Theatre Arts

Director, Division of Performing Arts
• Alan M. MacVey

Chair, Department of Theatre Arts
• Alan M. MacVey

Undergraduate major: theatre arts (B.A.)
Undergraduate minor: theatre arts
Graduate degree: M.F.A. in theatre arts
Faculty: https://theatre.uiowa.edu/people
Website: https://theatre.uiowa.edu/

The Department of Theatre Arts offers academic programs for undergraduate and graduate students. It also stages live performances throughout the academic year and during the summer. The department also administers the Certificate in Public Digital Arts.

The department is one of the academic units in the Division of Performing Arts. Students have the opportunity to earn a major in theatre arts and a second major in one of the other units within the division—dance or music. It also participates in offering the division's Certificate in Arts Entrepreneurship.

The department also educates students who plan to enter other fields in which understanding of the arts and experience with theatre skills are useful. Some earn a major in theatre arts, sometimes with a second major in another discipline. Others earn a minor or take theatre classes as nonmajors. For information, view the minor in theatre arts in the Catalog or see "Courses for Nonmajors" below.

Several of the department's courses are approved for GE CLAS Core; look for courses with the prefix THTR in the GE CLAS Core section of the Catalog.

Courses for Nonmajors

Most theatre arts courses are open to all students, regardless of their majors, and are appropriate for nonmajors interested in theatre. The following courses are designed specifically for nonmajors.

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR:1120</td>
<td>Basic Acting for Language Learners</td>
<td>3</td>
</tr>
<tr>
<td>THTR:1140</td>
<td>Basic Acting</td>
<td>3</td>
</tr>
<tr>
<td>THTR:1141</td>
<td>Basic Acting II</td>
<td>3</td>
</tr>
<tr>
<td>THTR:1400</td>
<td>Theatre and Society: Ancients and Moderns</td>
<td>3</td>
</tr>
<tr>
<td>THTR:1401</td>
<td>Theatre and Society: Romantics and Rebels</td>
<td>3</td>
</tr>
<tr>
<td>THTR:1410</td>
<td>Musical Theatre History</td>
<td>3</td>
</tr>
<tr>
<td>THTR:1411</td>
<td>Comedy and Society</td>
<td>3</td>
</tr>
<tr>
<td>THTR:1412</td>
<td>The Arts in Performance</td>
<td>3</td>
</tr>
<tr>
<td>THTR:2120</td>
<td>Movement: Special Topics</td>
<td>2-3</td>
</tr>
<tr>
<td>THTR:2320</td>
<td>Playwriting in a Global World</td>
<td>3</td>
</tr>
<tr>
<td>THTR:2405</td>
<td>Staging Americans: U.S. Cultures Through Theatre and Performance</td>
<td>3</td>
</tr>
<tr>
<td>THTR:2610</td>
<td>Acting for Success</td>
<td>3</td>
</tr>
<tr>
<td>THTR:2620</td>
<td>Improvisation for Engineers, Scientists, and the Curious</td>
<td>3</td>
</tr>
<tr>
<td>THTR:3210</td>
<td>Makeup Design for the Stage</td>
<td>3</td>
</tr>
</tbody>
</table>

Productions and Auditions

The Department of Theatre Arts presents around 25-30 public productions each year. These include a subscription series of five plays, a festival of new works by students, and other productions, many of them new plays.

Special attention is given to the process of developing new works and to the collaborative process that involves writers, directors, designers, dramaturgs, stage managers, and actors. Graduate and undergraduate students, faculty, and visiting guest artists work together on large and small projects throughout the year.

Auditions for Theatre Arts Productions

Auditions for theatre arts productions are open to everyone, including all University of Iowa students and members of the local community. Theatre arts students are given first priority for roles, but many roles are available throughout the year, so many students in other majors and nonstudent actors are cast each season. Occasionally, professional actors are employed.

General auditions are held at the beginning of the fall semester, and callback lists are posted during the semester. Additional general auditions usually are scheduled in early November and in March. Information about auditions is available from the Department of Theatre Arts office in August. Notices of auditions are posted on the department's online call board.

Programs

Undergraduate Programs of Study

Major
• Major in Theatre Arts (Bachelor of Arts)

Minor
• Minor in Theatre Arts

Graduate Program of Study

Major
• Master of Fine Arts in Theatre Arts

Facilities

The University of Iowa has one of the finest educational theatre complexes in the country. The Theatre Building offers four theatres and up-to-date facilities for classroom, laboratory, shop, and performance work.

The E.C. Mabie Theatre, a continental-style, 457-seat proscenium playhouse, is one of the finest theatres of its type in the United States. The David Thayer Theatre is a "black box" production space; its flexible seating units accommodate from 140 to 225 people and allow modification of space and audience relationships. Theatre B, which seats 137, is an
open-stage theatre dedicated primarily to the production of new and experimental works. The flexible studio theatre seats 50.

In addition to classrooms for acting and directing, several spaces are designed for teaching particular aspects of dramatic studies. The Cosmo Catalano Acting Studio is for study of movement and motion by acting students. The Arnie Gillette Design Studio serves as classroom and studio workshop for design students.

To support its production schedule and to provide students with an appropriate range of experience, the department maintains shops for building, painting, maintaining, and storing scenery, costumes, and properties. Using these shops, students learn to work in metal, plastics, canvas, and wood.

<table>
<thead>
<tr>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theatre Arts Courses</strong></td>
</tr>
<tr>
<td><strong>THTR:1000 First-Year Seminar</strong></td>
</tr>
<tr>
<td>Small discussion class taught by a faculty member; topics chosen by instructor; may include outside activities (e.g., films, lectures, performances, readings, visits to research facilities). Requirements: first- or second-semester standing.</td>
</tr>
<tr>
<td><strong>THTR:1001 CLAS Master Class</strong></td>
</tr>
<tr>
<td><strong>THTR:1120 Basic Acting for Language Learners</strong></td>
</tr>
<tr>
<td>Development of theatrical creativity to enhance English language skills through acting games, monologues, and scene work; exercises in concentration, relaxation, communication, imagination, observation, sensory awareness.</td>
</tr>
<tr>
<td><strong>THTR:1140 Basic Acting</strong></td>
</tr>
<tr>
<td>Concentration, relaxation, imagination, observation, communication, sensory awareness; development of theatrical creativity through objectives, obstacles, action, conflict, spontaneity; development of a scene from scripts. Requirements: non-theatre arts major. GE: Engineering Be Creative; Literary, Visual, and Performing Arts.</td>
</tr>
<tr>
<td><strong>THTR:1141 Basic Acting II</strong></td>
</tr>
<tr>
<td>Continuation of THTR:1140; emphasis on development of scenes. Prerequisites: THTR:1140. Requirements: non-theatre arts major.</td>
</tr>
<tr>
<td><strong>THTR:1400 Theatre and Society: Ancients and Moderns</strong></td>
</tr>
<tr>
<td>Representative plays as performed in social contexts of ancient Egypt; classical Greece, Rome, India, and Japan; and medieval and early modern Europe. Duplicates THTR:2410. GE: Historical Perspectives; Literary, Visual, and Performing Arts.</td>
</tr>
<tr>
<td><strong>THTR:1401 Theatre and Society: Romantics and Rebels</strong></td>
</tr>
<tr>
<td>Representative plays as performed in social contexts of revolutionary and modern Europe and postwar United States. Duplicates THTR:2411. GE: Historical Perspectives; Literary, Visual, and Performing Arts.</td>
</tr>
<tr>
<td><strong>THTR:1410 Musical Theatre History</strong></td>
</tr>
<tr>
<td>American musical theatre's form, function, evolution; major composers (Berlin, Gershwin, Rodgers and Hammerstein, Sondheim), lesser-known and contemporary writers; roots of the rock musical, future of musical theatre, how musicals reflect their own eras and cultural attitudes of their times; readings, recordings, videos. Ability to read music not required.</td>
</tr>
<tr>
<td><strong>THTR:1411 Comedy and Society</strong></td>
</tr>
<tr>
<td>How comedy reflects, comments upon, and intersects with western culture, society, and identity; roots of western comedy, satire, censorship; stand-up comedians, improv and sketch troupes, satirists; race, gender and sexuality, class perception; how portrayals of African Americans in popular culture evolved from 19th century to present; videos, readings, live performances. GE: Values and Culture.</td>
</tr>
<tr>
<td><strong>THTR:1412 The Arts in Performance</strong></td>
</tr>
<tr>
<td><strong>THTR:1834 Modes of Film and Video Production</strong></td>
</tr>
<tr>
<td>Introduction to filmmaking; how to shoot and edit short works of cinematic art; exposure to various working methods including nonfiction, fiction, and experimental modes of video production. Corequisites: for CINE:1834—CINE:1601, if not taken as a prerequisite. GE: Engineering Be Creative. Same as CINE:1834.</td>
</tr>
<tr>
<td><strong>THTR:2120 Movement: Special Topics</strong></td>
</tr>
<tr>
<td>Specialized study in movement techniques and movement styles for body conditioning; development of yoga techniques; varied topics.</td>
</tr>
<tr>
<td><strong>THTR:2140 Acting I</strong></td>
</tr>
<tr>
<td>Development of creativity, imagination, and openness through exercises to engage mind, body, and voice in theatrical play and scene work. Requirements: theatre arts major, or theatre arts minor and THTR:1140.</td>
</tr>
<tr>
<td><strong>THTR:2170 Acting for Musical Theatre</strong></td>
</tr>
<tr>
<td>Focus on acting technique for musical theatre; within the framework of song, this course will teach students to work truthfully with a partner, find the action of the piece, mine a piece of music for acting clues from the composer, and connect authentically while being larger than life. Prerequisites: THTR:1140 or THTR:2140 or THTR:3521 or THTR:3130. Requirements: any one of the courses listed as prerequisites, or one semester of applied lessons in vocal performance.</td>
</tr>
<tr>
<td><strong>THTR:2200 Elements of Design</strong></td>
</tr>
<tr>
<td>Development of visual literacy; manipulation of line, shape, color, value, texture, form; development of designs for theatre through techniques explored in class. GE: Engineering Be Creative.</td>
</tr>
<tr>
<td><strong>THTR:2215 Theatre Technology</strong></td>
</tr>
<tr>
<td>Theatrical production; technology and backstage operations including sound, projections, lighting, scenery, costumes, stage management. GE: Engineering Be Creative.</td>
</tr>
<tr>
<td><strong>THTR:2220 Production Lab</strong></td>
</tr>
<tr>
<td>Practical experience in physical construction and operation of live theatre; theatre department productions provide lab experiences for applied learning in technical theatre and run crew opportunities in scenery, costumes, lighting, sound, and stage management. GE: Engineering Be Creative.</td>
</tr>
<tr>
<td><strong>THTR:2301 Playwriting I</strong></td>
</tr>
<tr>
<td>Elements of playwriting; emphasis on analysis and discussion of original student writing. GE: Engineering Be Creative; Literary, Visual, and Performing Arts.</td>
</tr>
</tbody>
</table>
THTR:2320 Playwriting in a Global World  3 s.h.
Students read and analyze the works of a diverse range of American and international playwrights and documentarians; fundamental skills of reading, hearing, imagining, and writing for local and global stages; emphasis on a broad range of voices, styles, and stories. GE: Diversity and Inclusion.

THTR:2402 Script Analysis  3 s.h.
Basic skills in critical reading and close analysis of dramatic texts, with focus on dramatic structure, challenges of putting texts into production.

THTR:2405 Staging Americans: U.S. Cultures Through Theatre and Performance  3 s.h.
Role of American theatre as a complex tapestry of race, gender, sexuality, and disability; examination of plays and performance outside primarily white-male canon; contemporary social practice and cultural politics in local and national contexts. GE: Diversity and Inclusion.

THTR:2410 History of Theatre and Drama I  3 s.h.
Major developments in Anglo-European, Indian, Asian, and African theatre and drama, 3000 B.C.E. to C.E. 1700; sociopolitical, economic, and cultural circumstances of original productions. Offered fall semesters. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

THTR:2411 History of Theatre and Drama II  3 s.h.
Continuation of THTR:2410; 1700 to 1960; revolutionary and modern European theatre and culturally diverse postwar U.S. theatre. Offered fall semesters. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

THTR:2450 Animals and Performance in American Culture  3 s.h.
Role of animals in various forms of cultural expression in the U.S. from the 19th to the 21st centuries; along with visual and literary arts, special emphasis will be placed on live performance (e.g., circus and theatre) because of how it highlights embodied and affective modes of communication that inform our connections to animals; relationship of cultural forms involving animals (real and imagined) to the lived experience of animals in the wider historical and social context; how animals shape human ideas about race, ethnicity, class, gender, sexuality, and construct notions of "Americaness." Same as AMST:2950.

THTR:2601 Theatre for Social Change  3 s.h.
Introduction to applied theatre—history and facilitation; students explore the work of Augusto Boal and Paolo Freire, use methods learned to create a collective piece, and work as a team to create a theatre workshop for a local community partner. GE: Diversity and Inclusion.

THTR:2605 Monsters, Victims, and Villains: Changing Perceptions  3 s.h.
Introduction to implementation of performance opportunities for special populations (defined as those with cognitive or physical disability) and underrepresented populations; students gain skills necessary to create radical opportunities for and implementation of performances including individuals with disabilities in theatre, dance, and music; students from different backgrounds experience collaborative artistic excellence while redefining audience expectations; historic background for perceptions of disability. GE: Diversity and Inclusion. Same as EDTL:2963.

THTR:2610 Acting for Success  3 s.h.
How skills learned by actors in the theatre world can be applied to presentations and interactions in business, education, and beyond; business world reliance on technology for communication; ability to connect and communicate on a personal level with others as the x-factor to stand out as a team player and a leader; acting techniques traditionally used in theatre to open up communication in office and interviews; presentations and elevator pitches (armed with techniques to avoid stage fright); how to connect and bring authentic self to everything you do. Corequisites: RHET:1030 or RHET:1040 or RHET:1060. GE: Engineering Be Creative. Same as RHET:2610.

THTR:2620 Improvisation for Engineers, Scientists, and the Curious  3 s.h.
Use of theatrical exercises and improvisation techniques to help students develop their imaginations, stimulate creativity, and approach practical projects from a fresh point of view; emphasis on working in teams and using improvisational techniques to solve problems. GE: Engineering Be Creative.

THTR:2800 Digital Arts: An Introduction  3 s.h.
Introduction to potential of integrating art with technology to provide a foundation of skills and concepts through hands-on experimentation; lectures and demonstrations introduce key concepts and ideas as well as the history of digital arts; students develop skills that form a foundation for future investigation through labs; work may include using an Arduino, programming, and developing an interface to control a software project; final project is shared with the public in some way; critical discourse in the form of writing assignments allows for reflection and evaluation. GE: Engineering Be Creative. Same as ARTS:2800, CINE:2800, CS:2800, DANC:2800, Diga:2800, MUS:2800.

THTR:3110 Voice for the Actor  3 s.h.
Progressive development of voice and speech for theatre; physical awareness, relaxation, breathing, freeing the sound channel, resonance, articulation; application of voice work through prose, poetry, text.

THTR:3120 Theatre Movement  3 s.h.
The body as a tool for dramatic expression; basic principles and practices of stage movement; approaches to physical technique. Requirements: theatre arts major.

THTR:3130 Singing for Actors and Dancers  2 s.h.
Skill development for healthy, effective singing in the musical theatre style; techniques of vocal production through breath management, resonance, articulation, flexibility; song interpretation and repertoire. Recommendations: for MUS:3520—concurrent registration in MUS:1020. Same as DANC:3130, MUS:3520.

THTR:3140 Acting II  3 s.h.
Extension of work begun in THTR:2140; scene study, with focus on contemporary realism and development of collaborative dynamic. Prerequisites: THTR:1141 or THTR:2140.

THTR:3151 Accents and Dialects  3 s.h.
Varied topics on a rotational basis, may include vocal study of classical text including Shakespeare, dialects, and voice in classical and contemporary comedy. Prerequisites: THTR:3110.

THTR:3160 Movement Styles  3 s.h.
Intensive study of a selected movement style (e.g., mask, clown, commedia dell’arte). Prerequisites: THTR:3120.
THTR:3165 Stage Combat 3 s.h.
Fundamental principles of stage combat in a specialized area of study—unarmed combat, rapier and dagger techniques, and hand-to-hand and knife techniques.

THTR:3180 Media Studies 3 s.h.
English majors and English and Creative Writing majors may apply this course to the following area and/or period requirement. AREA: Literary Theory and Interdisciplinary Studies. PERIOD: 20th/21st-Century Literature. Same as ENGL:3180.

THTR:3202 Graphic Design and Identity 3 s.h.
Series of projects focusing on creating strong graphic design and graphic identity using Abode Creative Suite. GE: Engineering Be Creative.

THTR:3205 Concepts in Drawing 3-4 s.h.
Intermediate-level topics; observation, theory, media, form, content; emphasis on personal direction. Prerequisites: DRAW:2310. Same as DRAW:3310.

THTR:3208 Mask and Puppet Crafts 3 s.h.
Mask and puppet design; paper mache, plaster gauze, thermal plastics, and soft sculpture techniques. GE: Engineering Be Creative.

THTR:3210 Makeup Design for the Stage 3 s.h.
GE: Engineering Be Creative. Same as DPA:3210.

THTR:3211 Period Styles 3 s.h.
Survey of design and motifs spanning history of western civilization through development of interior and exterior architecture, furniture, decorative themes, fashion, and fine art.

THTR:3221 Technology for the Entertainment Industry 3 s.h.
Introduction to technology skills that are at the center of the entertainment industry; programming and operating digital lighting and sound consoles, intelligent lighting systems, projection hardware and software; outdoor event rigging, metal construction, and fabrication. Same as DPA:3221.

THTR:3223 Introduction to Lighting Technology 3 s.h.
Training for a career as a touring or resident stage electrician in the entertainment industry; plot organization/shop orders, digital fixtures, power distribution, personal management, console configuration/control, and electrical troubleshooting/maintenance.

THTR:3225 Makeup Design: Special Topics 3 s.h.
Advanced techniques in stage makeup design and application through analysis of forms, research, and hands-on projects.

THTR:3230 Scene Design I 3 s.h.
Development of theatre scenery; how to research, conceptualize, and express ideas in 3-D models, simple sketches, and drafting. GE: Engineering Be Creative. Same as ARTS:3230.

THTR:3240 Costume Design I 3 s.h.
Introduction to theatre costumes; how to conceptualize and express ideas through rendering and 3-D mannequin projects. May be taken after THTR:4240. GE: Engineering Be Creative.

THTR:3250 Lighting Design I 3 s.h.
How to research, conceptualize, and express ideas through light plots, other design paperwork, and theatre lighting design projects. GE: Engineering Be Creative.

THTR:3260 Sound Design for the Theatre 3 s.h.
Introduction to digital sound recording and live sound reinforcement techniques for a variety of entertainment venues (theatre, dance, concerts, industrial projects); creation of soundscapes using Pro Tools software; implementation of designs through the use of QLab playback systems and digital mixing consoles; documentation of sound design for theoretical and realized productions. GE: Engineering Be Creative.

THTR:3270 Entertainment Design 3 s.h.
Introduction to entertainment design and technology; primary focus on contemporary approaches to design and delivery of content in entertainment industry; assignment of practical projects using media servers, projection, LED arrays, video editing software, and moving light technologies. GE: Engineering Be Creative.

THTR:3276 Medieval Drama 3 s.h.
English majors and English and Creative Writing majors may apply this course to the following area and/or period requirement. AREA: Medieval and Early Modern Literature and Culture. PERIOD: Early Literatures Through 17th Century. Same as ENGL:3276.

THTR:3277 English Renaissance Drama 3 s.h.
English majors and English and Creative Writing majors may apply this course to the following area and/or period requirement. AREA: Medieval and Early Modern Literature and Culture. PERIOD: Early Literatures Through 17th Century. Same as ENGL:3277.

THTR:3301 Playwriting II 3 s.h.
Application of fundamental skills learned in THTR:2301 to more advanced study of dramatic structure and style; reading of plays, weekly writing assignments; focus on writing one-act play. Prerequisites: THTR:2301.

THTR:3310 Undergraduate Playwriting Workshop 1-3 s.h.
Workshop discussion of original full-length plays, collaborative creation of new plays, work with guest artists. Prerequisites: THTR:2301 and THTR:3301. Requirements: submission of writing sample.

THTR:3315 Standup Comedy Practicum 3 s.h.
Writing and performing standup comedy; emphasis less on creating a comic persona and more on pulling from and articulating personal truth; analysis of contemporary comedians and joke structure; performing original work for multiple audiences in classroom and out in community.

THTR:3320 Writing for Film 3 s.h.
Rigorous writing for film; focus on feature-length screenplay; for students with experience in dramatic writing, fiction, or screenwriting. Requirements: completion of at least 60 s.h. or graduate standing.

THTR:3341 Topics in Dramatic Literature 3 s.h.
Topics in dramatic literature, including specific authors, periods, and movements; sample topics include Ibsen and Strindberg, Chekov, Brecht and the Brechtian, and avant-garde theatre.

THTR:3342 Shakespeare the Dramatist 3 s.h.
Exploration of a number of Shakespeare's greatest works; close textual analysis supplemented with historical, theoretical, theatrical, and philosophical considerations; special attention given to Shakespeare's dramatic method and relation of his dramaturgy to profession of theater-making.
THTR:3403 Free-Style Writing: Poetry, Plays, and Performances 3 s.h.
Creative writing lab experience in reading, writing, and performing poetry and short plays; expansion of students’ horizons of the self; arc of innovation in African American literature from Harlem Renaissance to present, with texts from Langston Hughes and Zora Neale Hurston to Saul Williams and Jill Scott; role of the artist in society and as outsider and insider; shifting perspectives on race, gender, class; musical influences and models, from blues to house music; sensuality, spirituality; artistic reflections on the cultural moment; effects of these on literary form and performance style; students create and perform a work for an audience. Same as AFAM:3840.

THTR:3421 Performing Autobiography 3 s.h.
Write and perform original pieces stemming from personal experiences and interests; readings and videos; genre of contemporary autobiographical performance as established artists have developed it; improvisational performance and writing exercises to foster deeper reflection on personal experiences; final staging of students’ original work. Recommendations: RHET:1030. Same as GWSS:3421.

THTR:3430 Women on Stage 3 s.h.
Examination of how and why women in the United States have expressed themselves through theatre and performance from 1776 to present; students study plays as performed events in specific times and places for specific audiences through works by African American, Asian American, European American, Latina, Native American, and lesbian/queer writers; what the theater—as a public, embodied art form—offers female writers; how stakes differ for women of diverse backgrounds in using this often suspect and uniquely powerful medium in particular historical moments; how changing definitions of gender and sexuality come into play; prior background in theater not required. Same as AMST:3430, GWSS:3430.

THTR:3440 American Drama Since 1900 3 s.h.
American playwrights and plays after 1900. English majors and English and Creative Writing majors may apply this course to the following area and/or period requirement. AREA: American Literature and Culture. PERIOD: 20th/21st-Century Literature. Same as ENGL:3440.

THTR:3462 African American Drama 3 s.h.
English majors and English and Creative Writing majors may apply this course to the following area and/or period requirement. AREA: American Literature and Culture. PERIOD: Varies by semester. English and Creative Writing majors may apply this course to the Multiethnic American Literature and Culture requirement. Same as AFAM:3462, ENGL:3462.

THTR:3501 Stage Management I 3 s.h.
Duties and procedures of stage management; focus on development of production from preparatory work through performance; role of stage manager in collaboration.

THTR:3510 Introduction to Arts Management 3 s.h.
Nonprofit performing arts management and administrative principles; practical applications, trends in the field; focus on arts organizations and their key administrative positions. Same as DPA:3510, INTD:3510.

THTR:3520 New Ventures in the Arts 3 s.h.

THTR:3521 Acting for Singers and for Dancers 2 s.h.
Fundamentals of acting technique, with attention to demands on performers in opera, musical theater, and dance. Same as DANC:3521, MUS:3521.

THTR:3530 Musical Theatre Workshop 2 s.h.
Development of musical theatre performance skills through participation; students learn how to project intentions, attitudes, and personality traits of characters they portray; fundamentals of stagecraft, acting, movement, relaxation, and concentration; accurate musical coaching, including clear diction and solidly-built dramatic musical interpretation. Same as MUS:3530.

THTR:3605 Inclusive Theatre 3 s.h.
Introduction to implementation of performance opportunities for special populations (defined as those with cognitive or physical disability) and underrepresented populations. Same as EDTL:3963.

THTR:3610 Drama in the Classroom 3 s.h.
Theories of community, culture, identity in relation to language arts teaching and learning; emphasis on incorporating multiple literacies, both oral and print, into language arts curricula; action research involving oral literacy. Same as EDTL:3180.

THTR:3875 Topics in Digital Performing Arts 2 s.h.
Introduction to digital documentation and editing for dance performance; from a digital reel of student’s work, including performance and teaching, to creative strategies for using digital imagery in performance; digital arts literacy as an invaluable tool in today’s dance field. Same as DANC:3875.

THTR:3876 Video for Performance 3 s.h.
Introduction to aesthetics and practical applications of digital media and video design for live performance including content creation, system design, and content optimization for media servers; students create digital video and animations and integrate them into live performance and entertainment events via projections, media servers, and digital displays using QLab Media Server and Adobe Creative Cloud (e.g., Illustrator, Photoshop, Premiere Pro, Audition, After Effects); for those with an interest in designing, creating, and displaying digital media for theatre, dance, concerts, corporate events, gallery installations, VJ sets, and architectural projections. Prerequisites: THTR:3890 or CINE:1834 or CINE:1834. GE: Engineering Be Creative. Same as CINE:3876, DANC:3876, INTM:3876.

THTR:3880 Installations and Interactive Performance 3 s.h.
Introduction to aesthetics, techniques, and practical possibilities of fusing together theatre, dance, music/sound, art, design, cinema, gaming, human computer interaction, and engineering; foundations of creating interactive experiences that use digital photos, video, text, real-world objects, sensor data, live bodies moving in space, Kinect 2 sensors, cameras, and multiple video outputs (e.g., projectors, LED displays); use of Isadora, an interactive, node-based programming software, to create immersive mediated performances, interactive installations, embodied user-based experiences, and user-manipulated virtual environments. GE: Engineering Be Creative. Same as DANC:3880, INTM:3880.
THTR:3890 Producing and Directing Digital Video 3 s.h.
Introduction to the basic concepts, theories, and practical applications of digital video production for multiple distribution streams, with a focus on aesthetic and technical principles; focus on developing proficiency in contemporary approaches to digital media production by understanding the production pipeline, from ideation to preproduction, production, postproduction, and through to distribution. GE: Engineering Be Creative. Same as DANC:3890.

THTR:3895 Performance, Art, and New Technologies in Society 3 s.h.
Survey of major technological innovations that have deeply impacted society and live performance in the late 20th and early 21st century, and the future of the rapidly evolving technological world; students examine theoretical texts and performances that address the impact of technology on the human condition, as well as create original applied live performances and installations; a variety of technologies are explored and adapted for live performance as they relate to the following five categories of original human experience—telepresence, liveness, artificial intelligence, augmented and virtual reality, and transhumanism. Same as DANC:3895.

THTR:4144 Acting: Special Topics 3 s.h.
Specialized study in a specific aspect or theory of acting.

THTR:4180 Directing I 3 s.h.
Basic elements of stage direction; exercises in composition, emphasis, movement, rhythm, directorial analysis; director’s role in production process; short scenes, projects, papers. Prerequisites: THTR:2140 and (THTR:2402 or CINE:1601).

THTR:4230 Scene Design II 3 s.h.
Design and execution of increasingly complex projects in a variety of formats, including perspective sketching, detailed drafting, and color models. Prerequisites: THTR:3230.

THTR:4240 Costume Design II 3 s.h.
Conceptual and analysis skills in costuming; fashion history and dress related to individual, cultural, and artistic expression. May be taken before THTR:3240.

THTR:4250 Lighting Design II 3 s.h.
Development of advanced lighting artistry; preparation for mainstage lighting assignments through a series of hands-on projects and practicals; emphasis on the process of design, communicating the design concept, acclimating to University of Iowa venues, advanced moving light programming, 3-D modeling, pre-visualization techniques, and organizing the plot and paperwork in accordance with professional lighting practices. Prerequisites: THTR:3250.

THTR:4265 International Perspectives: Xicotepec 2-3 s.h.
Introduction to providing service to a community in a less developed country; student projects intended to improve community life in Xicotepec. Requirements: P3 standing. Same as CEE:4788, GHS:4126, PHAR:8788.

THTR:4270 Scenic Art 3 s.h.
Techniques in scenic art for the theatre; classical trompe l’oeil scene painting, sculpting with nontraditional materials, finishing. Offered every other year. GE: Engineering Be Creative.

THTR:4402 Dramas of the Spirit 3 s.h.
Western and nonwestern dramatic texts that enact or describe journeys of the human spirit; textual analysis, investigation of the notion of spirit and its relation to dramatic form. Prerequisites: THTR:2411 and THTR:2410 and THTR:2402.
Requirements: admission to M.F.A. program. 

Scene work, Shakespeare and style, on-camera, development in impulse, openness and the “mask,” individual and group Preprofessional training; may include psychophysical training in THTR:6140 Advanced Acting

artistic intent, personal vision, and practical application. Same general public; emphasis on sharing and investigating ideas, disciplines that culminates in a devised performance for the creative, design, and technical practitioners from varied Collaborative process with advanced dance artists and THTR:5610 Stage Management: Special Topics

the three-year program and beyond. Prerequisites: THTR:4230 or THTR:4240 or THTR:4250.

Scene Design III 3 s.h. Complex assignments; documentation skills, scenic design preparation. Prerequisites: THTR:3230 and THTR:4230.

THTR:5230

THTR:5240 Costume Design III 3 s.h. Advanced projects in costume design and portfolio development. Prerequisites: THTR:4240.

THTR:5250 Lighting Design III 3 s.h. Advanced projects in venues such as dance, opera, industrials; preparation of lighting designs for production. Prerequisites: THTR:4250.

THTR:5300 The Collaborative Process 3 s.h. Development of new plays, collaboratively created works.

THTR:5420 Dramaturgy Practicum 3 s.h. Exploration of theoretical, creative, and practical issues that arise in working dramaturgically on both established and new plays, and in a variety of collaborative processes; practical dramaturgical exercises in script reporting, dramaturgical research, educational programming, season planning, production documentation, and writing of critical and dramaturgical essays for a general audience. Requirements: admission to M.F.A. dramaturgy program.

THTR:5500 Stage Management: Special Topics 3 s.h. Topics in stage management, arts production, and their professional practice. Requirements: admission to M.F.A. stage management program.

THTR:5510 Production Management 3 s.h. Organization and supervision of theatre productions; resources, procedures for successfully mounting a theatre production or season; personnel, equipment, facility and budget management, scheduling, communication. Requirements: stage management M.F.A. enrollment.

THTR:5600 Orientation to Graduate Studies 1-2 s.h. Requirements: theatre arts M.F.A. enrollment.

THTR:5605 Career Preparation 1-3 s.h. Business aspects of the actor’s career; entrepreneurial tools for the professional world; topics include agents, managers, taxes, fees, résumés, head shots, unions, the similarities and differences between the three major markets (New York, Chicago, and Los Angeles), and the particular needs for television, film, and theatre.

THTR:5610 Collaborative Performance 3-4 s.h. Collaborative process with advanced dance artists and creative, design, and technical practitioners from varied disciplines that culminates in a devised performance for the general public; emphasis on sharing and investigating ideas, artistic intent, personal vision, and practical application. Same as DANC:5550, DPA:5550.

THTR:6140 Advanced Acting 3 s.h. Preprofessional training; may include psychophysical training in impulse, openness and the “mask,” individual and group dynamics, improvisation, repetition, characterization and scene work, Shakespeare and style, on-camera, development of professional work habits and skills, audition and interview. Requirements: admission to M.F.A. program.

THTR:6150 Vocal Technique 3 s.h. Skills training; voice and speech for the actor, phonetics, dialects, sound exploration, contemporary and classical text analysis. Requirements: admission to M.F.A. program.

THTR:6160 Movement Technique 3 s.h. Fundamental principles and practices required for physical acting technique; basic stage movement, stage combat, mime technique, Lecoq-based improvisation; a new works project. Requirements: admission to M.F.A. program.

THTR:6170 Graduate Acting: Special Topics 3 s.h. Specialized study in one aspect or theory of acting. Requirements: admission to M.F.A. program.

THTR:6180 Director’s Seminar 1-3 s.h. Preprofessional training in stage direction; the art and craft of directing; research, practical experience; development of new pieces; approaches to a variety of theatrical materials through concept, type, style. Requirements: admission to M.F.A. program.

THTR:6300 Guest Seminar 3 s.h. Diverse postmodern traditions; emphasis on questions of relation of text.

THTR:6400 Classical to Romantic Theatre 3 s.h. Representative plays from the Classical to the Romantic periods—in historical context of their original productions, contemporary production potential. Requirements: theatre arts M.F.A. enrollment.

THTR:6401 Modern Drama 3 s.h. Questions of dramatic form and content examined in-depth through close readings of modern plays.

THTR:6402 Postmodern Theatre 3 s.h. Diverse postmodern traditions; emphasis on questions of relation of text.

THTR:6405 Career Preparation 3 s.h. Business aspects of the actor’s career; entrepreneurial tools for the professional world; topics include agents, managers, taxes, fees, résumés, head shots, unions, the similarities and differences between the three major markets (New York, Chicago, and Los Angeles), and the particular needs for television, film, and theatre.

THTR:6410 Collaborative Performance 3-4 s.h. Collaborative process with advanced dance artists and creative, design, and technical practitioners from varied disciplines that culminates in a devised performance for the general public; emphasis on sharing and investigating ideas, artistic intent, personal vision, and practical application. Same as DANC:5550, DPA:5550.

THTR:6140 Advanced Acting 3 s.h. Preprofessional training; may include psychophysical training in impulse, openness and the “mask,” individual and group dynamics, improvisation, repetition, characterization and scene work, Shakespeare and style, on-camera, development of professional work habits and skills, audition and interview. Requirements: admission to M.F.A. program.