

# FALL 2013 DRAMA COURSES

WEBSITE: ASE.TUFTS.EDU/DRAMA-DANCE

## MONDAY

DR 10-01 Acting I: Intro to Acting MW 9:30am-11:45am Meyer Aid 75  
DR 10-02 Acting I: Intro to Acting MW 1:30pm-3:45pm McMahan Aid 75  
DR 10-05 Acting I: Intro to Acting MW 4:30pm-6:45pm Holden Aid 75  
DR 17-01 Theatre Technology Mondays 1: 20pm-4:20pm Mulligan Jax 2B  
DR 27-01 Public Speaking MW 1:30pm-2:45pm Cooney Aid 9  
DR 27-02 Public Speaking MW 3:00pm-4:15pm Cooney Aid 13  
DR 28-01 Voice and Speech: The Art of Confident Expression MW 1:30pm-2:45pm Grossman Performance Hangar  
DR 50ILVS 50 Intro to Film Studies MW 10:30am-11:45am Ndounou Tisch 314 (Film Screening Sundays 6-9pm, Tisch 304)  
DR 155-01 Directing I: MW 4:30pm-5:45pm Cless (DR 04 or equivalent) Balch Arena Theater  
DR 249 History of Directing Mondays 1:30pm-4:30pm Senelick Aid 2

## TUESDAY

DR 2 Ancient & Medieval Theatre (seniors only, dept. consent) TR noon-1:15pm Shulman Lane Hall, Room 100A  
DR 10-03 Acting I: Intro to Acting TR noon-2:15pm Rosvally Aid 75  
DR 10-04 Acting I: Intro to Acting TR 4:30pm-6:45pm Cizmar Aid 75  
DR 12-01 Acting II TR 9:30am-11:45am Thomas (Consent) Performance Hangar  
DR 18-01 Lighting I TR 10:30am-11:45am Lilienthal (lab fee \$200) Jax 2B  
DR 29 Scene Painting TR 4:30pm-5:45pm Simpson (lab fee \$200) Balch Arena Theater  
DR 33 The American Musical TR 10:30am-11:45am Grossman Aid 12  
DR 43 Gay & Lesbian Theatre TR noon-1:15pm Senelick Aid 2 (Film Screening Sundays, 7-10pm, Tisch 314)  
DR 100-01 Acting III TR 1:20pm-4:20pm Thomas (DR 12 & instructor permission) Performance Hangar  
DR 126-01 Costume Design T 1:20pm-4:20pm Girard (lab fee \$200) Jax 2B  
DR 193-01 Fairy Tales and Film in the Modern World TR 10:30am-11:45am Burton (DR/ILVS 50 or 2 film courses) Aid 11  
DR 220 Grad Studies 1:30pm-4:30pm Nathans Aid 2

## WEDNESDAY

DR 10-01 Acting I: Intro to Acting MW 9:30am-11:45am Meyer Aid 75  
DR 10-02 Acting I: Intro to Acting MW 1:30pm-3:45pm McMahan Aid 75  
DR 10-05 Acting I: Intro to Acting MW 4:30pm-6:45pm Holden Aid 75  
DR 27-01 Public Speaking MW 1:30pm-2:45pm Cooney Aid 9  
DR 27-02 Public Speaking MW 3:00pm-4:15pm Cooney Aid 13  
DR 28 -01 Voice and Speech: The Art of Confident Expression MW 1:30pm-2:45pm Grossman Performance Hangar  
DR 40: Performing America, Exploring Identity W 1:20pm-3:50pm Ndounou Jax 6  
DR 50/ILVS 50 Intro to Film Studies MW 10:30am-11:45am Ndounou Tisch 314 (Film Screening Sundays 6-9pm, Tisch 304)  
DR 77-01 Screenwriting I W 9:10am-11:40am Kouguell M155  
DR 155-01 Directing I: MW 4:30pm-5:45pm Cless (DR 04 or equivalent) Balch Arena Theater

## THURSDAY

DR 2 Ancient & Medieval Theatre (seniors only, dept. consent) TR noon-1:15pm Shulman Lane Hall, Room 100A  
DR 10-03 Acting I: Intro to Acting TR noon-2:15pm Rosvally Aid 75  
DR 10-04 Acting I: Intro to Acting TR 4:30pm-6:45pm Cizmar Aid 75  
DR 12-01 Acting II TR 9:30am-11:45am Thomas (Consent) Performance Hangar  
DR 18 Lighting I TR noon-1:15pm Lilienthal (lab fee \$200) Jax 2B  
DR 29 Scene Painting TR 4:30pm-5:45pm Simpson (lab fee \$200) Balch Arena Theater  
DR 33 The American Musical TR 10:30am-11:45am Grossman Aid 12  
DR 43 Gay & Lesbian Theatre TR noon-1:15pm Senelick Aid 2 (Film Screening Sundays, 7-10pm, Tisch 314)  
DR 100-01 Acting III TR 1:20pm-4:20pm Thomas (DR 12 & instructor permission) Performance Hangar  
DR 193-01 Fairy Tales and Film in the Modern World TR 10:30am-11:45am Burton (DR/ILVS 50 or 2 film courses) Aid 11  
DR 262 Dramatic Theory & Criticism Thursdays 1:20pm-4:20pm Montez Aid 2

DEPARTMENT OF DRAMA AND DANCE  
WEBSITE: ASE.TUFTS.EDU/DRAMA-DANCE  
617.627.3524

**DR 2 Ancient and Medieval Theatre TR noon–1:15pm Shulman (for Fall 2013 seniors only)**

Early performance rituals in Africa, Asia, the Americas, and Europe; the classical drama of Greece, Rome, and India; and the theatre of medieval Europe and Asia. Special attention paid to the ways theatre has challenged or supported the society that produced it and how ethnicity, gender, sexuality, religion, class, and other social constructs have shaped performance, playwrighting, and production. We will explore the relationship between these cultures and their theatres through a close examination of approximately twenty plays, related critical readings, research, presentations, and lively discussions. Required of majors, open to nonmajors. May be taken before DR 03 and/or DR 4

**DR 10 Intro to Acting (five sections)**

A basic course in acting aimed at enhancing self-confidence, oral expression, and creativity. Emphasis on concentration, motivation, and improvisation, and what it means to create a character and speak before an audience. Limit of eighteen students per section.

**DR 12 Acting II TR 9:30am–11:45am Thomas**

Techniques and theories of acting for students with prior acting experience in productions and/or classes. The role of the actor in relation to the play as a whole. Work on stage speech, movement, projection, characterization, and interpretation through various types of scenes. Consent.

**DR 17 Theatre Technology Mondays 1:20pm–4:20pm Mulligan**

The tools, materials, and techniques of mounting a theatrical production. Emphasis on scenic construction including basic carpentry, painting, and rigging techniques. Required lab hours to be arranged.

**DR 18 Lighting I TR noon–1:15pm Lilienthal**

The study of the aesthetics, processes, and tools of lighting design for the stage. Script analysis, research, color theory, equipment, design principles for arena and proscenium stages, design documentation, using a combination of hands-on exercises, paper projects, and computer visualization.

**DR 27–01 Public Speaking MW 1:30pm–2:45pm Cooney; DR 27 02 Public Speaking MW 3:00pm–4:15pm Cooney**

Introductory course exploring the fundamentals of clear, confident, and effective communication in one-on-one and group settings. Development of tension management skills, good breathing habits, awareness of body language, and the ability to engage an audience through a series of practical exercises. Specific vocal work focuses on tone, variety of pitch, rate, volume, and articulation. Satisfies Humanities Requirement.

**DR 28 Voice and Speech: The Art of Confident Expression MW 1:30pm–2:45pm Grossman**

An introductory course designed to strengthen and expand the full range of flexibility, variety and contrast in vocal expression, with special attention to the demands of performance. Exploration of the connection between movement and sound, the duality of breath and posture, the development of tonal energy, the dynamics of vowels, the articulation of consonants and their action in texts. Involves physical as well as vocal work. For actors and non-actors alike. No prerequisite. Fulfills the Arts distribution requirement.

**DR 29 Scene Painting TR 4:30–5:45 Simpson**

Study and practice of the techniques of scene painting and surface treatment applicable to the execution of theatrical designs. No prerequisite. Lab fee. Design faculty.

**DR 33 The American Musical TR 10:30am–11:45am Grossman**

An introduction to a vibrant art form, this course will explore the American musical in all its variety and vitality. We will focus on outstanding productions and the composers, lyricists, librettists, directors, designers, choreographers, performers, and producers who created them. Using films, images, and sound recordings (original cast and revivals); we will consider the musical as a reflection of American popular culture: the expression of fantasy and nostalgia, sentimentalism and chauvinism, racism and sexism, social protest and enduring optimism. We will examine the tension between the art of creating musicals and the business of entertainment, between artistic achievement and commercial success. Performance opportunities possible but not required. (May be taken at 100-level for graduate credit with consent.) No prerequisite.

**DR 40/Amer 194–06 Performing America W 1:20pm–3:50pm Ndounou**

An exploration of the images and identity politics of Americans presented on popular stages through written analysis of theatrical and critical texts from 1830's to the present. This course examines American identity from the earliest theatrical and visual constructions of racial, gendered, cultural, religious and national representations in American theatre by considering what it means to be an American. This historical and contemporary exploration of American identity from the perspective of playwrights, critics, scholars and artists from various underrepresented communities includes but is not limited to: Women, African Americans, Asian Americans, Latino Americans, Native Americans, Immigrant populations, and LGBT. There are no prerequisites for this course. No previous experience in theatre studies required. This course fulfills the following requirements: Arts Distribution, Culture Credits, American Studies Cluster, Africa in the New World minor credit, Drama and Dance literature/history/criticism Elective.

**DR 50/ILVS 50: Intro to Film Studies MW 10:30am–11:45am Ndounou**

The basics of film analysis with particular emphasis on reading film as a language and understanding cinema as an institution that reinforces and resists cultural values. An entry-level course for the film track of the ILVS major. An overview of film history and related studies of film as a complex form. Weekly screenings of a multicultural sampling of representative works, plus readings of film criticism. Film Screenings on Sunday from 6:00pm–9:00pm. Tisch 304

**DR 43 Gay & Lesbian Theatre TR noon–1:15 Senelick**

Stage and media treatment of homosexuality throughout history, beginning with the classical Greek and Elizabethan stage, dealing with the Chinese and Japanese traditional drama, and proceeding to present time. Subjects include stage transvestism, stereotypes of the effete dandy and predatory lesbian, underground vs. commercial film representations, the concept of camps, AIDS drama, and contemporary queer theory and performance. Film screenings Sundays 7–10, Tisch 314.

**DR 77 Screenwriting I W 9:10am–11:40am Kouguell**

An introduction to the craft of screenwriting with an emphasis on story, structure, character development, dialogue, visuals, genre, and the language of film. Films and produced screenplays will be analyzed to illustrate the aforementioned topics. Students will workshop their materials weekly and are expected to provide insightful analysis of their classmates' work. By the end of the course, students will be required to complete the first act of a feature-length screenplay and an outline of Acts II and III.

**DR 100 Acting III TR 1:20pm–4:20pm Thomas**

Intensive course aimed at improving the actor's means and procedures in the controlled use of body and voice; analysis and interpretation of roles; characterizations; emotional projection. Individual and ensemble performance in exercises and scenes is the framework for learning various types of interpretation and traditional acting styles. COURSE MAY BE REPEATED. Prerequisites: Drama 12 and consent.

**DR 126 Costume Design T 1:20pm–4:20pm Girard**

Development of the skills of script analysis, rendering, and process for the design of costumes.

**DR 155 Directing I MW 4:30pm–5:45pm Cless**

Introduction to all aspects of translating a play from script to stage. Play analysis and interpretation, director's concepts, visual composition, improvisational metaphors, and the history and theories of directing. Lectures/demonstration, writing assignments, exercises, and scenes. Fall Only. Prerequisite: DR 01 or DR 04 or consent.

**DR 193 Fairy Tales and Film in the Modern World TR 10:30am–11:45am Burton**

This course will explore contemporary retellings of fairy tales in film and television from both a critic's and a storyteller's perspective. With a focus on the most retold stories, we will look at how contemporary filmmakers and television writers are revising or reinforcing key elements from the original source materials and from widely known retellings (i.e. Disney). We will compare films aimed at children with those created for adults, and look at how the intended audience shapes the narrative and characterizations. What factors are driving the recent renaissance of filmed fairy tales, and what does the popularity and critical reception of different projects reveal about contemporary culture? How do current retellings reinforce or subvert common ideas about gender, race, and other identity markers? How might we use fairy tales in a film or other creative projects of our own? Prerequisite: Drama/ILVS 50 or 2 courses on film.

**DR 220 Introduction to Graduate Studies Tuesdays 1:30pm–4:30pm Nathans Aid 2**

A survey of major published reference sources forming the foundation of theatre history and an introduction to the use of primary documents in theatre research. Both access technique and scholarly application are demonstrated by use of libraries such as the Harvard Theater Collection.

**DR 249 History of Directing Mondays 1:30pm–4:30pm Senelick Aid 2**

This course explores the work of a range of nineteenth- and twentieth-century directors who helped to shape contemporary film and theatre. Beginning with the conventions of the Victorian playhouse and moving through the reaction against realism, the advent of expressionism, the age of the epic, and the transition into post-modernism, this course encompasses both the history and the evolving theory of directing.

**DR 262 Dramatic Theory & Criticism Thursdays 1:20pm–4:20pm Montez Aid 2**

Extensive examination of a variety of theoretical lenses that can magnify the study of theatrical performance or the analysis of dramatic texts. Critical theory, cultural studies, postmodernism, and other branches of contemporary theory are explored after an investigation of modern theories such as Marxism, psychoanalysis, structuralism, ecology, and feminism.