MODEL PROGRAM

The Theater Department recommends that students plan their programs of study around the following sequence. The curricula presented below follow a generalized model, but each student’s program will be individualized based on placement testing, transfer credits and individual progress as the student advances.

Graduates of the Theater Department at Cornish College of the Arts are expected to achieve the following learning outcomes:

- Development of a personal aesthetic as a creative artist, grounded in a solid knowledge of the history and current practices of the art form, and the ability to articulate it.
- Self-knowledge and self-awareness — of your strengths, your habitual patterns, and the areas in which you still need further development.
- Physical and vocal strength, flexibility, and the ability to fully embody your creative/acting choices.
- The ability to convincingly live in imaginary circumstances, conveying to the audience a sense of emotional truth.
- Focused, concentrated, and active listening, and the ability to give and take from your fellow performers.
- A strong, consistent work ethic and a clear understanding of professional ethics and decorum.
- A variety of skills in your “toolbox” of techniques that ground you in a variety of artistic situations.
- Understanding of subtext and the importance of discovering the contradictions and opposites within your character.
- Understanding of the parameters of the production process and how to operate productively within them.
- Respect for the work of the ensemble and all collaborating artists.
- The ability to use your research and critical thinking skills to deepen the quality of your artistic work.
- The ability to work well with diverse ensembles in a range of styles and for diverse goals.

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FIRST YEAR

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THIRD YEAR

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(continued next page)
# THEATER MODEL PROGRAM (continued)

## MUSICAL THEATER

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Total Credits: 17

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Total Credits: 14

## ORIGINAL WORKS

Students may audition for acceptance into the Original Works program at the start of their Junior year of study.

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Total Credits: 17

## MUSICAL THEATER

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Total Credits: 15

*May take either or both. If only 1 Laboratory taken, take 2 extra credits of Theater Electives.
THEATER

COURSE DESCRIPTIONS

TH 101 Physical Technique I & TH 102 Physical Technique II  
2 Credits, Fall/Spring  
Develop body alignment, articulation, flexibility, and stamina through the understanding and use of kinetic awareness, energy centers, physical improvisation, and the Feldenkrais technique. Work on organizing the body and mind, and making total physical self more available.

TH 111 Acting: Improvisation/Collaboration & TH 112 Acting: Improvisation/Collaboration  
2 Credits, Fall/Spring  
Explore improvisational theater techniques that develop both your individual creativity and ensemble acting skills. Learn to apply these techniques to the actor’s process in the creation of character based on text, and in the collaborative development of a theater piece based on an assigned theme.

TH 113 Acting Fundamentals for Non-Majors II  
2 Credits, Fall/Spring  
A beginning acting workshop incorporating an introduction to acting skills and techniques, including scene work and in-class performance projects.

TH 114 Acting Fundamentals for Non-Majors II  
2 Credits, Spring  
Continue to explore and expand acting skills and techniques through scene work and in-class performance projects.

TH 115 Stage Makeup  
1 Credit, Fall/Spring  
Learn techniques of makeup for the stage, including character, corrective, old age, and special effects.

TH 116 Advanced Stage Makeup  
1 Credit, Spring  
Learn three-dimensional makeup techniques as well as makeup design. Prerequisite TH 115.

TH 121 Voice & Speech I  
2 Credits, Fall  
Develop a fundamental understanding and application of how the voice works as well as your own vocal health. Explore and implement the direct connection that relaxation, alignment and breath have with placement, tone, and resonance. Through singing, develop range, melody, phrasing and ensemble practice. Analyze the sounds of spoken English in depth using the International Phonetic Alphabet in conjunction with Dudley Knight’s text, Speaking with Skill.

TH 122 Voice & Speech II  
2 Credits, Spring  
Develop an actor’s awareness of your own vocal instrument. Explore breath, placement, tone, and resonance using a combination of techniques with emphasis on the work of Kristen Linklater and Patsy Rodenburg. Study the sounds of spoken English in depth using the International Phonetic Alphabet in Dudley Knight’s Speaking with Skill.

TH 132 Introduction to Musical Theater  
2 Credits, Spring  
This course will provide an introduction to the performance skills required for participation in musical theater production. The class will focus on solo and group singing as dramatic action, and introduce the basic dance styles used in musical theater. By audition.

TH 133 Private Vocal Instruction & TH 134 Private Vocal Instruction & TH 135 Private Vocal Instruction & TH 136 Private Vocal Instruction  
2 Credits, Fall/Spring  
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

TH 137 Introduction to Tap Dance  
1 Credit, Fall  
Introduction to Tap Dance technique focusing on basic tap vocabulary and rhythm.

TH 147 Production Lab I  
2 Credits, Fall  
An introduction to the practical tools needed for backstage, technical and stage management assignments on departmental productions, including the ethics of collaboration across production disciplines. Includes probation assignment as run crew on at least one departmental production.

TH 162 Literature of Theater  
2 Credits, Spring  
Explore a wide range of classical and modern plays, as well as important writing on acting, performance, design, and direction. Reading from the plays, exploring their dramatic structure, and discussing the relevance of each text will be the focus of class time. NOTE: Students should be prepared to buy anthologies plus supplemental readings.

TH 171 Text Analysis I & TH 172 Text Analysis II  
3 Credits, Fall/Spring  
Examine the structure of dramatic text to find the clues to character and intention. Learn practical methods of analysis of units of action, objectives, tactics, and given circumstances through writing, discussion, and on-your-feet scene work.

TH 201 Physical Technique III & TH 202 Physical Technique IV  
2 Credits, Fall/Spring  
Examine the physical life of the actor and explore patterns, gestures, and forms through the use of mask, movement analysis, and balance techniques. The work will include the dynamics of physical neutrality, point of focus, and psycho-physical connections as they apply to acting concepts covered in TH 211–212.

TH 211 Acting Fundamentals I & TH 212 Acting Fundamentals II  
3 Credits, Fall/Spring  
Continue to lay the groundwork that is the foundation of all acting regardless of style. Learn through the use of games, improvisation, and scripted work on contemporary American plays. In the second term, comedy and characterization will be emphasized.

TH 221 Voice & Speech III & TH 222 Voice & Speech IV  
2 Credits, Fall/Spring  
The actor’s vocal instrument meets text. Learn techniques to develop relaxation, breath support, fuller resonance, dynamic release of sound, vocal clarity and flexibility as applied to a variety of texts. Additional focus will be placed on phrasing, rhythm and integration of physical and vocal technique. Continue studying phonetics while developing the Neutral American and Standard British dialects (using Dudley Knight’s Speaking with Skill).

TH 231 Musical Theater Theory  
2 Credits, Fall  
Attain a fundamental understanding of music theory and practical approaches to interpreting a musical score. You will learn the basics of score reading, key signatures, time signatures, rhythm, musicianship, phrasing, articulation, dynamics and basic piano proficiency and directly apply these skills through improvisation and performance opportunities.

TH 232 Musical Theater Theory/Application  
2 Credits, Fall/Spring  
Continue to explore music theory and practical approaches to interpreting a dramatic musical score, including group piano, ear-training, sight-singing, rhythm and harmony. The course will also facilitate rehearsal on the Spring musical Sophomore Ensemble Project.

(continued on next page)
THEATER COURSE DESCRIPTIONS (continued)

**TH 233 Private Vocal Instruction & TH 234 Private Vocal Instruction**  
2 Credits, Fall/Spring

**TH 235 Private Vocal Instruction**  
TH 236 Private Vocal Instruction  
3 Credits, Fall/Spring  

Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 240 Rehearsal-Performance Project**  
2 Credits, Spring  

Rehearse and perform in a production of a modern play intended to engage the skill set you have gained in your first two years at Cornish.

**TH 241 Auto-Cours**  
1 Credit, Fall  

This class is focused on the conditions created by group creative process and the ensemble generation of dramatic work through weekly presentations based on themes assigned by the instructors. Afternoon rehearsal periods are scheduled Monday through Thursday. The presentations will be followed by a discussion of the week’s work during the Friday class meeting.

**TH 242 Ensemble Creation Project**  
2 Credits, Spring  

Create and perform an original theater piece under the guidance of a professional director/dramaturg.

**TH 244 Audition Workshop**  
1 Credit, Spring  

An audition-specific workshop designed to introduce basic skills needed for transition into the casting process.

**TH 246 Musical Theater Project**  
2 Credits, Spring  

Rehearse and perform in a production of a one-act musical intended to engage the skill set you have gained in your first two years at Cornish.

**TH 247 Production Lab II**  
1-3 Credit(s), Fall  

Second semester of required production support. Can include stage management of departmental productions, dramaturgy or other production assignments by agreement with production team. Credit(s) will vary depending on assignment. Students are required to take at least 3 credits of Production Lab for graduation. Additional credits can fulfill college electives.

**TH 251 Theater History**  
3 Credits, Fall  

Investigate the origins of theater and the different theories of its purpose in aesthetic and cultural-historical terms, including early performance forms in Egypt, Aztec Mexico, classical Athens, and Northwest Native American ceremony. Students will engage in a research project introducing the methods of theater historiography which include thinking historically about the art form and exploring the relations among ideas suggested by the context of events. The class includes research, analysis, interpretation, and oral/written presentation of findings.

**TH 252 Theater History II**  
3 Credits, Spring  

Explore theater history from its origins to contemporary times, beginning with Roman spectacle and the effect of the fall of Rome on the theater as a social institution. Investigate performance forms of the European middle ages, followed by a study of the theater of the European Renaissance through a dramaturgical process. The course includes discussion, reading, formal historical writing, research, and dramaturgical presentation.

**TH 261 Theater History**  
3 Credits, Fall  

Investigate the origins of theater and the different theories of its purpose in aesthetic and cultural-historical terms, including early performance forms in Egypt, Aztec Mexico, classical Athens, and Northwest Native American ceremony. Students will engage in a research project introducing the methods of theater historiography which include thinking historically about the art form and exploring the relations among ideas suggested by the context of events. The class includes research, analysis, interpretation, and oral/written presentation of findings.

**TH 262 Theater History II**  
3 Credits, Spring  

Explore theater history from its origins to contemporary times, beginning with Roman spectacle and the effect of the fall of Rome on the theater as a social institution. Investigate performance forms of the European middle ages, followed by a study of the theater of the European Renaissance through a dramaturgical process. The course includes discussion, reading, formal historical writing, research, and dramaturgical presentation.

**TH 267 Acting Workshop I**  
2 Credits, Spring  

Explore the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. Clarify the actor’s contribution to the professional rehearsal process: homework, research, analysis, and bringing active choices to the collaboration.

**TH 301 Clown & TH 302 Clown**  
2 Credits, Fall/Spring  

Explore the nature and creative possibilities of a personal clown while continuing the physical training of sophomore year. The improvisational format of this year-long class challenges personal and artistic boundaries through commitment to action in exaggerated form, and investigates the interrelationship of the actor and audience through the lens of presentational theater. The class concludes with the construction and rehearsal of a year-end presentation.

**TH 303 Theatrical Biomechanics: The Etudes**  
2 Credits, Fall  

Explore highly physical coursework based on Vsevolod Meyerhold’s Theatrical Biomechanics training, a study of physical mechanics and plastic forms in space that make up the actor’s art. Through the three physical etudes offered (the Throw of the Stone, the Slap, and Stab with the Dagger), develop precision, physical organization and coordination with self-awareness and self-control.

**TH 305 The Lecoq Pedagogy & TH 306 The Lecoq Pedagogy**  
2 Credits, Fall/Spring  

Through the Lecoq Pedagogy, a movement-based discipline, train your artistic eye to observe the natural world and its movement patterns, and from that observation, create and construct dynamic physical action using the space and the body.

**TH 311 Acting Workshop I**  
3 Credits, Fall  

Explore the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. Clarify the actor’s contribution to the professional rehearsal process: homework, research, analysis, and bringing active choices to the collaboration.

(continued next page)
THEATER COURSE DESCRIPTIONS (continued)

Through exercises, improvisation, and scene work you will address the following actor essentials: availability, action, reality of doing, personalization and justification, and inhabiting character organically and fully. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

**TH 312 Acting Workshop II**  
2 Credits, Spring  
Explore the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. Clarify the actor’s contribution to the professional rehearsal process: homework, research, analysis, and bringing active choices to the collaboration. Through exercises, improvisation, and scene work you will address the following actor essentials: availability, action, reality of doing, personalization and justification, and inhabiting character organically and fully. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

**TH 313 Acting on Camera &  
TH 314 Acting on Camera II**  
1 Credit, Fall/Spring  
Learn the techniques necessary to integrate the camera into your acting, including pitching your performance at the right level and awareness of camera angles and editing imperatives. Material ranges from contemporary transformational scene work to Chekhov. **Concurrent enrollment in TH 311-312 is required.**

**TH 315 Thespians**  
2 Credits, Fall  
Deepen your understanding of classical text in preparation for performance in a variety of indoor and outdoor venues, while continuing to work with The International Phonetic Alphabet.

**TH 316 Design Workshop**  
2 Credits, Spring  
Develop material design skills and understanding of the interplay between design and production. Focus will be on elements of design, spatial awareness, and site-specific work. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

**TH 317 Acting Workshop**  
1 Credit, Fall/Spring  
Explore the skills necessary to infuse the electronic performance environment with a human presence. Through exercises, improvisation, and scene work you will address the following actor essentials: availability, action, reality of doing, personalization and justification, and inhabiting character organically and fully. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

**TH 318 Physical Clowning**  
1 Credit, Spring  
Develop your ability to communicate with an audience through your physical body and to make choices that are meaningful and honest. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

**TH 319 Acting on Camera I**  
2 Credits, Fall  
Learn the techniques necessary to integrate the camera into your acting, including pitching your performance at the right level and awareness of camera angles and editing imperatives. Material ranges from contemporary transformational scene work to Chekhov. **Concurrent enrollment in TH 311-312 is required.**

**TH 320 Musical Theatre History & Theory**  
3 Credits, Fall/Spring  
Study the historical context and evolution of musical theater from its European roots to modern Broadway and beyond. Emphasis will be placed on understanding the influence of music, lyrics, and book writing on the creation of musical theater works.

**TH 321 Advanced Vocal Technique I &  
TH 322 Advanced Vocal Technique II**  
2 Credits, Fall/Spring  
Expand your vocal range and power, and deepen your understanding of classical text work in preparation for performance in a variety of indoor and outdoor venues, while continuing to work with The International Phonetic Alphabet.

**TH 323 Dance for Actors I &  
TH 324 Dance for Actors II**  
2 Credits, Fall/Spring  
Develop muscular strength and control, coordination, stretch, balance, spatial awareness, and the carriage needed for period work through rigorous dance exercises. This work is comprised of floor warm-ups, work at the ballet barre, isolations, center work, and combinations across the floor, as well as some basic partnering.

**TH 325 Musical Theater Audition Workshop**  
2 Credits, Spring  
Develop musical theatre skills for the successful audition. Emphasis will be placed on vocal and physical techniques, as well as the ability to present the material in an authentic, interpretive manner.

**TH 326 Musical Theatre Audition Workshop II**  
2 Credits, Spring  
Continue to develop skills for the successful musical theater audition. Emphasis will be placed on vocal and physical techniques, as well as the ability to present the material in an authentic, interpretive manner.

**TH 327 Physical Clowning**  
1 Credit, Spring  
Develop your ability to communicate with an audience through your physical body and to make choices that are meaningful and honest. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

**TH 328 Musical Theatre Audition Workshop III**  
2 Credits, Spring  
Continue to develop skills for the successful musical theater audition. Emphasis will be placed on vocal and physical techniques, as well as the ability to present the material in an authentic, interpretive manner.

**TH 329 Physical Clowning**  
1 Credit, Spring  
Develop your ability to communicate with an audience through your physical body and to make choices that are meaningful and honest. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

**TH 330 Acting on Camera &  
TH 331 Acting on Camera II**  
1 Credit, Fall/Spring  
Learn the techniques necessary to integrate the camera into your acting, including pitching your performance at the right level and awareness of camera angles and editing imperatives. Material ranges from contemporary transformational scene work to Chekhov. **Concurrent enrollment in TH 311-312 is required.**

**TH 331 Dance for Actors I &  
TH 332 Dance for Actors II**  
2 Credits, Fall/Spring  
Develop muscular strength and control, coordination, stretch, balance, spatial awareness, and the carriage needed for period work through rigorous dance exercises. This work is comprised of floor warm-ups, work at the ballet barre, isolations, center work, and combinations across the floor, as well as some basic partnering.

**TH 333 Private Vocal Instruction &  
TH 334 Private Vocal Instruction**  
2 Credits, Fall/Spring  
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 335 Private Vocal Instruction &  
TH 336 Private Vocal Instruction**  
3 Credits, Fall  
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 337 Musical Theater Audition Workshop**  
2 Credits, Spring  
Continue acquired skills for the successful musical theater audition. Emphasis will be placed on vocal and physical techniques, as well as the ability to present the material in an authentic, interpretive manner.

**TH 338 Musical Theater Audition Workshop**  
2 Credits, Spring  
Continue acquired skills for the successful musical theater audition. Emphasis will be placed on vocal and physical techniques, as well as the ability to present the material in an authentic, interpretive manner.

**TH 339 Fundamentals of Theater Dance &  
TH 340 Fundamentals of Theater Dance**  
2 Credits, Fall/Spring  
A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

**TH 341 Rehearsal/Performance &  
TH 342 Rehearsal/Performance**  
1 Credit, Fall/Spring  
Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 343 Rehearsal/Performance &  
TH 344 Rehearsal/Performance**  
2 Credits, Fall/Spring  
Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 345 Rehearsal/Performance &  
TH 346 Rehearsal/Performance**  
3 Credits, Fall/Spring  
Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 347 Studio: Text into Performance**  
2 Credits, Spring  
Work as an ensemble on a project that incorporates heightened form, literate and highly demanding text, and extraordinary physical staging. Productions may take place outdoors as well as in larger indoor venues. An integrated team of a director, vocal coach, movement coach, text coach, and an acting coach will lead this project from conception through completion.

**TH 348 Studio: Text into Performance**  
2 Credits, Spring  
Work as an ensemble on a project that incorporates heightened form, literate and highly demanding text, and extraordinary physical staging. Productions may take place outdoors as well as in larger indoor venues. An integrated team of a director, vocal coach, movement coach, text coach, and an acting coach will lead this project from conception through completion.

**TH 349 Rehearsal/Performance**  
2 Credits, Fall  
This class is an arts elective class for students in other departments who participate in Theatre Department productions. For instance if a Music student composes or performs in a Theatre department production, or a Dance student who contributes choreography, they may receive arts elective credit for that work.

**TH 350 Rehearsal/Performance**  
2 Credits, Spring  
This class is an arts elective class for students in other departments who participate in Theatre Department productions. For instance if a Music student composes or performs in a Theatre department production, or a Dance student who contributes choreography, they may receive arts elective credit for that work.

**TH 351 Modern Theater History & Theory**  
3 Credits, Fall/Spring  
Study the historical context of modern dramatic literature informed by critical theory. Using semiotics as an analytical tool, explore a range of modern plays within their historical contexts. Through multiple and varied critical approaches, analyze how plays are constructed, what structure might reveal about politics, and how politics reflect the writer and society that produced it. The course includes discussion, reading, formal critical writing, research, and oral presentation.

**TH 352 Introduction to Teaching Artistry**  
2 Credits, Fall/Spring  
Study and practice the elements necessary for creating and delivering meaningful, engaging and powerful lessons to students ages preschool – high school. This course will be structured around instructor lectures, class discussions, small group work, guest speakers, student presentations and classroom observations.

**TH 353 Teaching Assistantship**  
2 Credits, Fall/Spring  
This course will provide you with a theoretical framework for teaching theater as well as hands-on experience working alongside teachers in lower-division classes.
THEATER COURSE DESCRIPTIONS (continued)

TH 368 Dramaturgy I 2 Credits, Fall/Spring
Study the history of dramaturgy through reading, lecture, and discussion. Students without experience in dramaturgy will be introduced to the practice by written and recorded testimony of contemporary dramaturgs and by the close examination of the dramaturgical challenges that emerge in the current productions at Cornish. All students with production assignments will engage with work that is on the frontier of their learning, both in general understanding and in the current production work.

TH 371 Acting Classical Texts I
3 Credits, Fall
Learn to combine intensive, practical analysis of heightened language with the performance skills needed to bring classics to life. You will examine and interpret a wide range of classic texts and sonnets with a major emphasis on Shakespeare’s plays.

TH 372 Acting Classical Texts II
2 Credits, Spring
Through work on Restoration, late eighteenth century, and other texts, you will focus on acting skills in the manners and the language of these periods.

TH 381 Original Works I
2 Credits, Fall
Investigate the meaning and process of generating original works for the stage. Explore the disciplines of playwriting, directing, solo performance, and ensemble creation. Admission by audition. Theater Original Works concentration or by Permission/Audition.

TH 382 Original Works II
4 Credits, Spring
Investigate the meaning and process of generating original works for the stage. Explore the disciplines of playwriting, directing, solo performance, and ensemble creation.

TH 387 Special Topics in Original Works
2 Credits, Fall
A rotating series of classes investigating multiple aspects of original works generation. Topics may include devising theater, group writing, comic improvisation, and other areas of investigation.

TH 388 Special Topics in Original Works
2 Credits, Spring
A rotating series of classes investigating multiple aspects of original works generation. Topics may include devising theater, group writing, comic improvisation, and other areas of investigation.

TH 401 Stage Combat
2 Credits, Fall
Develop character movement in the context of a specific physical form: stage combat (armed and unarmed). Learn the safe use of rapier, dagger, broadsword, and quarterstaff. Develop specificity of movement, clarity of physical choices, and balance of one’s own energy with that of a partner.

TH 402 Stage Combat
2 Credits, Spring
Develop character movement in the context of a specific physical form: stage combat (armed and unarmed). Learn the safe use of rapier, dagger, broadsword, and quarterstaff. Develop specificity of movement, clarity of physical choices, and balance of one’s own energy with that of a partner. Students can test for Certification as an Actor-Combatant with the Society of American Fight Directors.

TH 404 Intro to Clown
2 Credits, Spring
Explore the nature and creative possibilities of personal clown. The improvisational format of this fast-paced class challenges personal and artistic boundaries through commitment to action in exaggerated form, and investigates the interrelationship of actor and audience through the lens of presentational theater.

TH 406 Advanced Clown
2 Credits, Spring
Continue to explore the personal clown personas created in TH 301-302, and focus on the generative process for creation of performance material. Some historical and dramaturgical study will be included and students should expect some out-of-class work. We will conclude with a presentation of material at year’s end.

TH 408 Mask & Character
2 Credits, Fall/Spring
Explores the nature of expressive mask technique, and helps the actor discover the physicality of character through form and gesture. Both improvisation and prepared assignments will be the basis for conducting the research of masked characterization.

TH 411 Advanced Acting Workshop
3 Credits, Fall
Immerse yourself in intensive scene work, focusing on exploration of mystery, ambiguity, and subtext. Use and synthesize all techniques taught in the curriculum. Texts include plays by Beckett, Pinter and Fornes.

TH 416 Acting Special Topics
2 Credits, Spring
This course will change year-to-year depending on the interest of students and faculty. Potential topics include: Acting with Dialects, Advanced Classical Text, Biomechanics and Characterization, and Ensemble Performance. The focus will be on specific topics that will orient students toward a strong area of post-graduation interest.

TH 417 Solo Performance I & TH 418 Solo Performance II
2 Credits, Fall/Spring
Create your own self-generated performance piece while studying the history and development of contemporary solo performance. Students will explore a range of methods for creating a solo performance, and follow up in the second semester with the creation of a full-length (30-45 minutes) piece.

TH 421 Voice and Speech Skills
2 Credits, Fall
Use the vocal and speech techniques you have learned to master regional dialects and foreign accents. Explore the range and depth of your voice as a tool in creating character.

TH 422 Voiceover & Commercial Voice Skills
2 Credits, Spring
This two-month course explores the demands of the commercial voice profession, and prepares you with instruction in commercial script analysis, cold reading, microphone techniques, and self-marketing. Some class time will be spent in Seattle area recording studios.

TH 423 Special Topics in Voice & Speech
2 Credits, Fall
This course is a continuation of the study of phonetics, incorporating international sounds and corresponding symbols which are not usually found in American English. Advanced transcription work will assist the student in recording and learning dialects not typically covered in TH 421 Voice Skills.

TH 431 Musical Theater Dance Styles
2 Credits, Fall
A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

TH 432 Special Topics in Musical Theater
2 credits, Spring
Exploration of different aspects of musical theater, including new work development, specialized dance or singing courses, etc. Changes year-to-year.  

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THEATER COURSE DESCRIPTIONS (continued)

TH 433 Private Vocal Instruction & TH 434 Private Vocal Instruction
2 Credits, Fall/Spring
TH 435 Private Vocal Instruction & TH 436 Private Vocal Instruction
3 Credits, Fall/Spring
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

TH 437 Acting in Musical Theater
2 Credits, Fall
This course is designed to provide students with a fundamental knowledge of the tools and skills used in acting for the musical theatre, specifically concentrating on the transition from scene to song. This will include:
- Thorough preparation of assigned scenes with scene partner(s)
- Application of learned techniques to scene work
- Consideration of how size of venue affects truth in performance
- Active participation in discussions of colleagues’ in-class work

TH 438 Neo-Burlesque: Theory & Performance
2 Credits, Spring
Explore the theatrical genres of Neo-Burlesque and Cabaret as forms of solo performance and dramatic storytelling. Study the evolution of the art form, modern examples of Neo-Burlesque, and fair business practices for today’s cabaret performer. Develop a character persona and generate a solo piece, along with the necessary performance skills that are unique to the genre of burlesque. Learn make-up and costuming techniques, use of music, and how to employ existing acting/dance skills in service of the ‘art of the tease.’ No dance training or nudity required.

TH 439 Musical Theater Workshop
2 Credits, Fall
Continue to explore a range of music-theater material, with the objective of creating a musical review for performance in a cabaret setting at the end of the term.

TH 441 Rehearsal/Performance & TH 442 Rehearsal/Performance
1 Credit, Fall/Spring
Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 443 Rehearsal/Performance & TH 444 Rehearsal/Performance
2 Credits, Fall/Spring
Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 445 Rehearsal/Performance & TH 446 Rehearsal/Performance
3 Credits, Fall/Spring
Rehearsal and performance in departmental productions under the guidance of faculty and guest directors.

TH 451 Audition Techniques
2 Credits, Fall
Acquire practical techniques to select, prepare, and perform audition pieces, musical and dance auditions, and commercial auditions. Learn about cold reading, professional résumés, headshots, and professional etiquette, as well as how to create relationships with agents and unions.

TH 452 Advanced Auditioning for Musical Theater
1 Credit, Spring
Learn the essential skills necessary to audition with music for any musical or play. You will emerge with appropriately chosen, edited, and well-rehearsed songs to accompany your audition monologues. Pre-requisite: TH 338 or permission.

TH 454 Auditioning for the Camera
1 Credit, Spring
This class is designed to give the actor specific instruction on preparation and execution of commercial and film scripts for camera auditions. The goals of the course are to demystify the camera audition process and to give the actors techniques to break down scripts, make appropriate choices, and to take direction. It will also prepare the actor for the broadcast market, including advice on pictures, résumés, agents, and other business aspects of the actor’s career.

TH 457 Internship & TH 458 Internship
1-6 Credits, Fall/Spring
Participate in rehearsal and performance of one or more shows with a professional theater company. By audition and permission of Theater Department faculty.

TH 462 ST: Theater History, Literature and Theory
3 Credits, Spring
A rotating class covering a variety of topics in Theater History, Dramatic Literature and Dramatic Theory.
THEATER COURSE DESCRIPTIONS (continued)

TH 487 Directing Laboratory 2 Credits, Fall
Continued exploration of techniques of directing, culminating in the presentation of a class-produced festival of ten-minute plays.

TH 488 Directing Workshop 1 Credit, Spring
An eight-week workshop in which you can explore directing techniques and direct one or more projects. Open to non-majors with permission.

TH 496 Tutorial Study 2-3 Credits, Fall/Spring
Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

TH 497 Group Study 2-3 Credits, Fall/Spring
Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

TH 498 Independent Study 1-4 Credit(s), Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Prerequisites: senior standing and permission from Department Chair.

THEATER FACULTY

RICHARD E.T. WHITE Department Chair
BA University of Washington, Drama,
Graduate Study in Dramatic Art, University of California at Berkeley,
Stage Directors and Choreographers Society

GEOFFREY ALM Adjunct Instructor
Stage Combat
BA Evergreen State College, Drama Studio
London,
Fight Director/Fight Master/Certified Teacher, Society of American Fight Directors

JEANETTE BALL Adjunct Instructor
Musical Theater Dance

CAROLINE BROWN Adjunct Instructor
Applied Theater, Community Arts
BFA Emerson College,
MA University of Winchester, UK

ELLEN BOYLE Associate Professor
Physical Technique, Voice, Yoga
MFA University of Wisconsin/Milwaukee,
BFA University of Michigan

DESDEMONA CHIANG Adjunct Instructor
Directing
MFA University of Washington,
BA University of California, Berkeley

KATHLEEN COLLINS Professor
Audition Techniques, Original Works/Directing,
Senior Seminar, Senior Thesis Advisor
MFA University of Washington,
MA University of Washington,
BA State University of New York at Albany

SHEILA DANIELS Adjunct Instructor
Acting: Improvisation and Collaboration

CLAUDETTE EVANS Adjunct Instructor
Yoga
Certificate in Musical Theatre Performance,
American Musical and Dramatic Academy,
YogaWorks Foundational Teacher Training

TINKA GUTRICK-DAILEY Adjunct Instructor
Dance for Actors, Musical Theater
American Dance Machine

WILLIAM HALSEY Adjunct Instructor
Music Theory, Musical Theater
MM Conducting), University of Arizona,
BME University of Central Missouri

SARAH HARLETT Adjunct Instructor
Acting
BFA Cornish College of the Arts

HUGH HASTINGS Adjunct Instructor
Musical Theater Acting

ELIZABETH HEFFRON Adjunct Instructor
Original Works/Playwriting, Senior Seminar,
Senior Thesis Advisor
Dramatists Guild,
BS UCLA

TIM HICKEY Adjunct Instructor
Tap Dance

JANETTE HUBERT Adjunct Instructor
Stage Management, Production Lab
MA Purdue University,
BA University of Puget Sound

ALYSSA KEENE Adjunct Instructor
Voice Skills & Dialects, Speech
BFA Cornish College of the Arts

MARC KENISON Adjunct Instructor
Generative Theater Techniques
MFA University of Washington,
BFA The Juilliard School

FRANCES LEAH KING Adjunct Instructor
Musical Theater, Singing
Pacific Conservatory of the Performing Arts,
BA California State University, Stanislaus

KELLY KITCHENS Adjunct Instructor
Acting
MFA University of Texas at Austin
BA Vanderbilt University

KRISTIN LEAHEY Adjunct Instructor
Theater History
PhD University of Texas at Austin
MA Northwestern University
BA Tufts University

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<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tr>
<td>RICK MACKENZIE</td>
<td>Adjunct Instructor</td>
<td>BFA Cornish College of the Arts</td>
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<td>PhD University of Washington, MA University of Minnesota, BA University of Washington</td>
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<tr>
<td>SARAH GRACE MARSH</td>
<td>Adjunct Instructor</td>
<td>Theater History, Modern Theater History and Theory</td>
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<td>PhD ABD University of Washington, MA King's College, UK, BA San Francisco State University</td>
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<td>KEIRA MCDONALD</td>
<td>Adjunct Instructor</td>
<td>Physical Technique, Solo Performance</td>
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<td>MFA Naropa University, BFA Texas Tech University</td>
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<td>BRENNAN MURPHY</td>
<td>Adjunct Instructor</td>
<td>Voice and Speech</td>
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<td>MFA Yale University, Post-Graduate Diploma Royal Central School of Speech &amp; Drama, London, BA Seattle University</td>
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<tr>
<td>KATE MYRE</td>
<td>Professor</td>
<td>Voice and Speech, Voiceover &amp; Commercial Voice Skills, Global Arts Encounters</td>
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<td>MFA Brandeis University, BA Willamette University</td>
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<tr>
<td>LISA NORMAN</td>
<td>Associate Professor</td>
<td>Acting</td>
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<td>MFA University of Tennessee, BA University of Tennessee</td>
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<td>TIMOTHY MCCUEN PIGGEE</td>
<td>Professor</td>
<td>Musical Theater, Text Analysis</td>
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<td>MFA National Theatre Conservatory at the Denver Center, BFA University of Utah</td>
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<tr>
<td>CAROL ROSCOE</td>
<td>Adjunct Instructor</td>
<td>Business of Theater, Senior Seminar, Senior Thesis and Internship Advisor</td>
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<td>MFA The Shakespeare Theatre/George Washington University, BA University of Chicago</td>
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<td>JODI ROTHFIELD</td>
<td>Adjunct Instructor</td>
<td>Audition for the Camera</td>
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<td>BA University of California at Berkeley, Casting Society of America</td>
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<td>KAREN SHARP</td>
<td>Adjunct Instructor</td>
<td>Introduction to Teaching Artistry</td>
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<td>CHARLES SHEAFFER</td>
<td>Adjunct Instructor</td>
<td>Film History</td>
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<td>PhD University of Minnesota, MA University of Minnesota, BA University of Washington</td>
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<td>KERRY SKALSKY</td>
<td>Adjunct Instructor</td>
<td>Acting, Classical Text, Literature of Theater</td>
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<td>MFA University of Washington, BFA Cornish College of the Arts</td>
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<td>ROBIN LYNN SMITH</td>
<td>Professor</td>
<td>Acting</td>
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<td>MFA New York University, Tisch School of the Arts, BFA Boston University</td>
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<td>RHONDA J. SOIKOWSKI</td>
<td>Adjunct Instructor</td>
<td>Voice and Speech, Physical Technique</td>
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<td>MFA Naropa University, BFA Cornish College of the Arts</td>
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<td>KATHERINE STROHMAIER</td>
<td>Adjunct Instructor</td>
<td>Musical Theater, Singing</td>
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<td>DAVID TAFT</td>
<td>Professor</td>
<td>Auto-Cours, Clown, Mask</td>
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<td>MIT Seattle University, Dell’Arte School</td>
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<td>AMY THONE</td>
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<td>MFA National Theatre Conservatory at the Denver Center</td>
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<td>STEPHANIE TIMM</td>
<td>Adjunct Instructor</td>
<td>Playwriting</td>
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<td>MFA University of San Diego, BA Willamette University</td>
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<td>NURIA UGALDE</td>
<td>Adjunct Instructor</td>
<td>Tai Chi Chuan</td>
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<td>KATJANA VADEBONCOEUR</td>
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<td>Adjunct Instructor</td>
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<td>Senior Seminar, Directing, Senior Thesis and Internship Advisor</td>
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<td>BA University of California, Irvine; Society of Stage Directors and Choreographers</td>
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<tr>
<td>JOHN KENDALL WILSON</td>
<td>Professor</td>
<td>Auto-Cours, Dramaturgy, Theater History</td>
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<td>MFA University of Georgia, BA LaGrange College</td>
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THEATER FACULTY (continued)