

Tufts Drama Courses: Fall 2018

As of 4/10/2018

Course #	Course	Instructor	Day(s)	Time(s)
DR 04	Modern and Post Modern Theatre	Noe Montez Emma Futhley	M/W	4:30-5:45 pm
DR 05	Production Prep Crew	Jo Williams		
DR 06	Production Run Crew	Jo Williams		
DR 07-01	Intro to Theatre	Teri Incampo	M/W	12:00-1:15 pm
DR 07-02	Intro to Theatre	Yizhou Huang	M/W	10:30-11:45 am
DR 08-01	First Year Showcase	Barbara W. Grossman Peter Spearman	T/TH	10:30-11:45 am
DR 08-R	First Year Showcase	Barbara W. Grossman	T/TH	12:00-1:15 pm
DR 10-01	Acting 1: Intro to Acting	Bárbara Casseb	M/W	9:30-11:45 am
DR 10-02	Acting 1: Intro to Acting	Steve Drum	T/TH	12:00-2:15 pm
DR 10-03	Acting 1: Intro to Acting	Reza Mirsajadi	T/TH	4:30-6:45 pm
DR 10-04	Acting 1: Intro to Acting	Maurice Parent	M/W	9:30-11:45 am
DR 17	Theatre Technology	John Mulligan	M	6:00-9:00 pm
DR 29	Scene Painting	Ted Simpson	M/W	4:30-5:45 pm
DR 27-01	Public Speaking	Deborah Cooney	M/W	1:30-2:45 pm
DR 27-02	Public Speaking	Deborah Cooney	M/W	3:00-4:15 pm
DR 33	The American Musical	Barbara W. Grossman Javier Luis Hurtado Jessica Pearson	M/W	1:30-2:45 pm
DR 47 FMS 32	Writing the Short Film	Khary Jones	T	9:00-11:30 am
DR 51 FMS 83 LST 51 AMER 94-07	Latino Theatre & Film	Noe Montez Stephanie Engel	M/W	10:30-11:45 am
WGSS 73	Intro to Queer Studies	Kareem Khubchandani Harry Hoke	M/W	10:30-11:45 am
DR 80	Practicum in Acting- <i>Violet</i>	Bridget O'Leary		
DR 81-01	Practicum in Production	Linda Girard		
DR 81-02	Practicum in Production	Brian Lillienthal		
DR 81-03	Practicum in Production	Ted Simpson		
DR 81-04	Practicum in Production	John Mulligan		
DR 81-05	Practicum in Production	Jo Williams		
DR 93-02	Acting Comedic Shakespeare: Getting Stupid with Text	Sheriden Thomas	T/TH	1:30-3:15 pm
DR 93-26 FMS20	Art of the Moving Image	Tasha Oren	M/W	3:00-4:15pm 6:00-8:30pm
DR 93-05	Sew-cial Activism: Costuming Political Movements from Phrygian Caps to Pussy Hats	Kendra Bell Hanife Schulte	TH	1:30-4:20 pm
DR 93 -06	Sound Engineering for Theater	Adam Smith	M/W	10:30-11:45 am
DR 93-07 FMS 51	TV in the Age of Change	Tasha Oren	TH	3:30-6 pm
DR 93-08	Pocahontas & Other Myths: Performing the Indigenous Americas	Lily Mengesha	M/W	1:30-2:45 pm
DR 93-26 FMS20	Art of the Moving Image	Tasha Oren	M/W	3:00-4:15 pm
DR 111	Acting as Career	Sheriden Thomas	T/TH	10:00-11:45 am
DR 118	Advanced Lighting Design	Brian Lillienthal	M	1:30-4:20 pm
DR 126	Costume Design	Linda Girard	T	1:20-4:20 pm
DR 93-31 FMS 138	Advanced Filmmaking	Khary Jones Jennifer Burton		By Arrangement
DR 158-01 FMS 136	Directing for Film	Jennifer Burton	T	1:30-4 pm
DR 155	Directing 1	Bridget O'Leary	M/W	1:30-3:15 pm
DR 194-02	Adv Stage Management	Jo Williams	F	10:30-1 pm
DR 193-04	Adv Scene Painting	Ted Simpson	T/TH	4:30-5:45 pm
DR 220	Intro to Grad Studies	Heather Nathans	T	1:30-4:30 pm
DR 265	Theatre and Visual Studies	Laurence Senelick	M	1:30-4:30 pm
DR 293-01	Performance Ethnography	Kareem Khubchandani	W	1:30-4:30 pm

DR 94-10-23: CAPSTONE PROJECTS, .5-1.0 credit, 11-Jones, 12-Burton, 13-Thomas, 14-Nathans, 15-Senelick, 16-Girard, 17-Simpson, 18-Lillienthal, 19-Williams, 20-Mulligan, 21-Grossman, 24-Montez, 25-Khubchandani

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 4: Modern Drama, TR 4:30pm-5:45pm 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 7: Intro to Theatre (two sections) Thornton Wilder called theatre "the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being." By introducing the student to theatre as a socially expressive art form, this course illuminates aspects of history and human relations through interdisciplinary study. Students of all backgrounds are encouraged to apply their knowledge and experiences to class discussion as we explore the process and place of theatre in societies of the past and present. Introduction to Theatre provides the student of any background with an opportunity to intermix their own interests with both the performing arts and cultural studies.

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 (four 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 requirement.

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 33: The American Musical, Grossman; MW 1:30pm-2:45pm: 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 47/FMS 32: Writing the Short Film, Jones; T 9:00-11:30am 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 51: Latino Theatre & Film, Montez; MW 10:30am-11:45am (Cross-listed w/ FMS 83) An introduction to Latino theatre, film, and performance as a potent creative and political force in the United States. Representative works by Latino playwrights, performance artists, and filmmakers will be discussed in light of issues such as labor and immigration, gender and sexuality, generation gaps in Latino culture, hybridized identities, interculturalism, and the United States' relationship with Latin American nations. May be taken at the 100 level with consent. Xlisted with Latino Studies.

DR 93-02: Special Topics: Acting Comedic Shakespeare, Thomas; TH 1:30pm-3:15pm Focusing on how to find games within Shakespeare's texts while honoring the story on the page, actors will work scenes and monologues and possibly group scenes like the mechanicals from *Midsummer Night's Dream*.

DR 93-04/FMS 20/ILVS 51: Special Topics: Art of the Moving Image; Oren; Cross-listed as ILVS 51) Exploration of cinema's basic aesthetic characteristics: its stylistic features, such as editing, cinematography, and sound, as well as its major narrative and on-narrative forms. Screenings include a variety of films from the US and abroad that exemplify cinemas; myriad forms and styles: mainstream and avant-garde, fiction and non-fiction, narrative and non-narrative, black-and-white and color, silent and sound. Discussion of the extent to which cinema's aesthetic features are shared by television and interactive media such as video games, as well as what is artistically distinctive about these newer moving image media.

DR 93-05: Sew-cial Activism: Reddington; Thursdays 1:30pm-4:20pm 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.

DR 93-06: Special Topics: Sound Design, Lienthal; Mondays 1:20-4:20pm 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 93-07/FMS 51: TV in the Age of change, Oren; Thursdays 3:30-6:00 Television—once a derided form of commercial lowest-common-denominator programming—has ascended to new cultural heights as a critically acclaimed source of long form storytelling. Just as new technologies, platforms and industries threaten TV's very existence as a cohesive medium, we are enjoying (or are overwhelmed by) "peak TV": unprecedented numbers of original programs, critical accolades, viewing venues and audience interaction. The course takes up the burgeoning sub-field of "Industry Studies" along with more traditional scholarly approaches to contemporary television to examine how theoretical and analytical engagement with television narrative, genre and form is enhanced (and often complicated) by scholarly studies of the industry in the US and global contexts. This seminar examines television as a technology, an industry, and most importantly, a storytelling medium, to investigate what is "Peak TV", how we got here, and where we are headed.

DR 93-08: Pocahontas & Other Myths: Performing the Indigenous Americas, Mengesha; MW 1:30-2:45 This course will address both the realities and myths of Native representations through an exploration of contemporary Indigenous theater and performance in the Americas. The selection of works offer a rejoinder to legacies of misrepresentations by looking to creative re-imaginings of historical moments and figures, such as Pocahontas. This course includes performance-based, creative, and written assignments.

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 111: Acting as Career, Thomas; TH 10:00am-11:45am Introduction to self-promotion and the business mindset including auditioning before guest directors and casting directors and working with cold readings, monologues, and commercial copy. Preparation for graduate school acting programs. Topics include career development and building professional relationships.

DR 155: Directing 1, O'Leary; 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. 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 Theatre Collection.

DR 265: Theatre and Visual Studies, Senelick ; M 1:30pm-4:30pm The use of images as documents in theatre history. Theories of iconography, types of document (e.g., portraits, genre, paintings, scene and costume designs), media (e.g., engravings, photographs) and formats. Students are expected to develop a hands-on ability to recognize and analyze such imagery.

DR 293-01: Performance Ethnography, Khubchandani; W 1:30pm-4:30pm Performance ethnography is a critical research method that takes seriously the role of the body in a central tool in ethically encountering others, and can also function as interpretive tool to translate research back into the world. Centering the body also means considering the ways the body is read in terms of race, class, gender, sexuality, nationality, and how those differences elicit particular kinds of data. Taking fieldwork as performance, this method also considers the contingency, context and aesthetics of interactions in the field and of quotidian life. In this class, students will learn of the emergence of performance ethnography; consider the ethics of ethnographic research; try on fieldwork, participant observation, interview, oral history; and explore ethnographies that center performance as method and object of analysis. Participants will locate a field site in the area to focus their study, and will produce both a final essay and performance based on their fieldwork.