

Fall 2017 DRAMA COURSES

as of 3.27.17

Course #	Course Title	Days/times	Max	Room	Instructor	Pre-re/notes
DR 2	Ancient & Medieval Theatre	Noon-1:15pm TR	20		TBA	
DR 4	Modern Drama	10:30-11:45am MW	20	Aid 11	Ndounou	Maybe Aid 11
DR 8	First Year Showcase	10:30-11:45am TR	18		Grossman	Lab fee \$20
DR 8R	First Year Showcase Recitation	Noon-1:15 TR	18		Grossman	
DR 10-01	Acting 1: Intro to Acting	9:30-11:45am MW	18	Aid 75	TBA	Lab fee \$18
DR 10-02	Acting 1: Intro to Acting	Noon-2:15pm TR	18	Aid 75	TBA	Lab fee \$18
DR 10-03	Acting 1: intro to Acting	4:30-6:45pm TR	18	Aid 75	TBA	Lab fee \$18
DR 17	Theatre Technology	6:00-9:00pm Mondays	8	Jax 02B	Mulligan	Lab fee \$250
DR 29	Scene Painting	4:30-5:45pm TR	20	Balch Arena	Simpson	Lab fee \$300
DR 30	Acting Shakespeare	1:30-4:30pm TR	10	Hangar	Thomas	
DR 27-01	Public Speaking	1:30-2:45pm MW	14		Cooney	
DR 27-02	Public Speaking	3:00-4:15pm MW	14		Cooney	
DR 47	Writing the Short Film	6:00-9:00pm Thursdays	12		Jones	x-list FMS 32 Dept Consent
DR 93-01	Tai Ji Quan	MW 3:00-4:15pm	10	DNC LAB	Thomas	x-list DNC 49
DR 93-02 NEW	Character Mask	9:30-11:15am TR	10	Hangar	Thomas	NEW Consent Lab fee \$25
DR 93-03 NEW	Queer Cinema	10:30-11:45am TR	15	Aid 2	Senelick	NEW WGSS Mandatory Film screening, Sundays 6-9pm requesting Tisch 304 FMS 94-01
DR 93-03R	Queer Cinema Recitation Mandatory Film Screening	Sundays 6-9pm	15	Tisch 304?	Senelick	Mandatory Sundays 6-9pm Requesting Tisch 304
DR 93-05 NEW	Sew-cial Activism: Costuming Political Movements from Phrygian Caps to Pussy Hats	3:00-4:15pm MW	16	AV room needed	Reddington	NEW
DR 93 -06	Sound Design	1:20-4:20pm Mondays	6	Jax 2B	Lilienthal	Lab fee \$250
DR 126	Costume Design	1:20-4:20pm Tuesdays	10	Jax 2B	Girard	Lab fee \$250 X-list FMS 36
DR 152	Producing for Film	1:40-4pm Tuesdays	12	Sophia Gordon MP	Burton	x-list FMS 34 Filmmaking 1 or consent
DR 155	Directing 1	1:30-3:15pm MW	12	Arena	TBA	DR 4 or equivalent Dept consent
DR 187- 01/CSHD 187-01/ED 187	Teaching Through Drama and Improvisation	4:30-7:00pm Tuesdays	25		Camara	
DR 193-04	Adv Scene Painting	4:30-5:45pm TR	6	Balch Arena	Simpson	Dept consent
DR 220	Intro to Grad Studies	1:30-4:30pm Tuesdays	12	Granoff 38 seminar room get permission	Nathans	Dept Consent
DR 249	History of Directing	1:30-4:30pm Mondays	12	Aid 2	Senelick	Dept Consent
DR 256	Theoretical and Historical Development of African American Theatre	1:30-4:30 Wednesdays	12	Aid 2	Ndounou	Dept Consent
DR 293- 01/CSHD 243-02	Seminar: Arts and Human Development	Fridays 1:30-4:00pm	12		Camara	Requirement for those wishing to complete a grad degree concentration in Arts and Child Development

DR 5: PROD PREP CREW/Williams; DR 6: PROD RUN CREW/Williams, DR 7: CAPSTONE PROJECTS, -5-1.0 credit, 11-Jones, 12-Burton, 13-Thomas, 14-Nathans, 15-Senelick, 16-Girard, 17-Simpson, 18-Lilienthal, 19-Williams, 20-Mulligan, 21-Grossman, 23-Ndounou, 24-Montez, 25-Khubchandani

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.

DR 2: Ancient and Medieval Theatre, 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, 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, dramaturges, and crew. **Lab fee \$20**

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 exercises. Specific goal work focuses on tone, variety of pitch, rate, volume, and articulation. Satisfies the Humanities.

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 1:30pm-4:30pm 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 to 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 93-01/DNC 91-15: Special Topics: 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 Lab

DR 93-02: Special Topics: Character Mask, Thomas; TR 9:30-11:15pm Theatrical mask has the unique and dynamic ability to portray the human condition in a both profound and accessible way. This class is an introduction to various character mask forms and the techniques needed to play them. It is dynamic and playful exploration of the fundamentals of mask play and the creation of mask theater. The speed of mask play and how it differs from unmasked performance. The broadness of play that mask often requires while giving the character depth, nuance and specificity. Drawing upon the universal archetypes to understand and play a mask. We will work from forms of Larval & Character masks and heightened archetypes of Commedia dell'Arte. **Consent. Lab fee \$25. NEW**

DR 93-03/FMS 94-03: Special Topics: Queer Cinema, Senelick; TR 10:30am-11:45am This course will explore films which in turn explore questions of gender identity and its construction, alternative sexual behaviors, and the formation of such categories as "gay," "lesbian" and "queer." The range will be from the silent period to recent avant-garde and Hollywood productions. Influential directors such as Derek Jarman, Andy Warhol, Pedro Almodovar and John Waters will be examined in detail. Films will be studied within the context of their cultures. Students are asked to leave preconceived notions at the door. Mandatory Film Screening Sundays 6-9pm. **NEW**

DR 93-05: Sew-cial Activism: Reddington; MW 3:00pm-4:15pm This course will investigate and discuss the role of costume in political activism, both historically and currently. For the first half of the semester, we will be defining costume and looking critically at its role in major political movements, like the use of pussy hats by the 2017 Women's March and Kong Ning's 2014 Smog Mask Wedding Dress. In the second half of the semester, we will conceptualize and create politically motivated costume projects based on individual's concentrations. While sewing experience may be helpful it is not necessary. As we go through the semester, we will look at a variety of costume expressions that involve all types of media. Creativity and Conscience are all that is required for this course. **NEW**

DR 93-06: Special Topics: Sound Design, Lilienthal; Mondays 1:20-4:20 The first half of this course explores the basic ideas and concepts behind sound engineering for live performance, including components system setups, and signal flow. The second half will be spent learning sound design software for editing and playback, as well as design concepts and structures through play analysis. **Lab fee \$250.**

DR 126/FMS 36: 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 34: 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: Filmmaking 1 or consent of instructor.

DR 155: Directing 1 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 2, 3, 4, 8 or 12 or permission of instructor.

DR 220: Intro to Grad Studies, Nathans; T 1:30pm-4:30pm 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, Senelick ; M 1:30pm-4:30pm 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 256: Theoretical and Historical Development of African American Theatre, Ndounou; W 1:30pm-4:30pm The Historical and Theoretical Development of African American Theatre students explore the sociological evolution and development of Black and African American representation in the United States. The course traces the origins of African American theatrical traditions within pre-colonial African Popular Theatre and the United States throughout the twentieth century proceeding to the present. Subjects include the social and cultural context of Black theatre in America through examination of identity politics and performance as well as the most representative plays, playwrights, personalities and events (including popular theatre, some film examples and alternative dramatic practices). This broad historical and theoretical survey of plays and films by and about African Americans documents and analyzes theatrical representations while examining their relation to African Americans in broader American, European, and Pan-African forms. In this graduate seminar, the teaching methodology includes lecture, discussion, reading, writing, presentations and seminar papers.