

SPEECH

Claremont McKenna College does not offer a major in speech, but it maintains an active intercollegiate debate program. Students in the debate program participate in both intercollegiate competitive debates and in noncompetitive programs featuring public debates, roundtable discussions, and town hall meetings. The *Debate Union* is the largest college debating society in the nation and among the most successful. Students in the program have won national championships and placed in the top ten in the nation for more than a decade. The *Debate Union* attends more than 50 national and international debate tournaments and conferences annually.

Students in the program also participate in educational outreach and mentoring projects and in professional development seminars.

A number of courses, which are often part of or related to a speech program are listed under other disciplines, such as government, philosophy (logic), and psychology.

Staff

Director of Forensics: Meany

Course

61. Debate and Public Argument.

A study of reasoned discourses, including argumentation theory and practice, argument anticipation and opposition research, position briefing, evidence evaluation, fallacies, stratagems, and persuasion, applied to current political, social, and economic issues. Students participate in intercollegiate tournaments and campus and public speaking events, including debates and roundtable discussions. This course carries one-half course credit. Students may, with permission of the instructor, take the course up to four times for credit toward graduation (up to two course credits). First and second semester. Meany

THEATRE

Claremont McKenna College participates in The Claremont Colleges Theatre Program, which is under the direction of the Pomona College Department of Theatre and Dance. The program offers students an opportunity to learn about theatre through courses, and through participation in major productions as performers, play wrights, designers, dramaturges, backstage crew, director and/or as audience members. The curriculum is enriched through guest artists, companies and teachers. A major in Theatre is available through Pomona College. For further information, consult the Pomona College catalog and website. Honors in the theatre major are not granted through CMC.

The Faculty at Pomona College

Professors: Bernhard (on leave, first semester), Pronko, and Taylor (Chair); Resident Artist and Professor: Leabhart; Resident Designer and Professor: Linnell (on leave, second semester); Assistant Professor: Horowitz; Kabuki Artist: Tomono; Visiting Assistant Professor: Pascual

Courses

1po. Introduction to Acting.

Introduction to basic acting techniques. The basics of voice, movement, relaxation, text analysis, characterization, and sensory and emotional-awareness exercises. Detailed analysis, preparation, and performance of scenes. Required for majors; prerequisite for many advanced theatre courses. First and second semester. Leabhart, Pascual, Staff

2po. Visual Arts of the Theatre.

The visual principles underlying the design of theatre productions: theatre architecture, staging conventions, historic and contemporary design, environmental theatre. Attendance at professional theatre productions in the Los Angeles area, films, slides, readings, projects in three-dimensional design.

Prerequisite for advanced theatre courses. First semester. Linnell. Second semester. Taylor

3po. Acting for (Non) Actors.

Based on the revolutionary pedagogical and theatrical precepts of Paulo Freire and Augusto Boal, an exploration of acting as an essential social art, a tool for social change, a channel for personal transformation, a means of artistic liberation. Explores the connection between the performer's life (marked by gender, ethnicity, age, and nationality) and the larger community. Readings and intensive exercises in the nature and function of performance. Original group-constructed final project. Second semester.

Staff

12po. Intermediate Acting.

Scene study and voice work. Rehearsal and studio performance of selected scenes. Students will gain an understanding of the actor's work of character analysis through the use of objectives, inner monologues, and character research. Prerequisite: Theatre 1 or 3. Includes Alexander Technique lab and voice. First and second semester. Pascual, Staff

13po. Corporeal Mime.

The basic vocabulary of mime: counterweights, figures of style, walks, triple designs. Developing mastery of the technique and improvisation with the form. May be repeated for credit. One-half course credit. First and second semester. Leabhart

14po. Corporeal Mime.

Same course as Theatre 13, plus reading of critical texts, discussion, and three brief papers. Full credit. First and second semester. Leabhart

17po. Make-up.

Intensive workshop in design and application techniques of stage make-up. Course taught from the actor's and designer's point of view. One-half course credit. First and second semester. Linnell, Staff

19po. Fundamentals of Kabuki: Studio.

A study of the basic patterns of Kabuki dance, utilizing the Kihon Renshu or fundamental exercises of Hanayagi Chiyo. One-half course credit. First semester. Pronko and Tomono

20Apo. Theatre Crafts: Costumes, Scenery, and Properties.

An introduction to the technical production areas of the theatre, with emphasis on the theories, materials, and techniques of creating costumes, scenery, and properties. Scene painting included. First semester. Taylor, Staff

20Bpo. Theatre Crafts: Lighting, Sound, and Management.

An introduction to the technical production areas of the theatre, with emphasis on equipment and techniques of lighting, design, and technical aspects of sound, and the fundamentals of stage and theatre management. Second semester. Ruzika, Staff

51Cpo. Theatre Performance.

Rehearsal and public performance in Pomona College faculty directed theatre productions. Enrollment dependent upon casting each semester. One-quarter cumulative credit. May be repeated for credit.

First and second semester. Bernhard, Leabhart, Pascual, Pronko, Staff

51Hpo. Theatre Performance.

Rehearsal and public performance in Pomona College faculty directed theatre productions. Enrollment dependent upon casting each semester. One-half course credit. Paper-writing required. First and second semester. Bernhard, Leabhart, Pascual, Pronko, Staff

52Cpo. Theatre Production.

Participation in the production aspects (scenery, properties, costumes, lighting, sound, and management) of Seaver Theatre productions. One-quarter cumulative credit. May be repeated for credit. First and second semester. Linnell, Taylor

52Hpo. Theatre Production.

Participation in the production aspects (scenery, properties, costumes, lighting, sound, and management) of Seaver Theatre productions. Paper-writing required. One-half course credit. First and second semester. Linnell, Taylor

53po. Alexander Technique.

The Alexander Technique is a pragmatic method for exploring the basis of human movement, understanding how we interfere with our own coordination, and how we can change unconscious physical

habits. Journals and outside practice periods are essential as an integral part of the course. First and second semester. Robbins

54Apo. Texts in Performance: From Hip-Hop to Shakespeare.

An exploration of multi-ethnic dramatic texts through the medium of performance involving close script analysis and rehearsal of texts during class sessions. The course will culminate in the public performance of rehearsed readings and/or low budget productions of selected texts. The emphasis of this performance is on the texts themselves, without the usual trappings of production: scenery, lighting, costumes, etc. No acting experience required. First semester. Staff

80po. Set Design.

An introduction to set design for theatre and related fields of film and television. The course explores and develops the necessary conceptual, graphic, and three-dimensional skills involved in the set design process. Play going, project work, and exposure to computer graphics serve to significantly broaden the course experience. Laboratory required. Second semester. Taylor

81po. Costume Design.

An introductory course to the basic design principles of costume for both the actor and dancer. Line, shape, color, texture and value provide the basis for developing both period and contemporary costumes. The course uses analytical and technical drawing skills to develop costume designs. Students will have the opportunity to see and critique professional and theatre and dance department productions. Production laboratory required. Second semester. Linnell

82. Lighting Design.

An introduction to lighting design for the theatre and the related fields of film and television. Once mastery of lighting equipment is achieved, the course explores and develops the necessary conceptual and graphic skills involved in the lighting design process. Play going, project work, and exposure to computer graphics serve to significantly broaden the course experience. Laboratory required. Second semester. Taylor

90po. Theory and Practice of Performance Art. (Not offered in 2005-2006.)

100Apo. Acting Studio: Realism. (Not offered in 2005-2006.)

100Cpo. Acting Studio: The Mask in Theatre. (Not offered in 2005-2006.)

100Dpo. Acting Studio: Style

Continuation of the scene study approach with emphasis on presentational plays from major theatrical periods, including the Greeks, Shakespeare, and Moliere. Laboratory required. Prerequisites: Theatre 1 or 3, and 12. Second semester. Taylor

100Epo. Acting Studio: Acting for Film and Television.

This course develops technical and conceptual techniques for the interpretation and performance of comedy and drama for film, television, and emerging technologies. Students will audition, rehearse, and perform on camera a variety of scenes from film and theatre. Students will analyze and critique their on-camera work as well as the work of classmates and established actors. Prerequisites: Theatre 1 or 3, and 12, or permission of department chair or instructor. Second semester. Staff

110po. World Theatre and Drama from Origins to 17th Century. (Not offered in 2005-2006.)

111po. World Theatre and Drama from Kabuki to Ibsen.

The development of new traditions East and West readings in Moliere, Racine, Congreve, Goldoni, Schiller, Opera, Kabuki, Bunraku, Peking Opera, Gogol, Ibsen, and others. Second semester. Horowitz

115Epo. Women Playwrights. (Not offered in 2005-2006.)

115Hpo. From Ibsen to the Absurd. (Not offered in 2005-2006)

115Ipo. Performing the Asian American: Drama and Analysis.

An overview of intersecting and potentially conflicting concerns and issues that confront Asian American communities in the context of present-day America, as articulated in representative works of Asian American dramatic literature. Second semester. Staff

115Jpo. Shakespeare in Performance.

The study of early Shakespeare performance conventions and traditions, examination of some seminal interpreters and productions. Inquiry into the canon's evolution over past 400 years of adaptations and appropriation by diverse cultures and changing artistic, historical, political, social climates. First semester. Horowitz

115K. Theatre of the Black Atlantic.

Students will engage in a wide body of plays and playwrights with a focus on issues of hegemony and performativity in relations to encounter narratives throughout the African Diaspora. Utilizing Fanon, Gilroy, and Munoz as theoretical foundations, students will be required to interrogate and critique

dramatic works in light of their position as vehicles of social change and producers of cultural snapshots. This course will also engage the ways in which dramatic works of the Black Diaspora refute, realign, or reaffirm various intersections of human identity - class, color, sexuality, gender, disability, and faith. Second semester. Staff.

130po. Introduction to Directing.

Introduction to the basic skills and responsibilities of directing for the stage. Emphasis on detailed text analysis, directorial concept, play selection, auditioning and casting, design concept, blocking, actor coaching, rehearsal strategies, and production management. Workshop scenes are presented and evaluated. Prerequisites: Theatre 1 or 3, 2 and 12, or consent of instructor. Second semester. Bernhard

140po. Writing for the Stage.

Introduction to the techniques of creative writing for theatre, structuring the basic idea, development of character and situation, and rewriting. Second semester. Horowitz

190po. Senior Seminar.

A comparative analysis of dramatic and performance theories on play texts, and performances including the Natyashastra, Zeami, Aristotle, Artaud, Craig, Boal, radical street theatre, and feminist theatre, among others. Synthesis of student's prior theatre work in the perspective of theoretical writings.

Seniors only. First semester. Horowitz

191po. Senior Thesis.

Individually planned reading and writing project leading to the completion of a critical, analytical or historical thesis. Full or one-half course credit. First and second semester. Staff

192po. Senior Project in Performance.

Individually planned reading, writing, and rehearsal leading to the production of a work for public performance. First and second semester. Staff

193po. Senior Project in Design.

Individually planned reading, creative activity, and writing centered around the design of a work for public performance. First and second semester. Linnell, and Taylor.

194po. Senior Project in Dramaturgy.

Individually planned reading, research, writing, and creative activity in the area of dramaturgy leading to the production of a work for public performance. First and second semester. Horowitz

195po. Senior Project in Directing.

Individually planned reading, creative activity, and writing centered around the direction of a work for public performance. Second semester. Staff

199po. Reading and Research: Special Projects in Theatre.

Reading, research, or production projects. For advanced students only. Full course or one-half course credit. May be repeated for credit. First and second semester. Staff