

Theatre

Claremont McKenna College participates in The Claremont Colleges Theatre Program under the direction of the Pomona College Department of Theatre and Dance. Through a synthesis of body, mind, and spirit, theatre and dance celebrate the community of world cultures. The curriculum includes the study of performance, design and technology, dance, directing, theatre history, and dramatic literature. Theatre students become proficient in devising creative solutions to complex problems. They also develop sensitivity to the interpersonal relationships inherent in the collaborative process and are prepared for a wide variety of careers in professions and organizations that value these qualities. The department also prepares students for further study on either the graduate or professional level. The department presents several major productions each year and student performers and production personnel are drawn from majors and non-majors alike. A major in Theatre is available through Pomona College. For further information, consult the Pomona College catalog and website.

The Faculty

Pomona College Faculty: Bernhard, Horowitz (on leave), Leabhart, Linnell, Martinez, Pronko, and J. P. Taylor (chair).

Visiting Faculty: Tomona.

Courses

1po. Introduction to Acting. *Leabhart, Staff*
Introduction to basic acting techniques. The basics of voice, movement, relaxation, text analysis, characterization, and sensory and emotional-awareness exercises. Detailed analysis, preparation, and performance of scenes. Offered every semester.

2po. Visual Arts of the Theatre. *Linnell, Taylor*
The visual principles underlying the design of theatre productions: theatre architecture, staging conventions, historic and contemporary design, and environmental theatre. Offered every semester.

4po. Theatre for Social Change. *Bowles*
Creating activist theatre from a feminist point of view to explore current theoretical positions, problems and practice in conjunction with local community groups working for social justice. Participatory internship. Offered every other year.

5ch. Introduction to Chicano Theatre and Performance. *Martinez*
Introduction of fundamentals of acting and performance using Chicano Theatre as the historical aesthetic, and theoretical source. The class, taught in a workshop-style seminar format, also looks at the "realist" acting methodology of Konstantin Stanislavsky to examine its influence and application in Chicano dramatic texts and performance. Offered every semester.

12po. Intermediate Acting. *Martinez*
Scene study and voice work. Rehearsal and studio performance of selected scenes. Students will gain an understanding of the actor's work of character analysis through the use of objectives, inner monologues, and character research. Includes Alexander Technique with lab and voice. Prerequisite: Theatre 1, 4, or 5. Offered every semester.

13po. Corporeal Mime. *Leabhart*
The basic vocabulary of mime: counterweights, figures of style, walks, triple designs. Developing mastery of the technique and improvisation with the form. May be repeated for credit. One-half course credit. Offered every semester.

14po. Corporeal Mime. *Leabhart*
Same course as Theatre 13, plus reading of critical texts, discussion, and three brief papers. Full credit. Offered every semester.

17po. Make-up. *Linnell, Staff*
Intensive workshop in design and application techniques of stage make-up. Course taught from the actor's and designer's point of view. One-half course credit. Offered every semester.

19po. Fundamentals of Kabuki: Studio. *Pronko and Tomono*
A study of the basic patterns of Kabuki dance, utilizing the Kihon Renshu or fundamental exercises of Hanayagi Chiyo. One-half course credit. Offered every spring semester.

20Apo. Theatre Crafts: Costumes, Scenery, and Properties. *O'Brien, Schultz-Reed, J. P. Taylor*
An introduction to the technical production areas of the theatre, with emphasis on the theories, materials, and techniques of creating costumes, scenery, and properties. Scene painting included. Offered every fall semester.

20Bpo. Theatre Crafts: Lighting, and Sound. *Bas-tow, Ruzika*

An introduction to the technical production areas of the theatre, with emphasis on the fundamental techniques and equipment of stage lighting, and the design and technical aspect of theatrical sound. Offered every spring semester.

40po. Musical Theatre. *Staff*

In this workshop studio production class, students present solos and scenes from musical theatre for criticism and review. Students will receive essential and elementary training required to perform in musicals and enhance musical interpretation. Focus will be on improving natural, clear, and unaffected speech for efficient vocal support, tone production, vocal quality and articulation, as well as on truthful and organic interpretive effectiveness. Prerequisite: Theatre 1, 4, or 5, or permission of instructor. Offered every other year.

41po. Stage and Theatre Management. *Staff*

This course is an exploration of the materials, theories and techniques of management as they relate to individual stage productions, as well as to theatre organizations as a whole. The stage management section will focus on the critical role of the stage manager in the production process. The theatre management section will examine management as it relates to the many types of theatre extant today. Offered every other year.

51Cpo. Theatre Performance. *Bernhard, Leabhart, Martinez, Pronko*

Rehearsal and public performance in Pomona College faculty-directed theatre productions. Enrollment dependent upon casting each semester. One-quarter cumulative credit. May be repeated for credit. Offered every semester.

51Hpo. Theatre Performance and Pedagogy. *Bernhard, Leabhart, Martinez, Pronko*

Rehearsal and public performance in Pomona College faculty-directed theatre productions. Paper-writing required. Enrollment dependent upon casting each semester. One-half course credit. May be repeated for credit. Offered every semester.

52Cpo. Theatre Production Practicum. *Linnell, J. P. Taylor*

Participation in the production aspects (scenery, properties, costumes, lighting, sound, and management) of Seaver Theatre productions. One-quarter cumulative course credit. May be repeated for credit. Offered every semester.

52Hpo. Theatre Production Practicum and Pedagogy. *Linnell, J. P. Taylor*

Participation in the production aspects (scenery, properties, costumes, lighting, sound, and management) of Seaver Theatre productions. Paper-writing required. One-half course credit. Offered every semester.

53Cpo. Alexander Technique. *Robbins*

The Alexander Technique is a pragmatic method for exploring the basis of human movement, understanding how we interfere with our own coordination, and how we can change unconscious physical habits. Journals and outside practice periods are essential as an integral part of the course. One-quarter cumulative course credit. May be repeated for credit. Offered every semester.

53Hpo. Alexander Technique and Pedagogy. *Robbins*

Same course as 53C with additional assignments. One-half course credit. May be repeated for credit. Offered every semester.

54Cpo. Texts in Performance. *Staff*

An exploration of dramatic text through the medium of performance involving script analysis and rehearsal of texts. Culminates in the public performance of rehearsed readings and/low budget productions of selected plays. The emphasis is on the texts themselves without the trappings of production: scenery, lighting, costumes, etc. No acting experience is necessary. One-quarter cumulative course credit. Offered every other year.

54Hpo. Texts in Performance and Analysis. *Staff*

Same course as 54C with additional assignments. One-half course credit. Offered every other year.

80po. Scene Design. *J. P. Taylor*

An introduction to set design for theatre and related fields of film and television. The course explores and develops the necessary conceptual, graphic, and three-dimensional skills involved in the set design process. Play going, project work, and exposure to computer graphics serve to significantly broaden the course experience. Offered every spring semester.

81po. Costume Design. *Linnell*

An introductory course to the basic design principles of costume for both the actor and dancer. Line, shape, color, texture and value provide the basis for developing both period and contemporary costumes. The course uses analytical and technical drawing skills to develop costume designs. Students will have the opportunity to see and critique professional and theatre and dance department productions. Offered every spring semester.

82. Lighting Design. *J. P. Taylor*

An introduction to lighting design for the theatre and the related fields of film and television. Once mastery of lighting equipment is achieved, the course explores and develops the necessary conceptual and graphic skills involved in the lighting design process. Play going, project work, and exposure to computer graphics serve to significantly broaden the course experience. Offered every fall semester.

83po. Computer Graphics for the Theatre. Staff

This course is an exploration of the fast growing application of computer technology to theatrical production. The course will examine the wide variety of ways that theatre designers and technicians use computer graphics to make their work more effective and/or aesthetically pleasing. Working in a computer laboratory setting, student will use a number of software programs in creating costume design fields. The course may have a practicum component in conjunction with Pomona College productions. Offered every other year.

100Apo. Acting Studio: Acting for the Realistic Theatre. Staff

Intensive work on rehearsal and studio performance of selected scenes from dramatic literature. Primary focus on representational drama. Continued work on vocal, physical, and imaginative skills. Prerequisites: Theatre 1 or 3, and 12. Offered every other year.

100Bpo. Acting Studio: Acting for the Classical Theatre. Blumenfeld

Continuation of the scene study approach with emphasis on presentational plays from major theatrical periods, including the Greeks, Shakespeare, and Moliere. Prerequisites: Theatre 1, 4, or 5, and 12. Offered every spring semester.

100Cpo. Acting Studio: The Mask in Theatre. Leabhart

Involves equal parts theatrical and practical work. Read Greek plays, Commedia dell arte, and modern plays conceived for masks, and use them in performance of scenes from these three genres. Theories of masked acting will be studied as they inform performance, with special emphasis on Jacques Copeau's research on masks as tools in actor training. Prerequisites: Theatre 1, 4, or 5, and 12. Offered every other year.

100Dpo. Acting Studio: Acting for Film and Television. Staff

This course develops technical and conceptual techniques for the interpretation and performance of comedy and drama for film, television, and emerging technologies. Students will audition, rehearse, and perform on camera a variety of scenes from film and theatre. Students will analyze and critique their on-camera work as well as the work of classmates and established actors. Prerequisites: Theatre 1 or 3, and 12. Offered every fall semester.

110po. World Theatre and Drama from Origins to 17th Century. Horowitz

A study of major dramas and dramatic forms from the earliest ritualistic origins to the drama of the 17th century including Sophocles, Euripides, Sanskrit drama, Zeami and the No, Marlowe, Webster, Lope de Vega, Calderon, and others. Offered every other year.

111po. World Theatre and Drama from Kabuki to Ibsen. Staff

The development of new traditions East and West readings in Moliere, Racine, Congreve, Goldoni, Schiller, Opera, Kabuki, Bunraku, Peking Opera, Gogol, Ibsen, and others. Offered every other year.

112po. From Ibsen to the Absurd. Pronko

The development of modern theatre from the end of the 18th to the late 20th centuries. Readings will include "giants" of modern theatre, and some others: Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Brecht, Cocteau, Anouilh, Sartre, Beckett, and Ionesco. Offered every other year.

113po. Contemporary Western Theatre: From the Absurd to the Present. Horowitz

This course will chart the trajectory of Western theatre from the absurdist movement of the 1960's to the present. Significant playwrights like Stoppard, Soyinka, Fo Fugard, Friel, Churchill, Parks, Albee, Wilson, and Shepard will be read and analyzed, as will the stage work of such important artistic practitioners as Peter Brook, Ariane Mnouchline, Robert Wilson, Giorgio Strehler, Robert LePage, and Elizabeth LeCompte. Offered every other year.

115D. Theatre and Dance of Asia. Pronko

The theatre, drama, and dance of Asia, with special emphasis on the theatre and dance of India, Bali, China, and Japan. Offered every other year.

115Jpo. Shakespeare in Performance. Horowitz

The study of early Shakespeare performance conventions and traditions, examination of some seminal interpreters and productions. Inquiry into the canon's evolution over past 400 years of adaptations and appropriation by diverse cultures and changing artistic, historical, political, social climates. Offered every other year.

130po. Introduction to Directing. Bernhard

Introduction to the basic skills and responsibilities of directing for the stage. Emphasis on detailed text analysis, directorial concept, play selection, auditioning and casting, design concept, blocking, actor coaching, rehearsal strategies, and production management. Workshop scenes are presented and evaluated. Prerequisites: Theatre 1, 4, or 5, 2, and 12, or permission of instructor. Offered every spring semester.

140po. Writing for the Stage. Horowitz

Introduction to the techniques of creative writing for theatre, structuring the basic idea, development of character and situation, and rewriting. Offered every other year.

141po. Dramaturgy. *Horowitz*

An exploration of the various roles of the dramaturge with emphasis on the dramaturge's obligations to text, production, and audience. Inquiry into the dynamics of the dramaturge's relationship with playwrights, designers, performers, and directors. Course work will include practical application of research tools and application of dramatic theory. Offered every other year.

190po. Senior Seminar. *Bernhard*

A comparative analysis of dramatic and performance theories on play texts, and performances including the Natyashastra, Zeami, Aristotle, Artaud, Craig, Boal, radical street theatre, and feminist theatre, among others. Synthesis of student's prior theatre work in the perspective of theoretical writings. Seniors only, or permission of instructor. Offered every fall semester.

191po. Senior Thesis. *Staff*

Individually planned reading and writing project leading to the completion of a critical, analytical or historical thesis. Full or one-half course credit. Offered every semester.

192po. Senior Project in Performance. *Bernhard, Leabhart, Martinez, Pronko*

Individually planned reading, writing, and rehearsal leading to the production of a work for public performance. Offered every semester.

193po. Senior Project in Design. *Linnell, J.P. Taylor.*

Individually planned reading, creative activity, and writing centered around the design of a work for public performance. Offered every semester.

194po. Senior Project in Dramaturgy. *Horowitz*

Individually planned reading, research, writing, and creative activity in the area of dramaturgy leading to the production of a work for public performance. Offered every semester.

195po. Senior Project in Directing. *Staff*

Individually planned reading, creative activity, and writing centered around the direction of a work for public performance. Offered every semester.

199po. Reading and Research: Special Projects in Theatre. *Staff*

Reading, research, or production projects. For advanced students only. Full course or one-half course credit. May be repeated for credit. Offered every semester.

