

Theatre Arts and Studies Program

The Program offers a comprehensive approach to the arts of acting, directing and playwriting along with the fundamentals of technical direction, play production, play analysis, theatre management and theatre history.

For those students not focused on a career in theatre arts, the courses offer a broader perspective, an understanding of societal traditions and culture, and an appreciation for the arts, whether theatrical, literary, musical, or visual. Students pursuing careers in medicine, engineering, law, international relations, science and others have been challenged and enriched by the School's courses in theatre arts.

For those who seek careers in the arts, the acting and directing workshops, playwriting courses, and independent study opportunities provide rigorous training in acting and other theatre crafts, as well as an appreciation for and an understanding of the history of dramatic arts, its cultural significance, and the industries it has produced.

Located in the program's home, the historic Merrick Barn, The Johns Hopkins University Theatre provides a vehicle for the fulfillment of student lab requirements. The University Theatre produces several plays each year in the Barn and in the Meyerhoff Auditorium at the Baltimore Museum of Art, which adjoins the Homewood Campus. Classes are also held in the Barn.

Director

John Astin, Visiting Professor (Dramatic Arts),
Writing Seminars: acting, directing, theatre production and management.

The Faculty

Loren Dunn, Instructor: Acting.

James Glossman, Instructor: Directing, acting, theatre management.

John T. Irwin, Decker Professor in the Humanities,
Writing Seminars: criticism and poetry in the theatre.

Marc Lapadula, Visiting Assistant Professor, Writing Seminars: playwriting.

Richard A. Macksey, Professor, The Humanities Center, History of Science and Technology:
Theatre history and criticism.

William J. Miller, Instructor: Acting.

William Roche, Instructor: technical direction, theatre crafts, theatre management.

Requirements for a Minor in Theatre Arts

- One semester of study in the Writing Seminars: Introduction to Fiction and Poetry Writing I: Telling it Straight (220.105).
- One semester of a drama course in the departments of English, Classics, Film and Media Studies, German, or Romance Languages. (Course must be approved by the student's minor advisor or by the director.)
- One course in Theatre History: The Dramatic Event (300.333), Comic Relief: Comedy and Catharsis (300.308), Dramatic and Narrative Poetry Workshop (220.310), History of Modern Theatre and Drama (225.345), or any other approved Theatre History course.
- Contemporary Theatre and Film: An Insider's View (225.300).
- Acting and Directing Workshops I and II (225.301 and 225.302).
- At least one from among any of the following:
 - Acting and Directing Workshop III (225.303)
 - Acting and Directing Workshop IV (225.304)
 - Directing Seminar (225.307)
 - Any Writing Seminars playwriting course
 - Play Production and Stage Management (225.309)
 - Technical Direction for the Theatre (225.314)
 - Acting Workshop: Chekhov and O'Neill (225.312)
 - Any Theatre History course approved or not used above.

Courses

225.300 (H,W) Contemporary Theatre and Film: An Insider's View

An introduction to the performing arts, including an overview of theatre history, acting styles and the interaction of art and society. A personal view from inside.

Astin 3 credits

225.301 (H) Acting and Directing Workshop I

An introduction to the fundamentals of acting through exercises, Shakespearean sonnets, improvisation and work on scenes from established plays, based on the teachings of Stanislavsky, Greet, Boleslavsky, Michael Chekhov, Clurman and Meisner. This course also includes a brief survey

of major playwrights. Eight plays will be read, analyzed, and employed in scene work.

Astin, Dunn 3 credits

225.302 (H) Acting and Directing Workshop II

The Sanford Meisner repetition exercises are introduced. They, along with the Uta Hagen exercises, form the basis of Workshop II, which also includes an introduction to affective memory and building a character through the "reality of doing". Substantial out-of-class time must be spent on reading, rehearsals and exercises. Prerequisite: Completion of first Workshop.

Astin, Dunn 3 credits

225.303 (H) Acting and Directing Workshop III

Continuation of the Meisner exercises, as the student learns to tap the sources of emotional preparation. Improvisation and its uses in working on specific roles. Increased emphasis on preparation and the various approaches to it. Further work with the text and voice. Directing students will begin to direct actors.

Astin 3 credits

225.304 (H) Acting and Directing Workshop IV

Workshop IV (Prerequisite Workshop III) is an advanced class for actors who have gained some control over their instruments and are ready for character work and full performances. Work will be co-ordinated with productions in which the actor performs and in which the directors direct. Play analysis, characterization, fullness of performance, diction, accents, and other elements of building a performance are covered.

Astin 3 credits

225.306 (H) Performance

In addition to class time, the advanced student is given a major assignment in a production. The student must be prepared to spend considerable hours outside class in rehearsal and preparation. Permission required.

Astin

225.307 (H) Directing Seminar

Fundamentals of mounting, casting and staging the play; various theories of directing; students **Must** commit to a practical lab. It is understood that students have a working familiarity with acting fundamentals.

Glossman 3 credits

225.309 (H) Play Production and Stage Management

Students will learn the basics of producing a play, including play selection, budgeting, organization and management of the staff during both the pre-rehearsal and rehearsal periods. The second half of the semester will detail the job of the stage manager and relationships with crew, producer, director and actors. Students will be expected to participate in lab activities outside of class hours.

Astin, Staff and Visitors 3 credits

225.312 (H) Acting Workshop in Chekhov and O'Neill

Using the plays of Anton Chekhov and Eugene O'Neill, the acting fundamentals from Workshops I and II are applied in both preparation and scene work as the student employs the basics in order to build a character for the stage. Play analysis is included. Prerequisite: Workshop II or Workshop I and permission.

Astin, Dunn, Glossman 3 credits

225.314 (H,W) Technical Direction for the Theatre

An introduction to Technical Direction including pre-production and production with an overview of materials, tools, rigging and safety, together with design and its implementation.

Roche 3 credits

225.344 (H) Voice and Movement for the Stage

Development of vocal and physical awareness and expression through fundamental exercises for voice and body. In addition, technique will be developed using poetry, Shakespeare sonnets, and monologues.

Staff 3 credits

225.345 (H) History of Modern Theatre and Drama

Designed to impart a deepened appreciation and understanding of today's theatre by surveying the major playwrights, historical movements, and theatre practices of the 20th century. The course also seeks to help students understand theatre's relationship to the societal and political power structure of each era and to introduce students to great dramatic literature in its intended form, which is performance.

Various 3 credits

225.520 (H) Independent Study: Special Projects in Theatre

Special projects created for and tailored to the individual theatre student. Permission required.

Astin

The Humanities Center**300.116 (H,W) Forms of Comedy: Theory and Practice**

A comparative survey of comic forms in drama and narrative from classical antiquity to the present. Texts will be read with representative theoretical statements.

Macksey 3 credits

300.118 (H,W) The Uses of Comedy: Theory and Practice

A comparative study of writing and theory with special attention to the devices of satire, irony, and parody.

Macksey 2 credits

300.308 (H,W) Comic Relief: Comedy and Catharsis

Versions of comic theory from Aristotle to Freud, Bergson, and Koestler, with an emphasis on psychological explanations of comic design and response. Illustrations will be drawn from examples in literature, film, and the graphic arts.

Macksey 3 credits

300.333 (H) The Dramatic Event

An eclectic tour of theatrical spaces, forms, and texts from Athens to the present. Interpretation through performance with comparative study of dramatic and cinematic representation. Comic and tragic perspectives.

Macksey 3 credits

The Writing Seminars**220.139 (H) Introduction to Playwriting Workshop**

Students tackle the rough magic of writing—and rewriting—for the stage through a practical examination of the basic principles of dramatic action, character, and language. Analysis of works by past masters (e.g., Shakespeare, Molière, Ibsen), as well as contemporary practitioners like Vogel, Churchill, and Guare, supplement writing exercises and assignments.

Lapadula 3 credits

220.303-304 (H) Advanced Playwriting

Intensive workshop development of one play. Repeatable for credit with permission of instructor. Year course, though first semester may be elected separately.

Lapadula 3 credits

220.310 (H) Dramatic and Narrative Poetry Workshop

Intensive practical training in writing blank verse for plays and longer narratives, with models taken from Elizabethan plays and from modern dramas by W.B. Yeats, T.S. Eliot, Maxwell Anderson, etc. and from long narrative poems such as Wordsworth's *The Prelude*.

Irwin 3credits