

1: Theatre, Speech, and Dance - College of William & Mary - Acalog ACMSâ„¢

The Department of Theatre, Speech, and Dance embraces the liberal arts - fusing historical and theoretical studies with creative work - within classes, laboratories, and productions. We prepare students to work in Theatre or Dance, to teach, to pursue graduate studies, and to apply lessons learned in other occupations.

Likewise, the studio provides the necessary practical training for the artist, and productions become the laboratory for practice of new skills gained. The production of plays is the principal means available for coordinating all the elements of theatre art. The play is the single experience in which the knowledge and insight gained from history, theory, and criticism are given substance by the arts of the playwright, director, actor, and designer. In this way the production program of the department is an integral component of the education of graduate students. Hence, while individual students with a high degree of natural talent are selected, it will be their ability to apply themselves with discipline and determination to the preparation and practice of classroom work that will lead to their final success in programs and in the profession. Similarly, graduate study in oral communication in its various modes involves uniting theory, criticism, history, and practice. Experiences in communication require the synthesis and application of abstract materials. The ultimate aim of our graduate programs is to produce theatre artists who have knowledge of representative plays from all periods of Western European theatre history and of the theoretical foundations of Western drama and the theatre arts. They should be capable of applying that knowledge in performance and production work. The department uses a combination of permanent faculty and visiting professionals to provide its graduate population with appropriate instructional experiences. There are 21 full-time faculty dedicated to departmental instruction. In addition to these full-time faculty, part-time adjunct professors from the Shakespeare Theatre serve the graduate program. The department also uses artists-in-residence to augment graduate instruction, play production, and the dance program. This faculty serves graduate students in the M. With an attractive student-teacher ratio, the graduate programs in theatre and speech provide a number of forums in which experiences, ideas, and knowledge can be shared. Admissions Applicants for the M. Applicants for the M. While there is no absolute minimum score required on the MAT or GRE, students with less than a 40 MAT or GRE verbal and quantitative usually find it difficult to complete the program and may need to justify their scores during the application process. Acceptance of an M. Requirements Master of Arts This program is designed for those seeking preparation for the Ph. Candidates for the M. At least 21 hours must be elected in the Department of Theatre, Speech, and Dance. Candidates must pass a comprehensive examination. A scholarly thesis is required. Emphasis in Speech Communication. A scholarly thesis is required. Master of Arts in Teaching The M. Eligibility for admission is limited to those persons seeking initial certification. Additionally, candidates must complete South Carolina certification requirements for a Class I professional certification in the teaching content area and in professional education at least 30 credits total including undergraduate and graduate work. Upon completion of the I. Major emphasis in this program is placed on course work in the teaching area. Master of Fine Arts This degree program is intended primarily for those entering the profession of theatre. It requires at least 63 hours of graduate credit and residency at the University of South Carolina. All students in the program will complete a professional internship. Topics and prerequisites are announced in the class schedule for each semester. Writing, adapting, and revising plays. May be repeated with consent of department chair. THSP and , or consent of instructor Special problems in producing plays for child audiences. Practice in the execution and interpretation of working drawings, perspective sketches, color renderings, scale models, etc. Application of one or more critical methods will be required. Offered only in fall semesters in which national elections are held. Course will focus on performance texts. From ancient times to present day. THSP or equivalent Advanced principles and practices of stagecraft. Application of principles of painting to the stage. Assignments will involve drawings, watercolor sketches, and scale models. THSP or consent of instructor Advanced procedures and techniques of scenic design. THSP or consent of instructor Theories and principles of debating across many settings. Some examples of genres that may be taught are Classical Greek, Elizabethan, absurdist. THSP or consent of instructor Specific

character types, prosthetics, wig making, and corrective makeup. Special attention to the development of files of character illustrations and the designing of specific makeups. THSP , , and or A study of the principles, procedures and practice of stage direction, with the selection, analysis, casting, and rehearsal of a one-act play to be presented in the laboratory theatre. THSP , THSP The study and application of techniques in theatrical stagecraft, design, lighting, costuming, and make up applicable to specialized fields of communication media. THSP Theory and practice of film and television acting. Design techniques, equipment, and script analysis. Laboratory work on department productions. Restricted to theatre majors or those having special permission of instructor. Laboratory work on departmental productions. Course content varies and will be announced in the schedule of classes by suffix and title. May be repeated once as topics vary. Content varies with instructors: Professional, community, and academic theatre will be covered. May be repeated for a total of 15 hours. Fabrics, their selection and modification for stage use. THSP Traditional and modern techniques for solving problems from actual theatrical productions. May be repeated once for credit. THSP or consent of instructor Rendering techniques, script study, color, and textile applications, prepared for presentation. THSP or consent of instructor Production-related scene design problems and projects. THSP or consent of instructor Responsibilities of the professional scene designer; analysis of problems and preparation of projects. THSP or equivalent Large scale projects, such as musical theatre, ballet and multi-set plays, prepared with appropriate professional techniques for presentation and critique.

2: Theatre - Wikipedia

The Department of Speech, Theatre and Dance enables students to explore their talents and creativity within a framework of professional discipline and development. Classes and practical stage experiences are designed to nurture students' creative expression, enhance verbal and physical communication, and teach performance skills.

BFA " Theatre " Acting Concentration Innovative Professional Actor Training Immerse yourself in multiple approaches to action, learn techniques that get to the heart of the craft of acting. Unleash your talents and transform yourself and audiences by your commitment to artistry in performance. This challenging curriculum covers the theoretical and practical application of the foundations of the craft of acting through an immersion in multiple acting techniques. This multi-technique approach provides you with the unique ability to draw on a range of methods and finely crafted skill set for work in any style or genre of theatre, film or television, with any playwright or director, in any medium. Theory is put to practice with an abundance of performance opportunities in an array of challenging and differing styles with classical, contemporary and experimental material fully produced in the department season and in workshops, staged readings with our distinguished faculty, guest artists and guest directors. New York City is only 14 miles away! Begin forging relationships and making connections with other artists now that will be your foundation and last a lifetime. Our proximity to Manhattan allows us to attract an outstanding full-time faculty and prominent guest artists. With Manhattan just minutes away, you will have the luxury of experiencing professional theatre on and off-Broadway and the cultural vibrancy of New York City as a counterpart to your acting training. What You Will Learn Emphasizing comprehensive acting training, the program specializes in three essential areas: Acting, Movement, Voice and Speech. Dedicated to a holistic approach to the craft of acting, the program will give you experience all in areas of the theatre as part of your training including Text Analysis, Theatre History I and II, Directing, Introduction to Technical Theatre and Practicums in Stage Craft, Costumes and Production Operations. An ever-expanding menu of electives are available including: Students learn how to work intimately and collaboratively with an ensemble, actor-to-actor and moment-to-moment with bravery, vulnerability and an honest use of self through technique that progresses into contemporary scene work with an emphasis on diverse playwrights. Fall semester is devoted to Stanislavski technique through intense scene study with complex characters from classic American playwrights Williams, Miller, Odets, Wilson. Spring semester focuses on Practical Aesthetics and advanced scene work from the plays of Anton Chekhov. Centers on the specific challenges and demands of plays by William Shakespeare, including heightened language and given circumstances. The senior year of training in our program transitions students from an academic setting to the profession and culminates in a Senior Capstone Project fall semester and a Senior Showcase in New York City in the spring semester. Movement The Movement for Actor sequence is offered for six consecutive semesters and includes ensemble based Viewpoints Training, Yoga and Pilates to diagnose and release habitual tensions in the body through rigorous classes for flexibility, core strength, presence and expressivity, Andrei Droznin Movement for more advanced work on flexibility, strength and coordination with partner stretches, weight sharing and acrobatics, and an entire year devoted to Suzuki Training for the Actor. Our movement training is sophisticated, rigorous and transformational and one of the many strengths of the program. Voice and Speech The Voice and Speech for the Actor sequence is a six-semester sequence that focuses on freeing the breath, discovering the natural voice and creating an open channel expression. Students are exposed to several approaches to voice work including Scott Miller, Linklater and Fitzmaurice techniques and these multiple techniques overlap and inform one another. All members of the acting program take coursework in script analysis, theatre history and directing. Students are required to learn about all aspects of the theatre and engage in a four-course progression of technical classes practicums which provides them with hands-on experience working behind the scenes on three department productions in stagecraft, costumes and operations. For complete BFA Acting course requirements and descriptions, go to: We produce as many as 10 plays each year. Visit our Productions and Photo Gallery links to see examples of current and past student work. Features workshops of plays and staged readings directed by faculty and guest directors as an extension

of the production season. The Lab Series functions as an extension of the technique classes providing additional opportunities for our students to work on process and performance with a rotating repertory of styles and genres. In partnership with New York Producers-In-Residence, Bisno Productions, NWI commissions high profile guest artists to create new work with our students that feature a developmental rehearsal period, a presentation in New York City and a fully produced work as a part of our department season. Theatre on the Move: Our Educational Touring Company performs original theatre pieces addressing current social issues for high schools and middle schools throughout New Jersey and New York. Watch a clip of BFA Acting students perform and discuss Clybourne Park, a play which examines American social issues in the late s. Expand your creative horizons as an artist and study abroad to experience diverse, international theatre. Spring Break Trip to London: Trips to London occur every other academic year. Santiago, Chile Spring Break Featuring a bilingual acting experience, master classes, and cultural adventures which explore the history and cultural diversity of this dynamic South American city. Read more about Spring Break in Santiago Chile. Allegra graduated with top awards in Theater and was the commencement speaker for her graduating class. Carlos Gonzalez was born and raised in Cuba. The love and support of his family and friends are what inspires him to approach every day with a smile. Dustin Fontaine is a Montclair alumnus class of and recipient of the Marc Mattaliano Theatre Award for excellence in performance. McDonald Senior Theater Award. Currently, Aryana works as a headshot photographer with Studio Vashti. He was part of the apprentice company at Actors Theatre of Louisville. Faculty mentoring can often lead to opportunities beyond the classroom. La Bete and The Visit Television: Arden Theatre, Luna Stage, Mt. Nurit Monacelli has appeared in award winning independent films that have circulated nationally in over 20 festivals. She is thrilled to be a company member of Inviolet Theater and an affiliated artist with Blessed Unrest.

3: The University of Tampa - Speech, Theatre and Dance - Musical Theatre

The Department of Theatre Arts and Performance Studies (TAPS) is the intellectual and artistic center at Brown for faculty and students interested in the aesthetic, historical, literary, practical, and theoretical explorations of performance in global perspective - theatre, dance, speech, performance art, and performative "roles" in everyday life.

THSP , , , , Nine hours from the following: THSP , , , , Nine hours from the following: Cognates, see "College of Liberal Arts" 12 hours 4. Major Requirements 30 hours Prerequisite: Students must complete two different production areas. Six hours from the following: May count toward cognate. Not for major credit. Attendance at theatrical performances required. Theatre major or consent of instructor Introduction to the skills necessary to be a theatre major. Designed to prepare the student to competently complete academic, artistic, and technical assignments. May not be repeated for credit. THSP Supervised participation in theatre production. No formal class meetings. May be repeated for credit, but no more than four credits may be applied toward the departmental major. THSP Supervised participation in theatre stage management. May be repeated once for credit. No more than three credits may be applied to the departmental major. THSP Training in vocal skills needed by actors such as dialect and verse speech. May be repeated for a total of seven hours. Academic debate serves as a model. Related topics include play analysis, creative and visual thinking, and graphic representation. Course not available for major credit. Script and character analysis, costume rendering, and production unity. One choreographic composition required. May be repeated for credit. THSP Development of jazz movement and styles. Control, rhythm, and continuity are emphasized. Choreographing for musicals, cultural forms of dance, staging for vocal pieces. Emphasis on recent research in dance curriculum and operational technique. For experienced dance teachers. Topics and prerequisites are announced in the class schedule for each semester. Writing, adapting, and revising plays. May be repeated with consent of department chair. THSP and , or consent of instructor Special problems in producing plays for child audiences. Practice in the execution and interpretation of working drawings, perspective sketches, color renderings, scale models, etc. Application of one or more critical methods will be required. Offered only in fall semesters in which national elections are held. Course will focus on performance texts. From ancient times to present day. THSP or equivalent Advanced principles and practices of stagecraft. Application of principles of painting to the stage. Assignments will involve drawings, watercolor sketches, and scale models. THSP or consent of instructor Advanced procedures and techniques of scenic design. THSP or consent of instructor Theories and principles of debating across many settings. Some examples of genres that may be taught are Classical Greek, Elizabethan, absurdist. THSP or consent of instructor Specific character types, prosthetics, wig making, and corrective makeup. Special attention to the development of files of character illustrations and the designing of specific makeups. All components of dance production--including music, costume, lighting, and scenery--will be considered. THSP , , and or A study of the principles, procedures and practice of stage direction, with the selection, analysis, casting, and rehearsal of a one-act play to be presented in the laboratory theatre. THSP , THSP The study and application of techniques in theatrical stagecraft, design, lighting, costuming, and make up applicable to specialized fields of communication media. THSP Theory and practice of film and television acting. Design techniques, equipment, and script analysis. Laboratory work on department productions. Restricted to theatre majors or those having special permission of instructor. Laboratory work on departmental productions. Course content varies and will be announced in the schedule of classes by suffix and title. May be repeated once as topics vary.

4: Department of Theatre, Speech & Dance | William & Mary

Faculty. View the Theatre, Speech, and Dance Faculty. Theatre. When students decide to become theatre majors, they accept the requirements demanded by their art—self-discipline, curiosity, cooperation, and a desire for excellence.

Koodiyattam Koothu is an ancient form of performing art that originated in early Tamilakam. The earliest-surviving fragments of Sanskrit drama date from the 1st century AD. The Treatise is the most complete work of dramaturgy in the ancient world. It addresses acting, dance, music, dramatic construction, architecture, costuming, make-up, props, the organisation of companies, the audience, competitions, and offers a mythological account of the origin of theatre. Sanskrit theatre was performed on sacred ground by priests who had been trained in the necessary skills dance, music, and recitation in a [hereditary process]. Its aim was both to educate and to entertain. Performer playing Sugriva in the Koodiyattam form of Sanskrit theatre. Under the patronage of royal courts, performers belonged to professional companies that were directed by a stage manager sutradhara, who may also have acted. Certain sentiments were considered inappropriate for men to enact, however, and were thought better suited to women. Some performers played characters their own age, while others played ages different from their own whether younger or older. Of all the elements of theatre, the Treatise gives most attention to acting abhinaya, which consists of two styles: Actors may have specialised in a particular type. The last was inspired by a story in the Mahabharata and is the most famous. It was the first to be translated into English and German. He is said to have written the following three plays: Malati-Madhava, Mahaviracharita and Uttar Ramacharita. Among these three, the last two cover between them the entire epic of Ramayana. The powerful Indian emperor Harsha is credited with having written three plays: This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. There are references to theatrical entertainments in China as early as the Shang Dynasty; they often involved happiness, mimes, and acrobatic displays. During this era, Ming Huang formed an acting school known as The Pear Garden to produce a form of drama that was primarily musical. That is why actors are commonly called "Children of the Pear Garden. There were two distinct forms of shadow puppetry, Pekingese northern and Cantonese southern. The two styles were differentiated by the method of making the puppets and the positioning of the rods on the puppets, as opposed to the type of play performed by the puppets. Both styles generally performed plays depicting great adventure and fantasy, rarely was this very stylized form of theatre used for political propaganda. Cantonese shadow puppets were the larger of the two. They were built using thick leather which created more substantial shadows. Symbolic color was also very prevalent; a black face represented honesty, a red one bravery. Thus, they were not seen by the audience when the shadow was created. Pekingese puppets were more delicate and smaller. They were created out of thin, translucent leather usually taken from the belly of a donkey. They were painted with vibrant paints, thus they cast a very colorful shadow. The thin rods which controlled their movements were attached to a leather collar at the neck of the puppet. The rods ran parallel to the bodies of the puppet then turned at a ninety degree angle to connect to the neck. While these rods were visible when the shadow was cast, they laid outside the shadow of the puppet; thus they did not interfere with the appearance of the figure. The rods attached at the necks to facilitate the use of multiple heads with one body. When the heads were not being used, they were stored in a muslin book or fabric lined box. The heads were always removed at night. This was in keeping with the old superstition that if left intact, the puppets would come to life at night. Some puppeteers went so far as to store the heads in one book and the bodies in another, to further reduce the possibility of reanimating puppets. Shadow puppetry is said to have reached its highest point of artistic development in the eleventh century before becoming a tool of the government. In the Song Dynasty, there were many popular plays involving acrobatics and music. These developed in the Yuan Dynasty into a more sophisticated form known as zaju, with a four- or five-act structure. Yuan drama spread across China and diversified into numerous regional forms, one of the best known of which is Beijing Opera,[citation needed] which is still popular today. Xiangsheng is a certain traditional Chinese comedic performance in the forms of monologue or dialogue. Post-classical theatre in the West[edit] This Section may contain excessive or

inappropriate references to self-published sources. Please help improve it by removing references to unreliable sources, where they are used inappropriately. The general trend was away from the poetic drama of the Greeks and the Renaissance and toward a more naturalistic prose style of dialogue, especially following the Industrial Revolution. Theatre was seen as something sinful and the Puritans tried very hard to drive it out of their society. This stagnant period ended once Charles II came back to the throne in the Restoration. Theatre among other arts exploded, with influence from French culture, since Charles had been exiled in France in the years previous to his reign. One of the big changes was the new theatre house. The king would have the best seat in the house: Philippe Jacques de Loutherbourg was one of the most influential set designers of the time because of his use of floor space and scenery. Because of the turmoil before this time, there was still some controversy about what should and should not be put on the stage. Jeremy Collier, a preacher, was one of the heads in this movement through his piece *A Short View of the Immorality and Profaneness of the English Stage*. The beliefs in this paper were mainly held by non-theatre goers and the remainder of the Puritans and very religious of the time. The main question was if seeing something immoral on stage affects behavior in the lives of those who watch it, a controversy that is still playing out today. These women were regarded as celebrities also a newer concept, thanks to ideas on individualism that arose in the wake of Renaissance Humanism, but on the other hand, it was still very new and revolutionary that they were on the stage, and some said they were unladylike, and looked down on them. Charles II did not like young men playing the parts of young women, so he asked that women play their own parts. Comedies were full of the young and very much in vogue, with the storyline following their love lives: The major promoter of the idea of the national theatre in Germany, and also of the Sturm und Drang poets, was Abel Seyler, the owner of the Hamburgische Entreprise and the Seyler Theatre Company. Eastern theatrical traditions [edit] Rakshasa or the demon as depicted in Yakshagana, a form of musical dance - drama from India The first form of Indian theatre was the Sanskrit theatre.

5: Theatre, Speech and Dance Graduate Studies-University of South Carolina

Get this from a library! Theater, speech, and dance: expressing your talents. [Doris Valliant] -- Presents a practical guide for middle and high school students who are interested in developing their skills in public speaking or acting, and describes ways in which they can join or form a club and.

6: Department of Theatre, Speech, and Dance - Special Collections Wiki

We offer a variety of courses in speech, theatre and dance, designed for beginning to advanced learning. Students choose the appropriate level of rigor and focus of study most suited to their technical proficiency, performance technique, and career aspirations.

7: Daily Press - We are currently unavailable in your region

*Theater, Speech, And Dance: Expressing Your Talents (Cocurricular Activities Their Values and Benefits) [Doris Valliant] on www.enganchecubano.com *FREE* shipping on qualifying offers.*

8: B.S.E. Speech & Theatre – Department of Theatre, Cinema & Dance

Dept. of Theatre, Speech, and Dance in the SCRC database. Playbills, and undated, from plays staged at Cameron Hall at Eastern State Hospital with actors and actresses from the College of William and Mary and the local community.

9: BFA – Theatre – Acting Concentration – Department Of Theatre And Dance - Montclair State Uni

TROY Theatre and Dance wants to help you discover your creative habit. Here you have the opportunity to develop

THEATER, SPEECH, AND DANCE pdf

discipline through your study, discover and refine your artistry, strengthen a connection to humanity, and enlighten and entertain through outreach.

Mycoplasmosis in Animals Careers in Biotech and Pharmaceuticals St. Lawrence River and the Thousand Islands Vines expository commentary on Isaiah Monument to a Fool Pt. 1. Contra Phormionem, Lacritum, Pantaenetum, Boeotum de nomine, Boeotum de dote, Dionysodorum. Postmarked in Europe Altering school structures Art, the metaphysics of love its universal mystical symbolism Cheyenne Co CO Marriages 1917-1917 Scilab from theory to practice i fundamentals Pt. 7. Complete files for 1969-1971 (reel 148-162) The people in Pineapple Place Introduction by I. Schneersohn Europa universalis 4 guide Transfer portion of Camp Lee Military Reservation to Petersburg National Military Park. When I Am Ten Years Old Rise of the imperial self On reducing interprocess communication overhead in concurrent programs Erik Stenman, Konstantinos Sagonas Scaling techniques in research Patricia cornwell depraved heart Encyclopedia of bioethics vol 3 St. Bartholomews night Creation-order theodicy Introduction: dilemmas of difference, inclusion and disability Acute Care Psychiatry Proceedings Shut out kody keplinger Let Me Love You (Kimani Romance) Library resources in the North East The Royal Philatelic Society, London, 1869-1969 Understudied and misunderstood Dawn O. Braithwaite, Paul Schrod, Leslie A. Baxter Advance of English poetry in the twentieth century Deficiency Appropriations for 1899 and Prior Years, on Deficiencies for War Expenditures Exercise and immunology The hand of the Mandarin Quong. All that youve seen here is god The chief justices second draft The brewing industry in England, 1700-1830 Trials and sentences Dialogical argumentation