate design ideas.

THTR 455 Costume Design (3)

The theory and practice of costume design, including design projects. Students explore the process of design from script to research, creating paperwork, and finally rendering visual designs.

THTR 459 Professional Aspects for All Artistic Fields (1)

A student will investigate what it means to be a professional in any field, with special advisement given for those entering artistic or visual fields, and prepare to set themselves apart when entering the job market. For every assignment, students will gear the work to be reflective of their desired field. Soft skills will be learned via lectures on netiquette, the art of the thank you note, virtual and in-person networking, and etiquette for business meals and outings. Professional paperwork will be created, including general resumes, cover letters, appeals to unions and associations, graduate school packets, digital portfolios, and LinkedIn profiles. Finally, adulting habits will be introduced, via workshops on budgeting and basic tax terms, with specific attention to tax terms for artists. Repeatable once.

THTR 475 Stage Directing (3)

Emphasis on techniques and styles of directing for the stage. Readings, exercises, and directing project.

THTR 477 Playwriting II (3)

Principles of dramatic writing focusing on the full-length form. Experiments with a variety of techniques of composition including improvisation, historical research and oral history.

THTR 480 Production Projects (1-3)

Planning and execution of a large-scale project. Majors select, analyze, design, direct and produce a one-act play during their senior year of study. This serves as the "capstone" senior comprehensive in Theatre.

THTR 490 Special Topics in Theatre Studies (0.5-3)

Seminars in theatre. Various topics.

THTR 497 Independent Study (1-3)

Research for the advanced student. Permission of the instructor. May be repeated.

THTR 499 Internship (1-3)

Practical off-campus experience in theatre-related field at an approved site. Jointly supervised by a faculty member and a representative from the sponsoring organization. Graded S/U

Four Year Plan for Department of Communications Studies Programs

In order to graduate in 4 years (or remain on track), students must have 12 hours in communications studies completed by the end of the fall semester of their junior year and have earned a B- or better in COMM 103.

Below are sample four year plans for the majors in the Communications Department.

- Communications Studies (p. 7)
- Theatre (p. 8)

BA in Communications Studies

Course	Title	Credits
First Year		
First Semester		
Gen Ed Language I (4cr)		
W (4cr)		
Gen Ed (3cr)		
AVE 101	College in Practice	1
Gen Ed (3cr)		

Elective (1-3cr)		
Credits		1
Second Semester		
Gen Ed Language II (4cr)		
W (4cr)		
Gen Ed (3cr)		
Gen Ed (3cr)		
Gen Ed (3cr)		
COMM 103	Introduction to Communication (must get B- or better to be admitted to major and take other Comm courses.)	3
Credits		3
Second Year		
First Semester		
Gen Ed (3cr)		
Gen Ed (3cr)		
COMM 210	Mass Media and Society	3
COMM ELECTIVE FROM GROUP #1 (3cr)		
Credits		6
Second Semester		
Gen Ed (3cr)		
Gen Ed (3cr)		
COMM ELECTIVE FROM GROUP #3 (3cr)		
COMM ELECTIVE FROM GROUP #2 (3cr)		
Credits		6
Third Year		
First Semester		
Gen Ed (4cr)		
COMM ELECTIVE FROM GROUP #1 (3cr)		
COMM 330	Critical Issues in Mass Communication	3
Credits		6
Second Semester		
Gen Ed (3cr)		
COMM ELECTIVE FROM GROUP #2 (3cr)		
COMM 385	Research in Communication (MUST BE	3
or COMM 386	TAKEN IN SPRING OF JR. YEAR)	
	or Research in Rhetoric	
Credits		6
Fourth Year		
First Semester		
COMM 496	Seminar in Advanced Research Methods	3
or COMM 495	(MUST BE TAKEN IN FALL OF SR. YEAR)	
	or Seminar in Rhetoric and Criticism	
Credits		3
Second Semester		
COMM ELECTIVE FROM GROUP #3 (3cr)		
Credits		3
Total Credits		34

BA in Theatre

Course	Title	Credits
First Year		
First Semester		
Gen Ed Language I (4cr)		
W (4cr)		
Gen Ed (3cr)		
AVE 101	College in Practice	1
Gen Ed (3cr)		
Elective (1-3cr)		
Credits		1

Second Semester

Gen Ed Language II (4cr)		
W (4cr)		
Gen Ed (3cr)		
Gen Ed (3cr)		
Gen Ed (3cr)		
THTR 205	Introduction to Acting	3
Required Supporting Dance Course		
Credits		5

Second Year**First Semester**

Gen Ed (3cr)		
Gen Ed (3cr)		
THTR 245	Stagecraft	3
THTR 375	Rehearsal, Performance, and Production	1-3
Credits		4-6

Second Semester

Gen Ed (3cr)		
Gen Ed (3cr)		
THTR 265	Play Analysis for the Theatre	3
THTR 355	Voice and Movement	3
Credits		6

Third Year**First Semester**

Gen Ed (4cr)		
THTR 475	Stage Directing	3
THEATER ELECTIVE #1 (3CR)		
Credits		6

Second Semester

Gen Ed (3cr)		
THTR 380	History of Theatre and Dramatic Literature	3
THEATER ELECTIVE #2 (3CR)		
Credits		6

Fourth Year**First Semester**

THTR 378	Contemporary Women's Drama	3
THEATER ELECTIVE #3 (3CR)		
Credits		6

Second Semester

THTR 480	Production Projects (Senior Comp)	1-3
Credits		1-3
Total Credits		35-39