NUMBER: 03028

DATE SUBMITTED: 2/4/2004

COLLEGE/SCHOOL: ARHU

DEPARTMENT/PROGRAM: THET

PROPOSED ACTION (A separate form for each) ADD  X  DELETE  CHANGE  

DESCRIPTION (Provide a succinct account of the proposed action. Additional detail may be provided in an attachment. Provide old and new sample programs for curriculum changes.)

See attached

JUSTIFICATION/REASONS/RESOURCES (Explain the reason for the proposed action. Identify the source of new resources that may be required. Attach additional material if needed.)

APPROVAL SIGNATURES

1. Department Committee Chair: Forthcoming

2. Department Chair: Forthcoming

3. College/School PCC Chair: Forthcoming

4. Dean: Forthcoming

5. Dean of the Graduate School (if required)

6. Chair, Senate PCC: 4/11/04

7. Chair of Senate: 4/6/04

8. Vice President for Academic Affairs & Provost

DATE

VPAAP Rev. 2/2/98
April 6, 2004

MEMORANDUM

TO: James F. Harris  
   Dean, College of Arts and Humanities

FROM: Victor Korenman  
   Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Modify the Curriculum of the Undergraduate Program in Theatre  
          (PCC Log No. 03028)

At its meeting on April 1, 2004, the Senate Committee on Programs, Curricula, and Courses approved your proposal to revise the curriculum of the undergraduate program in Theatre. A copy of the approved proposal is enclosed.

I understand that some already enrolled or newly enrolling students will elect the new curriculum as early as Fall, 2004. However, the new curriculum will become mandatory for students who enroll as majors after the Spring, 2005 semester.

The College should ensure that this change is appropriately reflected in all university documentation, and that all advisors are informed.

VK sfm
Enclosure

Cc: Dr. Sylvester Gates, Chair, Senate PCC  
    Dr. Mary Giles, University Senate  
    Ms. Barbara Hope, Data Administration  
    Dr. Phyllis Peres, Undergraduate Studies  
    Dr. Charles Rutherford, College of Arts and Humanities  
    Ms. Anne Turkos, Archives  
    Dr. Linda Yokoi, Records & Registrations
UNDERGRADUATE THEATRE CURRICULUM
DESCRIPTIVE PROPOSAL

I. Rationale

For many years, the Department of Theatre has endeavored to maintain a balanced liberal arts
curriculum that provides students with both generalist and professional training courses.
Although many students have asked for greater emphasis on vocational training at the expense of
a more broadly based curriculum, the faculty has repeatedly affirmed its commitment to liberal
arts education at the undergraduate level. Nonetheless, the Department’s new location in the
Clarice Smith Center for the Performing Arts has changed the face of, constituency for, and
number of students in the undergraduate theatre program at Maryland. For that reason, soon
after the Department moved to the Center, theatre faculty and administrators saw an urgent need
to restructure the undergraduate curriculum in order to strengthen the liberal arts component,
while giving students greater flexibility, choice, and access to advanced course work in the
major. With guidance from the Center for Teaching Excellence, the Departmental PCC
Committee has worked for almost three years to revise the undergraduate curriculum in Theatre
so that it better serves the needs of theatre faculty and students.

The following objectives guided our revision process:
• to maintain a liberal arts curriculum that is consistent not only with our own mission, but
  also with the standards set by National Association of Schools of Theatre (of which we
  are now a member) for a B.A. liberal arts program
• to provide a broader spectrum of courses from which students can construct a major in
  theatre
• to reorganize the curricular requirements so that students have the freedom to explore our
discipline more fully
• to give particularly able students greater access to advanced professional training
• to give other students—especially those who demonstrate ability, but are not ready for
  advanced course work—a variety of alternative courses in theatre and performance
• to solve the urgent problem of increased demand for advanced, “audition-only”,
  performance classes which must of necessity have a limited enrollment

The proposal that follows describes both old and new programs. Abbreviated curricular tables
are provided for each program along with descriptive narrative and a rationale for the proposed
changes. Two additional tables (a full comparative curricula table and prerequisites table) are
appended to this proposal.

II. Narrative Description of the Current Program, Curricular Table & Sample
Curriculum

An undergraduate liberal arts theatre program seeks to impart fundamental vocational skills in
performance, design, and production; aesthetic principles of the practice; and basic knowledge of
the history, theory, and literature of the discipline. The National Association of Schools of Theatre (NAST), which establishes both general standards and specific criteria for a range of degrees in the discipline, defines the task of a liberal arts program in theatre this way: broad coverage of the field rather than heavy concentration on a single segment of the field. Maryland’s program is consistent with the NAST guidelines. For that reason, general education courses comprise a significant percentage (50-70%) of theatre students’ course work. Once students have satisfied the University’s CORE requirements, the burden of study is on the fundamentals of theatre—acting, directing, design, technology, dramatic literature, play analysis, and history. By the time students finish the requirements of the program, they have acquired basic skills in either performance or design; they have had performance and production experience; and they have a basic historical and theoretical grasp of the art. Although most students who graduate with a liberal arts degree in theatre will either test themselves in the profession or apply for graduate programs in theatre, some make completely different career choices after graduation. The current program endeavors to offer a solid liberal arts education with adequate course work and practical experience in theatre. This accomplishes two things:

- students who wish to pursue careers in professional or academic theatre are prepared to enroll in advanced training programs (either M.A./Ph.D. or M.F.A.)
- students who wish to leave theatre after graduation have a strong liberal arts education that will allow them to succeed in any field

A current undergraduate theatre major’s curricular experience involves a combination of university CORE requirements, College of Arts & Humanities requirements, and Departmental requirements and electives. University CORE requires a minimum of 46 credits in fundamental studies, distributive studies, advanced studies, and diversity. The College of Arts & Humanities requires 45 credits at the 300-400 level, proficiency in a foreign language, and UNIV 101. As it is currently conceived, the 54 credit B.A. program in Theatre requires all majors to take:

- thirty-one (31) credits of Theatre core
- twelve (12) credits in either the Performance or Design/Production track
- ten-twelve (10-12) credits of supporting course work in English, Dance, Music, Studio Art, or Art History

Early in their matriculation (usually by the end of the third semester), students select a track which requires them to focus their studies in either Performance or Design/Production. Although the balance of a theatre major’s course work is in the theatre core, which tends to emphasize basic vocational skills and a generalist’s knowledge of the history, literature, and theory of the discipline, most students take a minimum of twelve upper level credits in the track they’ve chosen. Students obtain access to upper level performance and design/production courses through a system of prerequisites and auditions.

**Current Program: Requirements for the Major**

**Total Credit Hours: 54**
### Theatre Core: 31 Credits
**Design/Production Track:** 12 credits  
**Performance Track:** 12 credits  
**Supporting courses required for both tracks:** 10-12 credits

| THET 110 (Introduction to Theatre), THET 111 (Making Theatre: Art & Scholarship), THET 220 (Acting I), THET 170 (Theatre Craft I), THET 171 (Theatre Craft II), THET 279 (Theatre Workshop I), THET 330 (Directing I), THET 475 (Period Style), THET 490 (Theatre History I), THET 491 (Theatre History II) |
| Required of all students: THET 273 (Scenographic Techniques), THET 373 (Rendering for the Theatre) |
| Required of all students: THET 221 (Voice for the Actor)*, THET 320 (Acting II)*, THET 387 (Fundamentals of Theatrical Design) |

| Group I: Choose two courses from the following (must total six credits): ENGL 304, 403, 404, 434, 450, 451, 454 |
| Group II: Choose from the following related areas (must total 4-6 credits): DANC, MUSC, ARTH, ART |

| Choose two: THET 371 (Stage Property Design), THET 377 (Lighting Design I), THET 383 (Costume Design I) |
| Choose one: THET 420 (Acting III)*, THET 430 (Directing II), THET 474 (Stage Management) |

| *An audition is required for these courses |

Although the current program meets NAST standards and many talented, successful students have graduated from it, several practical problems and pedagogical dilemmas began to emerge after new faculty joined the program and the Department moved into the Clarice Smith Center. Among the most pressing are:

- **Enrollment.** Growing enrollment in the major has increased demand for classes at all levels. Although all of the areas have been affected by increased numbers of students, the performance faculty, which is too small to accommodate all of the students who wish to study acting and directing, has been forced to work beyond its resources. Quality of instruction is in danger of being severely compromised.
The Theatre core. Currently, the Theatre core, which emphasizes basic skills and knowledge, constitutes more than half of the course work in the major. Because all students must take these courses, as our numbers grow more sections must be offered. The necessity to teach so many Theatre core courses prevents faculty in all of the areas from teaching more advanced, upper-level courses.

The track system. The track system obliges students to choose an area of professional specialization before they’ve explored the field or have sufficient experience and maturity to make the best professional decisions. Students and faculty alike are locked into a system that offers few alternatives to students who must have upper level courses in the major, but have little hope of succeeding in their chosen field (usually acting or design). For all of these reasons, theatre faculty wish to try a system that encourages all students to explore the discipline more broadly, while allowing particularly gifted students to receive advanced training in their area of interest.

Integration of Performance, Design/Technology and History/Theory. Although the original intention of the program was to offer students an integrated experience of the field, in practice, the structure of the curriculum tends to discourage students from discovering and exploring essential relationships between the areas.

THET 110 (Introduction to Theatre) no longer serves the needs of theatre majors. This is a course designed to encourage non-major appreciation of theatre and performance. Majors need a more rigorous experience at the 100 level.

Theatre History, Theory, and Dramatic Literature. Under the current system, few theatre majors acquire adequate knowledge of theatre history, theory, or even dramatic literature in a production context, nor do they have sufficient opportunities to practice the research, critical thinking, and writing skills required for success in a liberal arts program. Currently, the program requires all students to take THET 111 (Making Theatre: Art and Scholarship), THET 490, and THET 491 (Theatre History I & II). Outside of a couple of supporting courses in dramatic literature, these three courses constitute a theatre major’s sole experience of the history and theory of the discipline. Most students take THET 111 as freshmen and then tend to delay THET 490 & 491 until their senior year. This hiatus leaves too many of them poorly prepared for the upper level courses.

The viability of the survey model in theatre history. Members of the History/Theory area are increasingly skeptical of a two-semester survey that largely omits non-Western forms and does not include the modern era. Although students can take additional courses, the current system discourages them from doing so because only THET 490 and THET 491 count towards the degree.

Sample Program for Current Theatre Majors

Because at least ninety percent of current undergraduate theatre majors choose to pursue the performance track, the sample four year course of study below is based on the requirements for that track. Students who pursue the design/production track follow a similar progression with 12 credits of design/production courses replacing the 12 credits of performances courses in the sample.
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<thead>
<tr>
<th>Credits</th>
<th>Requirement</th>
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<tr>
<td><strong>First Fall</strong></td>
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<td>UNIV 101</td>
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<td>THET 330</td>
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</table>
THET Supporting Course (dramatic literature)

Elective Elective

Elective Elective

Elective Elective

III. Narrative Description of the New Program, Curricular Table & Sample Curriculum

The Department is proposing significant structural rather than philosophical changes to the undergraduate curriculum. Although the new curriculum will permit faculty in all of the areas to offer more advanced course work for particularly gifted students who’ve already mastered basic skills and acquired fundamental knowledge of the discipline, the orientation of the theatre program at Maryland remains fundamentally liberal arts. This reflects both the diverse interests and abilities of our students and the conviction of the faculty that a liberal education is the best foundation for advanced study and achievement in any field. Our program reflects our student population: although many aspire to professional careers or apply to graduate programs in theatre immediately after graduation, many others go on to careers in law, teaching, industrial design, and even medicine.

Philosophically, then, the new curriculum is consistent with the old. Our primary goal is still broad coverage rather than heavy concentration on a single segment of the field and the new program remains consistent with NAST’s guidelines for a liberal arts degree in theatre. The changes proposed by the Department are not intended to create a pre-professional degree, but to improve the quality of a theatre major’s academic and production experience in a liberal arts environment. By implementing the changes described below, our curriculum will be better integrated both intellectually and practically; our faculty will be able to teach more advanced courses in the major; and our students will not only have more choice in their course work, but be better prepared for their next step, whether it is into graduate school, the profession, or a different field altogether.

New Program: Requirements for the Major
Total Credit Hours: 55

<table>
<thead>
<tr>
<th>Fundamentals Sequence: 19 credits</th>
<th>Design &amp; Production</th>
<th>Performance</th>
<th>History &amp; Theory</th>
<th>Supporting Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>THET 112 (Fund. of Performance), THET 113 (Fund. of Theatre History), THET 114 (Fund. of Craft), THET 115 (Fund. of Analysis), THET 116 (Fund. of Design)</td>
<td>at least 6 credits selected from the menu (see comparative curriculum table)</td>
<td>at least 6 credits selected from the menu (see comparative curriculum table)</td>
<td>at least 9 credits selected from the menu, 6 of which must be 400 level (see comparative curriculum table)</td>
<td>at least 15 credits selected from any of the menus* (see comparative curriculum table)</td>
</tr>
</tbody>
</table>

THET 479 (Theatre Workshop, 1 credit x 3), THET 288 (Fundamentals Production) | | | | *all upper level performance classes require auditions |

The New Program:

1. **Replaces the current thirty-one credit Theatre core with an integrated nineteen-credit Fundamentals sequence.**

The Fundamentals sequence consists of five three-credit introductory courses in performance, design, production, play analysis, and theatre history; a one-credit culminating project; and three one-credit production courses. The fundamentals courses and the culminating project are new; the production course requirement, which may be completed anytime during a student’s matriculation, is not. Although the courses can be taken in any sequence, students who enter as freshmen must take all five Fundamentals courses by the end of their third semester, passing each with a “C” or better.

An integrated fundamentals experience is important in a liberal arts theatre program, but for too
long the Department has relied on THET 110, a university CORE course designed primarily for
non-majors, to do this work. Perhaps this is the reason that our majors often fail to see how
areas within the discipline interface with each other and are largely ignorant of the role theatre
plays in its social, political, and cultural environment. In contrast to THET 110 and the rest of
current Theatre core, the new Fundamentals courses seek to introduce undergraduate students to
theatre study at Maryland through an integrated100 level sequence. Each Fundamentals course
explores essential intersections between performance, design, production, history, theory, and
dramatic literature. The courses are also designed to “talk to each other”.

Integration of subject content is one objective of the new sequence, but there is another: creating
greater community among theatre students. This objective reflects the production process itself.
Theatre requires an ensemble of actors, designers, dramaturgs, directors, and technicians who
work together creatively and cooperatively to produce an artistic product. We hope that the
Fundamentals experience will create a greater sense of community and ensemble among theatre
students. The final project will not only demonstrate the knowledge and skills students have
acquired over two semesters, but also reveal how they work together to realize a production. It
functions as a sort of lower level capstone project that obliges students to put classroom theory
into production practice and allows faculty to assess student progress in the program.

The Fundamentals sequence is not intended as a gateway to the major, nor is the culminating
project a tool by which theatre faculty will exclude students from the major or track them into
particular areas of specialization. Like any other academic discipline, Theatre has a core
knowledge and basic skills that must be mastered before students are admitted to upper level
courses. The Fundamentals sequence is designed to introduce students to the discipline and give
them the basic knowledge and tools to perform successfully in upper level performance,
design/production, and history/theory courses. After completing appropriate Fundamentals
courses with a “C” or better, students will be permitted to enroll in upper level courses.

Consistent with current Departmental practice, access to upper level courses is restricted. All
undergraduate students must audition for acting courses beyond THET 210 (Movement I) and
THET 220 (Acting I). A committee consisting of the Performance faculty conducts auditions for
upper level acting classes each semester. Students may audition twice for each upper level
acting class. Students who do not gain admittance to a particular upper level performance course
are encouraged to meet with the Performance faculty for advice and feedback on the audition. In
addition to the prerequisites listed in the appended Prerequisites Table, many 400 level
design/production and history/theory courses require students to obtain permission from either
the department or the instructor. Although most of these courses ask for the proper prerequisites or
permission, paired 400/600 seminars ask for prerequisites and permission. This policy makes
it possible for the Department to give undergraduate students with demonstrated ability access to
advanced course work that would otherwise be closed to them. Although admission to 400/600
level seminars is restricted, the restrictions are reasonable; undergraduate students must
demonstrate a sophisticated creative sensibility, advanced skill development, and advanced
academic achievement before they are allowed into seminars with M.A., M.F.A., and Ph.D
students.
The mechanism for admission into Fundamentals courses is “permission of the department”. Although non-majors can enroll in Fundamentals courses, our physical space and TA resources are limited. For that reason, the Department must give priority to theatre majors. During the regular academic year, non-majors who wish to experience our discipline without declaring the major may enroll in a variety of courses, including THET 110 (Introduction to Theatre), THET 282 (Stage Makeup), THET 290 & 291 (American Theatre History I & II), THET 293 & 294 (Black Theatre & Performance I & II), THET 350 (American Musical Theatre & Popular Performance), THET 388 (Special Topics in Performance Studies). Beginning in Summer 2004, we will also increase our undergraduate summer course menu dramatically. Majors and non-majors alike can select from a much wider range of electives and required courses. We will continue to increase the summer course menu after the new program is implemented, offering not only required courses, including the Fundamentals sequence, but also electives in performance, playwriting, design, and theatre history.

2. Replaces the track system with area menus in Performance, Design/Production, History/Theory, and Supporting Courses.

At the beginning of their third semester, students may begin to enroll in theatre courses for which they have permission or the appropriate prerequisites. They will select these courses from four menus: Performance, Design/Production, History/Theory, and Supporting Courses. Students must take a total of thirty-six (36) credit hours from courses listed in the menus. Twenty-one (21) must be selected from a combination of Performance (6 hours), Design/Production (6 hours), and History/Theory (9 hours); fifteen (15) hours may be selected from the Supporting Courses menu. Of the total thirty-six credit hours, twenty-seven (27) must be at 300-400 level. Only students who have auditioned successfully will be allowed to enroll in upper-level performance courses. Although students who’ve successfully completed the proper prerequisites may enroll in most upper level Design/Production and History/Theory courses, some 400 level courses in both areas require permission of the department or instructor. The requirement to audition or obtain permission for upper level courses is not new. Increased demand for the performance courses and the expansion of Design/Production and History/Theory menus to include paired undergraduate/graduate seminars, makes it even more necessary to restrict access to particular upper level courses.

The menu system:
- obliges all theatre majors to acquire basic skills in, and knowledge of, performance, design/production, and history/theory through minimum credit hour requirements in each area
- allows students greater choice of course work to fulfill the requirements of the major
- encourages students to explore the breadth and depth of the field
- allows students who’ve mastered the basics to take advanced course work
- allows faculty to offer more advanced course work

By replacing tracks with area menus, students and faculty alike are released from a rigid system
of requirements and prerequisites. Rather than choosing a track in Performance or Design/Production, which often forces students to fight for courses required by the track, they can graduate with a major in theatre through completing a minimum number of credit hours in a variety of areas. If a student can’t get into a particular upper level course requiring permission or an audition, s/he can take other courses in performance, design, theatre history, dramatic literature, or production and count them towards the major. The four menus—Performance, Design/Production, History/Theory, and Supplemental Courses—offer students a wide variety of 300 and 400 level courses from which to choose. This is an ideal situation for a liberal arts program in theatre, which emphasizes breadth of knowledge rather than purely vocational training.

The new structure of the curriculum shifts the balance between lower and upper level courses, releasing faculty from the necessity to teach so many basic knowledge courses and making it possible to offer a broader spectrum of upper level courses in the major. The old program, which required thirty-one credit hours of Theatre core, emphasized lower level courses; the new program not only allows students with proven ability to take advanced courses in Performance, Design/Production, and History/Theory, but encourages faculty to offer new courses in their areas of expertise. Advanced graduate students in the M.F.A. and Ph.D. programs will teach the Fundamentals CORE, as well as 100 and 200 level courses in the areas that are appropriate to their skills and knowledge. Because there are fewer lower level courses and graduate assistants are largely responsible for them, faculty in all three areas are already proposing new courses at the 200, 300, and 400 levels. In two areas, Design/Production and History/Theory, advanced undergraduates will have easier access to graduate seminars that will be offered at both 400 and 600 levels.

3. Requires students to take more courses in theatre history, theory, and dramatic literature, and eliminates the two-semester theatre history survey.

The new curriculum not only increases the number of credit hours required in theatre history and theory from twelve to fifteen, but spreads those hours across four years. In the current program, most students take THET 110 and THET 111 in their freshman year. Many wait until their junior year to take THET 490 and THET 491 and some even delay until their senior year. The new curriculum requires students to take THET 113 (Fundamentals of Theatre History) and THET 115 (Fundamentals of Play Analysis) during their first four semesters. They are then encouraged to take one or more of the 200 or 300 level history/theory courses as second semester sophomores or juniors. Two new special topics courses in history/theory, THET 488 and THET 489, can be taken during the junior or senior years. Students who do well in THET 488 or THET 489 and are strongly motivated for advanced study in theatre history and theory will be allowed to enroll in appropriate graduate seminars that will now be offered at both the 400 and 600 levels.

The new theatre history/theory requirement is better integrated, more consistent, and more comprehensive than the old. Although THET 490 and THET 491 (Theatre History I & II) have been eliminated from the new curriculum, the theatre history survey is not entirely absent.
THET 113 is a 100 level survey that introduces students to the history of the field and to basic research methods. If students want surveys of American theatre history, they can now count THET 290 and THET 291 (History of American Theatre I & II), THET 293 and THET 294 (Black Theatre and Performance I & II), and THET 350 (American Theatre and Popular Entertainment) towards the degree. If they want to experience performance studies, we are offering a new course, THET 388 (Special Topics in Performance Studies) that will also count towards the degree. Finally, two special topics courses, THET 488 and THET 489, replace THET 490 and THET 491 in the new curriculum. These courses, which are offered every semester and are repeatable, are designed to explore more narrowly conceived periods and topics (for example, Greek & Roman theatre or modernist and post-modernist theatre and performance).

Knowledge of the history, theory, and literature of the field is fundamental to a liberal arts degree in theatre. The changes described above increase the presence of the history/theory area in the undergraduate program, which is essential for better integration of all the areas. As it currently exists, the undergraduate curriculum encourages theatre majors to neglect not only the history of their field, but basic research, critical thinking, and advanced writing skills. The new curriculum encourages majors to discover and explore fundamental connections between the history, theory, art, and practice of theatre.

Sample Program for Theatre Majors
Although many students will wish to concentrate their studies in one of the areas (performance, design/production, or history/theory) the sample four year course of study below suggests the diversity of course work the new program offers to a theatre major.

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<thead>
<tr>
<th>Credits</th>
<th>Requirement</th>
<th>Course/Area</th>
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<tbody>
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<td>First Fall</td>
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<tr>
<td>3</td>
<td>CORE</td>
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<td>UNIV 101</td>
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IV. Transfer Students

As noted in the introduction to Part III, philosophically the new program is consistent with the old. We are not proposing a pre-professional or a limited enrollment program. Rather, we are endeavoring to implement a new strategy for liberal arts education in theatre. For that reason, the procedures for evaluating transfer students who wish to come into the new program have not changed. Our current practice is to evaluate each transfer student’s courses individually and, through careful advising, help her/him to design an appropriate course of study in the major. We will continue to do that when the new program is implemented.

Nonetheless, because the Department is proposing changes that will affect transfer students—especially those from two-year colleges in Maryland—we intend to do extensive outreach. Once the program is approved, we will distribute the full document to all two-year colleges and offer to meet with representatives from their theatre programs. We will also make certain that the College of Arts & Humanities has copies of the proposal and we will put information about the new requirements on the departmental website.
### Old Program

**Major Requirements**: 54 credits, including at least 21 at the 300-400 level.

**Core required of all majors** (31 credits): THET 110, Introduction to Theatre, THET 111, Making Theatre: Art & Scholarship, THET 220, Acting I, THET 170, Theatre Craft I, THET 171, Theatre Craft II, THET 279, Theatre Workshop I, THET 330, Directing I, THET 475, Period Style for the Theatre, THET 479, Theatre Workshop II (3 credits of 479@ 1 credit each), THET 490, Theatre History I, THET 491, Theatre History II.

**Design/Production** (12 credits): Required: THET 273, Scenographic Techniques & THET 373, Rendering for the Theatre

### New Program

**Major Requirements**: 55 credits, which consists of a Fundamentals sequence (15 credits at the 100 level, 1 at the 200 level, and 3 at the 400 level) and 36 upper level credits. Of the 36 upper level credits, 27 must be taken at the 300-400 level. Of the 36 upper level credits, at least 21 must be taken in three areas: Performance (6), Design/Production (6), and History/Theory (9). The final 15 credits may be taken from any of the three areas or from a fourth category of courses called “supporting courses”.

**Fundamentals sequence required of all theatre majors**: (19 credits)

THET 112 Fundamentals of Performance
THET 113 Fundamentals of Theatre History
THET 114 Fundamentals of Theatre Craft
THET 115 Fundamentals of Analysis
THET 116 Fundamentals of Design
THET 479 Production Practicum (3x1)
THET 288 Fundamentals Project (1 credit)

**Design/Production** (at least 6 credits):

THET 282, Stage Makeup
THET 273, Theatre Graphics I
THET 284, Stage Costume Construction I
THET 371, Scenic Design I
THET 372, Stage Property Design
THET 373, Rendering for the Theatre I
THET 377, Lighting Design I
Performance (12 credits):
Required: THET 221, Voice for the Actor*, THET 320, Acting II*, THET 387, Fundamentals of Theatrical Design  
Choose one: THET 420, Acting III*, THET 430, Directing II, THET 474, Stage Management

*An audition is required for these courses.

Performance (at least 6 credits):
Students may only audition twice for each course requiring an audition for enrollment

THET 210, Movement for Actors
THET 220, Acting I
THET 310, Voice I
THET 311, Voice II*
THET 324, Acting II*
THET 325, Acting III*
THET 330, Directing I
THET 420, Acting IV*
THET 424, Movement for Actors II
THET 425, Acting V*
THET 430, Directing II
THET 451, Musical Theatre Workshop I*
THET 452, Musical Theatre Workshop II*

*An audition is required for these courses.

History/Theory (at least 9 credits, 6 of which must be at the 400 level):

THET 290, American Theatre I
THET 291, American Theatre II

THET 380, Sound Design
THET 383, Costume Design I
THET 384, Costume Construction II
THET 457, Advanced Lighting Technology
THET 465, History of Fashion
THET 470, Advanced Stage Craft
THET 471, Design Studio in Scenery
THET 472, Scene Painting I
THET 473, Rendering for the Theatre II
THET 474, Stage Management
THET 475, History of Art, Architecture & Decor
THET 477, Design Studio in Lighting
THET 481, Theatre Graphics II
THET 482, Scene Painting II
THET 483, Design Studio in Costume
Supporting Courses required for both tracks (10-12 credits):

**Group I: Choose two courses from the following (must total six credits):**
- ENGL 304
- ENGL 403
- ENGL 404
- ENGL 434
- ENGL 450
- ENGL 451
- ENGL 454

**Group II: Choose courses from the following related areas (must total 4-6 credits):**
- DANC
- MUSC
- ARTH
- ART

| THET 293, Black Theatre & Performance I |
| THET 294, Black Theatre & Performance II |
| THET 350, American Musical Theatre & Popular Performance |
| THET 388, Special Topics in Performance Studies |
| THET 488, Topics in the History of Theatre before 1800 |
| THET 489, Topics in the History of Theatre from 1800 to the Present |
| THET 410/610, American Theatre |
| THET 485/685, History of Theory Before Modernism |
| THET 486/686, History of Modern Theory |
| THET 487/687, Postmodern Theory & Performance |
| THET 408/608, Special Topics in Theory & Performance Studies |
| THET 498/698, Special Topics in Theatre History |

Supporting (These courses may be taken as part of final fifteen upper-level credits. Students may also petition for other suitable courses.):

- ARTH 200, Art of the Western World to 1300
- ARTH 201, Art of the Western World after 1300
- ARTH 250, African Art
- ARTH 275, Pre-Columbian Art
- ARTH 290, Art of Asia
- ARTT 100, Two Dimensional Art Fundamentals
- ARTT 110, Elements of Drawing
- ARTT 150 Introduction to Art Theory
- ART 200, Three Dimensional Art Fundamentals
- ARTT 334, Elements of Sculpture
- ARTT 353, Elements of Photography
- ARTT 354, Elements of Computer Graphics
- CLAS 374, Greek Tragedy in Translation
- CLAS 375, Ancient Comedy
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<td>Shakespeare: The Early Works</td>
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*Courses with prerequisites marked with an asterisk require permission of instructor.
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<td>THET 388</td>
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<td>THET 488</td>
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<td>THET 489</td>
<td>Topics in Theatre History, 1700 to the Present</td>
<td>Fundamentals sequence</td>
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<td>THET 408/608</td>
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<td>THET 498/698</td>
<td>Postmodern Theory &amp; Perf.</td>
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*The Department has assigned new number to these paired graduate/undergraduate seminars, but the new numbers for the graduate seminars have not been submitted through VPAC yet. For that reason, the course numbers in the table above are old numbers that will soon be changed.*
# NEW COURSES & COURSES TO BE DELETED

## NEW COURSES

**Theatre Fundamentals:**
- THET 112, Fundamentals of Performance
- THET 113, Fundamentals of Theatre History
- THET 114, Fundamentals of Theatre Craft
- THET 115, Fundamentals of Analysis
- THET 116, Fundamentals of Design
- THET 288, Fundamentals Production

**Performance:**
- THET 310, Voice I
- THET 311, Voice II
- THET 324, Acting II
- THET 325, Acting III
- THET 424, Movement II

**Design/Production**
- THET 380, Sound Design
- THET 424, Movement II
- THET 457, Advanced Lighting Technology*
- THET 465, History of Fashion
- THET 470, Advanced Stage Craft
- THET 473, Rendering for the Theatre II
- THET 482, Scene Painting II
- THET 483, Design Studio Costume*

**History/Theory**
- THET 388, Special Topics in Performance Studies
- THET 488, Topics in Theatre History
- THET 489, Topics in Theatre History
- THET 408, Special Topics in Performance Studies*
- THET 410, History of American Theatre*
- THET 485, History of Theory Before Modernism*
- THET 486, History of Modern Theory*
- THET 487, Postmodern Theory and Performance*
- THET 498, Special Topics in Theatre History*

*Paired with a graduate seminar

## COURSES TO BE DELETED

**Performance:**
- THET 221, Voice for the Actor
- THET 320, Acting II

**Design/Production:**
- THET 170 & 171, Theatre Crafts I & II
- THET 182, Stage Makeup
- THET 279, Theatre Workshop

**History/Theory**
- THET 111, Making Theatre
- THET 490, Theatre History I
- THET 491, Theatre History II
- THET 492, Theatre History III
- THET 497, Non-Traditional Theatre

## Relationships Between Old and New Courses

- Collectively, the Fundamentals courses replace THET 110 (Introduction to Theatre)
- THET 310 & 311, Voice I & II, replace THET 221
- THET 324 & 325, Acting II & III, replace THET 320
- THET 282, Stage Makeup, replaces THET 182
- THET 479, Production Practicum, replaces THET 279
- THET 488 & 489, Topics in Theatre History, replace THET 490, 491 & 492
- THET 487 replaces THET 497
Dear Catherine,

In response to your query, the English Department does not object to the following courses being listed as possible electives for Theater majors: ENGL 304, 403, 404, 434, 450, 451, 454.

Regards,

Chuck

---

Charles Caramello  
Professor and Chair  
Department of English 
3101 Susquehanna Hall  
University of Maryland  
College Park, MD 20742  
(301) 405-3807

1/26/2004
Catherine A Schuler

From: "jh10" <Judith_P_HALLETT@umail.umd.edu>
To: <cschuler@umd.edu>; "Judith P. HALLETT" <jh10@umail.umd.edu>
Sent: Tuesday, December 09, 2003 5:50 PM
Subject: classics courses on theatre

I am writing in my capacity as chair of Classics to endorse the inclusion of the following Classics department courses as Theatre electives:
CLAS 374
CLAS 375
LATN 301
LATN 302

Please let me know if there is any further information I can provide.
Judith P. Hallett, Professor and Chair, Classics
Affiliate Faculty, Theatre

1/26/2004
Dear Prof. Schuler,
I have just sent a letter, by campus mail, in support of Theater's request to use ARTH 200, 201, and 290 as electives, and adding that we would also support a similar use of 250 and 275. I hope that the letter will provide what you need, but if not please let me know what is missing and I shall provide additional documentation.
Yours sincerely,
Anthony Colantuono
ARTH PCC Committee Chair
Subject: Support of proposal
Date: Mon, 09 Feb 2004 10:07:54 -0500
From: "Alcine J. Wiltz" <awiltz@wam.umd.edu>
To: "Catherine A. Schuler" <cschuler@umd.edu>

Dear Catherine,

The Department of Dance supports the proposal of the Department of
Theatre to list courses DANC 210, DANC 482 and DANC 483 as electives to
students majoring in Theatre. We have found benefit for the dance major
students to have theatre majors participating in these courses.

--
Alcine J. Wiltz, Chair
University of Maryland
Department of Dance
l20, Clarice Smith Performing Arts Center
College Park
Maryland
20742
USA
Subject: Re: Request for PCC support letter
Date: Sun, 21 Dec 2003 20:48:13 -0800 (PST)
From: Sandra Cypess <sandyram4@yahoo.com>
To: cs93@umail.umd.edu
CC: roberta lavine <dl10@umail.umd.edu>

Hi: Catherine,
I know we talked about this and I sent you an email, but you may not have gotten it since I do not see my copy.

For your interest, I am responding to say that we do give you permission to list the courses in theater and drama as follows:

SPAN 424
  > SPAN 426
  > SPAN 439
  > SPAN 456
  > SPAN 462
  > SPAN 473

All the best,
sandy

--- Catherine Schuler <cs93@umail.umd.edu> wrote:
> ... Begin Forwarded Message ............
> Dear Sandy,
> At Vic Reinhart's advice, I am writing to request a letter of support from you. The reason is this: We are currently in the process of revising our undergraduate curriculum and as part of that revision, we wish to add several Spanish drama courses to our list of theatre courses. As you well know, I need a letter from you as Chair of Spanish and Portuguese saying that we can list your courses. The courses in question are the following:
> SPAN 424
> SPAN 436
> Sh 437
> SPAN 456
> SPAN 462
> SPAN 473
>
> This should not be a burden on your enrollment as we anticipate only a few students will have the language skills to take these courses but for those who are being able to take Spanish drama courses will give them options in the major that they don't currently
Dr. Schuler,

As per our conversation, it is fine to have our ARTT courses be listed as electives for your design student as long as you are aware of the fact many of them are usually fully enrolled and require pre-requisites. In most cases, the Art studio majors will have priority to take the course especially when there is a wait list. I hope this helps.

List of Courses requested:
ARTT 100
ARTT 110
ARTT 150
ARTT 200
ARTT 353
ARTT 354
ARTT 334 (this does not exist)

Professor Sham
acting Chair

1/26/2004