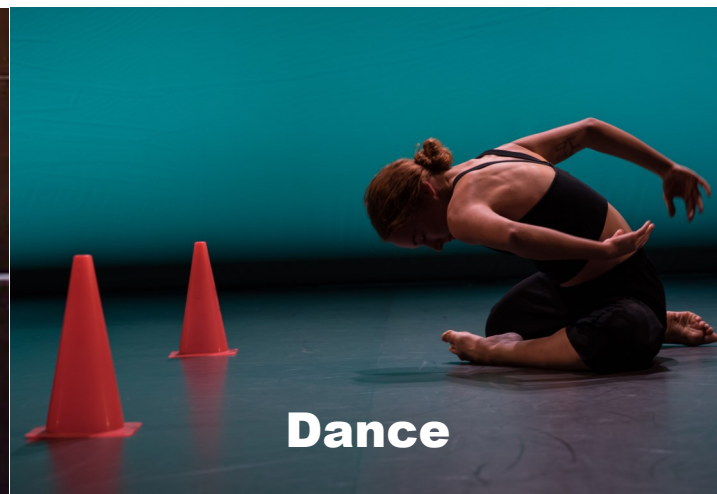
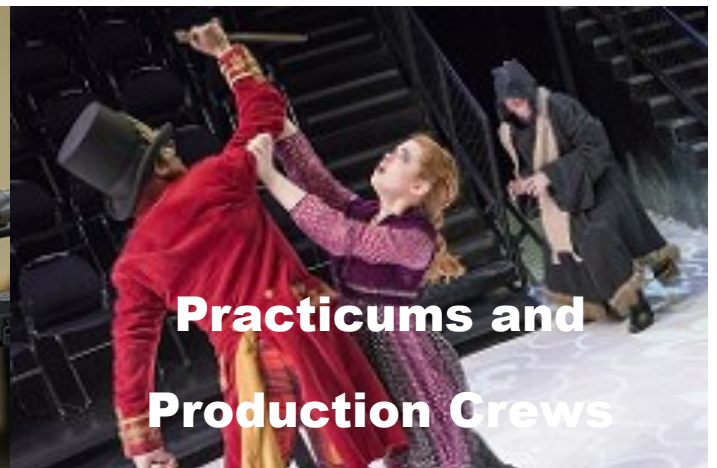


TUFTS THEATRE, DANCE, AND PERFORMANCE STUDIES

Course Catalog

Fall 2019



TUFTS THEATRE, DANCE, AND PERFORMANCE STUDIES

Drama Courses

Fall 2019

Design and Technical Theatre

Sound Engineering for Theater	T/TH	10:30-11:45am	Adam Smith	DR 93.06
Automated Lighting Design	M	1:30-4:20pm	Brian Lilienthal	DR 93.62
Scene Painting	M/W	4:30-5:45pm	Ted Simpson	DR 29/193.04
Theatre Technology	F	9:00-11:30am	Staff	DR 17
Costume Design	T	1:20-4:20pm	Linda Girard	DR 126

Film and Media Studies

Directing for Film	T	1:30-4:00pm	Jennifer Burton	DR 158/FMS 30
Art of the Moving Image	M/W	1:30-2:45pm	Malcolm Turvey	DR 93.07/FMS 20
Screenwriting I	F	9:00-11:30am	Khary Jones	DR 47/FMS 32
Screenwriting II	T	9:30-11:30am	Khary Jones	DR 77/FMS 33

Performance

Acting 1: Intro to Acting	MW	9:30-10:45am	Malcolm Turvey	DR 10-01
Acting 1: Intro to Acting	T/TH	9:30-10:45am	Jo Rezes	DR 10-02
Acting 1: Intro to Acting	T/TH	12:00-2:15pm	Steve Drum	DR 10-03
Acting 1: Intro to Acting	M/W	4:30-5:45pm	Peter Spearman	DR 10-04
Acting Character Mask	T/TH	9:30-11:15am	Sheriden Thomas	DR 93
Acting Comedic Shakespeare	T/TH	1:30-3:15 pm	Sheriden Thomas	DR 93
Directing I	M/W	1:30-3:15pm	Bridget O'Leary	DR 155
First Year Showcase	M/W	9:30-11:45am	Bridget O'Leary	DR 8
Musical Theatre Workshop (NEW)	M/W	1:30-2:45pm	Jessica Pearson	DR 93.64

TUFTS THEATRE, DANCE, AND PERFORMANCE STUDIES

Drama Courses

Fall 2019

Theatre History and Performance Studies

Intro to Theatre	M/W	4:30-5:30pm	Javier Hurtado	DR 07-01
Intro to Theatre	M/W	10:30-11:30am	Jenny Herron	DR 07-02
Modern and Post-Modern Theatre	M/W	4:30-4:45pm	Yizhou Huang	DR 4
Public Speaking	M/W	1:30-3:00pm	Deborah Cooney	DR 27-01&02
LG TBQIA (NEW)	T/R	10:30-11:45am	Harry Hoke	DR 93.65
In the Flesh: Race, Performance, Sex, Skin (NEW)	M/W	10:30-11:45am	Lillian Mengesha	DR 93.63
Intro to Grad Research Methods	M	1:30-4:30pm	Noe Montez	DR 220
Confronting Genocide	THUR	1:30-4:30pm	Barbara Grossman	DR 252
Colonial Unknowing (NEW)	W	1:30-4:30pm	Lillian Mengesha	DR 293

Production Prep Crew	Jo Williams	DR 05
Production Run Crew	Jo Williams	DR 06
Practicum in Acting - <i>Enemy of the People</i>	Noe Montez	DR 80
Practicum in Production	Linda Girard	DR 81-01
Practicum in Production	Brian Lilienthal	DR 81-02
Practicum in Production	Ted Simpson	DR 81-03
Practicum in Production	TBA	DR 81-04
Practicum in Production	Jo Williams	DR 81-05

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DESIGN, TECHNICAL THEATRE AND PRODUCTION

Sound Engineering for Theater

TR, 10:30-11:45am

Adam Smith

DR 93.06

The course will present an introduction to audio engineering. From the basics of acoustics to the implementation of an audio system, its components, and uses in a live production field. The course will be a combination of class work and practical learning.

Lab fee \$250.

Automated Lighting Design

M, 1:30-4:20pm

Brian Lilienthal

DR 93.62

A course that explores the use of new technologies in Lighting Design. The goal is to learn how to use automated fixtures within the context of theatrical lighting design. We will cover: Lightboards, Intelligent fixtures, LED fixtures, and Special Effects. of

Lab fee \$250

Advanced Scene Painting

M/W, 4:30-5:45pm

Ted Simpson

DR193-04

Study and practice of the techniques of scene painting and surface treatment applicable to the execution of theatrical designs.

Department consent required. Lab fee \$300.

DESIGN, TECHNICAL THEATRE AND PRODUCTION

Theatre Technology

F, 9:00-11:30am

TBA

DR 17

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

Costume Design

T, 1:20-4:20pm

Girard

DR 126

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

Lab fee \$250

FILM AND MEDIA STUDIES

Directing for Film

T, 1:30-4pm

Jennifer Burton

DR 158-01, FMS 30

Advanced exploration of the art of the film director from both a critical and artistic perspective. Through focused study of films and writings by diverse narrative film directors, students will develop deeper understanding of how directors use film techniques to shape a story. Through practice-based exercises and workshops with industry professionals, students will hone directing techniques, including how to work with actors and ways to use the camera, movement, design, lighting, editing, and other film elements for effective story telling.

Prerequisite: FMS 30, Film and Media Production I, OR permission of instructor.

Art of the Moving Image

M/W, 1:30-2:45pm

Malcom Turvey

DR 93-07, FMS 20

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. Screening M-W 6-9pm.

Screenwriting I

T, 9:30-11:30am

Khary Jones

DR 47, FMS 33

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. Dept consent.

Department Consent OR Permission of the instructor.

FILM AND MEDIA STUDIES

Screenwriting II

T, 9:00-11:30am

Khary Jones

DR 77, FMS 33

Study of screenwriting with an emphasis on story, structure, and character development. Analysis of films and produced screen plays. Weekly workshops, emphasizing peer analysis and critique. Completion of the first act of a feature-length screenplay and an outline of Acts 11 and 111.

Department Consent Or Permission of Instructor.

PERFORMANCE

Acting 1: Intro to Acting

(Four Sections)

M/W, 9:30-11:45am
Jo Rezes
DR 10-01

T/TH, 12:00-2:15pm
Steve Drum
DR 10-02

M/W, 4:30-6:45pm
Peter Spearman
DR 10-03

M/W, 9:30-11:45am
Maurice Parent
DR 10-04

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.**

Acting Character Mask

T/TH, 9:30-11:15am
Sheriden Thomas
DR 93-03

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 mask. We will work from forms of Larval & Character masks and heightened archetypes of *Commedia del'Arte*.

Prerequisite: Sophomore standing and permission of instructor. Completion of a Tufts acting class, especially Acting Shakespeare or Acting Comedic Shakespeare, strongly recommended.

Acting Comedic Shakespeare

T/TH, 1:30-3:15pm
Sheriden Thomas
DR 93-02

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 Nights Dream*.

This course is best suited for actors who have taken Physical Comedy or Character Mask, although any interested in comedic texts are welcome. No prerequisite.

PERFORMANCE

Directing 1

M/W, 1:30-3:15pm
Bridget O'Leary
DR 155

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.

First Year Showcase

T/TH, 9:30-11:45am
Bridget O'Leary
DR 08-01

T/TH, 12:00-1:15pm
Barbara W. Grossman
DR 08-R (Recitation)

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

Musical Theatre Workshop **NEW!**

M/W, 1:30-2:45pm
Jessica Pearson
DR 93.64

This workshop will allow students to hone their skills in the practical elements of the musical theatre and will approach singing, dancing, and acting both individually and in combination. In addition, this course will address the history and development of the musical in terms of style and approach, revival, and making informed choices of materials for auditions, cabarets, and scene studies.

THEATRE HISTORY AND PERFORMANCE STUDIES

Intro to Theatre (two sections)

M/W, 12:00-1:15pm
Javier Hurtado
DR 07-01

M/W, 10:30-11:45am
Jenny Herron
DR 07-02

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.

Modern and Post-Modern Theatre

M/W, 4:30-5:45pm
Yizhou Huang
DR 04

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.

May be taken before or after DR 02 and/or DR 03.

Public Speaking

(Two Sections)
M/W, 1:30-2:45pm
Deborah Cooney
DR 27-01

M/W, 3:00-4:15pm
Deborah Cooney
DR 27-02

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.

THEATRE HISTORY AND PERFORMANCE STUDIES

LGBTQIA NEW!

T/TH, 10:30-11:45pm

Harry Hoke

DR 93

What does it mean to stage gender and sexuality? How does desire inform identity, and in turn theatrical practice? How does power manage gender and sexuality, and in what ways does theatre provide a site of subversion? This course explores and other questions through the theory and historical development of LGBTQIA & theatre in the US. Through much of the course centers on the twentieth and twenty-first centuries, we will also examine earlier performance informed by both by the emergence of homosexuality as an identity category and prior models of greater identity and sexual desire. Looking to a variety of spaces; theatres as well as cabarets, nightclubs, government building, and street corner, this course explores how theatre and performance reflect and blur the boundaries of gender and sexuality categories, as well as provide tools to access resources and safely navigate powers attempting to manage them.

THEATRE HISTORY AND PERFORMANCE STUDIES

In the Flesh: Race, Performance, Sex, Skin **NEW!**

M/W, 10:30-11:45am

Lilian Mengesha

WGSS 73

What does the body remember? How does skin obscure or reveal race, gender, and sexuality? This course will focus on performances, including theater, dance and new media, that posit skin as text. Building on women of color feminisms' push for "theory in the flesh" based on the materials, lives of Black, indigenous and Latinx bodies, this course will focus on performances where skin is a site of both oppressive and liberation. We will turn to a variety of performance, including body modification, scarification, and bodily writing, to attune our analysis towards the limits and possibilities of embodied knowledge.

Intro to Grad Research Methods

M, 1:30-4:45am

Noe Montez

DR 220,

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.

Department Consent Required.

Confronting Genocide

TH, 1:30-4:30pm

Barbara W. Grossman

DR 257

This seminar will study representations of genocide – "a problem from hell" in Samantha Power's words – in theater and on film. Focusing largely but not exclusively on Holocaust-related work, we will examine the challenges artists and audiences face in exploring such difficult materials and the role these works can play in effecting social change. We also will consider the power of artistic expression in helping survivors cope with trauma and develop resilience.

Department Consent Required.

THEATRE HISTORY AND PERFORMANCE STUDIES

Colonial Unknowing NEW!

W, 1:30-4:30pm
Lilian Mengesha
DR 293

How does decolonial and indigenous thought shape the ways we approach knowledge production, particularly in performance studies? Focusing on an undisciplined approach to thinking, we will consider knowledge relationally across decolonial and anticolonial thought, indigenous ways of knowing, and artistic imagination. In doing so, we will aim to build heterogeneous methodologies that consider the shared histories of racialization and colonization as they emerge within theory and practice. We will build an archive of methods in which colonial unknowing merges through refusal, illegibility and opacity in an effort to subvert colonial extraction.

Open to graduate students across disciplines.

PRACTICUMS AND PRODUCTION CREWS

Production Prep Crew

Jo Williams
DR 05

Production Run Crew

Jo Williams
DR 06

Practicum in Acting- *Enemy of the People*

Noe Montez
DR 80

Practicum in Production

Linda Girard
DR 81-01

Practicum in Production

Brian Lilienthal
DR 81-02

Practicum in Production

Ted Simpson
DR 81-03

Practicum in Production

TBA
DR 81-04

Practicum in Production

Jo Williams
DR 81-05

DANCE

BALLET I-IV

Ballet I

M/W 10:30-11:45 am
Renata Celichowska
DNC 12.01

Ballet III

M/W 9:00-10:15 am
Jenny Lustig
DNC 14.01

All Ballet courses include level appropriate practice of traditional barre and center work, and creative applications of ballet movement vocabulary in varied compositional assignments. All levels include short reading, viewing and written assignments that focus on ballet history, aesthetics, physical practice, and contemporary trends in the genre.

Beginning level open to all with no prerequisites. At least 1 to 2 years experience for Ballet III and IV recommended. Ballet IV may be repeated.

Modern I-IV

Modern II

T/Th 10:30-11:45 pm
Jaclyn Waguespack
DNC 22-01

Modern IV

T/Th 9:00-10:15 am
Ruka White
DNC 24-01

Modern courses focus on introducing and refining technical forms and concepts of modern dance, including principles of weight, momentum, rhythmic precision, musicality, partnering, dynamic variation, movement combinations, and improvisation and creative process. No previous dance experience is required for Modern I. Upper level Modern courses are appropriate for those with substantial dance training in modern and/or ballet. Assignments include creative work, short viewing, reading and written work.

Modern IV may be repeated. Fulfills arts distribution.

Kathak Dance

T/Th noon-1:15 pm
Gretchen Hayden
DNC 46-01

Introduction to classical dance of North India. Basic footwork patterns, technique, spins, rhythms, and abhinaya (story-telling). Enhanced by wearing dance bells (ghungroo) around the ankles. Cultural context and historical background interwoven. For complete novices and those with some experience.

DANCE

Tai Chi: An Experience in Time & Tempo

M/W 3:00-4:15 pm
Sheriden Thomas
DNC 49-01

Using the Tai Ji Quan and Yi Jin Jing exercises as practiced by Master Ham-King Koo's, Society of Nanlaoshu in NYC, students will experience the power of slowing down for expressive impact and health. The work in class imparts the first chapter of the Tai Ji Quan form embodied and worked at varied speeds for a greater experience of time and the expressive reality of tempo, needed in every performance art form. Exposure to Lao Tzu and I Ching texts will be part of the conversation.

Dance Repertory and Performance

T/Th 1:30-2:45 pm
Jaclyn Waguespack
DNC 62-01

Utilize processes of modern, post-modern dance and dance improvisation to generate and explore new combinations of movement, assembled by the instructor and culminating in public performances of one or more dances. This course is designed for students with significant experience in modern dance, ballet and/or contemporary dance, and for students who want to explore that movement vocabulary. Readings, process journal, performance.

May be repeated.

Dance Movement and Creative Process

TR, 10:30-11:45 am
Renata Celichowska
DNC 71-01

Explore the relationship between movement, the creative process and improvisation. The course emphasizes individual and group movement skills, including basic contact improvisation. Students learn how to exchange weight and safely share physical contact. For students of all levels, classes begin with a non-technical warm-up, followed by guided movement assignments. Includes diverse video viewings, readings, discussion and short written assignments.

No prerequisite.

Dance Performance Practicum

Renata Celichowska
DNC 91-52

Designed for students participating as performers in Senior Dance Minor capstone projects and/or other Dance Program performance projects.

Pass/Fail option only. Prerequisites: Approval of Instructor.

DANCE

Afro-Haitian Dance

T/Th, 3:00-4:15pm
Jenny Oliver (Visiting Artist)
DNC 91-06

This introductory course focuses on the physical practice and cultural understanding of several Haitian Folkloric Dance forms, including Yanvalou, Congo, Ibo, Parigol, and Rara. Course work includes short viewings, readings, and written assignments.

No dance experience required.

Creative Dance for Children

T/TH, 1:30-2:45 pm
Renata Celichowska
DNC 91-11, CD 178

Classroom experience focuses on dance and movement as an educational tool with emphasis on application in early childhood education and K-12 public school settings. Explores the creative potential of the body/mind connection in education. The course includes classroom observation with children ages 3-8 years and practice teaching with peers.

Hip-Hop Dance: The Culture, Philosophy, & Practice of B-Boying, B-Girling, Breakin'

M, 6:30-9:00 pm
Taylor Travasso Lomba
DNC 91-14, EXP12-F

Why did hip-hop dance emerge, and what is its intellectual significance? What are the key elements of hip-hop's aesthetic? We delve into these questions through readings, videos, and other media. But most importantly, we will learn by physically practicing hip-hop's original dance - bboying/bgirling ("break dancing").

DANCE

Advanced Dance Studies

TBA

Renata Celichowska

DNC 191

Guided independent work on research papers and advanced graduate and undergraduate special topics courses.

Prerequisites: Approval of Instructor. May be repeated.

Dance Research Project

F, 12:00–2:45 pm

Renata Celichowska

Guided independent work on research papers, senior written and/or choreographic projects.

Prerequisites: Approval of Instructor. May be repeated.

COURSE REGISTRATION DATES

Monday, April 8

Grad Students and post bacs

Tuesday, April 9

All engineering students

Wednesday, April 10

Liberal Arts (Including SMFA) current juniors, Combined Degree students, Study Abroad students, and Diploma students)

Tuesday, April 16

Liberal Arts Current sophomores

Wednesday, April 17

Liberal Arts current first-years