

PERFORMING ARTS GENERAL EDU (PAGE)

PAGE 100 Fall Production Crew (0 credits)

This course provides students practical experience in one or more aspects of production during the fall semester. Each student is assigned specific crew work in a production depending on his or her skill level and knowledge.

PAGE 101 Spring Production Crew (0 credits)

This course provides students practical experience in one or more aspects of production during the spring semester. Each student is assigned a specific crew work in a production depending on his or her skill level and knowledge.

PAGE 150 Ballet I (3 credits)

Students will be in a studio class through a series of barre, adagio, petit allegro, and turns exercises. Students will learn the principles and techniques of American classical ballet. By learning a series of ballet combinations, students will begin to learn some of the choreographic principles and styles of classical dance.

Course Rotation: NYC: Fall.

PAGE 151 Ballet II (3 credits)

Students will be in a studio class through a series of barre, adagio, petit allegro, and turns exercises. Students will learn the principles and techniques of American classical ballet. By learning a series of ballet combinations, students will begin to learn some of the choreographic principles and styles of classical dance.

Course Rotation: NYC: Spring.

Prerequisites: This course is open to students in Musical Theatre major only.

PAGE 152 Jazz I (3 credits)

The study of jazz dance techniques. During discussing and assignments students will be encouraged to develop their critical awareness of jazz dancing as a performing art.

PAGE 153 Jazz 2 (3 credits)

Class at Broadway Dance Center based on skill placement. A continuation of the work done in DAN 102. Students will learn through barre and floor exercises and enable them to pick up and learn jazz steps and combinations that will strengthen them as jazz dance performers. Proper warm-up and alignment will be stressed.

Prerequisites: This course is open to students majoring in Musical Theater only.

PAGE 154 Jazz 3 (3 credits)

This advanced 300 level course will develop the student's ability to execute various styles of jazz steps and proficiency incorporate them into a dance composition. The students will apply advanced technique to performance theories and concepts, as well as audition skills. The course will also examine the theory, technique, and vocabulary of jazz and explore individual artistic style.

Course Rotation: NYC: Fall.

PAGE 155 Theater Dance I (2 credits)

The study of theater dance techniques. During discussions and assignments students will be encouraged to develop their critical awareness of musical theater dance as a performing art.

PAGE 156 Theater Dance 2 (2 credits)

This course is designed to develop the student's ability to understand and properly execute theatre dance movement/styles of the various decades: 1900AD-present day. The student will complete this class with a thorough overview of theater dance styles and the tools to successfully audition and perform in musical theatre dance.

PAGE 157 Tap Dance I (2 credits)

This course is designed to develop the student's beginning tap technique vocabulary, performance, and basic understanding of Tap.

Course Rotation: NY; Fall

PAGE 159 Dance Styles I (2 credits)

A combination of Modern, Ballet and Jazz stylistically focus on Contemporary Musical Theater dance.

PAGE 170 American Musical Theater (3 credits)

The American Musical Theater is a survey course designed to introduce students to the history of this American Art form. It is a broad-based overview of musical theater entertainment forms such as vaudeville, minstrel, burlesque, musical films and of course stage musicals. The course will cover for groundbreaking artistic movements, styles, creators and works in musical theater.

Course Rotation: NYC: Fall.

PAGE 181 Introduction to Theater (3 credits)

The study of the tradition and development of the theater art with emphasis on the elements required to develop, produce, and evaluate theatrical productions. Students will write, design direct, and produce their own short play

Course Rotation: NYC: Fall

PAGE 182 Current Theater in New York (3 credits)

Analysis and criticism of the current New York theater season, Broadway or off-Broadway productions alternate with classroom discussion. Emphasis is on the writing, pre-production and creative team, and critical review of the final product.

Course Rotation: NY; Fall

PAGE 184 Current Dance in New York (3 credits)

This course involves analysis and criticism of performances in the current New York dance season. Broadway theater, ballet, or modern dance productions alternate with film, videos, and classroom discussions. When possible, symposia with leading dancers of the various productions are arranged. Course Fee: Tickets to Dance Performances.

Course Rotation: NY: Fall and Spring

PAGE 187 Foundations of the Artist (3 credits)

In this course, students begin to explore their authentic artistic voices through collaborative projects that engage a variety of creative processes.

Course Rotation: NYC; Fall

PAGE 208 Playwriting I (3 credits)

In this course students explore the theory and practice of developing a dramatic situation. Students write, discuss, and analyze play scripts and analyze appropriate established script models.

Course Rotation: NYC: Spring.

Prerequisites: This course is open to students in Directing, Theatre, Acting, Commercial Dance, Musical Theatre, Acting in Film Television Commercials and Voice-Overs, and Actor majors only.

PAGE 225 Theater Practicum for Second Year Performance Arts Majors (1-6 credits)

This course provides second-year students actual production experience (acting, production crew, assisting) for academic credit. In addition to fulfilling the stated production work, the student must maintain a journal and complete a final paper addressing the processes involved and the goal(s) achieved.

Course Rotation: NYC: Fall and Spring.

Prerequisites: This course is open to students in Directing, Theatre, Acting, Commercial Dance, Musical Theatre, Acting in Film Television Commercials and Voice-Overs, and Actor majors only.

PAGE 250 Topic: The International Performing Arts Student Experience (1 credits)

This course offers international students the opportunity to identify and celebrate the wealth of cultural and social experience they bring to Pace, and PPA in particular. Through discussion and interaction with other international PPA majors, the course provides a platform for the exchange of artistic and social ideas. This exchange fosters a better understanding of each student's significant impact on their peers, on curriculum, and eventually on the industry itself.

Course Rotation: NYC: Fall

PAGE 257 Stage Combat I for Performing Arts Majors (3 credits)

In this course, students learn the basics of safety and partnering techniques in unarmed and sword combat for the stage. Students must work diligently to create a safe environment while portraying a character in a fight performance. Topics include punches reactions, vocals, knaps, sword attacks, parries, sword tricks, and an introduction to the art of quarterstaff fighting.

Course Rotation: NYC: Spring.

Prerequisites: This course is open to students in Directing, Theatre, Acting, Commercial Dance, Musical Theatre, Acting in Film Television Commercials and Voice-Overs, and Actor majors only.

PAGE 258 Improvisational Theater (3 credits)

In this course students study techniques of theater improvisation and then use these techniques to create original material for dynamic performance. Specific forms of improvisation are explored including monologue, storytelling, the satiric sketch, and comedy revue. Students develop a major performance event based on improvisation as the culmination of the course.

Course Rotation: NYC: Fall and Spring.

Prerequisites: Student registering for this course need to have a GPA of 2.5 or higher. This course is open to students in Directing, Theatre, Acting, Commercial Dance, Musical Theatre, Acting in Film Television Commercials and Voice-Overs, and Actor majors only.

PAGE 270 World Theater (3 credits)

For this course, we will focus on the work of major dramatists from the Developing World and subordinated cultures within America. Although these dramatists reflect diverse cultures and histories, they share the common condition of cultural subjection and oppression, which has shaped their theatre. Focus will be placed on the political and aesthetic influences powering the dramatic work we study, as well as on post-colonial theatre criticism.

Course Rotation: NY; Fall and Spring.

PAGE 272 Theater for Social Change (3 credits)

This course will introduce students to the new international field of Theatre and Social Change. Students will read and research historical and contemporary theatre companies that do this kind of theatre. They will develop, in small groups, a short piece reflecting their own concerns for theatre and social change. Students will also examine the different environments, reasons, ethics, and structures of theatre and social change, in American and international culture. This emphasis is on exposing the students the reasons and methodology of creating and working in theatre that effects change.

Course Rotation: Fall and Spring. Course Campus:New York City.

PAGE 273 Theater of the Oppressed (3 credits)

Students will be trained in the various techniques of the Theater of the Oppressed. Through class discussions and affinity-establishing techniques that are part of Theater of the Oppressed, the students will select issues that demonstrate the need for more social justice. Examples of these issues may include class/gender/race inequality, LGBTQ justice, the environment, immigration or other topics that the students find compelling. The students will research local organizations that are working in the areas that have been chosen. By developing their own original theatrical presentations the students will put into practice their understanding of the principals that guide Theater of the Oppressed to support the work that is currently being done in New York City around these issues.

Course Rotation: NY; Fall

PAGE 274 Theatre and Social Justice (3 credits)

In this elective course student's study theater associated with various social movements in order to learn more about theater's participation in social change. Students will analyze dramatic literature and social theory in order to see how these forces influence each other and society. NY; Fall and Spring

PAGE 281 Acting 1 for the Non-Performing Arts Major (3 credits)

The course will introduce students to the fundamental skills and theories of acting with an emphasis on the system developed by the Russian born actor/director Stanislavski. The introduction to the art of acting will keep the focus on work on the self based on exploratory exercises. Developing and cultivating the emotional life of actors in order to create a character that is truthful is the goal of acting I. The course will consist of exercises designed to relax and ready actors, enabling them to explore concepts as they relate to the text with emphasis on actor development and growth through monologues, scene performances.

Course Rotation: Fall and Spring. CampusNew York City.

PAGE 283 Verse for the Stage (3 credits)

The primary focus of this course is to gain a greater proficiency and expertise in the area of the verse for the stage. Students will study dramatic text designed for the stage ranging from Shakespeare to Lorca as well as more modern poetry and verse by writers/performers such as Allen Ginsberg, Sekou Sundiata and Roger Bonair-Agard. A study and comparison between the Poetic Dramatic monologue and the Actor's monologue will be examined. Students will learn, rehearse and perform published and/or classical verse-monologues as well as get a chance to write their own work for performance.

Course Rotation: Fall and Spring. Campus:New York City.

PAGE 284 An Evolution of the Spoken Word (3 credits)

This course examines how the spoken word has evolved from its earliest stages and most primitive beginnings to what it is today. Students study the historical origins of the art and participate in a critical, historical, and political analysis of ancient and modern chants, lyrics, and poetries from a variety of global cultures.

PAGE 285 Indie Theater Producing (3 credits)

This course cultivates students' entrepreneurial spirit through exploration of the procedures used to produce a NYC showcase production. Using off Broadway as a context, practical information about that production model is complimented by larger discussions about the producer's role and industry challenges faced in the creative process.

Course Rotation: Fall and Spring

PAGE 311 Writing for the Musical Theatre (3 credits)

Musical Theatre Writing is a comprehensive art form combining three elements: 1) Music-which is composed of melodies, accompaniment, orchestration, vocal arrangements and more; 2)Lyrics-texts set in time; and 3)Book-composed of dialogue, design, character, plot, and story. In this course students will be exposed to and will learn the basics of creating a full-length musical theatre piece. Course Campus:NY:Spring.

Prerequisites: This course is open to BA and BFA students majoring in Acting, Acting for Film/Television/Voice-overs/Commercials, Directing, or Musical Theatre.

PAGE 312 Writing for the Musical Theatre II (3 credits)

Musical Theatre Writing is a comprehensive art form combining 3 elements: 1, Music which is composed of melodies, accompaniment, orchestration, vocal arrangements and more; 2, Lyrics-text set in time; and 3, Book-composed of dialogue, design, character, plot and story. In this course, students will be exposed to and will learn the basics of creating a full-length musical theatre piece.

Course Rotation: NYC: Fall.

PAGE 357 Acting For Film and Television (3 credits)

The course builds on the skills set necessary to act in front of the camera. The course aims to help students re-channel the physical energy required for stage to more intimate behaviors-driven acting needed for on-camera work. The class will be taught in a hands-on lab style approach. Physical movement, blocking, as well as "cold reading" of the script and work situations similar to actual "episodic" programming experiences will be covered. Included are space and fourth wall exercise, personalization and substitution work. Actors will perform in a multiple-camera studio. Performances will be played-back and critiqued at every session.

Course Rotation: NYC: Fall, Spring and Summer.

PAGE 370 American Circus History (3 credits)

This course examines the history of circus in America. It guides students through the art form's milestones from ancient acrobats and jugglers to its present-day professional and recreational resurgence. Lectures and discussions cover circus as a corporate venture and how, through performance, gender and racial identities were both reinforced and challenged. These performances shaped adolescent America, Americans' identity, and continue to influence culture and entertainment today.

Course Rotation: NYC; Spring & Fall

PAGE 373 Clowning Workshop (2 credits)

Through a series of warm-ups, exercises in kinesthetic and empathic response, and group and individual improvisations, students explore their ability to express physically and vocally, to soften the intellect fully and play more purely from impulses and desire, and to explore the physical dimensions of laughter. The red nose is introduced and students are encouraged to explore the endless curiosity, boundless enthusiasm, and explosive insistences on fun of the show-off. Through readings, analysis of outside performances, and class discussions, students will gain a greater understanding of the variety of styles huddled together under the umbrella of clown technique.

Course Rotation: Fall; NY

PAGE 374 Commedia dell'Arte (3 credits)

See syllabus. Course Campus:NYC: Fall, Spring.

PAGE 383 Performing Poetry (3 credits)

This course will examine the rhyme scheme, cadence, musicality and physicality involved in performing poetry. A study of work of popular poets who have a name for themselves in the world of performance art, slam poetry and spoken word will be followed by a performance workshop where students will breakdown poetic text. Just as an actor would memorize and prepare a monologue or scene, students will prepare and re-work solo and group pieces of poetry focusing on the vocal and physical aspects of their performance as well as ways to incorporate costume, props, music and the collaboration of other artistic mediums.

Course Rotation: Fall;NY

PAGE 384 The Art of Casting (2 credits)

This course focuses on the business and artistic aspects of the casting industry, both for theater and on-camera casting.

Course Rotation: NYC: Spring

PAGE 390 Theatre Internship (3-6 credits)

Practical experience on the job in cooperation with Broadway, off-Broadway, off-off Broadway, film and television companies, and regional and summer stick theaters. Hours vary according to the nature of the nature of the internship. Some, but not all, provide students compensation. In addition to supervisor evaluation, students will be expected to complete a log of their activities and meet regularly with a faculty mentor.

Course Rotation: Fall;NY

PAGE 395 Independent Study in Theater (1-6 credits)

In this course students select a topic for guided study that is not included in the regular course offerings. The student meets regularly with a faculty mentor to assess progress. A research paper, documented performance, or portfolio project must also be completed and submitted for review.

Course Rotation: NYC: Fall and Spring.

Prerequisites: Student registering for this course need to have a GPA of 2.5 or higher. This course is open to students in Directing, Theatre, Acting, Commercial Dance, Musical Theatre, Acting in Film Television Commercials and Voice-Overs, and Actor majors only.

PAGE 396A Special Topic: The Art of Casting (2 credits)

This course focuses on the business and artistic aspects of the casting industry, both for theater and on-camera casting. By the end of the course, students will have an enhanced understanding of the fundamentals of the casting industry. Topics covered include creative teams, the role of the casting director, how casting directors get hired, the audition process, list-making, setting up auditions, tracking actors, archiving and file-keeping, database management, casting and camera technology, union regulations, contracts and other aspects of the art of casting.

Course Rotation: NYC: Fall and Spring

PAGE 396B Topic: Commedia dell'arte (3 credits)

This course offers the actor the tools to develop a wild and free, yet technically precise physical life onstage. Bringing Commedia dell'arte to life will develop the actor's sensitivity and ability to play at a grand scale, full of muscularity and poetry. Using masks, rhythm, improvisation, and song, actors will investigate the elusive comic world of Commedia, and celebrate all the hilarity, satire, delight, and bawdiness that audiences have loved for hundreds of years. Course Campus:NY:Spring.

PAGE 396C Topic: Developing Characters for Film (3 credits)

This course introduces acting students to methods of filmmakers Mike Leigh and John Cassavetes, and acting coaches Keith Johnstone and Judith Weston in creating characters for film. Using five caricatures studied from real life studied, students develop one of them into a full-blown, in depth character. Course Campus:NY:Spring.

PAGE 396D Topic: Script Analysis (3 credits)

Students will read, work with, and otherwise engage with a number of plays in order to establish an understanding of the specific analytical needs of actors, directors, and designers. Students will examine several approaches to script analysis, keeping a keen eye towards finding the approach that best serves the students in his or her artistic pursuits. Through readings, discussions, projects, and presentations, students will function as an artistic community, working together to question and unpack some of the great works of the dramatic cannon.

Course Rotation: NYC: Fall & Spring

PAGE 397 International Teaching Artist Training: Devising Theater for Social Change in Zanzibar (3 credits)

In this immersive course, students use theater-based techniques as tools for social change in international communities. The course provides an introductory training in Global Empowerment Theatre's devising techniques in Zanzibar, Tanzania. The course culminates in a theater piece written and performed by Zanzibari secondary school students and co-facilitated by Pace students and Global Empowerment Theatre.

Course Rotation: NYC: Spring

PAGE 496A Special Topics: Advanced Scene Study (3 credits)

In this course, the instructor will assign students scenes from styles of plays the individual student has not yet worked on. Styles addressed include naturalism, realisms, absurd, post-modern, ancient Greek, comedy of manners, Jacobean, Elizabethan, Theatre of Cruelty, Renaissances, epic, and others. Each student will work in three different genres during the semester.

Course Rotation: NY; Spring