

# THEATRE STUDIES (THE)

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## THE 105 | HISTORY OF DRAMATIC LITERATURE | 4 quarter hours (Undergraduate)

Second course in a 3 course sequence.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## THE 106 | HISTORY OF DRAMATIC LITERATURE: CLASSICAL GREECE AND ROME | 4 quarter hours (Undergraduate)

Third course in a 3 course sequence.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## THE 141 | DESIGN WORKSHOP | 4 quarter hours (Undergraduate)

First course in a 3 course sequence. This course will introduce the student to the art of theatre design through the examination of the principles of design and composition, the elements of theatrical design, and the nature of collaboration and communication. It is intended for those who plan to work in the theatre in areas other than design. The focus is on the aesthetic, rather than the technical, aspects of design and on how design fits into the framework of the study of theatre in general. The class is intended to prepare those pursuing a career in theatre for communicating and working with designers. Assignments will emphasize the development of creative skills and a common vocabulary in order to establish a framework for informed choices, and for an appreciation of theatre design and its various areas of specialization. In this first course we will explore the fundamentals of visual design. Students will do several basic design projects during the quarter. The process of theatrical design will be introduced by working with a classic script for design analysis and preliminary design parameters.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## THE 142 | DESIGN WORKSHOP | 4 quarter hours (Undergraduate)

Second course in a 3 course sequence. In the second quarter the class will focus on applying the fundamentals of the first course to the specific task of theatre design. The emphasis is on scenic design, but costumes, lighting, and sound will also be featured. The script analyzed in the first course will continue to be used to explore the integration of design parameters with the aesthetic and conceptual goals of production. We will also discuss the design process and some of the techniques utilized by designers. Later in the quarter another classic script will be used as the foundation for a final design project culminating in a scenic design for that script.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## THE 143 | DESIGN WORKSHOP | 4 quarter hours (Undergraduate)

Third course in a 3 course sequence. In the third quarter the emphasis is on group artistic work. In this 'practicum' quarter students will collaborate in small groups on a design for a mythological story. Following that, and for the bulk of the quarter, students will be assigned to design teams consisting of director and designers. These teams will follow the entire design process, using a Shakespeare script, culminating in the formal presentation of a fully designed production. It is important to understand that the focus of this course is on design process and communication. The technical aspects of theatre design are kept to a minimum. The course aims to help theatre artists in their collaboration with theatre designers.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## THE 201 | THEATRE MANAGEMENT I: INTRODUCTION TO MANAGEMENT CONCEPTS IN THE PERFORMING ARTS | 4 quarter hours (Undergraduate)

Through lecture, discussion, readings, videos, research and projects, the student learns about styles of arts leadership, contemporary issues and best practices in the field of non-profit arts management, the history of non-profit arts administration in the US including leaders in the field and opportunities for careers in the arts. Emphasis is placed on how non-profit organizations balance their commitment to the Art, the Artist and the Audience. Specific areas of non-profit arts management to be addressed include the role of the arts manager; the primacy of the mission; planning, change and adaptation; leadership and group dynamics; and human resources. (Cross Listed with PAM 301)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

## THE 202 | THEATRE MANAGEMENT I: ORGANIZATIONAL STRUCTURE AND FINANCIAL MANAGEMENT | 4 quarter hours (Undergraduate)

Through lecture, discussion and projects, the student learns about non-profit arts organizational structures, short-and long-term planning, intersection of mission/vision/values and programming with growth and sustainability, producing vs. presenting organizations, financial management, management information systems and budgeting. (Cross-listed with PAM 302)

**THE 201 and status as an Undergraduate or Graduate Theatre student are prerequisites for this class.**

## THE 203 | THEATRE MANAGEMENT I: MARKETING FOR THE ARTS | 4 quarter hours (Undergraduate)

Through lecture, discussion and projects, the student learns about strategies and objectives in marketing and promoting the performing arts. Specific focus is given to integrated marketing and communication strategies; market research and evaluation techniques; organizational image and branding; patron support services; and audience development. Students will create marketing and public relations plans and materials, both independently and on teams, which incorporate targeting audiences; promotions, publicity, and advertising; and working with various forms of media, including social networking and technology-based platforms. (Cross-listed with PAM 303)

**THE 202 and status as an Undergraduate Theatre student are prerequisites for this class.**

**THE 204 | HISTORY OF DRAMATIC LITERATURE | 4 quarter hours  
(Undergraduate)**

First course in a 3 course sequence. A study of the development of playscripts, the physical theatre, and means of production from ancient Greek and Roman societies through contemporary theatre. The course emphasizes theatre's changing role in society.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 205 | HISTORY OF DRAMATIC LITERATURE | 4 quarter hours  
(Undergraduate)**

Second course in a 3 course sequence. A study of the development of playscripts, the physical theatre, and means of production from ancient Greek and Roman societies through contemporary theatre. The course emphasizes theatre's changing role in society.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 206 | HISTORY OF DRAMATIC LITERATURE | 4 quarter hours  
(Undergraduate)**

Third course in a 3 course sequence. A study of the development of playscripts, the physical theatre, and means of production from ancient Greek and Roman societies through contemporary theatre. The course emphasizes theatre's changing role in society.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 207 | THEATRE MANAGEMENT I: INSTITUTIONAL ADVANCEMENT AND COMMUNITY ENGAGEMENT | 4 quarter hours  
(Undergraduate)**

Through lecture, discussion and special projects, the student learns about institutional advancement and development as well as collaborations with internal and external constituencies. Topics include forming partnerships, community outreach, board development and engagement, fundraising and grant writing, donor cultivation, and the philanthropic community. This course is the final course in the four-course sequence on Performing Arts Management, and integrates the topics, vocabulary, themes, and subjects introduced in the previous three courses. (Cross-listed with PAM 304)

**THE 203 and status as an Undergraduate Theatre student are prerequisites for this class.**

**THE 208 | UNDERAGE ONSTAGE | 4 quarter hours  
(Undergraduate)**

This class examines theatrical literature from the Ancient Greeks through today to uncover how and why playwrights include children in their works and what effect this has on audiences. Contributing variables examined while studying these plays include the time period in which they were written, the social, political, and cultural context, the playwright's style, and the genre. The class will also explore the choice faced by a number of directors: whether to use children true to the age in the script, or adults who can still play young people. The vocabulary of Dramatic Text Analysis will be taught and used when providing written and oral examination of plays covered.

**THE 210 | SCRIPT ANALYSIS | 4 quarter hours  
(Undergraduate)**

A study of classical text analysis. Using dramatic literature from naturalism to the avant garde, students will dissect how the plays work structurally.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 211 | GAGA, GUNS & GAULTIER - THE POWER OF THEATRE IN POP CULTURE | 4 quarter hours  
(Undergraduate)**

The course investigates popular culture's influence on theatre and performance, and theatre's influence on pop culture. We will look at plays that were written as spectacle performances, plays written based on pop culture trends, and essays relating to pop culture and its relation to the concept of performance. The course investigates complex ways in which popular culture in performance generates meaning and effect, and will also examine traditions of vaudeville, spectacle theatre, fashion shows, and the rise of the pop-cultural icon. Through readings of plays, essays, and videos, this course will address the following questions: How does the cross-fertilization between pop culture and theatre work, and why? How has dramatic literature used pop culture trends to communicate to audiences? How have other art forms used theatre to create, or enhance their performative aesthetics?.

**THE 212 | INTRODUCTION TO THEATRE STUDIES | 4 quarter hours  
(Undergraduate)**

This course is a general introduction to the aesthetics of the various forms and permutations of theatrical performance. It is a study of performance as an art, with particular emphasis upon its cultural and social influences in our society, and its relationship with the other arts and humanities. The course will emphasize the development of skills for articulate verbal and written response to performances.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 214 | ETHICAL DECISION MAKING IN THE THEATRE | 4 quarter hours  
(Undergraduate)**

Ethical decisions are a challenging part of every profession. Ethical Decision-Making in the Theatre assumes two basic questions: What is an ethical decision, and why is ethics of particular resonance for theatre professionals? Through readings, writing assignments, and class discussions, this course will work to define ethics by examining examples of both ethical and unethical behavior, will examine the ethical role that theatre plays in our society, and will debate the responsibilities that we carry into the profession as theatre artists and professionals. Through group work we will determine a framework for ethical thinking and will apply this framework to specific situations facing the theatre profession today, ultimately determining whether or not the result is an ethical decision.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 224 | DRAMATIC THEORY: TRAGEDY | 4 quarter hours  
(Undergraduate)**

An introduction to the major developments in dramatic theory from Aristotle to the present. Through reading essays on theory along with plays, the course will create a context for understanding how the ethical, aesthetic and social philosophies of dramatic theory inform theatrical production and literature. May be taken by non-Theatre majors.

**THE 206 is a prerequisite for this class.**

**THE 225 | DRAMATIC THEORY: COMEDY | 4 quarter hours  
(Undergraduate)**

An introduction to the major developments in dramatic theory from Aristotle to the present. Through reading essays on theory along with plays, the course will create a context for understanding how the ethical, aesthetic and social philosophies of dramatic theory inform theatrical production and literature. May be taken by non-Theatre majors.

**THE 206 is a prerequisite for this class.**

**THE 227 | PLAYWRITING I | 4 quarter hours  
(Undergraduate)**

First Course in a three course sequence. A practical course introducing students to the fundamentals of dramatic writing. Students engage in a variety of writing exercises exploring various elements of writing for the stage. Each quarter students will complete short works for the stage that include 10 minute plays, one acts or first acts of longer works.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 228 | PLAYWRITING I | 4 quarter hours  
(Undergraduate)**

Second in a three course sequence. A practical course introducing students to the fundamentals of dramatic writing. Students engage in a variety of writing exercises exploring various elements of writing for the stage. Each quarter students will complete short works for the stage that include 10 minute plays, one acts or first acts of longer works.

**THE 227 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 229 | PLAYWRITING I | 4 quarter hours  
(Undergraduate)**

Third in a three course sequence. A practical course introducing students to the fundamentals of dramatic writing. Students engage in a variety of writing exercises exploring various elements of writing for the stage. Each quarter students will complete short works for the stage that include 10 minute plays, one acts or first acts of longer works.

**THE 228 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 232 | PLAYWRIGHT'S SEMINAR I | 4 quarter hours  
(Undergraduate)**

In this course students explore the underlying formal principles found in various works of architecture, music, visual art, literature, and theatre. Each week students apply these principles to the writing and presentation of short theatrical works. The goal of this course is to expose students to a wide array of approaches to dramatic form.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 234 | DRAMATURGY I: INTRODUCTION TO DRAMATURGY | 4 quarter hours  
(Undergraduate)**

The first course in the three-term Dramaturgy I sequence. Through reading about the history of dramaturgy, the course develops the intellectual framework necessary to think about the art and science of the discipline and focuses on the study of dramaturgical issues of the past two decades. Students work on theoretical projects. Some attendance at theatre productions may be required.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 235 | DRAMATURGY I: INTRODUCTION TO PRODUCTION  
DRAMATURGY | 4 quarter hours  
(Undergraduate)**

The second class in the three-term Dramaturgy I sequence, this course continues the work of THE 234 and emphasizes writing in a workshop context as well as the process of collaboration and hands-on collaboration itself. Much of the student work focuses on in-house theoretical theatre productions. Students who are dramaturgy-criticism majors prepare to work on their first dramaturgy project, the MFAI short plays.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 236 | DRAMATURGY I: TYA AND PLAYWORKS DRAMATURGY | 4  
quarter hours  
(Undergraduate)**

The third class in the three-term Dramaturgy I sequence, this course focuses on the dramaturgy for theatrical productions aimed at young audiences. A major emphasis in the class is the preparation of the actor packets and study guides for The Theatre School's Playworks series.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 246 | STAGE DESIGN FOR NON-MAJORS | 4 quarter hours  
(Undergraduate)**

The course introduces the essential principles of designing for the stage. The art of stage design is explored through the analysis and interpretation of dramatic literature. Students will engage in script analysis, creative research, critical writing, model building and rendering to present visual and written work that represents their personal reflection on the plays examined in the class.

**THE 254 | POLITICAL THEATRE | 4 quarter hours  
(Undergraduate)**

This course surveys political theatre from the ancient Greeks right up until today. Through an examination of the political contents of specific plays and of theoretical reading, such as manifestos, the course instructs students in critical thinking, the relationship between form and content, and between a society and one genre of art.

**THE 256 | THEATRE FOR YOUNG AUDIENCES DRAMATIC  
LITERATURE:PLAYS FOR THE ONCE AND FUTURE AMERICAN AUDIENCE  
| 4 quarter hours  
(Undergraduate)**

Over the past one hundred years or so, artists and educators in the United States have specifically dedicated themselves to sharing and creating aesthetic, creative experiences for young people. But what have been the impulses behind these plays and creations? Why specifically devise a theatre for young audiences (TYA)? Are children just little adult theatre goers or has an approach and methodology developed through the years to speak directly to young people? The goal of this introductory course is find some answers to these questions by surveying the history of dramatic literature for children in the United States from the beginning of the last century to the present day. Through readings, lectures, workshops, and discussions students will gain insight into the TYA theories, philosophies, styles, and practices that have accumulated over the years. By excavating the past and examining the present, students will achieve further appreciation and understanding of the spectrum of theatrical experiences written and improvised for children.

**THE 258 | SHADOWS OF UNDERSTANDING: THE HOLOCAUST IN  
THEATRE AND PERFORMANCE | 4 quarter hours  
(Undergraduate)**

The Holocaust of the 20th Century perpetrated and executed by Nazi Germany, has both seared itself into people's consciousness and become very much a part of world culture. Theatre and performance have been created to try to understand this event and search for meaning. Created through multiple perspectives and styles - historical and political, philosophical and religious, realistic and surrealistic, using dark humor and the power of memory, focusing on gender relations -- there is no one method of presenting the Holocaust artistically. Through a close investigation of key theatre and performances, students will discover many works that were unknown to them and that will help to shed some light on these representations more deeply, reflecting the complexity of the Holocaust in a search for understanding and ultimately seeking to answer this imperative, "Can and should art be made from representations of genocidal atrocity?."

**THE 259 | PERFORMING MOSAIC: JEWISH CULTURE'S INFLUENCE ON AMERICAN THEATRE AND PERFORMANCE | 4 quarter hours (Undergraduate)**

Over the years the abundance of artistic contributions from Jewish creators—playwrights, performers, composers and lyricists, acting teachers and producers—has helped to shape the American Theatre as we know it. Through a critical reading of the plays in their context and viewing performances on video this course will explore the unique synthesis and the long and colorful relationship between Jews and theatre in America. Critical questions to be asked are: How does the ethnic mosaic of America and American values and multi-culturalism act as an incubator? How did anti-Semitism and stereotypes play a role? Does the cultural memory of the Jew as the outsider and survivor in history provide a particular aesthetic?

**THE 260 | CHICKS, MEAN GIRLS AND FEMMES FATALES: WOMEN WRITING IN THE AMERICAN THEATRE | 4 quarter hours (Undergraduate)**

This course examines ninety years of women's dramatic writing in America from the jazz age to today. We will look at plays written by women, and theoretical essays about the plays and playwrights; biographies, as well as historical materials illuminating plays; themes and forms. Identity has always been important to American dramaturgy and women have always occupied a unique place in the theatre: as actresses, as spectators, as icons, as demons, and finally as creators. Women have been playwrights but they have also been producers and theatre adventurers.

**THE 261 | OCULAR PROOF: SHAKESPEARE'S INFLUENCE IN CINEMA | 4 quarter hours (Undergraduate)**

Shakespeare's plays explore the scope and depth of the human experience. Using the visual elements of cinema, these epic stories translate effectively for modern audiences. Students will read four plays by Shakespeare, and explore their thematic and dramatic interpretations on film: two adapted from Shakespeare's themes and two cinematic versions of the plays themselves which will elucidate the 'ocular proof' of Shakespeare's influence on cinema.

**THE 268 | INTRODUCTION TO THE PRODUCTION PROCESS | 4 quarter hours (Undergraduate)**

This course introduces students to the specifics of the production process and focuses on similarities and differences between the curricular perspective of the production process at The Theatre School and that of the professional world. Through readings, lecture, and discussion, students will gain an orientation to the responsibilities and expectations of first-year crew assignments, basic skills involved in stage management, examples of the production process from both the Chicago and national theatre scenes, and the concept of collaboration as a fundamental component of all production work.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 269 | STAGE MANAGEMENT WORKSHOP | 4 quarter hours (Undergraduate)**

Second course in a 2 course sequence. A survey of the stage manager's role in pre-production, rehearsal, tech and performance. The course will explore the techniques and responsibilities of the stage manager in a variety of theatrical venues.

**THE 268 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 271 | THEATRE STUDIES PRODUCTION PRACTICE I | 4 quarter hours (Undergraduate)**

First course in a 3 course sequence. For all Theatre Studies students, this course makes assignments related to the student's major, including Dramaturgical work, assistant directing, and stage managing.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 272 | THEATRE STUDIES PRODUCTION PRACTICE II | 4 quarter hours (Undergraduate)**

Second course in a 3 course sequence. For all Theatre Studies students, this course makes assignments related to the student's major, including Dramaturgical work, assistant directing, and stage managing.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 273 | THEATRE STUDIES PRODUCTION PRACTICE III | 4 quarter hours (Undergraduate)**

Third course in a 3 course sequence. For all Theatre Studies students, this course makes assignments related to the student's major, including Dramaturgical work, assistant directing, and stage managing.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 280 | AFRICAN-AMERICAN THEATRE: GREAT BLACK PLAYS, THEN AND NOW | 4 quarter hours (Undergraduate)**

This course introduces students to African American Theatre and the impact of African-Americans in theatre performance. The course includes critical discussions of plays and historical events, and allows students to discuss ideas such as: How non-traditional casting affects the playing and development of a theatrical performance, the need for stories of people of color, the cultural impact of society, laws and practices on the theatre and the need for the voice of minorities. The course will explore the similarities and differences of theatrical styles and tactics as they pertain to African-American theatre and performance. Warning: strong images, language and topical events are a major portion of the class discussions and assignments.

**At least Sophomore Standing is a prerequisite for this course.**

**THE 281 | SCENE STUDY: COMEDY | 4 quarter hours (Undergraduate)**

Students will rehearse and present scenes from classic and contemporary comedies, exploring the relationship between text and performance. They will learn to effectively analyze and synthesize text for performance and demonstrate competence in applying textual analysis to performance.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 282 | CONTEMPORARY STAGE COMEDY | 4 quarter hours (Undergraduate)**

Students will read and analyze recent examples of comic literature for the stage. These plays will be examined in their relationship to the classical comic canon and more recent comedies for the stage. Students will learn to effectively analyze contemporary text in their current context and in relation to texts from earlier periods, as well as be able to analyze and express how theatrical text express or challenge societal norms and values.

**THE 206 and status as an Undergraduate or Graduate Theatre student are prerequisites for this class.**

**THE 291 | PERFORMANCE WORKSHOP I | 4 quarter hours  
(Undergraduate)**

The first course in a 3-course sequence. Students work on basic performance skills through individual and group exercises in acting, voice and speech, and movement. The work culminates in in-class performances of selected scenes and/or monologues from a variety of contemporary American plays.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 292 | PERFORMANCE WORKSHOP II | 4 quarter hours  
(Undergraduate)**

The second course in a 3-course sequence. Students expand on basic performance skills emphasized in Performance Workshop 1. The emphasis in this second quarter focuses on the actor's approach to text, intentionality and motivation, objectives, obstacles, the tactics used in realizing physical actions in performance, and an introduction to the director-actor relationship in rehearsal.

**THE 291 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 293 | PERFORMANCE WORKSHOP III | 4 quarter hours  
(Undergraduate)**

The third course in a 3-course sequence. The focus of the final course is on the practical dynamics of the director-actor relationship. Students in Performance Workshop 3 serve as the acting company for those students in the third quarter of the BFA Directing sequence.

**THE 292 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 301 | THEATRE MANAGEMENT II: INTRODUCTION TO COMMERCIAL THEATRE | 4 quarter hours  
(Undergraduate)**

Through lecture, discussion and projects, the student learns about the current environment in the world of commercial theatre. Focusing on the study of producing, students will learn about the nature of the work of the producer, general manager, and other key figures; securing rights to theatrical properties; raising capital for theatrical productions (filings, offerings, Securities and Exchange Commission); facilities and touring issues. Studies include researching commercial theatre entities and individuals.

**THE 203 and status as an Undergraduate Theatre student are prerequisites for this class.**

**THE 302 | THEATRE MANAGEMENT II: HUMAN RESOURCES MANAGEMENT IN THE COMMERCIAL THEATRE | 4 quarter hours  
(Undergraduate)**

Through lecture, discussion and projects, the student learns about human resource management and compliance with federal employment laws including review of employee handbooks, employee benefits, payroll and withholding, I-9, W-2 and W-4 forms, employee vs independent contractor status as well as hiring someone who is a corporation. The course reviews the history, membership, contracts and work rules of the theatrical unions in the United States, collective bargaining, labor arbitration and non-union human resource management in commercial theatre.

**THE 301 and status as an Undergraduate or Graduate Theatre student or permission of instructor is a prerequisite for this class.**

**THE 303 | THEATRE MANAGEMENT II: FINANCIAL MANAGEMENT IN THE COMMERCIAL THEATRE | 4 quarter hours  
(Undergraduate)**

Through lecture, discussion and projects, the student learns about financial planning, budgeting and accounting, box office income, booking agreements and deals, paying labor and other expenses, income statements, and settlements. Attention is paid to distinguishing between facility licensing agreements and booking contracts.

**THE 302 and status as an Undergraduate or Graduate Theatre student or permission of instructor is a prerequisite for this class.**

**THE 305 | IMMERSIVE THEATRE PRACTICUM | 4 quarter hours  
(Undergraduate)**

Working with a team in the production of an immersive theatrical event, the class will explore the intersection of the theoretical and practical aspects of the creation of immersive theatre. Students will participate in the planning, design, fabrication, installation, operation, and strike of the event. Students will apply and explore their expertise in multiple theatrical specializations during the production process.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 310 | WRITING ABOUT THE ARTS | 4 quarter hours  
(Undergraduate)**

In this advanced course students will take a crash course in writing about the arts. Not what they think that is or how they read about it in high school, but through hands on experience, and reading literary and political journalists, as well as making field trips. By arts we mean all the arts, but there will be, of course, a special concentration on theater. Students will have lively discussions and will come away with at least two finished writing pieces.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 311 | PRACTICUM IN CRITICAL WRITING | 2 quarter hours  
(Undergraduate)**

An elective course for students who are working on The Grappler. In consultation with The Grappler advisor, students whose work on The Grappler warrants receiving production practice credit will be registered for this course. The Grappler, in effect, is a production of the dramaturgy program, and as such, enables students the opportunity to gain valuable experience in critical thinking and writing, analysis, editing, and the visual layout of the blog itself. (pre-requisite, New Writing about the Arts).

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 320 | MOVEMENT WORKSHOP | 4 quarter hours  
(Undergraduate)**

By exploring a beginning approach to one or more methodologies intended to increase an actor's movement and use of self, this course provides a starting point for the analysis of the processes an actor uses to broaden, deepen, and clarify physical work on a character and as a member of an artistic ensemble.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 324 | DRAMATIC THEORY | 4 quarter hours  
(Undergraduate)**

This course explores the art and craft of reviewing and writing about theater and the other performing arts in a variety of different media, from newspapers to alternative weeklies to magazines. The course also aims at developing for the student a systematic understanding of the concepts and issues that have historically informed theatrical criticism, as well as those that inform the contemporary period.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 325 | DRAMATIC CRITICISM | 4 quarter hours  
(Undergraduate)**

Through reading, lecture, discussion, and writing practicum, the course introduces foundational concepts in descriptive and evaluative criticism. Through the process of writing critical responses to theatre performances, the course addresses topics from criteria for script evaluation to expected outcomes of the theatrical experience. Can be taken by non-Theatre School students with permission of instructor.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 326 | DRAMATIC CRITICISM | 4 quarter hours  
(Undergraduate)**

Through reading, lecture, discussion, and writing practicum, the course introduces foundational concepts in descriptive and evaluative criticism. Through the process of writing critical responses to theatre performances, the course addresses topics from criteria for script evaluation to expected outcomes of the theatrical experience. Can be taken by non-Theatre School students with permission of instructor.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 327 | PLAYWRITING II | 4 quarter hours  
(Undergraduate)**

First course in a 3 course sequence. Students in this year long course focus on the completion of a major, full length work for the stage. Through writing exercises, table work sessions, storyboarding, targeted rewriting, minimal staging, and other means, students will experience the various stages of the process of writing a major work - from conception to development to public presentation. Plays written in this course are presented in the annual Wrights of Spring Festival and considered for production in the Theatre School season.

**THE 229 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 328 | PLAYWRITING II | 4 quarter hours  
(Undergraduate)**

Second course in a 3 course sequence. Students in this year long course focus on the completion of a major, full length work for the stage. Through writing exercises, table work sessions, storyboarding, targeted rewriting, minimal staging, and other means, students will experience the various stages of the process of writing a major work - from conception to development to public presentation. Plays written in this course are presented in the annual Wrights of Spring Festival and considered for production in the Theatre School season.

**THE 327 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 329 | PLAYWRITING II | 4 quarter hours  
(Undergraduate)**

Third course in a 3 course sequence. Students in this year long course focus on the completion of a major, full length work for the stage. Through writing exercises, table work sessions, storyboarding, targeted rewriting, minimal staging, and other means, students will experience the various stages of the process of writing a major work - from conception to development to public presentation. Plays written in this course are presented in the annual Wrights of Spring Festival and considered for production in the Theatre School season.

**THE 328 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 330 | MUSICAL THEATRE WORKSHOP | 4 quarter hours  
(Undergraduate)**

This course provides an introduction to musical theatre through performance (including solo and group singing and scene preparation) and historical and theoretical studies (including vocal technique, musical theatre history and literature, and music theory).

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 332 | PLAYWRIGHT'S SEMINAR II | 4 quarter hours  
(Undergraduate)**

Continues and deepens the exploration of form students begin in Playwrights Seminar I. In this course students explore the underlying formal principles found in various works of architecture, music, visual art, literature, and theatre. Each week students apply these principles to the writing and presentation of short theatrical works. The goal of this course is to expose students to a wide array of approaches to dramatic form.

**THE 232 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 334 | DRAMATURGY II: CIVIC DRAMATURGY | 4 quarter hours  
(Undergraduate)**

The first class in the three-term Dramaturgy II sequence, this course continues the work of Dramaturgy I and focuses on the preparation for work on a classical play.

**THE 234, 235, 236 and status as an Undergraduate or Graduate Theatre student or permission of instructor is a prerequisite for this class.**

**THE 335 | DRAMATURGY II: NEW PLAY DRAMATURGY | 4 quarter hours  
(Undergraduate)**

This course is taught in conjunction with The Theatre School's playwriting program and focuses on the dramaturgical work involved in new play development.

**THE 234, 235, 236 and status as an Undergraduate or Graduate Theatre student or permission of instructor is a prerequisite for this class.**

**THE 336 | DRAMATURGY II : DIY DRAMATURGY | 4 quarter hours  
(Undergraduate)**

The final class in the dramaturgy sequence, this course focuses on issues relevant to dramaturgical work. Students in the class will be required to write a thesis essay that emphasizes a dramaturgical issue relevant to their own production work.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 344 | HAMLET IN PERFORMANCE: SCRIPT, STAGE, SCREEN | 4 quarter hours (Undergraduate)**

It is through performance that the essence of Shakespeare materializes. In this course we will examine the relationship of Hamlet to theory, theatrical performance, and film. What makes a good production of Hamlet or a bad one? Was Hamlet rooted in economic necessity? What is lost or gained by filmic representation? To comprehend Shakespeare as a writer whose Hamlet continues to fascinate modern audiences, the course looks at not only the page-to-stage translations but also the critical cultural context in which he first achieved artistic success.

**THE 345 | POLITICAL THEATRE | 4 quarter hours (Undergraduate)**

This course surveys political theatre from the ancient Greeks right up until today. Through an examination of the political contents of specific plays and of theoretical reading, such as manifestos, the course instructs students in critical thinking, the relationship between form and content, and between a society and one genre of art.

**THE 351 | PHYSICAL COMEDY | 4 quarter hours (Undergraduate)**

Students will explore the application of techniques of commedia and slapstick to contemporary comic literature. Students will learn to analyze text in relationship to movement and action and be able to demonstrate competence in both conception and performance of physical action on stage.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 352 | VOICE AND SPEECH FOR COMEDY | 4 quarter hours (Undergraduate)**

The course will present techniques for vocal production for the stage. Students will be introduced to dialect study, including examination of their personal dialect as they learn to execute safe and effective techniques for vocal production.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 353 | ADVANCED IMROVISATION | 4 quarter hours (Undergraduate)**

Students will explore techniques of improvisation for both performance and the generation of comic material. They will learn a variety of formats for improvisation as performance, including both short-form and long-form improvisation, and be able to develop improvised material into scripted scenes.

**ACT 223 and status as an Undergraduate or Graduate Theatre student are prerequisites for this class.**

**THE 354 | COMEDY STYLES | 4 quarter hours (Undergraduate)**

The course will explore the comic styles of different historical periods. Study will include how the changes in style reflect contemporary ideas and events. Students will learn to analyze scripts within both their original and contemporary historical and social contexts and gain an understanding of changes in performance styles in different historical periods.

**THE 210 and status as an Undergraduate or Graduate Theatre student are prerequisites for this class.**

**THE 361 | ADVANCED SKETCH COMEDY: REHEARSAL AND PERFORMANCE | 4 quarter hours (Undergraduate)**

Students will write, stage and perform sketch comedy material for public presentation while learning the ability to revise and refine material in response to feedback through rehearsal and performance. They will also be able to plan and execute a schedule for completing all aspects of preparation for a comedy performance and effectively communicate and collaborate with other members of the ensemble.

**ACT 209 and status as an Undergraduate or Graduate Theatre student are prerequisites for this class.**

**THE 362 | ADVANCED SKETCH COMEDY: REHEARSAL AND PERFORMANCE | 4 quarter hours (Undergraduate)**

Students will write, stage and perform sketch comedy material for public presentation while learning the ability to revise and refine material in response to feedback through rehearsal and performance. They will also be able to plan and execute a schedule for completing all aspects of preparation for a comedy performance and effectively communicate and collaborate with other members of the ensemble.

**ACT 209 and status as an Undergraduate or Graduate Theatre student are prerequisites for this class.**

**THE 371 | THEATRE STUDIES PRODUCTION PRACTICE II | 4 quarter hours (Undergraduate)**

First course in a 3 course sequence. This course makes assignments based on the student's ability and experience.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 372 | THEATRE STUDIES PRODUCTION PRACTICE II | 4 quarter hours (Undergraduate)**

Second course in a 3 course sequence. This course makes assignments based on the student's ability and experience.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 373 | THEATRE STUDIES PRODUCTION PRACTICE II | 4 quarter hours (Undergraduate)**

Third course in a 3 course sequence. This course makes assignments based on the student's ability and experience.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 381 | SURVEY OF THE ARTS FOR THEATRE | 4 quarter hours (Undergraduate)**

First course in a 3 course sequence. The course explores the styles and aesthetics of art, architecture, fashion and the decorative arts from ancient Egyptian, Roman, Byzantine, medieval and Romanesque cultures, with emphasis on research techniques and effective use of period references in theatre disciplines. Can be taken by non-Theatre School students with permission of instructor.

**Status as a Theatre Undergraduate or Graduate student (or concentration in Production Design in the School of Cinematic Arts) is a prerequisite for this course.**

**THE 382 | SURVEY OF THE ARTS FOR THEATRE | 4 quarter hours (Undergraduate)**

Second course in a 3 course sequence. The course explores the styles and aesthetics of art, architecture, fashion and the decorative arts from 14th to 17th centuries - Gothic, Renaissance, Baroque, and Chinese cultures - with emphasis on research techniques and effective use of period references in theatre disciplines. Can be taken by non-Theatre School students with permission of instructor.

**Status as a Theatre Undergraduate or Graduate student (or concentration in Production Design in the School of Cinematic Arts) is a prerequisite for this course.**

**THE 383 | SURVEY OF THE ARTS FOR THEATRE | 4 quarter hours (Undergraduate)**

Third course in a 3 course sequence. The course explores the styles and aesthetics of art, architecture, fashion and the decorative arts in the 18th to 20th centuries ? Rococo, Neoclassical, Romanticism, and the industrial age, as well as Japanese and African design, with emphasis on research techniques and effective use of period references in theatre disciplines. Can be taken by non-Theatre School students with permission of instructor.

**Status as a Theatre Undergraduate or Graduate student (or concentration in Production Design in the School of Cinematic Arts) is a prerequisite for this course.**

**THE 391 | DIRECTING THEORIES I | 4 quarter hours (Undergraduate)**

This course is designed to introduce students to the history of stage directing as an independent art form and to the key directorial thinkers of Western theatre. Through both lecture and practice, student learn the theories and techniques of such innovators as Stanislavski, Meyerhold, Craig Artaud, Brecht, Clurman, Grotowski, Brook, LeCompte, and Bogart. NOTE: Students are expected to complete a summer reading list before the class begins meetings.

**THE 392 | DIRECTING THEORIES II | 4 quarter hours (Undergraduate)**

This course is designed to introduce students to the history of stage directing as an independent art form and to the key directorial thinkers of Western theatre. Through both lecture and practice, student learn the theories and techniques of such innovators as Stanislavski, Meyerhold, Craigm Artaud, Brecht, Clurman, Grotowski, Brook, LeCompte, and Bogart. NOTE: Course requires completion of reading list before class meetings begin.

**THE 395 | ARTIST AS ENTREPRENEUR | 4 quarter hours (Undergraduate)**

The course will introduce students to methods for self-producing, marketing, and managing self-generated work. The course well explore the individual's balance between artist and businessperson. They will learn contemporary practices and professional expectations in the field and be able to communicate effectively about their work both orally and in writing, as well as the ability to create and execute basic plans for marketing or producing performances.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 399 | INDEPENDENT STUDY | 1-12 quarter hours (Undergraduate)**

Independent Study (variable credit)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 408 | CAPSTONE:PREPARING FOR THE PROFESSION | 4 quarter hours (Undergraduate)**

Preparing for the Profession is the first course in the 2-term Capstone sequence. This course serves as a cumulative and summative examination of both the academic and practical components of a 4-year BFA program in theatre studies. Through readings, writing, and discussion, the course will emphasize a number of theoretical issues such as the question of ethical decision-making in theatre practice and the interrelationship between liberal studies coursework (what we make theatre about) and theatre coursework (how we make theatre). From a more practical perspective, this course will also provide students with an introduction to portfolio preparation and cover letters and resumes for prospective jobs as students prepare to enter the professional market.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 410 | THEATRE STUDIES CAPSTONE | 4 quarter hours (Undergraduate)**

Graduating students will explore the practical and philosophical issues of contemporary theatre. Topics will range from the preparation of resumes and portfolios for various positions to explorations of the role of the arts in society. (2 quarter hours)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 412 | PORTFOLIO PREPARATION | 4 quarter hours (Undergraduate)**

PORTFOLIO PREPARATION; Portfolio Preparation expands and heightens the work begun in Capstone: Preparing for the Profession. Graduating students will explore the practical and philosophical issues of contemporary theatre and prepare for participation in Graduate Showcase. Students will work to develop a variety of cover letters for prospective jobs, refine and finesse their resumes, review interviewing techniques, and participate in a series of mock interviews for specific theatre companies.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 424 | SEMINAR: TOPICS IN THEATRE STUDIES | 4 quarter hours (Undergraduate)**

Seminars will offer intensive study of various areas of theatrical study including history, criticism, performance and production. The courses may be organized around specific topics, issues, artists or themes.

**THE 204, 205, 206 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 425 | SEMINAR: TOPICS IN THEATRE STUDIES | 4 quarter hours (Undergraduate)**

Seminars will offer intensive study of various areas of theatrical study including history, criticism, performance and production. The courses may be organized around specific topics, issues, artists or themes.

**THE 204, 205, 206 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 426 | SEMINAR: TOPICS IN THEATRE STUDIES | 4 quarter hours (Undergraduate)**

Seminars will offer intensive study of various areas of theatrical study including history, criticism, performance and production. The courses may be organized around specific topics, issues, artists or themes.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**



**THE 427 | PLAYWRITING III | 4 quarter hours  
(Undergraduate)**

First course in a 3 course sequence. Advanced playwrights work on independent projects one on one with faculty. Students have the opportunity to refine existing work for workshop in Wrights of Spring or production in the Theatre School season. Students will also be exposed to the practical business of being a playwright entering the profession.

**THE 329 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 428 | PLAYWRITING III | 4 quarter hours  
(Undergraduate)**

Second course in a 3 course sequence. Advanced playwrights work on independent projects one on one with faculty. Students have the opportunity to refine existing work for workshop in Wrights of Spring or production in the Theatre School season. Students will also be exposed to the practical business of being a playwright entering the profession.

**THE 427 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 429 | PLAYWRITING III | 4 quarter hours  
(Undergraduate)**

Third course in a 3 course sequence. Advanced playwrights work on independent projects one on one with faculty. Students have the opportunity to refine existing work for workshop in Wrights of Spring or production in the Theatre School season. Students will also be exposed to the practical business of being a playwright entering the profession.

**THE 428 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 430 | TOPICS IN PLAYWRITING I | 4 quarter hours  
(Undergraduate)**

The first in a three sequence course. In these courses, advanced playwriting students are exposed to a wide array of approaches to playwriting. Topics might include improvisational based dramatic writing, the playwright-dramaturg relationship, adaptation, collaboratively written work and writing from a multicultural framework.

**THE 332 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 431 | TOPICS IN PLAYWRITING II | 4 quarter hours  
(Undergraduate)**

The second course in a three course sequence. In these courses, advanced playwriting students are exposed to a wide array of approaches to playwriting. Topics might include improvisational based dramatic writing, the playwright-dramaturg relationship, adaptation, collaboratively written work and writing from a multicultural framework.

**THE 430 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 432 | TOPICS IN PLAYWRITING III | 4 quarter hours  
(Undergraduate)**

The third course in a three course sequence. In these courses, advanced playwriting students are exposed to a wide array of approaches to playwriting. Topics might include improvisational based dramatic writing, the playwright-dramaturg relationship, adaptation, collaboratively written work and writing from a multicultural framework.

**THE 431 and Status as an Undergraduate Theatre student is a prerequisite for this class.**

**THE 434 | SEMINAR: TOPICS IN DRAMATIC LITERATURE | 4 quarter hours  
(Undergraduate)**

Seminars will offer intensive study of various areas of literature created for the theatre. The courses may be organized around specific playwrights, historical periods, styles or themes.

**THE 204, 205, 206 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 435 | SEMINAR: TOPICS IN DRAMATIC LITERATURE | 4 quarter hours  
(Undergraduate)**

Seminars will offer intensive study of various areas of literature created for the theatre. The courses may be organized around specific playwrights, historical periods, styles or themes.

**THE 204, 205, 206 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 436 | SEMINAR: TOPICS IN DRAMATIC LITERATURE | 4 quarter hours  
(Undergraduate)**

Seminars will offer intensive study of various areas of literature created for the theatre. The courses may be organized around specific playwrights, historical periods, styles or themes.

**THE 204, 205, 206 and status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 450 | CRITICAL ASSESSMENT | 4 quarter hours  
(Graduate)**

Students work with a tutor to develop a thorough self assessment documentation of their work for the full term, including production work, following a defined rubric which includes external feedback, self reflection, work notes and documentation.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 460 | TOPICS IN TEACHING ARTISTRY; TEACHING YOUTH THEATER PROGRAMS | 4 quarter hours  
(Undergraduate)**

This foundational course will serve as an introduction to the field of teaching artist work as well as explore the landscape of arts education in Chicago. Students are introduced to the fundamentals of planning, facilitating, and evaluating theater programs for young people while investigating different education strategies and best practices for the classroom. Active training, classroom observation and facilitation will coincide with programs offered to young people in an elementary, middle and high school setting.

**Status as a graduate student or (status as an undergraduate student and one of the following prerequisites: ACT 290, DES 141, PRF 112 or THE 268).**

**THE 471 | THEATRE STUDIES PRODUCTION PRACTICE III | 4 quarter hours  
(Undergraduate)**

This course makes assignments based on the student's ability and experience.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 472 | THEATRE STUDIES PRODUCTION PRACTICE III | 4 quarter hours  
(Undergraduate)**

This course makes assignments based on the student's ability and experience.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 473 | THEATRE STUDIES PRODUCTION PRACTICE III | 4 quarter hours****(Undergraduate)**

This course makes assignments based on the student's ability and experience.

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 490 | THEATRE STUDIES INTERNSHIP | 2-12 quarter hours****(Undergraduate)**

The internship provides the student with an opportunity to learn by working with professionals in an area related to his/her area of study at The Theatre School. (variable credit)

**Status as an Undergraduate or Graduate Theatre student is a prerequisite for this class.**

**THE 511 | GRADUATE MANAGEMENT PRACTICUM | 6 quarter hours****(Graduate)**

Work training course as full-time employment at Chicago Shakespeare Theater. Specialized training in company operations of tickets sales, gift processing, customer service, house management, producing, company management, budget development, special event planning, subscription campaign, marketing and development, facilities operations, and organizational structure. (6 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 512 | GRADUATE MANAGEMENT PRACTICUM | 6 quarter hours****(Graduate)**

Work training as full-time employment at Chicago Shakespeare Theater. Specialized training in company operations of ticket sales, gift processing, customer service, house management, producing, company management, budget development, special event planning, subscription campaign, marketing and development, facilities operations, and organizational structure. (6 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 513 | GRADUATE MANAGEMENT PRACTICUM | 6 quarter hours****(Graduate)**

Work training as full-time employment at Chicago Shakespeare Theater. Specialized training in company operations of ticket sales, gift processing, customer service, house management, producing, company management, budget development, special event planning, subscription campaign, marketing and development, facilities operations, and organizational structure. (6 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 521 | ARTS LEADERSHIP SYNTHESIS SEMINAR | 3 quarter hours****(Graduate)**

All study revolves around this weekly seminar that includes aspects of the Chicago Shakespeare work experience and DePaul course integration in addition to readings, field trips, projects, and time for independent study. The Synthesis Seminar is fluid and reflective, allowing for both examination of coursework and on-the-job experience. Each seminar session synthesizes the students' weekly studies, experiences both at work and in the community, independent research, and natural curiosity in close connection with Theatre School faculty, program director, and the Chicago Shakespeare department heads. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 522 | ARTS LEADERSHIP SYNTHESIS SEMINAR | 3 quarter hours****(Graduate)**

All study revolves around this weekly seminar that includes aspects of the Chicago Shakespeare work experience and DePaul course integration in addition to readings, field trips, projects, and time for independent study. The Synthesis Seminar is fluid and reflective, allowing for both examination of coursework and on-the-job experience. Each seminar session synthesizes the students' weekly studies, experiences both at work and in the community, independent research, and natural curiosity in close connection with Theatre School faculty, program director, and the Chicago Shakespeare department heads. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 523 | ARTS LEADERSHIP SYNTHESIS SEMINAR | 3 quarter hours****(Graduate)**

All study revolves around this weekly seminar that includes aspects of the Chicago Shakespeare work experience and DePaul course integration in addition to readings, field trips, projects, and time for independent study. The Synthesis Seminar is fluid and reflective, allowing for both examination of coursework and on-the-job experience. Each seminar session synthesizes the students' weekly studies, experiences both at work and in the community, independent research, and natural curiosity in close connection with Theatre School faculty, program director, and the Chicago Shakespeare department heads. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 534 | DRAMATURGY I | 4 quarter hours****(Graduate)**

This course develops the skills necessary to begin work as a production dramaturg through a consideration of practical, historical, and theoretical issues. The students work on both in-class and school productions as well as writing critical essays.

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 535 | DRAMATURGY I | 4 quarter hours****(Graduate)**

This course develops the skills necessary to begin work as a production dramaturg through a consideration of practical, historical, and theoretical issues. The students work on both in-class and school productions as well as writing critical essays.

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 580 | AFRICAN-AMERICAN THEATRE: GREAT BLACK PLAYS, THEN AND NOW | 4 quarter hours****(Graduate)**

This course introduces students to African American Theatre and the impact of African-Americans in theatre performance. The course includes critical discussions of plays and historical events, and allows students to discuss ideas such as: How non-traditional casting affects the playing and development of a theatrical performance, the need for stories of people of color, the cultural impact of society, laws and practices on the theatre and the need for the voice of minorities. The course will explore the similarities and differences of theatrical styles and tactics as they pertain to African-American theatre and performance. Warning: strong images, language and topical events are a major portion of the class discussions and assignments.

**THE 599 | INDEPENDENT STUDY | 1-4 quarter hours****(Graduate)**

Independent Study (variable credit)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 601 | GRADUATE SEMINAR | 3 quarter hours  
(Graduate)**

The course familiarizes the student with the requisites of the thesis project and prepares the student to successfully complete this graduate requirement. Additionally, students review material in preparation for the comprehensive exam in the history of theatre and dramatic literature. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 602 | GRADUATE SEMINAR | 3 quarter hours  
(Graduate)**

The course familiarizes the student with the requisites of the thesis project and prepares the student to successfully complete this graduate requirement. Additionally, students review material in preparation for the comprehensive exam in the history of theatre and dramatic literature. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 603 | GRADUATE SEMINAR | 3 quarter hours  
(Graduate)**

The course familiarizes the student with the requisites of the thesis project and prepares the student to successfully complete this graduate requirement. Additionally, students review material in preparation for the comprehensive exam in the history of theatre and dramatic literature. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 611 | GRADUATE MANAGEMENT PRACTICUM | 6 quarter hours  
(Graduate)**

Work training as full-time employment at Chicago Shakespeare Theater. Specialized training in company operations of ticket sales, gift processing, customer service, house management, producing, company management, budget development, special event planning, subscription campaign, marketing and development, facilities operations, and organizational structure. (6 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 612 | GRADUATE MANAGEMENT PRACTICUM | 6 quarter hours  
(Graduate)**

Work training as full-time employment at Chicago Shakespeare Theater. Specialized training in company operations of ticket sales, gift processing, customer service, house management, producing, company management, budget development, special event planning, subscription campaign, marketing and development, facilities operations, and organizational structure. (6 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 613 | GRADUATE MANAGEMENT PRACTICUM | 4 quarter hours  
(Graduate)**

Work training as full-time employment at Chicago Shakespeare Theatre. Specialized training in company operations of ticket sales, gift processing, customer service, house management, producing, company management, budget development, special event planning, subscription campaign, marketing and development, facilities operations, and organizational structure.

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 621 | ARTS LEADERSHIP SYNTHESIS SEMINAR | 3 quarter hours  
(Graduate)**

All study revolves around this weekly seminar that includes aspects of the Chicago Shakespeare work experience and DePaul course integration in addition to readings, field trips, projects, and time for independent study. The Synthesis Seminar is fluid and reflective, allowing for both examination of coursework and on-the-job experience. Each seminar session synthesizes the students' weekly studies, experiences both at work and in the community, independent research, and natural curiosity in close connection with Theatre School faculty, program director, and the Chicago Shakespeare department heads. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 622 | ARTS LEADERSHIP SYNTHESIS SEMINAR | 3 quarter hours  
(Graduate)**

All study revolves around this weekly seminar that includes aspects of the Chicago Shakespeare work experience and DePaul course integration in addition to readings, field trips, projects, and time for independent study. The Synthesis Seminar is fluid and reflective, allowing for both examination of coursework and on-the-job experience. Each seminar session synthesizes the students' weekly studies, experiences both at work and in the community, independent research, and natural curiosity in close connection with Theatre School faculty, program director, and the Chicago Shakespeare department heads. (3 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**

**THE 681 | ARTS LEADERSHIP THESIS PROJECT | 5 quarter hours  
(Graduate)**

As the final term of the Synthesis Seminar, this course focuses on the culmination of the program and successful completion of a final capstone project. These projects will be individually selected in conference with the Program Director during the second year of the program. Possible projects include analytical reports, a specific and substantial employment undertaking, and exploration and treatise with an innovative focus in the industry. (5 quarter hours)

**Status as Graduate Theatre student is a prerequisite for this class.**