



INDIANA UNIVERSITY

University Graduate School  
2009-2010  
Academic Bulletin

## Theatre and Drama

College of Arts and Sciences  
Bloomington

### Chairperson

Jonathan Michaelsen

### Departmental E-mail

[theatre@indiana.edu](mailto:theatre@indiana.edu)

### Departmental URL

[www.indiana.edu/~thtr/](http://www.indiana.edu/~thtr/)

## Graduate Faculty

(An asterisk [\*] denotes membership in the University Graduate School faculty with the endorsement to direct doctoral dissertations.)

### Professors

Dale McFadden, Jonathan R. Michaelsen, George Pinney, Robert A. Shakespeare, Ronald H. Wainscott\*

### Associate Professors

Bruce E. Burgun\*, Nancy Lipschultz, Murray McGibbon, Linda Pisano, Rakesh H. Solomon\*, Fontaine Syer

### Assistant Professors

Amy Cook, Edris Cooper-Anifowoshe, Frederick Mahn Duer, Andrew Hopson

### Faculty Emeriti

Leon Brauner\*, Winona Fletcher\*, Roger W. Herzel\*, Howard J. Jensen\*, Marion Bankert Michael, R. Keith Michael\*, Wesley Peters, Dennis Joseph Reardon, Frank Silberstein

### Director of Graduate Studies

Professor Ronald Wainscott\*, Theatre Building A300

## Degrees Offered

Master of Arts, Master of Arts for Teachers, Master of Fine Arts, and Doctor of Philosophy

## Special Departmental Requirements

(See also general University Graduate School requirements.)

University Graduate School  
Kirkwood Hall 111  
Indiana University  
Bloomington, IN 47405  
(812) 855-8853  
Contact: [grdschl@indiana.edu](mailto:grdschl@indiana.edu)

### Admission Requirements

Undergraduate major in the field or other evidence of adequate background. Deficiencies may be removed by course work or special examination. For M.A. and Ph.D. candidates, the Graduate Record Examination (GRE) General Test is required; non-native speakers of English are also required to have minimum TOEFL scores of 600 for the paper test, 250 for the computer-based test, and 100 for the Internet-based test. The GRE General Test is not required for M.F.A. applicants, but non-native speakers who are working on this degree must meet the University Graduate school minimum TOEFL scores of 550 (paper), or 213 (computer-based), or 80 (Internet-based). M.F.A. applicants are required to audition, interview, or submit examples of appropriate work for evaluation. For more detailed information on the application and admission process, please see the Department of Theatre and Drama Web site.

## Master's Degrees

### Master of Arts Degree

#### Course Requirements

A total of 30 credit hours, of which 15 credit hours must be in departmental courses numbered 500 and above, including T500; maximum of 5 credit hours in T895. Up to 10 credit hours may be taken in an allied field or area of specialization in another department.

#### Language Requirement

Ability to translate scholarly material on theatre from one foreign language.

#### Master's Essay

A student may satisfy the master's essay requirement in one of three ways:

1. By submitting a suitable term or seminar paper, revised to the satisfaction of a two-member faculty committee,
2. by writing an original master's essay not based on any previous paper, or
3. by writing a formal master's thesis (maximum of 5 credit hours in T895).

#### Examination

A written examination on the M.A. reading list in dramatic literature, theory, and theatre history. The examination may be repeated once.

## Master of Arts for Teachers Degree

### Course Requirements

A total of 36 credit hours. Of the 20 credit hours required in the major field, 15 must be in courses numbered 500 or above, including T500; up to 16 credit hours may be taken in an allied field or area of specialization in other departments.

## Master of Fine Arts Degree

### Special Requirements

Applicants must provide evidence of a high degree of technical skill and creative ability in the area of special interest. At the end of each year in residence, the student's skill and creative ability will be evaluated as evidenced by work done in the Department of Theatre and Drama. Only students who have clearly demonstrated growth and excellence will be permitted to remain in the program.

### Course Requirements

A total of 60 credit hours of graduate work, with an emphasis in one of the following areas: playwriting, acting, directing, scenic design, lighting design, costume design, or theatre technology. The 60 credit hours will include 3 credit hours in the study of resources and materials in the student's area of special interest and not fewer than 6 credit hours in the area of theatre history, dramatic theory, and dramatic literature. When appropriate, up to 12 credit hours (15 credit hours in costume design) may be taken in an allied field in another department. A maximum of 10 credits may be taken in M.F.A. thesis. The distribution of course work will be determined by the student and advisor. A minimum of four semesters or equivalent summer sessions must be spent in residence on the Bloomington campus.

### Production Thesis

Required.

### Examination

Oral defense of the thesis.

## Doctor of Philosophy Degree

### Course Requirements

A total of 90 credit hours, of which 50-60 must be in the major field, including 30 credit hours of courses numbered 500 or above, at least 6 credit hours in advanced seminars, and 15 credit hours of dissertation.

### Minor

Approximately 15 credit hours within another department in an area related to drama and theatre.

### Other Provisions

To demonstrate an acquaintance with the tools, techniques, and reporting of theatre research, all Ph.D. students are expected (a) to have written a research thesis at the master's level (if not, a term paper or other evidence of research writing skill should be submitted); (b) to have taken a graduate-level course

in research methods (if not, T500 must be taken in the first year of residence); and (c) to show an ability to translate scholarly material on theatre from two languages, usually selected from French, German, Russian, Italian, and Spanish. Consult the director of graduate studies for specific details and approval of language selections.

### Examinations

Four comprehensive oral examinations (theatre before 1500, 1500-1800, 1800-1915, and 1915-present), and a qualifying examination (written and oral) in one specific area projected for dissertation investigation. Comprehensives may be taken individually, in any order, and at any time acceptable to both student and faculty. The qualifying examination may be taken only when all course work and language requirements have been completed. A representative from the student's minor field will be invited to participate in the qualifying examination. The student will be denied further participation in the doctoral program upon failing the qualifying examination twice.

## Courses

### Required during the first term of residence:

#### T500 Introduction to Graduate Study (1.5 cr.)

#### Acting/Directing

**T325 Voice and Speech (3 cr.)** P: T121 or T120 R: Sophomore standing. Introduction to voice production. Emphasizes relaxation, breathing, and the production of vocal sounds: deals with vocal habits and cultural holds through exercises and vocal workouts. Introduction to phonetics and practical work with text while freeing the voice and redeveloping a passion for language.

#### T410 Movement for the Theatre (3 cr.) P: T121 or T120.

Introduction to fundamental principles and methods focusing on kinesthetic awareness, posture, flexibility, coordination, relaxation, and physical characterization.

#### T420 Acting IV: Realism (3 cr.)

#### T423 Acting V: Period Comedy (3 cr.)

#### T442 Directing II: Advanced Directing (3 cr.)

#### T443 Directing III: Directing Style (3 cr.)

**T504 Stage Combat (3 cr.)** Complete basic training in the safety techniques of theatrical violence, based upon the accepted practices of associations such as the Society of American Fight Directors, and utilized in theatres around the country. Emphasis will also be placed on acting the fight, storytelling, and historical styles of combat.

**T510 Advanced Movement for the Theatre I (3 cr.)** P: Consent of instructor. The Dynamic Presence Training integrates Suzuki Technique with Aikido, Alexander, Circus, Slow Tempo, and more. It is designed for holistic performer training, and the development of a more dynamic stage presence.

**T511 Advanced Movement for the Theatre II (3 cr.)** P: T510. Continuation of T510. II Sem.

**T513 Musical Theatre Dance Styles I (3 cr.)** P: Consent of instructor. Dance styles of the 1920s through the 1950s will be explored and performed, including the choreographers Fred Astaire, Hermes Pan, Agnes de Mille, Jerome Robbins, and Gower Champion. Graduate students will be required to write a research paper within the context of the course's historical content and present results to the class.

**T514 Musical Theatre Dance Styles II (3 cr.)** P: Consent of instructor. A continuation of Musical Theatre Dance Styles I, dance styles of the 1950s through present day will be explored and performed, including the choreographers Bob Fosse, Michael Bennett, Bob Avian, and Susan Stroman. Graduate students will be required to write a research paper within the context of the course's historical content and present results to the class.

**T516 Musical Theatre Showcase (3 cr.)** P: Audition and consent of instructor. A professional course to better develop audition techniques, understanding of the business of show business, performance skills, and to showcase for agents and casting directors. Graduate students will be required to write a research paper within the context of the course's historical content and present results to the class.

**T520 Studies in Acting I (3 cr.)** P: Consent of instructor. History and analysis of major theories of acting.

**T521 Studies in Acting II (1-3 cr.)** P: Consent of instructor. Application of major theories of acting to performance. May be repeated for a maximum of 9 credits.

**T522 Studies in Acting III (1-3 cr.)** Analysis of script; application of vocal and physical techniques of characterization to various forms and types of drama. May be repeated for a maximum of 9 credits.

**T525 Voice for the MFA I (3 cr.)** P: Consent of instructor. Focuses on the student's understanding of breath and how breath marries with text. The student starts to think of breath as something authentic to the body and not a learned skill. The emphasis is on warm up, relaxation and letting go of vocal habit. Techniques employed: Berry, Rodenburg, and Linklater.

**T535 Voice for the MFA II (3cr.)** P: T525. Applies the theory of voice as action and the idea of letting go of fluffy sound. Further work with breath with the understanding that restriction of breath equals restriction of imagination. Introduction to High Comedy and Restoration Style.

**T542 Theories of Directing (3 cr.)** History and analysis of major theories of directing. Lecture and practical projects.

**T543 Studies in Directing II (3 cr.)** P: Consent of instructor. Practical problems in directing significant plays of diverse forms and styles. May be repeated for a maximum of 9 credits.

**T545 Voice and Dialects (3 cr.)** Training for the professional actor that focuses on combining imagery and imagination with the development of vocal technique through exercises in breathing, producing the sound resonance; the mastery of four of the most common dialects used in the American theatre.

**T610 Second Year Movement for the Theatre I (3 cr.)** P: T511. In a continuation of the Dynamic Presence Training, students embark on an exploration of Grotowski's physical actor training, and its relationship to spontaneity, impulse, and freedom.

**T611 Second Year Movement for the Theatre II (3 cr.)** P: T610. Continuation of T610. II Sem.

**T625 Second Year Voice for the MFA I (3 cr.)** P: T535. Emphasis on the examination of structure in scene work and how the structure of text frees the student to speak and communicate thought. Revisiting of the IPA and dialects for the stage through rhythm and placement of vocal focus. Techniques: Meier and David Alan Stern.

**T635 Second Year Voice for the MFA II (3 cr.)** P: T625. Continued work with dialects. The course is designed to find the organic side of dialect work and to investigate how consistent dialect allows the listener to enter the world of the play. The emphasis is the creation of a relationship between form and content.

**T710 Third Year Movement for the Theatre (3 cr.)** P: T611. Character class: An exploration of symbology, psychoanalysis, archetype, imagination and more, coupled with intense self-diagnosis. Culminates in the performance of transformative character work.

**T720 Internship in Acting (3-9 cr.)** Internship in a professional theatre for one semester or equivalent period of time. Required of all students seeking the M.F.A. in acting. May be repeated for a maximum of 9 credit hours.

**T725 Third Year Voice for the MFA I (3 cr.)** P: T635. Establishing a strong vocal process and foundation for the graduate student to take into professional acting work. An understanding of the fundamentals of voice techniques, including breath, connection and use of emotional release giving the student strong process for text analysis by looking at poetic as well as contemporary texts.

**T735 Third Year Voice for the MFA II (3 cr.)** P: T725. Dealing with vocal release and breath in the audition process. Examining physical and vocal stamina through a long run in the professional theatre and dealing with voice strain in different theatre spaces, including outdoor theatre.

#### **Design/Technology**

**T425 Introduction to Theatrical Drafting (3 cr.)**

**T426 Fundamentals of Scenic Design (3 cr.)**

**T430 Costume Technology II (3 cr.)**

**T433 Costume Design II (3 cr.)**

**T434 Historic Costumes for the Stage (3 cr.)**

**T435 Electronics for Theatre (3 cr.)**

### **T438 Advanced Stage Lighting Design (3 cr.)**

**T502 Theatre Design and Technical Research Methods (1.5 cr.)** (S/F grading) P: T500. Reading, discussion, and use of computer for scenic, costume, lighting, and technology research. Exploration of commercial software used in developing and communicating each discipline's products.

**T505 Design Research and Collaboration (1-3 cr.)** Primarily for M.F.A. students in design and technology. Development of skills necessary for successful theatre productions, especially collaboration, research, communication (graphic and verbal), and presentation.

**T506 Fundamentals of Scenic Design (3 cr.)** A studio course in the theory, process, and techniques of scenic design for the theatre. Topics include principles, elements, and concepts of design; script analysis; design concept development; creative research and its interpretation; and the communication and presentation of theatrical ideas.

**T523 Costume and Character in London Theatre (3 cr.)** Overseas theatre studies in London. Experience theatrical character development through costume design. Survey social influences on costume and dress worn by characters through history, including contemporary trends and dress. Field trips to Bath and Stratford.

**T524 Theatrical Rendering and Model Building (3 cr.)** A skills-based studio course with a concentration on theatrical rendering and model building techniques, craft, media; and visual communication.

**T526 Advanced Scenic Design I (3 cr.)** P: T426 and permission of instructor. A graduate level studio course in the theory, process, and techniques of scenic design for the theatre. Topics will include script analysis; design concept development; creative research and its interpretation; and the communication and presentation of theatrical ideas. Particular emphasis is placed on design for specific theatre architecture.

**T527 Theatre Planning (3 cr.)** P: Consent of instructor. Function and design of theatre plant with attention to needs of audience and theatre personnel.

**T528 Studies in Stage Scenery (1-3 cr.)** P: T526 or consent of instructor. Selected problems in designing stage scenery; composition and style. May be repeated for a maximum of 9 credits.

**T529 Studies in Theatre Technology (1-3 cr.)** P: Consent of instructor. The application of engineering methods to solve electronic, acoustical, optical, and mechanical problems; use of computer systems for information storage, manipulation, and retrieval; design and execution of projects. May be repeated to a maximum of 9 credits.

**T530 Advanced Costume Design Aesthetics (3 cr.)** Intensive study of costume design and application of design principles. Students will produce projects in various genres. Theatre, opera, ballet, and musical theatre are just some of the forms

surveyed. Students work in a collaborative design arena that emulates the process for whichever genre they are designing in.

**T531 Costume Technology II (3 cr.)** Provides a strong base in costume construction techniques for incoming graduate students. It provides a foundation of sewing, craft, fitting, and patternmaking techniques as well as training in team management from which the students may develop a construction project and perform assignments including supervisory roles in production work.

**T532 Design for Television and Film (3 cr.)** P: Permission of instructor. Design based studio class in Production Design for Film and Television. Working from original scripts written specifically for the course, concepts include research, interpretation, and industry standard presentation techniques.

**T533 Studies in Stage Costuming (1-3 cr.)** P: T430 and T433 or consent of instructor. Selected problems in costume materials and methods, costume design and historic fashion; application to styles and forms of theatrical production. May be repeated for a maximum of 9 credits.

**T534 Historic Costumes for the Stage (3 cr.)** Survey of historical costume in western civilization, ancient Mesopotamian cultures through the Twentieth Century. Taught from a socio-historical perspective and applied to performance theory.

**T536 Electronics for Theatre (3 cr.)** Rudiments of electricity and electronics as applied to theatre. Investigation of current technology for theatrical performance, including power distribution, control systems, and creative applications for lighting, sound, special effects, and mechanized scenery.

**T537 Fundamentals of Costume Design (3 cr.)** Intensive study of costume design in mainstream theatre. Projects in collaborative aesthetics in design and practical application, rendering techniques, and visual communication. No laboratory/technology component.

**T538 Studies in Stage Lighting (1-3 cr.)** P: T435 and T438 or consent of instructor. Selected problems in the controllable properties and functions of stage lighting; optics, photometry, and instruments; control and dimming systems; application to styles and forms of theatrical procedure. May be repeated for a maximum of 9 credits.

**T539 Fundamentals of Theatrical Drafting (3 cr.)** A studio course consisting of both traditional hand drafting techniques and digital CAD techniques as they are used in theatrical production communication.

**T540 Structural Design for the Stage (3 cr.)** P: Permission of instructor. Structural concepts of static mechanics and strengths of materials with focus on the ability to critically analyze and design efficient structures specific to theatre and performing arts applications.



**T541 History of Decor (3 cr.)** A survey course examining the trends in architecture, painting, sculpture, furniture, and decorative motifs. The student will gain a distinction of periods while building an historic time line for use in theatrical design.

**T547 Sound Design I (3 cr.)** P: T347 or permission of instructor. Study of the practical use, aesthetics, and implementation of sound in theatre productions. Focus is on using computers to assist in the creation, selection, and playback of sound cues. Topics include sound system operation and design for both plays and musicals. Emphasis on researching, selecting, and recording music for production.

**T549 Production and Event Management (3 cr.)** Discussion of the skills necessary to produce and manage theatrical productions, and the application of those skills to large events.

**T551 Stage Rigging I (1 cr.)** Stage Rigging I is a survey of structural engineering terminology and methods as applicable to common rigging practice in the theatre and entertainment industry.

**T552 Stage Rigging II (1 cr.)** Rigging II is a hands-on type course. This class is intended to familiarize the student with the operation and maintenance of typical rigging equipment. Class work includes counterweight systems operations, pin-rail operations, rope and knot basics, wire-rope basics, chain hoist basics, and arena-type rigging basics.

**T564 Pro Tools for Theatre and Music (3 cr.)** P: MUS-A100 or THTR-T347 or THTR-T447. This course introduces the recording and editing software Pro Tools for use in theatre sound design and music production.

**T585 Theatre Management (3 cr.)** Problems in managing a theatre: selection of plays, special programming, business operations, promotion, public relations. Lecture and practical projects.

**T626 Advanced Scenic Design II (3 cr.)** P: T526. An MFA capstone studio course in the theory, process, and techniques of scenic design for the theatre. Design projects include non-theatrical venues and diverse areas of the entertainment industry. Portfolio quality presentation is expected.

**T639 Advanced Theatrical Drafting (3 cr.)** Advanced course in drafting methods, skills, and the specialized uses for theatrical drafting for productions. Mastery of students' graphic communication through standard theatre drafting methods.

#### **History/Theory/Literature**

**T460-T461-T462 Development of Dramatic Art I-II-III (3-3-3 cr.)**

**T468 Non-Western Theatre and Drama (3 cr.)**

**T501 Introduction to Historiography (1.5 cr.)** (S/F grading) P: T500. Reading and discussion of current historiographical problems and methods particular to research and scholarly reporting in theatre history, theory, and literature.

**T550 Structure of Drama (3 cr.)** Theory and structure of drama,

based upon intensive reading of Aristotle's Poetics and other critical writings.

**T555-T556 Theories of Theatre and Drama I-II (3-3 cr.)** Survey of major theoretical and critical works. I. Greeks to c. 1890; II. 1890 to the present.

**T563 Forms and Styles in Modern Theatre and Drama (3 cr.)** Study of plays in relation to such styles as realism, naturalism, expressionism, and absurdism.

**T565-T566 American Drama and Theatre I-II (3-3 cr.)** I. Beginnings to 1890; II. 1890 to the present. Either semester may be elected independently.

**T567 European Drama from Molière to Ibsen (3 cr.)** Representative French, German, Italian, and Russian plays.

**T568 Ibsen and Strindberg (3 cr.)** Intensive study of the major plays of Ibsen and Strindberg.

**T570 Studies in Classical and Medieval Theatre (3 cr.)** Concentrated study of Greek, Roman, and medieval theatre.

**T571 Studies in Renaissance and Baroque Theatre (3 cr.)** Concentrated study of significant figures, practices, and dramas in the European theatre from 1500 to 1800.

**T572 Studies in Romantic and Realistic Theatre (3 cr.)** Concentrated study of European and American theatre from 1800 to 1915. Emphasis on romanticism, realism, and the reactions to realism.

**T573 Studies in Modern and Contemporary Theatre (3 cr.)** Concentrated study of significant practices, trends, and figures in the European and American theatre from 1915 to the present.

**T662 Comparative Theatre and Drama: Melodrama (3 cr.)** The "third form" of drama, from melodramas of Euripides to tragicomedies and melodramas of modern television and motion pictures.

**T750 Seminar in Structure of Drama (3 cr.)** P: T550, T555-T556 or equivalent. Projects in the analysis of different forms and types of drama. Each student is required to complete and report on a sequence of analytical interpretations of the structure of assigned plays.

**T765 Seminar in American Theatre and Drama (3 cr.)** Selected topics. May be repeated if the topic differs.

**T774 Seminar in Stage Interpretation of Selected Plays (3 cr.)** Study of selected plays through various periods; problems of interpretation and staging for present-day audiences. May be repeated if the topic differs.

**T775 Seminar in Theatre History (3 cr.)** Selected problems concerning theatres and staging methods in Europe in a restricted period. May be repeated if the topic differs.

## **Playwriting**

**T453 Playwriting I (3 cr.)** P: T101 or permission of instructor. Introduction to principles of dramatic structure. Conferences and peer evaluations. Focus is on the creation and revision of a one-act play.

**T454 Playwriting II (3 cr.)** P: T453 or permission of instructor. Prior playwriting experience helpful, but not required. Consideration of dramaturgical antecedents and practical and theoretical problems. Creation of a full-length play.

## **T458 Screenwriting (3 cr.)**

**T559 Studies in Playwriting (1-3 cr.)** P: Consent of instructor. This course is recommended for specialists only, most generally for graduate students pursuing an M.F.A. in playwriting who are working on the advanced development of original full-length play scripts and screenplays. Admission requires the specific personal permission of Dr. Reardon. All other enrollees will be asked to drop. This course may be repeated by authorized students up to a maximum of 9 credits.

## **Thesis and Special Courses**

**T390 Creative Work in Summer Theatre (1-3 cr.; may be repeated for a maximum of 6 cr.)**

**T500 Introduction to Graduate Study (1.5 cr.)** (S/F grading) Methods and expectations of theatre research and script exploration in graduate study. Must be taken in the first terms of residency.

**T583 Topics in Theatre and Drama (1-3 cr.)** Studies in special topics not ordinarily covered in other departmental courses. May be repeated once for credit if topic differs.

**T600 Directed Research (1-6 cr.)** P: T500 or equivalent and consent of instructor. Individual supervised research projects.

**T700 Independent Study (cr. arr.)\*\*** P: Consent of instructor and department chairperson.

**T701 Readings in Theatre and Drama (cr. arr.)\*\***

**T895 M.A. Thesis (cr. arr.)\*\***

**T897 M.F.A. Thesis (cr. arr.)\*\***

**T899 Ph.D. Thesis (cr. arr.)\*\***

\*\*These courses are eligible for a deferred grade.