

College of Fine Arts

Jennings House

Charles McWeeny
Interim Dean

Donna Conaty
Associate Dean

<http://www.ohio.edu/finearts/index.html>

The College of Fine Arts at Ohio University offers graduate degrees in five of its six schools. The School of Art offers an M.F.A. in ceramics, painting, photography, printmaking, sculpture, and art history/studio, as well as an M.A. in art education and art history. The School of Interdisciplinary Arts offers a Ph.D. in the arts, with emphasis on art, architecture, film, music, and theater. The School of Dance does not offer a graduate degree, but graduate courses are available each quarter. The School of Film offers an M.F.A. in film and an M.A. in film studies. The School of Music offers a Master of Music in applied music (performance and performance-pedagogy), history and literature, theory, composition, music therapy, and music education. The School of Theater offers an M.A. in theater history and criticism or theater general, and an M.F.A. through professional programs in acting, directing, playwriting, and production design.

Graduate support is available in the form of teaching, research, and graduate assistantships. Graduate internships are also available for selected degree programs. You can obtain information on graduate support and financial aid by contacting the director of the graduate program in each school.

School of Art

<http://www.ohio.edu/art/>

The School of Art is dedicated to the development of diverse and exceptional artists, scholars, and educators. Programs are designed to reflect a professional art school, one which promotes rigorous creative and scholarly activity. An important part of the school's mission is to prepare students for post-graduate careers, while enriching their own vital interests and personal goals in the visual arts.

Studio M.F.A.

A three-year Master of Fine Arts degree is offered in studio arts: Ceramics, Painting, Photography, Printmaking, and Sculpture. The first and second years are primarily devoted to studio, seminar, art history, and elective coursework, while the third year is an intensive commitment to studio time in preparation for the thesis exhibition. A normal full-time academic load is 18 credit-hours per quarter, and progress toward the degree is guided by the student's graduate review committee members to the successful completion of 135 credit hours.

Credit-Hour Requirements Summary:

46 studio area
14 studio electives
12 art history/academic studies
12 open electives
6 seminars

90 minimum course credits
45 thesis credits

135 TOTAL

Each student accepted into the School of Art graduate program is assigned an advisor who acts as the chairperson for the student's formal reviews until matriculation.

Review Process:

First-Year Progress Review

Occurs during the second full-time quarter of study and constitutes a progress assessment of the student's work by his/her committee members.

First-Year M.F.A. Candidacy Review

Occurs during the third full-time quarter of study and admits the student to full candidacy for the degree by the student's committee members.

Thesis Proposal Review

Occurs during the sixth full-time quarter of study and establishes the goals and guidelines of the student's thesis exhibition.

Thesis Exhibition Review

Occurs during the final full-time quarter of study in the third year and satisfies an oral defense of the thesis exhibition.

The School of Art requires that candidates for the M.F.A., at successful completion of the degree, prepare visual documentation of the work, either 35mm color slides or CD-Rom, to be permanently housed in the Visual Resources Library.

Art History M.A.

Upon entry to the program in art history, a student will be pursuing a Master of Fine Arts degree. An advisor in the area will be assigned in the first quarter, and by the end of the fifth quarter of full-time study, two thesis proposals will be submitted to the student's thesis committee members, leading to the completion of a 90 credit-hour degree.

Credit-Hour Requirements Summary:

48 art history courses
27 directed electives

75 minimum course credits
15 thesis credits

90 TOTAL

Directed electives are selected in consultation with the faculty. Proof of reading competency in French, German, or another language approved by the faculty is required. Standard language examinations or the equivalent of one year's coursework without credit may be used. The language requirement should be completed by the end of the sixth quarter of full-time study. The program concludes with the submission of thesis (approved by the advisor) that demonstrates scholarly research and a final review or oral defense of the thesis directed by the student's review committee.

Studio/Art History M.F.A.

To be recommended as a degree candidate, the student must submit both studio and art history work for the review by faculty committees at the end of the fourth quarter of full-time study. All studio reviews (as listed under the studio degree), apply to this double concentration, too. The program

concludes with the thesis exhibition, final thesis review, and approved formal art history paper. The graduate program leading to the M.F.A. in Studio/Art History requires the completion of 90 credit-hours of coursework and 45 credit-hours of thesis, combining to satisfy 135 credit-hours overall.

Art Education M.A.

The graduate program leading to the Master of Arts in Art Education requires the completion of at least 50 credit-hours of graduate coursework and a thesis, approved by the student's advisor and thesis committee, that demonstrates scholarly ability. Teacher certification is not required for entry into the program; however, evidence of ability to complete and benefit from the program must be provided for admission.

Credit-Hour Requirements Summary:

24 art education courses
4 studio
8 art history courses
8 directed electives

44 minimum course credits
6 thesis credits

50 TOTAL

A scholarly thesis will be presented to the student's committee at the completion of the graduate coursework, and may be completed in one year on a full-time basis.

Admission

Admission to the graduate program in the School of Art requires a bachelor's degree, preferably in Fine Arts, from an accredited institution and a grade point average of at least 2.5. Studio applicants should complete both parts of the application process below; students interested in Art History or Art Education need not submit a slide portfolio.

Application Process

To apply online, go to:
<http://www.ohio.edu/graduate/>
or follow the instructions:

1. An application form, fee, and two official transcripts from each post-secondary institution attended should be sent directly to:

Office of Graduate Studies
McKee House
Ohio University
Athens, OH 45701-2979

2. A portfolio submission is required for all students interested in applying to the following programs: Ceramics, Painting, Photography, Printmaking, Sculpture, Studio/Art History. A slide portfolio or CD Rom formatted for MacIntosh should be mailed along with a copy of the application form, three signed, sealed letters of recommendation, and copies of all transcripts to:

Assistant Director, Graduate Programs
School of Art
528 Seigfred Hall
Ohio University
Athens, OH 45701-2979

The portfolio should consist of twenty 35mm color slides in an 8.5 x 11-inch clear plastic slide sheet and/or CD-Rom formatted for MacIntosh. Slides should be clearly marked with name, media, size, date executed, and (indication of top) orientation. They should be accompanied by a corresponding list that includes all information on the slides. A self-addressed, stamped envelope must be included for the return of application materials. Slides of accepted students will be retained and kept on file in the School of Art office.

Applicants for Studio/Art History must indicate on the application form the specific studio area in which the concentration will occur, such as Ceramics, Painting, etc.

Applicants who plan to concentrate in Art Education, Art History, or Studio/Art History must submit a term paper or some other example of scholarly writing and research skills to the Assistant Director, Graduate Programs in the School of Art at the above address.

The postmark deadline for applications to all programs in the School of Art is February 1. No late applications will be accepted for consideration of funding for the following academic year. Applications for other quarters are on a case-by-case basis; contact the department chairperson for more information.

Financial Aid

The School of Art awards approximately 35 Graduate Teaching Assistantships and 51 quarters of tuition scholarships each year. Selection is by competition and is based upon available openings and funding. Students who receive funding must maintain a full-time schedule and a 3.0 g.p.a. to retain support. Both first-year and continuing graduate students are eligible for graduate appointments. To be considered for these awards, the applicant should mark the appropriate items on the application for graduate admission.

Other financial aid information (such as Federal Perkins Loans and Federal Work Study) may be obtained from the Office of Student Financial Aid and Scholarships, Chubb Hall, Ohio University, Athens, OH, 45701-2979.

Contact

<http://www.ohio.edu/art/>

Assistant Director, Graduate Programs
School of Art
528 Seigfried Hall
Ohio University
Athens, OH 45701-2979

1.800.766.8278

Courses

Art Education (ART)

- 560 Studies in Art Education (4)**
Study of philosophical and curricular movements in art education.
- 561 Research in Art Education (4)**
Introduction to qualitative and studio research methodologies.
- 562 Research Methods in Art Education (4)**
Research methods appropriate to art education; examination of research in the discipline; planning individual research projects; and preparation for thesis.
- 563 Proseminar in Art Education/Current Issues in Art Education (4)**
Study of contemporary issues and developments in art and art education; and development and completion of a professional portfolio. Max. 12 hours.
- 564 Museum and Community Art Education (4)**
Series of two courses that expands the contexts for art education professionals. Students develop interactive art programs for elementary, middle, and high schools through collaboration with galleries, museums, and community art exhibitions. Max. 8 hours.
- 567 Artistic Practice in the Public Sphere (4)**
Introduction to issues surrounding artistic practice in the public realm. Emphasis on participatory art pedagogy, e.g., the "artist-

as-educator," cooperative learning, and collaborative art making. Course focus on topics that intertwine public space, artistic practice and contemporary social issues.

692 Art Education Thesis (6–12)
Prereq: 18 hrs graduate coursework.

Art History (AH)

- 520 Greek Art (4)**
Art of ancient Greece.
- 521 Roman Art (4)**
Art of ancient Rome.
- 522 Medieval Art (4)**
Art of Europe from age of Constantine to art of Giotto.
- 522A Medieval Art: Special Topics Seminar (4)**
Focused topics on Medieval Art. A single artist, issue, or period is emphasized.
- 523 Italian Renaissance Art (4)**
Art of 15th-century Italy.
- 523A Italian Renaissance Art: Special Topics (4)**
Focused topics on Italian Renaissance art (c.1300–1550). An artist, school, period, and/or issue will be examined.
- 524 Northern Renaissance Art (4)**
Art of northern Europe in 15th and 16th centuries.
- 525 Art of High Renaissance and Mannerism (4)**
Art of 16th-century Italy.
- 526 Baroque and Rococo Art (4)**
Art of 17th- and 18th-century Europe.
- 527 Art of 19th Century (4)**
European art from French Revolution to 1900.
- 527A Modern Art: Special Topics Seminar (4)**
Focused on European and American art (c. 1800–1945). A single issue, period, or artist is emphasized.
- 528 Modernist Art (4)**
Specific movements and artists since 1900.
- 529 American Art History (4)**
Art in the U.S. from the Colonial period.
- 530 Asian Art History: Special Topics Seminar (4)**
Art of India, China, and Japan.
- 530A Arts of Asia: Special Topics Seminar (4)**
Focused topics on the art of the ancient Far East. A single issue, tradition, or culture is emphasized.
- 531 Pre-Columbian Art (4)**
Preconquest art of Mexico, Central America, and South America.
- 532 West African Art (4)**
The visual art traditions, including sculpture, ceramics, textiles, and architecture of the forest and savanna zones of West Africa.
- 532A African Art: Special Topics Seminar (4)**
Focused topics on African art. A single issue, tradition, or culture is emphasized.
- 533 Central African Art (4)**
The visual art traditions, including sculpture, ceramics, textiles, and architecture of the forest and savanna zones of central Africa.
- 534 Ancient Near Eastern Art (4)**
Art of Egypt, Mesopotamia, Assyria, and Babylonia.
- 535 Art Since 1945 (4)**
Issues and movements in the arts since WWII.
- 536 Modernist Theory and Criticism (4)**
An overview of the major theoretical and critical positions on the visual arts in modernism,

especially from the late 19th century to the late 1970s. Topics include formalism, expressionism, and the relationship of art to nature and society.

- 537 History of Photography (4)**
History and development of photography as art, science, and industry. Leading photographers and their contributions to development of the art.
- 538 Contemporary Art Theory and Criticism (4)**
An overview of the major theoretical and critical positions on the visual arts and contemporary culture. Topics include semiotics, poststructuralism, feminism, simulation, and theories of cultural and ethnic difference.
- 538A Contemporary Art Theory and Criticism Special Topics in Seminar (4)**
Featured topics on contemporary theory. A specific theory or set of critical issues will be examined.
- 539 Native American Art (4)**
A study of Native American art from prehistory to the present, this course covers the major geographic regions of indigenous North America.
- 540 Selected Topics in Art History (4)**
Selected problems in the visual arts, such as interdisciplinary topics, cross-cultural studies, thematic treatments, technical investigations, and approaches to material. Content may vary with each offering of this course.
- 541 Early Chinese Art (4)**
This course will explore the history of early Chinese painting from the Third Century b.c.e. until the establishment of the Ming Dynasty in 1638.
- 542 Art of 20th Century China (4)**
This course will explore the ways Chinese artists of the 20th Century have defined modernity within the context of Chinese history and art tradition.
- 543 Japanese Buddhist Art and Architecture (4)**
This course will explore the development of Buddhist art and architecture in Japan from the Sixth Century through the 16th Century.
- 544 Romanesque and Gothic Art (4)**
Art of Europe during the Romanesque and Gothic periods.
- 545 Twentieth Century Art (4)**
This course is a study of visual culture and representation in the twentieth century that includes national and international art movements and theories.
- 547 Later Chinese Painting (4)**
This course will examine the social and cultural issues in Chinese painting from 1638 to 1895.
- 548 Japanese Painting and Prints (4)**
This course will explore the major trends in Japanese pictorial art from the Seventh Century to the early 20th Century.
- 550 Art History Research and Publication (3)**
Prereq: AH grad student. Intensive study of projects of limited scope.
- 560 Methods of Art History (4)**
- 700 Art History Thesis (1-15)**
- 792 Independent Study—Projects (1–6)**
- 793 Independent Projects—Reading (1–3)**
- ### Ceramics (ART)
- 515 Ceramics (3–6)**
Development of skills and exploration of processes leading toward personal expression.
- 516 Ceramics (3–6)**
Prereq: 515

610 Ceramics Seminar (3)

Lectures, discussions, field trips, slide and film presentations dealing with contemporary issues in ceramic art.

615 Ceramics (3–6)

Development of concepts leading toward studio thesis.

616 Ceramics (3–6)

Prereq: 615

715 Ceramics (3–6)

Prereq: 616

716 Ceramics (3–6)

Prereq: 715

718 Ceramics Written Thesis (6)**719 Ceramics Studio Thesis (5–18)****Painting (ART)****505 Painting (3–6)****506 Painting (3–6)**

Prereq: 505

518A Drawing (3–6)**519A Drawing (3–6)**

Prereq: 518

600 Painting Seminar (3)

Discussions, readings, presentations, and papers related to developments in recent painting.

605 Painting (3–6)

Prereq: 506

606 Painting (3–6)

Prereq: 605

705 Painting (3–6)

Prereq: 606

706 Painting (3–6)

Prereq: 705

708 Painting Written Thesis (6)**709 Painting Studio Thesis (5–18)****Photography (ART)****591A Photographic Processes (5–10)****591B Photographic Processes (5–15)**

Prereq: 591A

591C Photographic Processes (5–15)**690 Photographic Seminar (3)**

Readings, research, presentations, papers, discussions, field trips, and lectures concerning specific issues of interest to artists working with photographic media.

691A Graduate Study in Photographic Arts (5–10)**691B Graduate Study in Photographic Arts (5–10)**

Prereq: 691A

691C Graduate Study in Photographic Arts (5–10)

Prereq: 691B

791A Advanced Study in Photographic Arts (5–10)**791B Advanced Study in Photographic Arts (5–10)**

Prereq: 791A

791C Advanced Study in Photographic Arts (5–10)

Prereq: 791B

798 Photography Written Thesis (6)**799 Photography Studio Thesis (5–18)****Printmaking (ART)****541 Printmaking (3–6)****542 Printmaking (3–6)**

Prereq: 541

546 Art on Computers (4)

An exploration of the computer's capabilities and its potential to expand the artist's visual vocabulary.

640 Printmaking Seminar (3)

Discussions, readings, presentations, and papers on topics of specific interest and concern to printmakers

641 Printmaking (3–6)

Prereq: 542

642 Printmaking (3–6)

Prereq: 641

741 Printmaking (3–6)

Prereq: 642

742 Printmaking (3–6)

Prereq: 741

748 Printmaking Written Thesis (2–6)**749 Printmaking Studio Thesis (5–18)****Sculpture (ART)****531 Sculpture (3–6)****532 Sculpture (3–6)**

Prereq: 531

630 Sculpture Seminar (3)

Projects, research, and discussion of topics of specific interest and concern to sculptors. *F; Y.*

631 Sculpture (3–6)

Prereq: 532.

632 Sculpture (3–6)

Prereq: 631.

731 Sculpture (3–6)

Prereq: 632.

732 Sculpture (3–6)

Prereq: 731.

738 Sculpture Written Thesis (2–6)**739 Sculpture Studio Thesis (5–18)****Inter-Area (ART)****500 Graduate Teaching Associates Seminar (3)**

Assists graduate teaching associates with practical and pedagogic support. Coursework investigates issues specific to teaching in studio.

601 Interdisciplinary Seminar (3)

Readings, discussions, and presentations exploring relationship between various visual arts disciplines. *Y.*

792 Independent Study—Projects (1–6)

F, W, Sp, Su; Y.

793 Independent Study—Reading (1–3)

F, W, Sp, Su; Y.

School of Interdisciplinary Arts

<http://www.ohio.edu/interarts/>

The School of Interdisciplinary Arts at Ohio University offers a unique program of study in the arts. The Ph.D. program educates scholars who are grounded in a single discipline and able to view that area through the lens of other arts. The School also provides extensive course offerings at the undergraduate level that fulfill University general education requirements.

Interdisciplinary Arts is an exploration of interrelationships, interdependencies, and interactions among the arts.

This approach employs various methodologies to examine one art form through the study of other crafts and other disciplines. Students and faculty cross disciplines to analyze the arts in such contexts as culture, history, theory, politics, religion, gender, ethnicity, and economics. Advanced study of the arts should be based on strong knowledge of individual art forms, coupled with insight into how the arts interact and are interrelated. The ethos of interdisciplinarity is that understanding of art and culture is enhanced through these approaches. The goal is the balance and synthesis of the artist, the thinker, the citizen, the human being.

Interdisciplinary Arts students at Ohio University undertake a strong education in a primary discipline, with study in a secondary area, and engage in a series of interdisciplinary seminars. The goal is to approach one area from multiple perspectives. Students take courses from faculty across the College of Fine Arts, as well as in disciplines outside the fine arts. This doctoral program emphasizes a cultural education, which may serve as preparation for a variety of professional careers, especially college and university teaching.

The program is informed by the principle that artistic expression and humanistic scholarship are interdependent, complementary endeavors. In addition, the cultural and

intellectual contexts in which the works become significant are critical to the understanding of the works themselves.

The centerpiece of the program is a series of core interdisciplinary, team-taught seminars. Faculty and student scholars come together to investigate intensively a selected topic and period from multiple perspectives and disciplines.

In the era of postmodernity, the boundaries between arts are becoming increasingly permeable, and today's scholars recognize that discipline-based research can be inadequate to illuminate arts of past eras. The School of Interdisciplinary Arts seeks to train scholars for the twenty-first century, who are grounded in the knowledge of a discipline and able to view the arts through the unique lens of interdisciplinary studies.

Full information regarding program requirements and procedures are available in the Graduate Handbook that is located on the school Web site. This handbook is also given to students upon enrollment.

Admission Requirements

Potential candidates must possess an M.A. or M.F.A. degree from a reputable American or international university (Master's degree work may be in a historical-critical studies in one of the major art forms or may be in studio or performance fields. Master's degree work in any of the humanities, e.g., history, philosophy, modern languages is acceptable.) Students completing master's degrees from the Ohio University College of Fine Arts are encouraged to apply. The following materials also must be submitted:

- 1 Official transcripts of all previous degree/certificate work.
- 2 Three current letters of recommendation that address the candidate's academic achievement and potential.
- 3 Intended primary and secondary areas of study.
- 4 Graduate Record Examination scores or Miller's Analogies Test scores are required.

5 A three-to-five page essay in which the applicant discusses reasons for selection of interdisciplinary work for a graduate degree and a statement of philosophical and practical expectations from such study.

6 A sample research paper from the applicant's previous course work.

7 Graduate Admission application forms.

- International students must submit evidence of proficiency in the English language. TOEFL scores of 550 or above are required on the paper TOEFL, or 213 or above are required on the computer TOEFL. (see English proficiency section of the *Ohio University Graduate Catalog*)
- International students applying for a Graduate Teaching Assistantship must submit their scores on the Test of Spoken English (TSE). Students must score 60 (see English proficiency section of the *Ohio University Graduate Catalog*) on the TSE to be offered a teaching stipend.
- International students must submit an affidavit of financial support as evidence of financial responsibility. (see International Students section of the *Ohio University Graduate Catalog*)
- All applicants must follow the Admission Policies and Procedures specified in the *Ohio University Graduate Catalog*.
- A personal interview is recommended.

Application deadline: January 31 for priority consideration for graduate teaching assistantship. Later applications may be considered depending on enrollment and availability of financial assistance.

Program Requirements

The program requirements are based on the following principles:

- 1 Students study with a wide variety of professors.
- 2 Students have the opportunity to have regular elective choices of seminars throughout the College of Fine Arts and Ohio University.
- 3 Doctoral students in Interdisciplinary Arts are regularly in the classroom with

other students who are engaged in graduate study of the arts.

4 Students gain a strong scholarly expertise in one area and a secondary scholarly expertise in another area.

5 The program is imbued with the interdisciplinary study.

6 Students have the opportunity to study and engage in the practice of the arts in order to understand the crossover between theory/criticism/history and practice.

7 The education is inquiry based, from the seminars to individual, independent research. Students learn how to conduct interdisciplinary research on a given project, with the goal of applying the techniques to further studies.

8 Scholarship is fostered at the graduate level. Students are expected to submit papers to scholarly conferences (with possible travel funding from the College of Fine Arts) and encouraged to submit articles for publication.

Requirements for Ph.D. in Interdisciplinary Arts

Course Requirements

Six seminars in primary area (any area from aesthetics and theory, film, visual arts, music, or theater).

Three seminars must be taken in Interdisciplinary Arts and at least two seminars must be taken from outside Interdisciplinary Arts.

Four seminars in secondary area (any other area from aesthetics and theory, visual arts, film, music, theater)

Two seminars must be taken in Interdisciplinary Arts and two seminars must be taken from outside Interdisciplinary Arts.

Aesthetics seminars (IART 741, IART 742, plus one theory/criticism seminar from the primary or secondary area). If aesthetics and theory is a primary or secondary area, these courses are in addition to the area requirements.

Four Interdisciplinary Arts seminars

Additional Coursework

Three research/teaching skill courses; three guided independent studies in secondary area for qualifying

examinations, or waived upon successful completion of examination (taken in conjunction with undergraduate or graduate survey course); and two performance/practice/studio courses are required.

Language Requirement

Students are required to demonstrate reading knowledge of two foreign languages, modern classical languages are acceptable. Completion of language requirements for bachelors and/or masters degrees may be used for the completion of this requirement.

Examinations

a The student should gain broad knowledge of the canons of two disciplines and will be tested through diagnostic and qualifying examinations.

b All students take a diagnostic examination within the first week of classes in their primary area. This diagnostic examination will be used for advising purposes, and subsequent coursework, independent studies, and/or qualifying examination may be required.

c A student may enter with little knowledge of his/her secondary area. This knowledge can be gained through three quarters of sitting in on undergraduate or graduate survey courses offered by the given school. At the end of the first year, the student takes the qualifying exam in the second area. That student is therefore prepared for taking graduate-level seminars in this secondary area in the second year, as well as taking part in interdisciplinary arts seminars.

Diagnostic exam in primary area: First week of fall quarter.

Qualifying exam in secondary area: At any time prior to the end of spring quarter of first year.

Comprehensive Examination: The goal of the comprehensive examination is to test the student on what he/she has learned during their period of coursework. This should include history, criticism, theory, analytical vocabulary, knowledge of the discipline and bibliography. The student takes the comprehensive examination during fall quarter of the third year of study.

Dissertation

The dissertation subject should be inherently interdisciplinary. The given thesis should be proven through the combined methodologies, subjects and/or theories of two or more arts, or discipline(s) outside the arts. The dissertation may focus on one art discipline and integrate another discipline or disciplines in or outside of the arts. These guidelines should be viewed as inclusionary rather than exclusionary.

Residency Requirement

Minimum residency requirements are stated in the *Ohio University Graduate Catalog*. It should be noted, however, that a minimum of two years is necessary for completion of all requirements.

Sample Program of Courses

Year #1

Fall	Cr.
Seminar area 1	4
Inter. Arts Seminar	4
Aesthetics	4
Ind. St: Qual Exam 2	4
Teach/Research	2

Winter

Seminar area 1	Cr.	4
Aesthetics	4	
Elective	4	
Ind St: Qual Exam 2	4	
Teach/Research	2	

Spring

Seminar area 1	Cr.	4
Seminar area 2	4	
Aesthetics/studio/elective	4	
Ind St: Qual Exam 2	4	
Teach/Research	2	

Year #2

Fall	Cr.
Seminar area 1	4
Seminar area 2	4
Inter. Arts Seminar	4
Elective/studio	4
Independent Study	2

Winter

Seminar area 1	Cr.	4
Seminar area 2	4	
Inter. Arts seminar	4	
Elective/Studio	4	
Independent Study	2	

Spring

Seminar area 1	Cr.	4
Seminar area 2	4	

Inter. Arts seminar	4
Elective/Studio	4
Independent Study	2

Year #3

Fall	Comprehensive Examinations
------	----------------------------

Winter

Dissertation Proposal

Spring

Writing/Research

Year #4

Continued dissertation writing/research

Interdisciplinary Arts Courses (IART)

520X Problems in Comparative Arts (The Fine Arts in Florence) (1-6)

Prereq: enrollment in Italy program. Artistic expression in Florentine life as it may be seen in examples of architecture, painting, sculpture, and music.

581 Individual Problems (1-6)

581X Individual Problems (1-6)

Prereq: perm; study abroad.

700 Teaching and Research Skills (2)

Prereq: CA graduate student. This course focuses on the skills and techniques essential to teaching and scholarship.

701 Music Theory Systems (4)

For nonmusician graduate students. Introduces musical theoretical systems.

702 Music Theory Systems (4)

Prereq: 701. For nonmusician graduate students. Introduces musical theoretical systems.

703 Music Theory Systems (4)

Prereq: 702. For nonmusician graduate students. Introduces musical theoretical systems.

711 Music in Antiquity and the Middle Ages (4)

Cultural history of music to ca. 1410.

712 Music in the Renaissance (4)

Cultural history of music, 1410-ca. 1600.

713 Music in the Baroque Period (4)

Cultural history of music ca. 1600-ca. 1730.

714 Music in the Classic Period (4)

Cultural history of music ca. 1730-ca. 1825.

715 Music in the 19th Century (4)

Cultural history of music in 19th century.

716 Music in the 20th Century (4)

Cultural history of music in 20th century.

721 The Arts in Antiquity (4)

Artistic development between Minoan/Helladic cultures to advent of Constantine.

722 Medieval Art (4)

Art of Europe from age of Constantine to art of Giotto.

724 Northern Renaissance Art (4)

Art of northern Europe in 15th and 16th centuries.

725 Italian Renaissance and Mannerist Art (4)

Art and history of quattrocento, cinquecento Italy.

726 Baroque and Rococo Art (4)

Art of 17th- and 18th-century Europe.

727 Art of 19th Century (4)
European art from French Revolution to 1900.

728 Modern Art (4)
Specific movements and artists since 1900.

741 Art and Beauty in Antiquity and Middle Ages (4)

A study of concepts in art, beauty, creativity, aesthetic function, and experience.

742 Art Theory and Criticism: Modernity (4)

743 Art and Society Now: Special Topics (4)

770 Greek Theater and Drama (4)

First in series of eight seminars covering theater and drama of western world in depth from prehistoric times to contemporary.

771 Roman and Medieval Theater (4)

772 Renaissance Theater and Drama (4)

773 Restoration and 18th-Century Theater (4)

774 Baroque European Theater (4)

775 19th-Century European Theater (4)

776 Contemporary Theater (4)

778 Performance Studies (4)

881 Individual Problems (1–15)

891 Seminar in Comparative Arts (4)

892X Individual Problems (4–15)

Prereq: study abroad.

895 Dissertation (1–15)

Dissertation as recommended by department.

School of Dance

The School of Dance does not offer an advanced degree program. However, you may include the following graduate courses in an individual interdisciplinary program of study culminating in a master's degree arranged through the Office of Graduate Studies. (See the Individual Interdisciplinary Programs section and the Comparative Arts listing in this section.)

530 Dance Movement Laboratory (1–5)

Investigation of individual problems and capacities related to the production of movement. Explores the means to improve efficiency and expand qualitative range of the mover through application of specific somatic modalities. *D.*

531 Analysis of Dance Movement (2)

Explores skeletal alignment and deviation, muscular development and function, and mechanical efficiency in production of dance movement. Basic to course study is thorough understanding of principles of stability and motion as they relate to dance. *Scott.*

532 Dance Kinesiology Seminar (2)

Offers study and in-depth analysis of kinesiological principles, their application in dance class, and to training of dancers. *Walchli.*

578 Seminar in Dance History and Criticism (4)

Development of Euro-American dance in the

20th century, with focus on contemporary dance through the present. Research projects. *F; Y.*

579 Seminar in Dance History and Criticism II (4)
Tribal forms: survey of dance forms and their functions in societies including mythic rituals and dance-drama. Research projects. *Sp; A.*

580 Seminar in Dance History and Criticism III (4)

Development of Euro-American dance from classic times through 20th-century ballet, with emphasis on Baroque, Romantic, and Diaghilev periods. Research projects. *Brooks; W; A.*

690 Independent Study (1–10)

694 Internship (1–6)

Course provides credit for internship experience. Internship allows individual to gain real experience in field of dance and related areas, e.g., arts administration, apprentice/performing or choreography, technical production. *Bailin; F; W; Sp; Su; D.*

School of Film

<http://www.ohiou.edu/film/>

The Ohio University School of Film is dedicated to providing an educational environment of creativity, diversity, and excellence in which talented, motivated and disciplined students can examine and develop the art and craft of the motion picture as an art form, educational tool and a dynamic cultural force in the 21st Century.

The School of Film offers two graduate degree programs: the Master of Fine Arts (M.F.A.) program is a professional three-year program of study for talented individuals seeking advanced training in directing, screenwriting, producing, cinematography, editing, and motion picture sound with a solid background in film history, theory, criticism. The M.F.A. is a terminal degree and is designed for students who wish to work as independent film artists, enter the film industry, or teach at the college or university level.

The Master of Arts (M.A.) in film is a two-year program in film history, analysis, and theory designed to prepare students for further study at the doctoral level or for careers in which a film studies background may be relevant, including film criticism; arts-related writing fields; administration in arts, museum, or academic programs; library archive, or film preservation work. Coursework includes a three-quarter sequence in film history and a range of electives on film theory and criticism, film genres, and, in particular, international cinema.

The degree programs are supported and augmented by the appointment of an Ohio Eminent Scholar to the faculty, the Athens International Film and Video Festival and OUSTuff (the student film festival), visiting artists and scholars and other aspects of the School and the College of Fine Arts.

M.F.A. Program

The Master of Fine Arts degree program involves intensive coursework in fiction and non-fiction film production and scholarship. The program requires 135 credit hours of graduate study including a minor cognate, 1st and 2nd year portfolios and the completion of a creative thesis.

You are required to maintain a 3.0 average in all coursework and your overall creative and scholastic performance is formally evaluated in three steps.

First Year Review

You are evaluated at the end of your third quarter of study. At that time, a student will present for review a 1st year portfolio and a minimum of one research paper demonstrating graduate level coursework, writing and scholarship.

Second Year Review

After 1st year review and the completion of a second year of full-time study, a student will present for review a 2nd year portfolio.

Thesis Defense

After completion of the creative thesis, you must successfully defend your thesis before the thesis committee.

M.A. Program

The M.A. in film scholarship is a two-year program, designed to prepare students for further study at the doctoral level. The program requires 75 credit hours and a written thesis.

Coursework for the program includes film theory and criticism, international film history, contemporary issues in international film and additional

courses in film aesthetics and analysis. The program requires proficiency in a second language. To meet this requirement, students must take and pass appropriate language classes. If already proficient, a language exam can be taken; if passed, the language course requirement is waived. The minor area of study is selected in consultation with a faculty advisor. Regarding the written thesis, the student in consultation with their advisor, must first submit a thesis prospectus to their thesis committee. After acceptance, you may begin your written thesis. Upon completion of this thesis, you must complete an oral defense before the thesis committee.

Admission

Because certain core courses must be taken in sequence, admission to all graduate programs in the School of Film is restricted to fall enrollment.

To apply, you must demonstrate a minimum grade-point average of 3.0 for your undergraduate major and a bachelor's degree or its equivalent from an accredited institution. Your undergraduate degree may be in any discipline. Supporting documents required are (a) a transcript of all undergraduate work; (b) three letters of recommendation; (c) a formal application with fee; (d) a sample of your written work consisting of a paper or papers on any subject—such as a research paper, article, or critical analysis; (e) a 500-word personal essay on your goals in pursuing graduate study in film and the relationship of previous education and experience to these goals; (f) a vita or CV; and (g) for M.F.A. applicants only, examples of creative work such as a film, videotape, or portfolio of work from another medium. GRE scores are not required. A minimum TOEFL score of 580 is a requirement for international students.

Students may apply online at www.ohio.edu/graduate/index. Alternatively, students may send their transcripts, formal application and fees directly to: Office of Graduate Studies, McKee House, 44 University Terrace, Ohio University, Athens, OH 45701. See the School of Film Web site for further

details or for appropriate Web site links. The normal deadline for receipt of applications is January 15.

A limited number of Graduate recruitment stipend/scholarships and graduate assistantships are available. While a majority of these awards are given to students who have passed their First Year Review, exceptional students may receive Recruitment stipends/scholarships or graduate assistantships during their first year on campus.

Film Courses (FILM)

501 Film Symposium (1)

Current issues of film studies. Presentations by students, faculty, and guest speakers. *F, W, Sp.*

511 Filmmaking (5)

The first course in a three-course production sequence for the first year MFA student. Designed to build a foundation in the practical, technical, and aesthetic aspects of the filmmaking process. Production of individual silent 16mm narrative projects.

512 Filmmaking II (5)

The second course in a three-course production sequence for the first year MFA student. Designed to build a foundation in the practical, technical, and aesthetic aspects of the filmmaking process. Production of a 16mm short narrative film with a mixed soundtrack.

513 Filmmaking III (5)

The third course in a three-course production sequence for the first year MFA student. Designed to build a foundation in the practical, technical, and aesthetic aspects of the filmmaking process. Production of a short digital video documentary.

515 Film Studies I (4)

This course offers an in-depth examination of the various formal dimensions of film introducing selected key events and movements in film history and selected texts in classical film theory.

516 Film Studies II (4)

An advanced introduction to key methodologies, central issues, and debates within the film studies field.

521 International Film I (4)

Analysis of the relationship between film and culture, with emphasis on how cultural meanings influence film aesthetics and critical assessment of the medium. Examination of the work of such nations as Brazil, China, India, Sweden, and the United States. Weekly screenings. *F.*

522 International Film II (4)

Development of a nation's or cultural region's filmmaking, with emphasis on the films of self-defined identity groups such as Asian- or African-American and women's films. Weekly screenings. *W.*

523 International Film III (4)

Aesthetics and uses of film and related technologies in the study of Western and non-Western peoples, with emphasis on ethnographic and documentary filmmaking. Weekly screenings.

525 Sound I (4)

The first course in a two-course sequence for

the first year MFA student. Designed to build a foundation in the practical, technical, and aesthetic aspects of sound for the filmmaking process.

526 Sound II (3-5)

The second course in a two-course sequence for the first year MFA student. Advanced study of audible elements of film including dialogue sound effects, music, dubbing, looping, and post-production mixing.

531 Film History I (4)

Study of the history of the motion picture. Emphasis on alternatives to the film canon and revisionist approaches to film history. Weekly screenings. *F.*

532 Film History II (4)

History of international silent and sound documentary film. Weekly screenings. *W.*

533 Film History III (4)

History of international silent and sound experimental film. Weekly screenings. *Sp.*

538 Studies in Documentary Film (4)

Development of naturalistic and polemic traditions, cinema vérité, and personal documentary. Weekly screenings.

541 Film Analysis (4)

Overview for screenwriters and directors of dramatic and filmic structure in contemporary narrative film. A lecture/screening format is used to study dramatic action, characterization, plot, and scene structure; students analyze motion pictures as well as scripts on which they were based.

542 Scriptwriting (4, max 12)

Introduction to craft of developing narrative screenplay. Workshop/tutorial approach to study of screenplay structure, format, dialogue, and theory, culminating in completed screenplay.

544 Media-Arts Management (4)

Administration, fiscal management, marketing/promotion and media arts programming as applicable to arts management and nonart situations involving similar office/fiscal activities. May be repeated up to 3 times.

545 Screenwriting II (4)

The second course of a two-course sequence for the first year MFA student. The course builds on the skills learned in Screenwriting I to enable the student to prepare a narrative screenplay for production during the second year.

551 Film Theory and Criticism I (4)

Prereq: 531. Examination of various approaches to film theory and criticism including formal aspects of cinema, tools for stylistic analysis, and ideological implications of film. Weekly screenings. *F.*

552 Film Theory and Criticism II (4)

Prereq: 551. Examination of materialist approaches to film theory and criticism including works of Eisenstein, Arnheim, and Burch. Weekly screenings. *W.*

564 Video Art I (4)

The development of contemporary video and music video within the context of art. Emphasis on time, motion, and color.

565 Video Art II (4)

Prereq: 564. A continued study of contemporary video and music video within the context of art with emphasis on recent technological innovations and their effect on expression.

571 Film Topics Seminar (1-5)

Investigation of selected motion picture topic announced before registration. Focus may be scholarly/critical, industry related, or an aspect

of motion picture production or screenwriting. Topics and credit hours vary. *F*.

572 Film Topics Seminar (1-5)
See 571 for description. *W*.

572A Media Arts Management (1-5)

573 Film Topics Seminar (1-5)
See 571 for description. *Sp*.

575 Directing (4)
Examination of various theories and techniques of motion picture directing including script analysis and interpretation, directing actors for film and video, mise-en-scene, coverage, and continuity through practical directing exercises and lectures.

581 Digital Editing (4)
An introduction to digital nonlinear editing techniques covering the post-production workflow from logging of course footage through capture, editing, and output.

582 Digital Editing II (4)
Participants will extend their knowledge of the editorial tool set, professional video standards, terminology, and aesthetics of editing.

583 Film/Video Post-Production (2)
Practicum course in post-production for students with a film or video project requiring a final edit, conforming, and sound mix. *F, W, Sp*.

611 2nd Year Productions (1-5)
The first course in a three-course sequence where the second year MFA student develops and completes the creative 2nd year portfolio.

612 2nd Year Productions II (1-5)
The second course in a three-course sequence where the second year MFA student develops and completes the creative 2nd year portfolio.

613 2nd Year Productions III (1-5)
The third course in a three-course sequence where the second year MFA student develops and completes the creative 2nd year portfolio.

614 Documentary Production Seminar (4)
This course focuses on production practice in documentary ranging from project development through post-production. Case studies focus on the documentarian's process from inception to development to production and finally through post-production. Fund raising and ethical issues are also considered.

633 International Film Seminar I (4)
Advanced topics in film scholarship. Weekly screenings. *F*.

634 International Film Seminar II (4)
Advanced topics in film scholarship. Weekly screenings. *W*.

635 International Film Seminar III (4)
Advanced topics in film scholarship. Weekly screenings. *Sp*.

643 Advanced Screenwriting (4)
Seminary/tutorial approach to the study of advanced problems in writing the narrative screenplay.

645 Adaptation for the Screen (4)
This course studies the many different types of screen adaptations including theater, literature, biography, and news reports. Students will identify a work they wish to adapt and will undertake writing the adaptation during this course.

650 Cinematography I (3-5)
A workshop in cinematographic techniques. Specific attention will be paid to use of the camera and interior lighting.

651 Cinematography II (4)
Further study in the art and craft of cinematography with an emphasis on location shooting.

662 Editing (3-5)
Prereq: 563. Advanced study of techniques and aesthetics of film and video editing.

665 Producing (4)
Prereq: 563. Examination of function of producer in financing, organizing, scheduling, budgeting, managing, and securing distribution for a film.

671 Film Topics Seminar (1-5)

680 Motion Picture Compositing (4)
This course will introduce student to compositing capabilities including horizontal and vertical effect constructions, mattes, keys, colors, and motion effects.

681 Graphics Integration and Advanced Compositing (4)
This course explores techniques used to create, format, and integrate third party graphics. 3D warp effects, matte keys, paint, animation tools, advanced color correction, and lab/broadcast standards compliance in finishing are included in the course.

682 The Art of Editing (4)
This course is an introduction to editing styles of the 20th century film masters and provides students with an aesthetic framework to integrate creative, technical, and analytical skills in editing.

692 Independent Study (1-5)
Prereq: AWP. Advanced individual creative or scholarly work in film. May be repeated.

691 Professionals Seminar (4)
Prereq: 563 or major. Presentation and discussion of thesis projects in progress. May be repeated.

770 Master Class I (4)
This is the first course in a three-course sequence for the MFA student making a thesis film. Students will confront the basic and the advanced filmmaker's storytelling craft, and be asked to write and workshop a script for a short narrative or documentary thesis film.

771 Master Class II (4)
This is the second course in a three-course sequence for the MFA student making a thesis film. This second component focuses on the director's craft as the student prepares a project for production.

772 Master Class III (4)
This is the third course in a three-course sequence for the MFA student making a thesis film. This third component focuses on the production and post-production of a thesis project. Particular attention will be paid to editing a storytelling craft.

790 Individual Production Problems (1-5)
Prereq: AWP. Individual production of motion picture. May be repeated.

791 Individual Readings (1-5)
Prereq: AWP. Readings and reports on works related to motion pictures. Reading list selected in consultation with faculty member. May be repeated.

795S Film Studio Thesis (1-15)
Prereq: Permission required.

795W Film Written Thesis (1-15)
Prereq: Permission required.

School of Music

<http://www.ohio.edu/music/index.html>

To begin a graduate program in music, you are required to have completed, with at least a 2.5 accumulative grade-point average, an undergraduate curriculum in music from an accredited institution offering an undergraduate degree equivalent to the requirements of the National Association of Schools of Music. Music education students not holding standard certification must earn Ohio certification.

All candidates should arrange a personal audition and interview. A taped audition is accepted only if a personal audition is difficult or impossible.

Applied majors (performance, performance-pedagogy) must demonstrate graduate-level performance proficiency. Performance-conducting majors must submit a videotape of their conducting and schedule a skill demonstration interview. Music education majors must submit a sample of their writing on a topic assigned by the music education faculty. Music therapy majors must present evidence of experience in working with children or adults with handicaps. Theory, history, and literature majors must submit a scholarly paper. Composition majors must submit scores, a statement of purpose, and, if possible, recorded tapes.

After admission has been granted, placement examinations are given to all entering graduate students during registration week of the first quarter of enrollment. You are required to take a proficiency test in theory and history and literature of music. The results of these placement tests are used in planning your course of study. Deficiencies in undergraduate preparation should be removed during the first year of graduate study.

You may apply for admission to a School of Music graduate program for any quarter. All application materials must be submitted 30 days prior to the quarter in which you plan to begin your graduate program. Typically, the school begins awarding financial aid on April 1 of each year for the next academic

year; therefore, early application for financial aid is encouraged. School of Music-based financial aid is available to students admitted to degree programs.

Master of Music Programs

General Requirements

Programs leading to the Master of Music degree, requiring a minimum of 45 credit hours of graduate work, are offered in applied music (performance; performance/pedagogy emphasis—piano, organ, voice, strings, woodwinds, brass, percussion; and performance/conducting emphasis—choral, orchestral, wind), theory, composition, music education, music history and literature, and music therapy. A thesis or its equivalent is required in all academic programs except music education, where a 48-quarter-hour (minimum) nonthesis option is available. Applied and music education majors are required to perform in an appropriate ensemble each quarter in residence and applied majors are required to present a public degree recital. In lieu of a thesis, majors in composition present compositions in a large form.

In addition to the 45 quarter hours required for the M.M., students in voice (performance) are required to demonstrate skill in German, French, and Italian diction. Students in music history are required to demonstrate reading ability in at least one foreign language. An oral examination is required of each candidate. See the School of Music *Graduate Handbook* for specific requirements.

Music Education

The M.M. in music education provides an opportunity to pursue advanced practical and theoretical studies in the field of music education. Although the focus of the program is upon preparation to be a more skillful teacher, many options are possible, including preparation for music administration and supervision. The degree program prepares students for permanent certification and doctoral study leading to college teaching. The coursework is divided equally among music education and other areas such as music theory, music history, jazz studies, and applied music (including conducting). Some candidates take related coursework in business,

educational administration, theater, or comparative arts.

Music Therapy

The M.M. in music therapy provides an opportunity to pursue advanced studies in research, teaching, clinical, and administrative skills. Music therapy is an interdisciplinary field that requires a strong background in music, music therapy practices, and the behavioral sciences. Coursework is designed to improve understanding in these areas of study, promote advanced clinical and research skill, and allow specialization in a cognate area of applied music or nonmusic study. The curriculum consists of a minimum of 46 quarter hours in music therapy core courses; music theory, history, and/or composition; and music and nonmusic electives.

Students with a baccalaureate degree in music in an area other than music therapy may choose the combined equivalency master's program in music therapy and will concurrently complete deficiency courses toward the RMT (Registered Music Therapist) while electing some graduate-level courses toward the master's degree. If you lack substantial undergraduate music requirements, you may be admitted as a special student to the equivalency-only program, a nondegree offering that enables you to meet MT-BC registration requirements with the American Music Therapy Association. Eligible equivalency students may take a limited number of graduate courses during equivalency study and, with permission, complete the graduate degree following a six-month internship (or equivalent) in music therapy. Additional nonmusic certification may be achieved during the course of study. AMTA Board Certification is obtained following successful completion of the national certification examination.

Performance

The M.M. in performance is designed for professionally oriented performers and studio and school music teachers who wish to pursue this curriculum as a terminal degree. It is also for those who wish to use it as a foundation for doctoral study. The goal is to prepare graduate students, both technically and intellectually, for professional careers as

performers or conductors. Acceptance into the Master of Music in performance is by audition only.

Performance: Pedagogy Emphasis (piano, string, voice, woodwind)

Within the area of performance, you may choose a Master of Music degree in performance with emphasis in pedagogy. Areas of concentration in this degree program are strings, woodwinds, voice, and piano. The goal of the pedagogy emphasis program is to prepare students for teaching in colleges, public schools, and private studios. A greater emphasis is given to pedagogy and pedagogical techniques, including teaching methods and materials, than in the traditional performance curriculum. Students in piano also receive group and private piano instruction. An audition is required on the major instrument for admission to these programs. It is advantageous to have previous experience on at least one other family instrument for students pursuing the degree in woodwinds and strings.

Performance: Conducting Emphasis (choral, orchestral, wind)

The goal of the program in conducting is to further develop conducting skills needed for public school education, college teaching, or professional careers in conducting. It also prepares students for study at the doctoral level. Applicants must submit a videotape demonstrating conducting skills and, in a personal interview, perform on their major instrument and demonstrate sight-singing, aural skills, and keyboard facility.

Theory, Composition, and History and Literature

The M.M. is offered in music theory, composition, and music history and literature. Although each degree program requires a minimum of 45 quarter hours of graduate work, a variety of course offerings enables you to design a program that suits your professional needs.

The M.M. in music theory and the M.M. in music history and literature require 45 credit hours and a written thesis. In addition, students in music history are required to demonstrate reading ability in at least one foreign language. The

M.M. in composition requires a large-scale composition in lieu of the thesis. Students applying for entrance into the Master of Music program in music theory or music history should submit an original scholarly paper on any topic within the discipline of the proposed major field of study.

Music Performance Certificate

The music performance certificate program allows graduate students who want to pursue careers in performance to engage in intensive study and performance. It is designed to prepare students for auditions for orchestra, opera, and music theater positions where a master's degree is not needed.

The certificate program consists of 30 credit hours, with 20 credit hours of performance courses and 10 credit hours of electives from within the existing graduate music degree courses in consultation with the certificate program advisor. The certificate program should normally be completed in one year and not more than two years.

Application procedures, admission criteria, and performance standards are the same as those for the Master of Music degree. All application materials must be received by June 1 for fall quarter, November 1 for winter quarter, and February 1 for spring quarter. Applicants may be in an advanced degree program elsewhere in the University or apply as a nondegree student. Students may not pursue the performance certificate in conjunction with the Master of Music degree.

Music Courses (MUS)

History and Literature

521 History of Musical Styles I (3)

History of music with survey of music literature to 1600.

522 History of Musical Styles II (3)

History of music with survey of music literature from 1600 to 1750.

523 History of Musical Styles III (3)

History of music with survey of music literature from 1750 to present.

524 Literature (3)

Literature of (A) choral music, (B) piano music, (C) chamber music, (D) orchestral music, (E) organ music, (F) opera music, (I) orchestral instruments, (L) band music. A.

527 Folk Music in the United States (3)

Introduction to selected types of folk music in U.S. *Sp; Y.*

528 Jazz History (3)

Study of the African roots of jazz. Overview of solo and ensemble styles, with emphasis on blues, New Orleans, Chicago, swing, bop, cool, free jazz, and fusion. *W; Y.*

531 Ancient and Medieval Music (4)

Music as artistic and theoretical expression of antiquity and Middle Ages; history of musical styles to 1410. A.

532 Music of the Renaissance (4)

Musical styles and genera from Dunstable to Palestrina (ca. 1450–1600). A.

533 Music of the Baroque Period (4)

Music of age of concertato and basso continuo; musical styles, and genera from Monteverdi to J. S. Bach (ca. 1600–1750). A.

534 Music of the Classic Period (4)

Eighteenth century classicism from the Mannheim School through early Beethoven. A.

535 Music of the 19th Century (4)

Music as artistic expression of 19th-century romanticism. A.

536 Contemporary Music (4)

Music as artistic expression of our time. Various styles since ca. 1900. A.

537 Analysis of Music Notation (3)

Gregorian and Medieval modal notation. *F; D.*

538 Analysis of Music Notation (3)

Prereq: 537. Franconian and Ars Nova notation systems. *W; D.*

539 Analysis of Music Notation (3)

Prereq: 538. Continuation of 538. *Sp; D.*

620 Seminar in Theory and Music History and Literature (3, max 9)

Resources and methods of research in music history and theory. *F; Y.*

Independent Study

600 Independent Study (1–15)

F, W, Sp, Su; Y.

695 Thesis (as recommended by dept) (1–6) Y.

Music Education

562L Teaching Instrumental Music in the Elementary and Middle School-Laboratory Band (1)

To prepare the prospective instrumental music educator for competence and adequacy in executing an ensemble music rehearsal at the elementary/middle school level. Items covered include conducting, personnel, and score preparation.

563 Instrumental Techniques and Materials (4)

Advanced techniques for high school and college instrumental groups. Literature and materials. *Sp; Y.*

564 Marching Band Techniques (3)

Techniques for preparation of high school and college marching band performance. *Sp; Y.*

565 Choral Techniques and Materials (4)

Advanced techniques for high school and college vocal groups. Literature and materials. *Sp; Y.*

566 Contemporary Elementary Music Education (4)

Advanced course in techniques and materials for elementary music teaching such as Orff and Kodaly. *F; Y.*

566A Introduction to Orff Schulwerk (3)

Introduction to music, materials, instruments, and pedagogy used in Orff teaching. *W; A.*

568 General Music in Junior High (4)

Advanced course in techniques and materials for junior music teaching such as team teaching, learning stations, and humanities. *W; Y.*

576 Workshops and Institutes (1–4)

(A) music clinic workshop, (B) elementary music workshop, (C) chamber music institute. May be repeated for credit, but credit may be applied to degree electives only once for each workshop. *D.*

581 Psychological Foundations of Music (3)

Basic study of acoustics, ear, and hearing. Psychological, sociological, and physiological processes involved in musical behavior. *F; Y.*

590 Graduate Seminar: Teaching Music in Higher Education (1)

Assists the graduate teaching assistant—especially one with little or no prior teaching background—in making a smooth transition into his or her teaching duties at the Ohio University School of Music. *F; Y.*

670 Contemporary Trends in Music Education (4)

Contemporary topics in music education, including national trends and challenges in the field. The course involves an investigation of the current practices in music education and the implementation of these in the public schools.

671 Advanced Topics in Music Education (4)

Various topics in music education (including various methods of measuring musical aptitude and achievement) and study of experimental research methodology. *W; Y.*

672 Advanced Topics in Music Education (4)

History and philosophy of American music education. *Sp; Y.*

675 Introduction to Graduate Studies in Music Education (3)

Introduction to graduate study and research methods in music education. *F; Y.*

677 Organization and Administration of School Music (3)

Administration and supervision of school music programs. Role of supervisor, consultant, director, or coordinator of music in public schools. Personnel, materials and equipment, finance, curriculum, in-service training, and community-school relationships. *Sp; Y.*

Music Therapy

580 Advanced Music Therapy Practicum (3)

Field experience with various clinical populations; supervision and leadership in field experience. *F, W, Sp; Y.*

583 Research in Music Therapy and Psychology of Music (3)

Introduction to graduate study and research, extensive review of psychology of music and music therapy literature from a research perspective, experience with on-campus research, research analysis and design including writing a research paper suitable for presentation or publication. *F.*

584 Clinical Practice in Music Therapy (3)

Review and analysis of music therapy techniques with various populations and assessment of their effectiveness; design and implementation of music therapy programs for various populations (alternatives and strategies); assessment with various populations; communication across various clinical disciplines in various settings.

585 Seminar in Music Therapy (3)

Current topics in music therapy, including national trends and problems in the field; administrative concerns in developing and enhancing music therapy programs; leadership

in music therapy, including skills and strategies for effecting change at various levels; legislative activity and organizational activity. *Sp.*

694 Professional/Clinical Project (4)

Original, professional, or clinical demonstration project resulting in a written paper suitable for presentation or publication at a professional meeting or in a professional journal. *Sp.*

695 Thesis (4)

Original experimental research investigation suitable for presentation at research session of professional conference and/or publication in a research-oriented journal. *Sp.*

Performance

540 Voice (1–6)

Prereq: perm. *F, W, Sp; Y.*

541 Piano (1–6)

Prereq: perm. *F, W, Sp; Y.*

542 Harpsichord (1–6)

Prereq: perm. *F, W, Sp; Y.*

542A–D Stringed Instruments (1–6)

Prereq: perm. (a) violin, (b) viola, (c) violoncello, (d) double bass. *F, W, Sp; Y.*

543A–E Woodwind Instruments (1–6)

Prereq: perm. (a) flute, (b) oboe, (c) clarinet, (d) bassoon, (e) saxophone. *F, W, Sp; Y.*

544 A-E Brass Instruments (1-6)

Prereq: perm. (a) trumpet, (b) horn, (c) trombone, (d) euphonium, (e) tuba. *F, W, Sp; Y.*

545 Percussion Instruments (1–6)

Prereq: perm. *F, W, Sp; Y.*

546 Organ (1–6)

Prereq: perm. *F, W, Sp; Y.*

550 Accompanying (1, max 3)

Basic problems in accompanying singers and instrumentalists—rehearsal techniques, ensemble, pedaling, balance, etc. May be repeated. *W, Sp; Y.*

551A Marching Band (2)

Prereq: audition. *F; Y.*

551B Wind Ensemble (2)

Prereq: audition. *Y.*

551C University Band (1)

Prereq: audition. *Y.*

551D Varsity Band (1)

W; Y.

551E Symphonic Band (1)

Prereq: audition. *Y.*

552A Symphony Orchestra (2)

Prereq: audition. *Y.*

552B Chamber Orchestra (1)

Prereq: audition. *Y.*

553A University Singers (2)

Prereq: audition. *Y.*

553B Choral Union (1)

Prereq: audition. *Y.*

553C Opera Theater (1–4)

Prereq: audition. *Y.*

553D The Singing Men of Ohio (1)

Prereq: audition. *Y.*

553E Women's Chorale (1)

Prereq: audition. *Y.*

554 Chamber Music (1)

Prereq: perm. (A) string; (B) woodwind; (C) brass; (D) percussion; (E) contemporary; (F) piano; (G) vocal. *Y.*

555A Jazz Ensemble (1)

Prereq: audition. *Y.*

555B Percussion Ensemble (1)

Prereq: audition. *Y.*

555C Trombone Choir (1)

Prereq: perm. *Y.*

557 Solo Repertoire (1)

Prereq: perm. Representative selections from standard and 20th-century repertory; problems of technique, interpretation, style, accompaniment, and ensemble. (A) string instruments; (B) woodwind instruments; (C) brass instruments; (D) vocal; (E) piano; (F) percussion.

557G Early Keyboard Repertoire, 1600-1750 (2)

A comprehensive study of the keyboard repertoire from 1600-1750, including major works of Baroque composers. *F; A.*

557K Classic and Romantic Piano Repertoire (2)

A comprehensive study of the keyboard repertoire from 1750-1900, including major works of classical and Romantic composers. *W; A.*

557L Twentieth Century Piano Repertoire (2)

Twentieth-century piano repertoire beginning with works from the Impressionistic Period and including major works of composers to the present. *Sp; A.*

558 Pedagogy (2)

Methods and materials of teaching fundamentals of instruments. Lecture, class performance, teaching demonstration, and library research. (A) string instruments; (B) woodwind instruments; (C) brass instruments; (D) vocal; (E) class piano; (F) percussion.

558G,H,I Piano Pedagogy (2)

Practical course aimed at providing creative teaching strategies for piano teacher. Teaching philosophies, objectives, and procedures discussed and applied to group, class, and private piano instruction. Includes teaching techniques for working with students of all ages and levels. May be repeated. *F, W, Sp; Y.*

558J Vocal Pedagogy Resource Survey (2)

Prereq: 558D. Overview of the learning process and pedagogical teaching styles. 20th-century materials and resources available in the field of vocal pedagogy are evaluated. *Y.*

559A Advanced Instrumental Conducting (3)

Prereq: perm. Advanced reading and conducting of large instrumental works. *F; Y.*

559B Advanced Choral Conducting (3)

Prereq: perm. Advanced reading and conducting of large choral works. Standard and new works for public school and college groups. *Sp; Y.*

559C Applied Conducting (4)

Prereq: perm. Select, private instruction at the advanced level. Emphasis placed on refining the individual student's conducting ability and musicianship. Gestural study, score study, and score reading are part of the course. Repertoire for degree recitals provide the primary focus for study. *Y.*

570 Practicum in Music (1–2)

Prereq: perm.

572 Advanced Group Instruction in Functional Piano (2)

Prereq: piano classification 243. For pianists, emphasizing development of keyboard skills, harmonizing, transposing, sight reading, etc., that students will encounter as piano teachers, music educators, or music therapists. May be repeated. *Sp; Y.*

575B Italian Diction (1)

Prereq: perm.

575C German Diction (1)

Prereq: perm.

575D French Diction (1)

Prereq: perm.

577A Jazz Improvization I (2)

Learning and applying through improvisation of the Ionian, Dorian, and Mixolydian modes, the ii-V7-I progression, and culminating with a final project utilizing the song form. *W; Y.*

577B Jazz Improvization II (2)

Learning and applying through improvisation the Whole Tone, Diminished and Blues scales, the Aeolian and Locrian modes, the ii-V7-I progression, and culminating with a final project utilizing Blues form. *Sp; Y.*

579 Performance Preparation (2)

A practical course aimed at assisting students in developing strategies for preparing themselves physically and psychologically to achieve their maximum performance potential.

697 Recital (1–2)

Prereq: perm. Full-length public recital. A recording of the degree recital will be filed in library. *F, W, Sp; Y.*

Theory and Composition

500 Introduction to Music Theory (3)

Prereq: nonmusic major. Introduction to music theory: pitch and rhythmic notation and chords. *Y.*

502A Styles I (3)

Analysis of Medieval and Renaissance music. *F; A.*

502B Styles II (3)

Analysis of post-Romantic music. *W; A.*

502C Styles III (3)

Analysis of 20th-century music. *Sp; A.*

503A Theory Pedagogy I (3)

Designed to meet needs of students who plan to teach theory at college level. Current materials and pedagogical approaches surveyed.

503B Theory Pedagogy II (3)

Prereq: 503A. Continuation of 503A. See 503A for description. *D.*

504A Analytical Techniques of Tonal Music I (3)

A survey of techniques employed in the analysis of music of the tonal repertory. A variety of analytical tools will be employed to examine the rhythmic, melodic, harmonic, formal, and textural structures of a wide variety of tonal music. *F; Y.*

504B Analytical Techniques of Tonal Music II (3)

Continuation of MUS 504A. *W; Y.*

504C Techniques of Atonal Music (3)

A survey of the analytical techniques employed in the analysis of atonal music; emphasis will be placed on the use of extensions of twelve-tone and set theory as applied to this repertory. *Sp; Y.*

505A Jazz Theory I (3)

Prereq: keyboard. Harmonic vocabulary, notational systems, chord progressions. Structures, and techniques in traditional jazz.

505B Jazz Theory II (3)

Continuation of 505A. *D.*

507A Counterpoint I (3)

16th-century counterpoint: practices and styles; Lassus and Palestrina. *F; A.*

507B Counterpoint II (3)

18th-century counterpoint: invention, canon, fugue. *W; A.*

507C Counterpoint III (3)

Prereq: 507B. Continuation of 507B.

508 Composition, Nonmajor (3)

Prereq: non-composition major, perm. *Y.*

509 Composition (3)

Prereq: composition major. *Y.*

510B Electronic Music Composition (3)

Prereq: composition major. Instruction in the issues, aesthetics, and techniques of classical electronic music composition. *F*

513 Introduction: Electronic Music (2)

Introduction to electronic music covering basic concepts and providing a broad overview of current practices and trends on applying technology to musical ends. *F*

514A Advanced Orchestration (2)

Problems in scoring original works for modern symphony orchestra. Satisfactory scores performed by Ohio University Symphony Orchestra. *D*

514B Advanced Orchestration (2)

Prereq: 514A. Continuation of 514A. *D*

514C Advanced Orchestration (2)

Prereq: 514B. Continuation of 514B. *D*

515 Microcomputer Applications in Music Production (3)

Basic concepts of digital FM synthesis and MIDI sequencing. Brief introduction to the use of microcomputers in music printing and other systems commonly used for electronic music production. *W, Sp*

516 Project in Electronic Music (3)

Prereq: 515. Techniques of studio operation and maintenance, multitrack recording, tape editing, and mixing as they apply to electronic music. *F*

516A Advanced Projects in Electronic Music (3)

Prereq: 516, approved project proposal. A project proposal must be submitted to and approved by the instructor prior to enrolling in this course. An electronic music composition will be produced for public performance. *W*

516B Advanced Recording Studio Techniques (4)

Prereq: 516. Instruction in operating a 16-track recording studio. Topics include advanced miking techniques, sound processing, mixing, and SMPTE time code synchronization on a 16-track recorder. *Sp*

517 Advanced Digital Synthesis (4)

Prereq: 515. Concepts of digital sound synthesis primarily using the Synclavier system. Topics include advanced FM synthesis, additive synthesis, sampling, sequencing, and SMPTE time code synchronization on the Synclavier. *W*

517A Advanced Digital Synthesis and Multitrack Projects (4)

Prereq: 517, approved project proposal. A project proposal must be submitted and approved by the instructor prior to enrolling in this course. Supervision and guidance for working on creative electronic projects using the Synclavier and the 16-track recording studio. *F, W, Sp*

610 Seminar in Music Theory (2)

Topics in music theory, including but not limited to issues in analysis, the history of music theory, cognition and perception, aesthetics as pertaining to theory, the music of individual composers, pedagogy, etc. Specific topics will be announced prior to each quarter the course is taught. *D*

from an accredited college or university and be able to demonstrate motivation and talent for the program of your choice. In addition, you should present a background of training that correlates with your professional goals. For unconditional admission, you must have a satisfactory academic record with strong indications of success in your chosen area and sufficient preparation to qualify for graduate courses to be included in the program. Any deficiencies must be made up by taking appropriate courses in addition to normal requirements.

Applicants for admission to one of the professional M.F.A. programs must demonstrate qualification by audition, submission of portfolio, interview, or other appropriate means before final approval is granted (see below). This requirement is in addition to the basic admission standards for entrance into the graduate program of the School of Theater.

Throughout the program, you are closely observed and counseled by the faculty. You are expected to show consistent progress toward improvement of those skills that the faculty deems necessary for entry into the profession. At the end of every quarter in residence, and in some programs also at midterm of each quarter in the initial year, a thorough evaluation is made. The faculty discuss with you particular areas of strength and weakness in your performance and how they may affect your professional potential.

If, in the judgment of the faculty, you fail to meet professional standards or to show improvement in necessary skills, you are placed on program probation for the following quarter. Normally this action occurs at the end of a quarter, and the probation is for the following quarter. However you may be placed on program probation at any time if the faculty deems it necessary. Written notice of this decision is provided, along with an explanation of the academic or artistic reasons for the decision. You are expected to make improvement immediately in the indicated areas.

At the end of the period of program probation, the area faculty, in consultation with the director of the School of Theater, takes one of three actions:

- 1 Removal of program probation; recommendation for continuation in the program.
- 2 Continued program probation for an additional quarter.
- 3 Denial of further enrollment.

If you are placed on program probation in the first five weeks of a quarter, the period of probation may extend until the end of that quarter. If you are placed on probation after the first five weeks of the quarter, the period of probation may extend until the end of the following quarter.

In no case will program probation continue for more than three consecutive quarters.

Students in the Professional Actor Training Program, the Professional Director Training Program, The Professional Playwriting Program, and the Production Design and Technology Program must begin their program of study in the fall quarter. Application materials for these programs must be received by April 1. Students in the other M.F.A. programs are encouraged to begin their program in the fall quarter and should observe the April 1 application deadline. An M.A. degree candidate may apply for admission for any quarter.

Applicants seeking financial aid in the form of OGS tuition waivers or graduate stipends for the following academic year should submit application materials to the School of Theater by March 1. If you wish to apply for financial aid in the form of work study and/or loans, contact the Office of Student Financial Aid and Scholarships. (See the Financial Aid section.)

Graduate candidates are required to participate each quarter in the production activities of the school as a supplement to and as an extension of their academic work. In addition, all graduate candidates are required to enroll for Lunchbag Theater Seminar each quarter of residence.

The production program of the school is conducted in two adjoining buildings on the Athens campus. The first is Kantner Hall, housing a comfortable and well-equipped proscenium theater;

School of Theater

<http://www.ohio.edu/theater/index.html>

The School of Theater offers programs leading to the Master of Fine Arts and Master of Arts degrees. To apply, you must have earned a baccalaureate degree

four small studio-classroom theaters; scenery, props, and costume laboratories; and related facilities. A second mainstage theater, incorporating a thrust stage and capable of modification for use in various theatrical forms, is located in the Radio-Television Communication Building next door. Significant repertory production opportunities are available through the University's Monomoy Theater on Cape Cod (Chatham, Massachusetts).

Visiting artists from the professional theater are brought to the campus in all areas of the school to augment the teaching of the faculty. Full-term residencies, shorter-term (two or more weeks) residencies, master classes, and audition opportunities with theater professionals are supported by visiting artist funds. Recent visiting artists have included prominent actors, directors, designers, playwrights, administrators, and teachers from England and Europe, as well as the North American commercial and LORT theaters.

M.A. in Theater History and Criticism

The M.A. in theater history and criticism is a one-year program requiring 45 credit hours and a minimum of three quarters of residency. You may choose either to write a thesis or to take a comprehensive examination on all coursework. If you wish to pursue the thesis program in place of the comprehensive examination program, an additional quarter of residency is expected. A quarter of internship with a professional theater as a dramaturg or literary advisor may substitute for the comprehensive examination or thesis.

The purpose of the degree is to prepare students for scholarship, research or new play development, whether associated with an academic institution or a professional theater. In the context of a professionally oriented School of Theater, students survey theater history and criticism, use current research methodologies, and study specific areas in depth. Students are required to engage in independent research and to convey their ideas orally and in writing. The degree is an excellent basis for introductory teaching in higher

education, work as a dramaturg, or further study toward a terminal degree in theater.

This program is intended for a number of different kinds of students. Those interested in dramaturgy are able to apply their coursework, which also includes playwriting and directing, to School of Theater productions. An internship at a professional theater is especially valuable in this case.

The program also is for students who want the first graduate degree in preparation for a terminal degree, whether M.F.A. or Ph.D. The academic rigor and broad scope of this degree can be a valuable testing ground for students to determine their subsequent educational goals.

Finally, this degree is for foreign students who are able to study in the U.S. only long enough to earn an M.A. degree. In this case, students gain a solid, thorough education in Western theater history and criticism, as well as scholarly and pedagogical methodologies.

Degree Requirements

Total credits required: 45
Residency: 3 quarters minimum
Capstone experience: Thesis, comprehensive examination, or internship with completion of dramaturgy casebook

Specific Course Requirements

Intro to Grad Study (THAR 500)	4 cr
Production Practicum (THAR 505 or 535)	2 cr
Dramaturgy or Production Practicum (THAR 505, 535, or 575P)	2 cr
Readings in Theater Studies (THAR 570), 3 quarters	3 cr
Dramatic Criticism (THAR 575, 576, 675)	8 cr
Dramatic Literature (THAR 573, 670, 770, 771, 772, 773, 774, 775, 776, 777, CA 770, 771, 772, 773, 774, 775, 776)	8 cr
Independent Study in Theater History (preparation for comprehensive examination)	6 cr
Total Required Courses	36 cr
Electives	9 cr

Courses in directing and playwriting are strongly encouraged for students interested in dramaturgy. Other

electives may include design, dance, music, literature, languages, etc., with the advice and consent of your advisor.

Admission is based on a 3.0 g.p.a. in undergraduate work, three letters of recommendation, and a sample critical or research paper. A personal interview is recommended.

Sample Program

Fall
Introduction to Graduate Study
Practicum in Design and Technical Theater
Seminar in Theater History
Greek Theater and Drama or Restoration and 18th-Century Theater or Seminar in Dramatic Writing (Playwriting)
Readings in Theater Studies

Winter
Practicum in Dramaturgy
Dramatic Criticism I or Dramatic Criticism II

Roman and Medieval Theater or Baroque European Theater or Seminar in Theater History
Research Techniques for the Theater
Elective

Spring
Seminar in Theater History
Nineteenth Century European Theater or Modern Theater or First Principles of Directing
Readings in Theater Studies
Comprehensive Examination

Additional Quarter (optional)
Thesis or internship

Practical Work: two practicum assignments in production work, e.g., acting, technical production, or public relations crew work

Electives: classes in directing, theatrical design, dance, music, literature, languages, etc., with advice and consent of your advisor

Thesis/Comprehensive Exam/Internship

M.A. in Theater

The Master of Arts degree in Theater is a one-year program that provides the student with a broad-based graduate-level education in all areas of theater: historic, dramatic, and practical. Each student is required to undertake a strong base in theater history and drama, with additional coursework in playwriting, directing, and design. The student is able to apply this work to the practice of School of Theater productions. Masters' students demonstrate their proficiency through a comprehensive examination, written thesis, performance project, or, for exceptional

students, internship at a professional theater. All work takes place in the context of a professionally oriented School of Theater, and coursework is with M.F.A. students led by professionally active faculty.

Providing a diverse education, this program enables graduate students and those entering the professional theater to broaden future goals and hone skills. The program is especially appropriate for individuals whose undergraduate major was in an area other than theater/drama, or for those who are returning to theater studies in mid-career. International students who wish to gain a knowledge of Western theater studies and practice are also encouraged to apply.

Admission is based on a 3.0 g.p.a. in undergraduate work, three letters of recommendation, and a writing sample. Admission to an area of specialization is required for entry. A personal interview is recommended.

Specific Course Requirements

Three quarters of residency including: THAR 500	4
Theater History/Drama	12
Playwriting	4
Directing*	4
Design*	4
Practicum	5
Exam/Thesis/Project/Intern	4
Specialization Area**	8
TOTAL	45

For the thesis or internship option, an additional quarter of registration is required.

*Certain courses require permission for enrollment.

**Specialization areas include theater history/drama, playwriting, directing, stage management, and design.

M.F.A. Programs

The M.F.A.s offered by the School of Theater are professional degrees. The Professional Actor Training Program and the Professional Playwriting Program each require a minimum of 135 credit hours over a nine-quarter (three-year) residency period. The Professional Director Training Program requires a minimum of 135 credit hours over an eight (8) quarter residency. The

M.F.A. in production design and technology is a professional degree and normally requires a minimum of 135 credit hours over a nine-quarter period, but may also be, with approval of the faculty, a six-quarter program with a 90-credit-hour requirement.

Professional Actor Training Program

The Professional Actor Training Program (PATP) prepares advanced students for a career as a professional actor. Led by a faculty of working theater practitioners, the school offers an intensive three-year practical program. The training is dedicated to the goal of producing well rounded, skillful actors who are as comfortable exploring the mysteries of the inner life as they are in meeting the external demands of technique—actors at home in any theatrical environment, regardless of content, style, or period. Particular emphasis is placed on conditioning the actor's vocal and physical instruments. Development of a reliable process for approaching and rehearsing a role makes up a vital part of the work. The program also includes career studies aimed at fostering an understanding of the entertainment business.

Immersion in the acting, voice, and movement studios constitutes the bulk of the first two years. Additional coursework includes text analysis, dramatic literature, theater history, special areas of movement, and audition technique.

The Acting Studio. The first year of training features a back-to-basics curriculum concentrating on the authentic use of self, the reality of doing, and living truthfully within imaginary circumstances. The classical repertory forms the basis for the second year of work, with an emphasis on the Greeks, Shakespeare, Moliere, and Restoration comedy.

Internship. The third year is devoted exclusively to an internship at the Cincinnati Playhouse in the Park. Students are auditioned by the Artistic Director of Cincinnati Playhouse in the Park early in spring of the second year. If the audition is successful, the student is invited to spend the third year in residence as a member of the acting intern company. The interns understudy main stage roles, perform small roles on the main stage, attend workshops, and

are occasionally assigned to crew or work in the box office. A final thesis show is produced at the end of the internship.

Performance Opportunities. The first 10 weeks are dedicated to the diagnosis of individual needs. In succeeding quarters, performance opportunities abound. Every actor performs a practicum role each quarter, either in the School of Theater's mainstage offerings or in its many laboratory productions. Special stress is placed on the emerging ability to synthesize the lessons learned in the studio with the practical realities of his or her casting.

Summer. Some actors are afforded the opportunity to participate in a full summer of performance activities at Monomoy Theater on Cape Cod. Operated in conjunction with the Ohio University School of Theater, Monomoy has for 40 years been a memorable experience for students and public alike. Students may receive up to 18 credit hours in acting practicum, which count toward graduation and usually earn points toward their Equity Membership.

Assessment. There is continual communication among the PATP faculty members, aimed at monitoring and advancing the training of each student. Quarterly evaluations are scheduled to inform students of their progress and outline specific areas of strength and weakness. Students showing consistent growth are invited by the faculty to continue in the succeeding year of training.

Admission. Admission to the program is by interview and audition conducted at the University/Resident Theatre Association (U/RTA) National Unified Auditions in New York, Chicago, and the West Coast, as well as on the OU campus in Athens. The PATP is open to a limited number of talented, mature, and motivated students. Minimum requirements for the M.F.A. include 78 credit hours in acting courses, 10 credits in acting practicum, 2 credits in technical or management practicum, 2 credits in introduction to graduate studies, 12 credits in history/criticism/literature, 12 credits in thesis production, and 15 credits in internship. Independent studies and/or electives comprise the remaining requirements.

Sample Program**First Year****Fall Quarter**

Introduction to Graduate Studies

Acting I

Voice and Speech I

Movement I

Technical Practicum

Winter Quarter

Acting II

Movement II

Voice and Speech II

Audition Techniques

Practicum in Acting

Spring Quarter

Acting III

Voice and Speech III

Movement III

Seminar (Dramatic Literature or Theater History)

Practicum in Acting

Second Year**Fall Quarter**

Acting IV

Voice and Speech IV

Movement IV

Seminar (Dramatic Literature or Theater History)

Practicum in Acting

Winter Quarter

Acting V

Voice and Speech V

Movement V

Elective

Practicum in Acting

Spring Quarter

Acting VI

Voice and Speech VI

Movement VI

Seminar (Dramatic Literature or Theater History)

Practicum in Acting

Third Year**Fall Quarter**

Independent Studies in Acting

Internship in Acting

Winter Quarter

Independent Studies in Acting

Internship in Acting

Spring Quarter

Independent Studies in Acting

Thesis Performance

Professional Director Training Program

The Professional Director Training Program is designed to train and prepare directors for a career in the professional theater. It embodies the faculty's belief that a classical foundation better prepares a director to work in any style or medium. The program admits no more than two candidates

each year. Admission is granted as a result of admission to the University and a combination of recommendations by those familiar with the applicant's work and an interview with the program head.

During the three-year course of study, directors will develop and practice their craft in a variety of ways, ranging from scene work to directing fully supported mainstage productions. The primary focus of the first year is for the director to become familiar working with the elements and people involved in producing theater. Given satisfactory progress, the second year has a focus on the application of work done during the first year through a variety of laboratory and other directing experiences. Given continued satisfactory progress, the third year is the culmination of the previous two and serves as an entry into the theater. This may be accomplished by directing a fully supported thesis production.

Requirements for a M.F.A. in directing are 135 hours. Detailed requirements will be given to the student upon enrollment. There is a quarterly evaluation of each student. Students exhibiting consistent growth and preparation for a career in the professional theater will be invited to return for the next year of training.

Sample Graduate Directing Program**First Year****Fall Quarter**

Introduction to Graduate Studies

Directing I

Acting I

Scene Design

Practicum in Production

Winter Quarter

Directing II/Performance Collaboration

Acting II

Costume Design

Directing Practicum/Realism Project

Elective

Spring Quarter

Directing III/New Play Collaboration

Acting III

Playwrights Workshop

Lighting Design

Directing Practicum/Realism Project

Second Year**Fall Quarter**

Directing IV

Directing Practicum/New Play Project

Dramatic Criticism I

Elective

Winter Quarter

Directing V

Playwriting II

Directing Practicum/Verse Project

Dramatic Criticism II

Advanced Lighting Technique

Spring Quarter

Directing VI/New Play Collaboration

Seminar in Directing/Thesis Preparation

Directing Practicum/Verse Project

Directing Theories

Elective

Third Year

Directing VII,VIII,IX

Thesis Production

Management Seminar

Playwriting/Screenwriting

Intro to Film

Directing for Camera

Professional Playwriting Program

The Professional Playwriting Program seeks to train playwrights to become craftspeople and artists who contribute to the culture. The basic and advanced principles of the craft can be learned through earnest study of our dramatic literary heritage and intensive practical application of the craft.

The M.F.A. is earned through the completion of 135 credit hours of coursework over three years. The third year may include an internship with a professional theater company. Coursework includes Playwrights Workshop, Playwrights Seminar, Playwrights Production, Theater History and Criticism, and a variety of electives. The goal of the program is to create an environment in which each writer can develop his or her unique voice while freely experimenting with different theatrical styles and forms. In this environment, writers in the program will complete a body of work, much of which will be produced during their course of study. The degree is awarded for significant progress in the development of dramatic writing skills and the completion of a body of work that is suitable for professional production.

There are four major components to the Professional Playwriting Program at Ohio University:

Playwrights Workshop

Playwrights Workshop is the laboratory for the development of full-length plays. Much of the work in Playwrights Workshop focuses upon the practical application of playwriting theory introduced in Playwrights Seminar. Workshop consists of a weekly reading of a play by a different writer of the workshop. These rehearsed readings are open to the public and usually draw upon actors from the Professional Actors Training Program and the B.F.A. Performance Program at the School of Theater. After each reading, the workshop writers meet in a private session to discuss the play. Approximately half of the discussion during this session is in the form of notes and feedback to the writer whose play was read. The other half focuses upon playwriting theories and concepts generated by the reading. Students in the Professional Playwriting Program take Playwrights Workshop every quarter while in residence at Ohio University, except for the fall quarter of their first year.

Playwrights Seminar

Playwrights Seminar is a part of the theory-based portion of the program. In the first year, these classes explore basic theories of dramatic structure and serves as a laboratory for the beginning of new work that will eventually move into the Playwrights Workshop. In the second and third year, Playwrights Seminar focuses upon the application of dramatic structure, its relationship to the craft of playwriting, as well as different playwriting structures within the genre, such as theatrical adaptation of non-dramatic material, the one-person play, or non-linear story-telling. Student in the Professional Playwriting Program must take Playwrights Seminar every quarter during their first year. During their second and third year, they must take seminar four out of six quarters.

Playwrights Production

Playwrights Production is part of the practical-based portion of the program consisting of a weekly informal production of new work. It begins early in the week with a different writer of the program selecting a theme, style, or

concept for the upcoming production. Each writer must then write a three-to five-minute piece based upon that theme, style, or concept. Each piece is written, cast, and rehearsed throughout the week in preparation for the Friday night, script-in-hand production presented before an invited audience. Students in the Professional Playwriting Program take Playwrights Production every quarter while in residence at Ohio University.

Annual Playwrights Festival

The Annual Ohio University Playwrights Festival represents the culmination of the work of the writers in the program. Theater professionals from around the country are invited to the University to respond to the work of Ohio University playwrights. During the festival, first-year students present their work in the form of rehearsed sit-down readings. The work of second- and third-year students is presented in the form of rehearsed reading, script-in-hand workshop productions, or full Studio productions. During the festival, playwrights receive audience feedback in addition to individual professional response and individual mentoring.

History and Criticism

In addition to these four major components of the program, students are required to take a number of more traditional courses of study in Theater History and Criticism and a variety of electives.

Minimum Writing and Production Expectations

In the first year, playwrights are required to develop a full-length play in Seminar. This play is taken into the Workshop in the second quarter of the first year where the play is developed in preparation for the Playwrights Festival.

In the second year, playwrights will develop another full-length play that may receive a workshop or studio production during the festival. By their third year, students must participate in the production of their work in the Studio Series, the Playwrights Festival, or in an equivalent venue. Third year students may also work as interns for a professional theater and/or assist a professional playwright in production.

When appropriate, the Playwriting Program attempts to match the needs of individual students with suitable institutions for internships. Ongoing internships have been established with Victory Gardens Theater in Chicago and with New Dramatists in New York. Both of these organizations have received Tony Awards for leading the nation in their work with playwrights and the development of new plays. Other playwriting internships have been established with organizations such as The Acting Company (NYC), Pan Asian Repertory (NYC), Steppenwolf (Chicago), Goodman Theatre (Chicago), Indiana Repertory Theater (Indianapolis), People's Lights and Theatre Company (Philadelphia), Freedom Theatre (Philadelphia), and Intiman (Seattle). When not on internship, third year students are expected to take a leadership role in the Workshop in addition to serving as producers of the Playwrights Festival.

Note: Plays begun before acceptance in the Professional Playwriting Program will not be developed in the program.

Enrollment

Minimum standards for acceptance include a 3.0 g.p.a. for undergraduate work and the submission of two sample manuscripts in dramatic form. Admission is based on evaluation of the applicant's writing sample, résumé, goals statement, and recommendations from references. A visit to the University and an interview are strongly encouraged.

Total Requirements

Intro to Grad Studies	4 hours
Practicum	2 hours
Playwrights Workshop	21 hours
Playwriting Seminar	28 hours
History & Criticism	16 hours
Playwrights Production Lab	24 hours
Playwrights Thesis Production	3 hours
Internship	15 hours
Electives	22 hours

Sample Program

First Year
Fall Quarter
Intro to Grad Studies
Practicum
Playwriting Seminar: Structure 1
Playwrights Production Lab
Independent Study

Winter Quarter

Playwrights Workshop
 Playwriting Seminar: Structure 2
 History & Criticism
 Playwrights Production Lab
 Electives

Spring Quarter

Playwrights Workshop
 History & Criticism
 Playwrights Production Lab
 Playwriting Seminar: Special Topics 1

Second Year**Fall Quarter**

Playwrights Workshop
 Playwriting Seminar: Special Topics 2
 Playwrights Production Lab
 Electives

Winter Quarter

Playwrights Workshop
 History & Criticism
 Playwrights Production Lab
 Electives

Spring Quarter

Playwrights Workshop
 Playwrights Production Lab
 Playwriting Seminar: Advanced Topics
 History & Criticism
 Electives

Third Year**Fall Quarter**

Playwrights Workshop
 Playwriting Seminar: Advanced Topics
 Playwrights Production Lab
 Electives

Winter Quarter

Internship*

Spring Quarter

Playwrights Workshop
 Playwriting Seminar
 Playwrights Production Lab
 Thesis Production

*Internship may be taken in the fall or winter quarter of the third year.

Samples of Theater History and Criticism Sequences:

Dramatic Criticism 1 & 2
 Greek Theater and Drama
 Roman and Medieval Drama
 Contemporary American Women Writers
 Renaissance Theater and Drama
 Restoration and 18th Century
 19th Century European
 African Theater
 Modern Drama
 Theater of the Harlem Renaissance
 American Theater and Drama
 Independent Study

Professional Program in Production Design and Technology

The M.F.A. in production design and technology is a three-year program

that strives to prepare students for professional careers. For designers, the first year of the program deals primarily with unleashing the imagination and examining the process of how to translate the written word into meaningful visual images. The second and third years allow for refined skill development and increasing specialization in an area of concentration with an emphasis on professional portfolio development. Technology students are involved in production, craft, and skill classes each quarter of residence. The development of fine craft and technical skills is essential, but the focus is on the development of top-notch managerial skills.

Participation in a specified production activity each quarter is required. These assignments relate directly to the students' area of concentration. At specified times they will consist of assuming senior staff positions on the main stage, such as designer, technical director or cutter/drafter.

The thesis for all students consists of a main stage design (or equivalent technical assignment) and a formal exit portfolio review. For scenery and costume designers, this simulates the United Scenic Artists Union interview/exam. In all cases, portfolios are expected to meet prevailing professional standards for job placement in the field.

At least one-quarter of the third year is expected to consist of an internship at a major LORT or commercial theater in the United States or abroad (usually London). Students are expected to attend at least one national convention every year. Qualified design students may be invited to participate in the Annual National Portfolio Review at Lincoln Center. Students are strongly encouraged to spend their summers and winter breaks working in leading professional theaters.

Total credit-hour requirements are based on a normal load of 15–18 credit hours per academic quarter for nine quarters of residency. Minimum course requirements for the three-year design MFA include 64 credits of core courses (including interdisciplinary, academic, and applied studies), at least 45 credits of specific area requirements (including

studio courses and directed electives), and 26 credits of thesis studies for a total of 135 credits. Minimum course requirements for a three-year technology MFA include 60 credits of core courses, 49 credits of specific area requirements, and 26 credits of thesis studies for a total of 135 credits. Any course may be waived at entry in recognition of previous academic or professional experience. For exceptional students with significant prior experience, a maximum of 45 credits may be waived at entry.

Admission to the program requires either a B.A. or B.F.A. and is based on an evaluation of your portfolio, resume, and recommendations, as well as a review of your academic qualifications for graduate work. A visit to inspect the facilities and an interview with the design staff is encouraged.

Program Requirements**Design Program Requirements****Core Courses**

Interdisciplinary Studies- 22 credits that include course work in:

Lighting Design or Electrics

Set Design

Costume or Sound Design

Performance Photography

Digital Drawing- Autocad or Photoshop

Directing

Academic Studies- 12 credits that include

coursework in:

Intro to Graduate Studies

History and culture studies including coursework chose from: Theater, Film, Dance, Music, Costume, and Art History

History Bases of Design

Applied Studies- 30 credits that include

coursework in:

Practicum in Design and/or Technical Production

Professional Internship

Specific Area Requirements Studio Courses-

32 credits of studio courses that support specializations in scenography, set, costume, lighting, or sound design with coursework chosen from:

Set Design, Costume Design, Lighting Design, Sound Design

Costume History, Draping, Costume Crafts,

Model Construction, Drafting, Film Production, Audio and Video Production,

and Creating Realized Designs for the Mainstage, Regional Theater, Broadway, and off-Broadway

Directed Electives- 13 credits

Thesis Studies- 26 credits that include

coursework in:

Thesis Production

Seminar in Production Design: Exit Portfolio Preparation

Advanced topics in History and Dramatic Criticism

Advanced Studio Design or Internship

Technology Program Requirements Core Courses

Interdisciplinary Studies- 18 credits that include coursework in:

Lighting Design or Electrics

Set Design or Properties

Costume Design or Costume Crafts

Performance Photography

Digital Drawing- Autocad or Photoshop

Academic Studies- 12 credits that include coursework in:

Intro to Graduate Studies

History and culture studies including coursework chose from: Theater, Film, Dance, Music, Costume, and Art History

Historical Bases of Design

Applied Studies- 30 credits that include coursework in:

15 hours of Practicum in Design and/or Technical Production

15 hours of Professional Internship

Specific Area Requirements Studio Courses-

32 credits of studio courses that support specializations in properties, scenic technology, tech direction, costume technology, and costume crafts with coursework chosen from:

Tech Direction, Welding, Rigging, Softgoods

Model Construction, Drafting, Scene Painting

Props Construction, Furniture Construction, Advanced Steel Work, Hand Prop Techniques

History of Furniture, History of Costumes

Costume Crafts, Costume Painting, Costume Construction, Draping, Flat Patterning, Dancewear, Understructures

Creating Realized Design for the Mainstage, Regional Theater, Broadway, and off-Broadway

Directed Electives- 17 credits

Thesis Studies- 26 credits that include coursework in:

Thesis Production

Exit Portfolio Production

Advanced Topics in History and Dramatic Criticism

Advanced Technical Studio Courses or Internship

Theater Courses (THAR)

090 Lunchbag Theater Seminar Series (0)

Seminar and discussion about trends in theater scholarship, production, and performance techniques. May be repeated.

500 Introduction to Graduate Study (4)

Prereq: grad theater major. Orientation to graduate theater study and professional theater.

502 Theater Management (4)

Management in performing arts. 3 lec.

505 Practicum in Theater Management (2-4)

Prereq: perm. Supervised lab practice in problems of theater publicity, finance, ticket office, and house management.

510A Acting Technique I (4-6)

Prereq: grad acting major. Intensive training

focused on "poetic realism" text work with scenes and monologues plus exercises.

510B Acting Technique II (4-6)

Prereq: 510A. Continuation of 510A. See 510A for description.

510C Acting Technique III (4-6)

Prereq: 510B. Intensive training focused on "classical" text work with scenes, monologues, and exercises.

515 Practicum in Acting (2-4)

Prereq: perm. Supervised lab practice in rehearsal and performance.

516A Basic Movement for the Actor (3)

Prereq: grad acting major. A combination of mind-body-voice work methods addressing movement demands for the actor. Methods used are Todd/Sweigard, Feldenkrais, Selver, Linklater, Corporeal, and Laban Dance. Once there is an understanding of the instrument, the work focuses on clarity of expression, presence, and the energy of acting.

516B Neutral Mask Mime (J. Lecoq Technique) (3)

Prereq: 516A. Use of the Neutral/Universal Full mask. The actor is given various tasks to accomplish with focus on eliminating the intrusion of actor tension and on simplifying the physical communication through clear and distinct images.

516C Physical Acting I (3)

Prereq: 516B. Work that allows for the transition between pure movement classes and the specific responsibilities of the actor. Actors are involved in task-oriented exercises offering an opportunity for movement to be observed for clarity and simplicity. Observation addresses personal physicality; rhythms and energy identify intrusive personal idiosyncrasies. Through repetition, the actor achieves a more complete metamorphosis and understanding of characterization; monologue work used extensively.

517A Voice and Speech for the Actor (3)

Prereq: grad acting major. A progression of intensive training beginning with the perception of breath and sound, the technique of dropping-in text, and the introduction of skills to free the jaw, tongue, and soft palate. Work on the International Phonetic Alphabet addresses regionalism in speech.

517B Voice and Speech for the Actor (3)

Prereq: 517A. The voice work covers freeing and developing the chest, mouth, and front teeth resonators. The speech work continues the study of phonetics with an emphasis on consonants and speech rhythms.

517C Voice and Speech for the Actor (3)

Prereq: 517B. Continued resonance training with a focus on the mask and head resonators, power and range. Carry-over of speech work into classical text.

518 Practical Phonetics (2)

This course is designed for international students and teaching assistants who wish to improve their speech, pronunciation skills, modify accents or regionalisms for a more effective communication. Exercises to address resonance, projection, and pitch intonation will also be introduced.

520A First Principles of Directing (4)

Prereq: grad directing major. First inquiry into nonactor-related prerehearsal considerations, text selection, analysis, space, and environment in relation to concept and design.

520B Audition Technique (2-6)

Prereq: 520A. Scene work with actors using concept and project explored during previous quarter.

520C Directing Project I (6)

Prereq: 520B. Basic rehearsal techniques and procedures.

525 Practicum in Directing (2-4)

Prereq: perm. Practical experience as directorial staff member for production in public performance or as director for lab theater experience.

526 Stage Management (3)

Theoretical course in techniques and methods of professional stage management.

528 Stage Management II (4)

Prereq: 526. The stage manager's role in various professional theater organizations and their union contracts will be covered. Theater internships, résumés and cover letters will be taught.

530 Technical Direction (4)

Role and responsibilities of technical director.

530A Intro to Stage Rigging (4)

Prereq: 530. This course focuses on safe and acceptable standards for stage rigging practices within the Entertainment Industry. The course covers load calculation methods, properties of rigging equipment and performance/safety rating methods, risk management, and rigging system inspection criteria.

530B Welding for the Theater (2)

An introduction to the materials and techniques of welding and metal fabrication for the scenic technician.

530C Application and Technique for Theatrical Softgoods (1-4)

Prereq: 530. Introduction to contemporary theatrical fabrics and the creation of theatrical softgoods. Students will learn how to select fabrics, pattern and manipulate them for theatrical scenery applications. Projects include the maintenance and construction of stage drapes and painted drops.

531A Lighting Design (4)

Light as an element of design.

531B Electrics I (4)

Covers elements of technical production practice related to lighting: electrical practice for the stage, the physics/optics of contemporary theatrical equipment, and principles related to color and light as an element of production.

532 Advanced Costume Design (4 max 12)

Prereq: 538. Problems and projects in theatrical costume design emphasizing character, conceptualization, collaboration, and research skills. Fall quarter emphasis is placed on collaborations with set designers; winter quarter emphasis is placed on collaborations with directors.

534 Scene Design (4)

Scene design styles of premodern drama theory and practices. Repeatable to 12 credits.

535 Practicum in Design and/or Technical Production (2-6)

Prereq: perm. Practical application of design and technical theory.

536A Digital Drawing for the Theater: Photoshop Illustration Techniques (4)

Prereq: perm. This course uses Photoshop to teach digital drawing and painting techniques, collage and layering techniques, and photo correction and reproduction techniques for the creation of theatrical design research, illustrations, and digital portfolios.

536B Digital Drawing Topics (4)

Prereq: perm. This course teaches digital drawing, drafting, rendering, modeling, illustration, and photo reproduction skills necessary for the theatrical designers and technicians engaged in production design and construction processes, research, and portfolio development.

536F Properties Construction and Organization for the Stage (4)

An introduction to the organizational skills and craft techniques required to hold a job in a professional prop shop.

536K Performance Photography/Portfolio (4)

Principles of taking photographs and the printing, editing, and page layout of images for the creation and presentation of professional theater production design and technology portfolios and the presentation of theatrical images for public presentations including lobby displays and as part of productions on-stage design elements.

538 Costume History (4)

The development of dress and the influence of cultural factors from the Greeks to modern times.

538A Historical Bases of Design—Part I (4)

Prereq: major. Research techniques and resources in history, the arts, and period “style” from antiquity to the early Renaissance in western civilizations for theatrical production.

538B Historical Bases of Design—Part II (4)

Prereq: major. A continuation of 538A, covering the period from the high Renaissance to the present.

545 OVST Practicum (1–6)

Prereq: perm. Supervised practice and experimentation in the company operation of a community theater performance project. May be repeated for credit. *Su*.

550 Playwrights Workshop (3, max 9)

Prereq: perm, prior approval, acceptance of scripts. Practical workshop study and production of plays written by students.

570 Readings in Theater Studies (1-2)

Reading and discussion of current research in theater history, theory, and criticism.

573 Seminar in Theater and Drama: Selected Topics (4)

Provides an in-depth examination of a selected area of theater history and drama. (May be repeated for credit.)

575 Dramatic Criticism I (4)

Principles of dramatic criticism from Aristotle to modern theater.

575P Practicum in Dramaturgy (2-6)

Prereq: permission. Practical experience as a dramaturgy in School of Theater productions, including historical, textual, and bibliographical research, as well as audience outreach.

576 Dramatic Criticism II (4)

Prereq: 575. Modern dramatic criticism from time of Ibsen to present.

605 Practicum in Theater Management (2–4)

Prereq: perm. Supervised lab practice in problems of theater publicity, finance, ticket office, and house management.

606 Individual Projects in Performance Management (6)

Working with performance management projects selected prior to course. Orientation may be production or research.

610A Advanced Problems in Acting and Performance (4-6)

Prereq: 510C. Continuation of 510C.

610B Advanced Problems in Acting and Performance (4-6)

Prereq: 610A. Intensive training focused on “contemporary” text work with scenes, monologues, and exercises plus audition and interview technique.

610C Advanced Problems in Acting and Performance (4-6)

Prereq: 610B. Continuation of 610B plus film and TV acting technique.

615 Practicum in Acting (2–4)

Prereq: perm. Supervised lab practice in rehearsal and public performance of roles.

616A Advanced Movement for Actors (3)

Prereq: 516C. Continuation of 516B; focus on classical comedy.

616B Advanced Movement for Actors (3)

Prereq: 616A. Use of extremely expressive masks to extend the actor into characterization. The work demands believable support externally and internally for grotesque persona. Clarifies strong sense of flexibility, imagination, line, and strength.

616C Advanced Movement for Actors (3)

Prereq: 616B. Historical information leading to the development and decline of the *commedia dell'arte* characters, basic scenarios, and improvisation. An expansion of the character masks both physically and vocally leading to characterization appropriate to the spirit of *commedia dell'arte*.

617A Advanced Voice and Speech for the Actor (3)

Prereq: 517C. Continuation of 517ABC. Introduction to the language of Shakespeare, scansion, the first folio work, and the carry-over into Shakespearean text.

617B Advanced Voice and Speech for the Actor (3)

Prereq: 617A. British dialects are introduced and scenes are studied, transcribed, and rehearsed for class performance at the end of the quarter.

617C Advanced Voice and Speech for the Actor (3)

Prereq: 617B. Voice-over acting for practice and recording in the theater sound studio (a four-week session). A continuation of the study of dialects (American and European).

620A Individual Projects in Directing (6)

Prereq: 520C. Working with full-length text in class or lab theater/playwrights workshop presentation. Emphasis on scripted materials in forms and modes previously unfamiliar to student.

620B Improvisational Techniques in Directing (2–4)

Prereq: 2nd-yr grad director. Working with nonscripted material under leadership of master teacher.

620C Advanced Individual Projects (6)

Prereq: 620A. Working with full-length text in class or lab theater/playwright's workshop presentation. Emphasis on new areas of examination.

621 Directors on Directing (4)

Theoretical and historical readings and discussion.

625 Practicum in Directing (2–4)

Prereq: perm. Practical experiences in directing actors in special projects outside of class, i.e., lab theater, playwright's workshop, or other approved assignments.

626 Practicum in Stage Management (2–4)

Prereq: 526. Practical experience in production stage management.

630 Advanced Technical Direction (4)

Prereq: 530.

631 Advanced Lighting Techniques (4)

Prereq: 531.

632 Advanced Costume Design (4 max 12)

Prereq: 532. Advanced problems and projects in theater and film costume design emphasizing

style, conceptualization, and collaboration. Fall quarter studies design for fantasy and high theatricality; winter quarter studies film and television design.

633 Touring: Production Design (12)

Prereq: grad production design major. Practical course to familiarize advanced design and technical production students with solution of problems inherent in touring theatrical productions.

634 Advanced Scene Techniques (4)

Prereq: 534.

635 Practicum in Design and/or Technical Production (2–6)

Prereq: perm. Practical application of design or technical theory in planning and execution of university production in second year of training.

636A Model Construction for the Scene Designer (4)

Prereq: perm. An introduction to the materials and techniques of model construction for the stage. Repeatable to eight credits.

636B Drafting for the Stage (4)

Fundamental and advanced problems of drafting for the stage. The course is geared to the set designer, the lighting designer, and the technical director. Repeatable to eight credits. *Belden; Sp; Y*.

636C Costume Crafts Construction (2-4)

An introduction to materials and techniques used in theatrical crafts construction. Casting materials, mask making, and soft sculpture techniques will be emphasized.

636D Costume Period Patterning (4)

Prereq: 535. An introduction to period patterning techniques.

636E Scene Painting (1–4)

Introduction to painting techniques, materials, and color problems for the stage.

636F Advanced Prop Techniques: Furniture Construction (4)

Prereq: perm. Advanced studies in furniture construction for the props artisan covering woodworking, upholstery, carving, finishing, and furniture repair. May be repeated.

636G Advanced Prop Techniques: Steel Work (4)

Prereq: perm. Advanced studies in metalworking for the props artisan covering armor research and construction techniques and stage weapon research and construction techniques. May be repeated.

636H Advanced Prop Techniques: Hand Prop Techniques (4)

Prereq: perm. Advanced studies in hand prop techniques for the props artisan covering properties research techniques, foam carving, fiberglass and resin casting, positive and negative mold making from rigid and flexible materials, and rigging for special effects. May be repeated.

636P Costume Painting Techniques (1–4)

Prereq: 535. Exploration of theatrical costume painting techniques using stenciling, stamping, direct dye painting, photo silk-screen dying, aging, and distressing methodologies.

637A Sound Design I (4)

Prereq: 637B. An introduction to sound design for the stage. Resources and principles for the theatrical sound designer.

638 Creating the Realized Design/Main Stage Process (4)

A detailed experiential examination of the process of participating in the creation of designs for the main stage and major commercial theater venues including Broadway, off-Broadway and regional theaters.

- 637B Sound Production (4)**
An introduction to sound production, techniques, and principles for the stage.
- 639 Independent Studies in Design and/or Technical Theater (1-6)**
- 670 Seminar in Theater History (4)**
May be repeated as topic changes.
- 675 Seminar in Dramatic Criticism (4)**
May be repeated as topic changes.
- 690 Directed Instruction (1-3, max 9)**
Supervised practice in instructing.
- 695 Thesis (1-12)**
- 702 Theater Administration (4)**
Organization and administration of educational, community, and resident theater.
- 705 Practicum in Theater Management (24)**
Prereq: 505 or 605, 702. Specialized lab projects relating to management of Ohio University Theater.
- 708 Internship in Performing Arts Management (12-18)**
Student is assigned to management area of a professional performing arts organization and performs duties and responsibilities under the tutelage of a trained working professional. Combines theoretical study with practical application of concepts of theater management and administration.
- 709 Independent Studies in Theater Management (1-6)**
- 713 Internship in Acting (6-15)**
Prereq: 510A,B,C; 610A,B,C. Residence with professional theatrical company.
- 715 Practicum in Acting (4-6)**
Prereq: 510A,B,C; 610A,B,C. Performance of leading roles in major productions.
- 718 Thesis Performance in Acting (12)**
Prereq: 3rd-yr grad. Preparation, rehearsal, and performance of a role for public performance.
- 719 Independent Studies in Acting (1-6)**
Prereq: acting major.
- 723 Internship in Directing (6-15)**
Prereq: 520A,B,C; 620A,B,C. Residence with professional theatrical company.
- 726 Advanced Practicum in Stage Management (4-8)**
Prereq: perm. Supervised production experience involving major mainstage responsibility.
- 728 Thesis Production for Directors (12)**
Prereq: 520A,B,C; 620A,B,C. Preparation, rehearsal, and presentation of fully mounted play for public performance.
- 729 Independent Studies in Directing (1-6)**
- 730 Advanced Technical Studies (4, max 8)**
- 731 Advanced Lighting Studies (4)**
Prereq: 631. Theory and practice.
- 732 Studies in Costume Design (4, max 12)**
Prereq: 632.
- 733 Internship in Design or Technical Production (2-15)**
Prereq: 2nd- or 3rd -yr grad production design major. Residence with professional theatrical company.
- 734 Studies in Scene Design (4, max 12)**
Prereq: perm.
- 735 Practicum in Design and/or Technical Production (2-12)**
Prereq: 3rd-yr production design major. Practical application of design or technical theory in planning and execution of university production in third year of training.
- 738 Seminar in Production Design (4-12)**
Preparation, planning, and presentation of a portfolio dealing with two or more areas of theatrical design and/or technical production.
- 739A-Z Special Topics in Costume Technology(4)**
Specialized study of skills and techniques utilized in theatrical costuming. Areas of study will vary in response to students' needs and mainstage production demands. Topics include: theatrical tailoring, tutus and dancewear, artificial body shapes, understructures, couture, and fabric manipulation techniques, speed draping, and advanced pattern development, and dyeing and casting techniques.
- 750 Seminar in Dramatic Writing (4-8, max 16)**
- 759 Independent Studies in Playwriting (1-6)**
- 763 Internship for Stage Managers (6-15)**
Supervised work and observation experience at a professional theater company or in association with a professional production of theater, opera, or dance.
- 770 Greek Theater and Drama (4)**
First in series of eight seminars covering in-depth theater and drama of western world from prehistoric times to contemporary. 3 lec.
- 771 Roman and Medieval Theater (4)**
- 772 Renaissance Theater and Drama (4)**
- 773 Restoration and 18th-Century Theater (4)**
- 774 Baroque European Theater (4)**
- 775 19th-Century European Theater (4)**
- 776 Modern Theater (4)**
- 777 American Theater and Drama (4)**
Study of significant movements and major playwrights of the American theater, with an emphasis on the 20th century.
- 779 Independent Studies in History and Criticism (1-6)**