

Spring 2020 Classes

New York Theatre Now
THEA 297.03 | Class # 61909
Professor Kalb
M,Th 4:10pm-5:25pm
Prereq: THEA 101 or perm from instr.

This is a contemporary drama class that selectively surveys the current New York theater scene. We will read and analyze plays and playwrights recently or currently produced on and off Broadway, studying them through both literary and theatrical lenses. The course gives preference to dramatic material amenable to background reading and literary discussion, but theatrical aesthetics and interpretation will be our principal subjects. The New York productions associated with the chosen plays will be regularly included in discussions. Students will be encouraged to attend as many productions on the syllabus as possible, and several group theater outings will be arranged.

Computer Aided Design
THEA 297.04 | Class # 60589
Professor Grover
M 10:10am-1:00pm

A project oriented introduction in various computer programs, translating design ideas and concepts to 2D digital space. Informed by traditional hand drafting, hand rendering, and co-curricular design work. Students will engage in increasingly complex projects in order to develop confidence in communicating design ideas to numerous artistic and technical disciplines. Intended for students focusing in theatrical design programs.

Programs and Materials Used in Class:
- Vectorworks, Adobe Photoshop
- Optional Programs: Trimble Sketchup

Adaptation in Theatre and Film
THEA 324 | Class # 61285
Professor Kalb
M,Th 1:10pm-3:00pm
Prereq: THEA 321 or perm from instr.

"Adaptation in Theater and Film" explores and analyzes distinguished films that have been adapted from plays and stories. We will read the source works, watch the films, and discuss the differences. We'll also read and discuss secondary material about the artists, films and plays, and about the contrasting strengths and weaknesses of the two media, theater and film. Among the films for discussion are: Laurence Oliver and Kenneth Branagh's Henry V; James Foley's Glengarry Glen Ross; Michael Cacoyannis's Iphigenia at Aulis; Louis Malle's Vanya on 42nd Street; and John Huston's The Dead (from James Joyce).

Directing 1*
THEA 371 | Class # 5387
THC 760.18 | Class # 5376
Professor Williams
Tu,F 3:30pm-5:25pm
Prereq: THEA 101 or perm from instr.

Principles of play production; directorial concepts; focusing audience attention on dramatic values.

Stage Lighting
THEA 384 | Class # 5403
Professor Calderon
M,W 4:10pm-5:25pm
Prereq: THEA 281 or perm from instr.

Develop an understanding of the principles, techniques, and practice of theatre lighting aesthetic, while emphasizing its contribution to dramatic interpretation, visual story telling and the creative process. Production work included.

Character Body & Speech for the Actor
THEA 397.21 | Class # 61287
Professor Moore
M,Th 11:10am-12:25pm
Prereq: THEA 263 or perm from instr.

This course continues the development of the first semester Basic Voice and Movement, and introduces: Phonetics; Upper resonators; Bridgmont technique action on speech; Levels of tension for physical work on character and action. By the end of the semester the student will:

- Increase the range, clarity, and power of their voice
- Be able to communicate the rhetoric and action of a text through speech and movement
- Know how to use the International Phonetics Alphabet for transcription and performance of the sounds of speech
- Develop physical skills necessary for the development of character.

*** Graduate level available**

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Special Topics: Producing

THEA 397.24 | Class # 61406

Professor Mosher

Tu 10:00am-1:00pm

Course by permission of the instructor.

This course will cover the essentials of creative producing: the relationships producers have with artists, staff and funders; venues, budgeting, scheduling, press, and marketing. There will be weekly reading/reporting assignments. The semester will focus on producing with small to smaller budgets. Writers, actors, designers, and technicians are encouraged to enroll. No particular financial skills are necessary.

Gregory Mosher has produced and/or directed over 200 plays and musicals, in venues ranging from 20 to 2000 people, on budgets ranging from a few thousand to several million dollars, in both commercial and not-for-profit theaters.

If interested, e-mail gm1125@hunter.cuny.edu with a brief statement about what you'd like to get out of this course.

Embodying Shakespeare*

THEA 397.26 | Class # 61386

THC 760.19 | Class # 61392

Professor Felner

The heightened language of Shakespeare's plays requires that the actor's body meet the text. This class will explore how the body and voice work together to express poetic imagery. Actors will learn to search for clues to objectives, actions, and line readings in metrical patterns in blank verse. Using a range of training techniques—among them Rodenburg, Linklater, Chekhov, Lecoq, and Saint-Denis—we will work toward the goal of articulate and integrated physical and vocal expression.

Asian Theatre*

THEA 397.26 | Class # 61288

THC 760.54 | Class # 61289

Professor Orenstein

Tu 5:30pm-7:30pm

This course examines theatre traditions from South Asia, East Asia, and Southeast Asia. We will explore their histories, performance and aesthetic characteristics, the functions they provide for their transforming societies and cultures, and their current developments in Asia and beyond.

The course aims to inspire both critical and creative interest in these traditions to help broaden students' conceptual thinking and practice of theatre making. Class activities will include lecture, discussion, presentation, accompanied by hands-on workshops and attendance of live performances when possible.

Advanced Acting Workshop*

THEA 402.03 | Class # 62193

Professor Klimovitskaya

Tu, F 3:00pm-5:00pm

THEA 262 or perm of instr.

This rigorous course, taught by the Russian director, teacher and actress Polina Klimovitskaya, continues the scene study work begun in other acting classes, and is recommended for students seriously pursuing acting. Polina has an MA in directing from State Theater University in Moscow, and a PhD from Yale University.

Waitlists Overtallying & Permissions

If you'd like to join a class that is full, put yourself on the waitlist! Once the waitlist is full, we can open another section. Once you've secured your place on the waitlist, you can always ask the professor if you can overtally. Please note it is up to the professor's discretion whether they would like to add another seat to the class.

If you are missing a prerequisite for a class, e-mail the professor and request permission. Exceptions can be made for students who have prior experience in the subject. If permission is given, forward that email to jr5271@hunter.cuny.edu with your EmplID.