

FALL 2016 DRAMA COURSES

Department of Drama and Dance (as of 6.20.16)

MONDAY

- DR 10-01 Acting I: Intro to Acting, MW 9:30am-11:45am, *Yakubovskaya*; Aid 75, max 18, lab fee \$18
DR 17-01: Theatre Technology, Mondays 6:00pm-9:00pm, *Mulligan*; max 8, lab fee \$250
DR 27-01 Public Speaking, MW 1:30pm-2:45pm, *Cooney*; max 14
DR 27-02 Public Speaking, MW 3:00pm-4:15pm, *Cooney*; max 14
DR 28 Voice and Speech: The Art of Confident Expression, MW 1:30pm-2:45pm, *Grossman*; Performance Hangar, max 18
DR 39/AMER 0132: Contemporary American Theatre, MW 4:30pm-5:45pm, *Montez*; max 20
DR 48/AMER 46/AFR 147/FMS 89: African American Theatre and Film, MW 4:30pm-5:45pm, *Ndounou*; max 20, Sun Screening not mandatory
DR 93-01 Special Topics: Tai Ji Quan MW 3:00am-4:15am *Thomas*; Jax Dance Studio, max 10, x-list DNC 91.15
DR 118 Lighting Design 11, Mondays 1:20pm-4:20pm, *Lilienthal*; Jax 2B, max 8, lab fee \$250
DR 155 Directing 1, MW 1:30pm-3:15pm, *McMahan*; (pre-req: DR 4 or equivalent), max 12
DR 293-01: Contemporary Latin American Theatre, Mondays 1:20pm-4:20pm, *Montez*; Aid 2

TUESDAY

- DR 2: Ancient & Medieval Theatre, TR noon-1:15pm, *Baldyga*; Aid 13, max 20
DR 4: Modern Drama, TR 10:30am-11:45am, *McMahan*; Tisch Library, room 310, max 20
DR 8: First Year Showcase, TR 10:30am-11:45am, *Grossman*; Aid 9, max 18, lab fee \$20
DR 8R First Year Showcase Recitation, TR noon-1:15pm
DR 10-02: Acting I: Intro to Acting, TR noon-2:15pm, *Watkins*; Aid 75, max 18, lab fee \$18
DR 10-03: Acting I: Intro to Acting, TR 4:30pm-6:45pm, *Mirsajadi*; Aid 75, lab fee \$18
DR 29/DR 193-04 (Adv Scene Painting/pre-req: DR 29): Scene Painting, TR 4:30pm-5:45pm, *Simpson*; lab fee \$300.
DR 30: Acting Shakespeare, TR 1:20pm-4:20pm, *Thomas*; Performance Hangar, max 10
DR 93-04: Business of Acting, TR 10:00-11:45am, *Thomas*; Performance Hangar, max 12
DR 126: Costume Design, Tuesdays 1:20pm-4:20pm, *Girard*; Jax 2B, max 10, lab fee \$250
DR 152/FMS 135: Producing for Film, Tuesdays 1:20pm-4:20pm, *Burton*; Sophia Gordon, max 12 (pre-req: Intro to Filmmaking or Intro to Film Studies)
DR 220: Intro to Graduate Studies, Tuesdays 1:30pm-4:30pm, *Nathans*; Granoff 38 (music seminar room), max 12

WEDNESDAY

- DR 10-01: Acting I: Intro to Acting, MW 1:30 pm-3:45 pm, *Yakubovskaya*; Aid 75, max 18, lab fee \$18
DR 27-01: Public Speaking, MW 1:30pm-2:45pm, *Cooney*; max 14
DR 27-02: Public Speaking, MW 3:00pm-4:15pm, *Cooney*; max 14
DR 28-01: Voice and Speech: The Art of Confident Expression, MW 1:30pm-2:45pm, *Grossman*; Performance Hangar max 18
DR 39/AMER 0132: Contemporary American Theatre, MW 4:30pm-5:45pm, *Montez*; max 20
DR 48/AMER 46/AFR 147/FMS 89: African American Theatre and Film, MW 4:30pm-5:45pm, *Ndounou*; max 20, Sun Screening not mandatory
DR 93-01 Special Topics: Tai Ji Quan MW 3:00am-4:15am *Thomas*; Jax Dance, max 10, x-list DNC 91.15
DR 118: Lighting Design 11 Mondays 1:20pm-4:20pm, *Lilienthal*; Jax 2B, max 8, lab fee \$250
DR 155: Directing 1, MW 1:30pm-3:15pm, *McMahan*, (pre-req: DR 4 or equivalent), max 12
DR 261: Classical Dramatic Theory, Wednesdays 1:20pm-4:20pm, *Baldyga*; Aid 2, max 12

THURSDAY

- DR 2: Ancient & Medieval Theatre, TR noon-1:15pm, *Baldyga*; Aid 13, max 20
DR 4: Modern Drama, TR 10:30am-11:45am, *McMahan*, Tisch Library, room 310, max 20
DR 8: First Year Showcase, TR 10:30am-11:45am, *Grossman*; Aid 9, max 18, lab fee \$20
DR 8R First Year Showcase Recitation, TR noon-1:15pm
DR 10-02: Acting I: Intro to Acting, TR noon-2:15pm, *Watkins*; Aid 75, max 18, lab fee \$18
DR 10-03: Acting I: Intro to Acting, TR 4:30pm-6:45pm, *Mirsajadi*, Aid 75, lab fee \$18
DR 29/DR 193-04 (Adv Scene Painting/ pre-req DR 29): Scene Painting, TR 4:30pm-5:45pm, *Simpson*; lab fee \$300
DR 30: Acting Shakespeare, TR 1:20pm-4:20pm, *Thomas*; max 10, performance hangar
DR 47/FMS 32: Writing the Short Film, Thursdays, 6:30pm-9:00pm, *Jones*; Aid 13, max 16
DR 93-02/FMS 29-02: Production Based Colloquium, Thursdays, 1:20pm-4:00pm, *Burton*; Sophia Gordon MP room
DR 93-04: Business of Acting, TR 10:00am-11:45am, *Thomas*; Performance Hangar, max 12

DR 5: PRODUCTION PREP CREW/Williams; DR 6: PRODUCTION RUN CREW/Williams; DR 94-10-23: CAPSTONE PROJECTS, .5-1.0 credit, 11-Jones, 12-Burton,13-Thomas, 14-Nathans,
16-Girard, 17-Simpson, 18-Lilienthal, 19-Williams, 20—Mulligan, 21-Grossman, 22-Baldyga, 23-Ndounou, 24-Montez; DR 81 (Simpson & Girard); DR 183 Practicum in Design
.5 credit, 01-Simpson, 02-Girard, 03-Lilienthal; DR 184: Practicum in Design, 1.0 credit, 01- Simpson, 02-Girard, 03 Lilienthal;
DR 193-03/FMS 138-01: ADVANCED FILMMAKING, *Jones*, Advanced Filmmaking enrolls students who are beginning or in the middle of film projects and provides
individualized support; max 12; DR 193-03 DRAMATURGY, Ndounou

ROOMS, TIMES, LAB FEES SUBJECT TO CHANGENEW COURSES MAY BE ADDED**

Lab fees help to cover costs of materials provided for students in class and the maintenance of special items provided in rehearsal halls or studios.

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DR 2: Ancient and Medieval Theatre, *Baldyga*; TR noon-1:15pm 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. From its earliest manifestations, theatre has challenged or supported the society that produced it; at the same time, ethnicity, gender, sexuality, religion, class, and other social constructs have shaped performance, playwriting, 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 04.

DR 4: Modern Drama, *McMahan*; TR 10:30am-11:45am This discussion-based course examines dramatic literature and its theatrical performance from the explosion of "isms" at the beginning of the twentieth century, through the innovations heralding the beginning of the twenty-first. Modern societies and ways of thinking have undergone radical transformations during this period, as have dramatic and theatrical expression. We will journey through this era of change through the close examination of approximately twenty plays, related critical readings, films of plays, class presentations, and lively discussions. Maybe taken before or after DR 02 and/or DR 03

DR 8: First Year Showcase, *Grossman*; TR 10:30am-11:45am Introduces first-year students to the production program in the Department of Drama and Dance with a strong emphasis on developing both the creative and the collaborative aspects of performance. Students present a fully-staged performance and work as designers, directors, stage managers, dramaturgs, and crew.

DR 10: Intro to Acting (three 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. Lab fee \$18.

DR 17: Theatre Technology, *Mulligan*; Mondays 6:00pm-9:00pm The tools, materials, techniques and methods of mounting a theatrical production. Emphasis on scenery construction including basic carpentry, painting, and rigging techniques. Required lab hours to be arranged. No prerequisite. **Lab fee \$250.**

DR 27: 01 and 02 Public Speaking, *Cooney*; MW 1:30pm-2:45pm and MW 3:00pm-4:15pm 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 exercise. Specific goal work focuses on tone, variety of pitch, rate, volume, and articulation. Satisfies the Humanities.

DR 28: Voice and Speech: The Art of Confident Expression, *Grossman*; MW 1:30pm-2:45pm 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. Classes involve physical and vocal work, so come dressed to move.

DR 29/DR 193-04 (Adv Scene Painting): Scene Painting, *Simpson*; TR 4:30pm-5:45pm Study and practice of the techniques of scene painting and surface treatment applicable to the execution of theatrical designs. No prerequisite. **Lab fee \$300.**

DR 30: Acting Shakespeare *Thomas*; T/Th 1:20pm-4:20pm DR 30 Acting Shakespeare In this course we will learn basic and more advanced techniques for acting the works of the most-produced playwright in the English language. Students will have the opportunity develop and refine their work with Shakespeare's texts. There will be scene study and work on monologues that can be used in auditions. Either some acting experience or familiarity with the works of William Shakespeare is recommended. No Prerequisite.

DR 39: Contemporary American Theatre, *Montez*; MW 10:30am-11:45am Twenty first century theatre as a major cultural and political art form. Readings and discussions of A selection of important plays and performances will explore how the playwrights address issues of race, class, gender, and national identity... Investigation of major economic and ethical issues affecting the American theatre including interracial casting, the economic demands of producing on Broadway, regional theatre homogeneity, and the selection criteria of Pulitzer Prize and Tony Award nominations.

DR 47/FMS 32: Writing the Short Film, *Jones*; R 6:30pm-9pm An introduction to cinematic storytelling and dramatic construction, which guides student short film ideas from concept to screenplay. The course operates as an immersive workshop in the craft of writing, short, engaging scripts. Screenings and analysis of innovative narrative shorts from around the world supplement weekly script development and insightful roundtable discussion of student work.

DR 48/AMER 46/AFR 147/FMS 89: African-American Theatre and Film, *Ndounou*; MW 4:30pm-5:45pm A broad historical survey of plays and films created by African Americans. Comparison of cinematic and theatrical representations. Relation of African American aesthetics to broader American, European and Pan-African forms. Historical evaluation and comparison of images created by African-Americans and those established in the mainstream milieu. No prerequisite.

DR 93-01/DNC 91-15: Tai Ji Quan *Thomas*; MW 3:00pm-4:15pm Tai Chi is often called standing Yoga. Using the Tai Ji Quan (Tai Chi) and Yi Jin Jing (Chi Kung) exercises as practiced by NYC's Master Ham-King Koo's Society of Nanlaoshu, the class will explore the power of slowing down for expressive impact as well as greater health. This class will impart at least the first chapter of the Tai Ji Quan (Tai Chi) form that will be embodied and explored in varied expressive contexts to provide a greater understanding of stillness and varied tempo. This course is of particular use for performing artists who crave the power available when one is fully in the moment. Exposure to classic and contemporary versions of Lao Tzu and I Ching will be part of the conversation. Dance Studio

DR 93-02/FMS 29-02: FMS Colloquium (Production based), *Burton*; Th 1:20pm-4:00pm

DR 93-04: The Business of Acting, *Thomas*; TR 10:00am-11:45am An introduction to business skills and self-marketing for the professional, including graduate school audition preparation, compiling resumes, photographs, cold readings, monologues, summer theatre, professional theatre casting, and building professional relationships. *Prerequisite:* Acting II and consent of the professor. Class size limited to 12.

DR 118: Lighting Design II, *Lilienthal*; Mondays 1:20pm-4:20pm Continuation of Lighting Design I. Further exploration of lighting technology and design aesthetics for more complex productions such as multi-set shows, musicals, and dance. Use of computer programs for planning and communicating design ideas. **Lab fee \$250.**

DR 126: Costume Design *Girard* ; Tuesdays 1:20pm-4:20pm

Development of the skills of script analysis, rendering, and process for the design of costumes. **Lab fee \$250.**

DR 152/FMS 135 Producing for Film, *Burton*; Tuesdays 1:20pm-4:20pm Exploration of the art of creative film production through participation on the production team for a new professional film project. Through film analysis, theoretical readings, project development, production experience, and engagement with working filmmakers, students will expand their capacities to think as artists and critics. Learn and practice fundamental elements of successful producing, including script breakdown, budgeting, fundraising, executing contracts, copyright and other legal documents, casting, scheduling, location scouting, shooting, editing, marketing, and distribution. Gain skills to facilitate their own future projects, while developing increased understanding of film as a collaborative medium. Pre-req: Introduction to Filmmaking or Introduction to Film Studies.

DR 155: Directing 1 *McMahan*, MW; 1:30pm-3:15pm 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. Pre-requisite: DR 4 or consent.

DR 220: Intro to Grad Studies, T 1:20pm-4:20pm, *Nathans*

DR 261: Classical Dramatic Theory, W 1:20pm-4:20pm, *Baldyga*

DR 293-01: Contemporary Latin American Theatre, Through examination of diverse performativity phenomena (urban intervention, theater, visual art, and film) this course investigates theatre and performance across Latin America. Course readings will highlight the region's most incisive playwrights and examine political, cultural, racial, sexual subject matter in Latin American film and theatrical production. Thematic concerns will include indigeneity, colonization, national identity, the deconstruction of the nation-state, memory politics and political resistance to authoritarian violence, populism, protest, devised performance and the influence of Augusto Boal, as well as other forms of engagement with constructed identities. **M 1:20pm-4:20am, *Montez***