

SPRING 2016 DRAMA COURSES

Department of Drama and Dance (as of 11.3.15)

MONDAY

- DR 4 Modern Drama, MW 1:30pm-2:45pm, *Montez*; max 20
DR 10-01 Acting I: Intro to Acting, MW 1:30 pm-3:45 pm, *Mirsajadi*; Aid 75, max 18, lab fee \$15.
DR 10-03 Acting I: Intro to Acting, MW 9:30am-11:45am, Brooke Watkins; Aid 75, max 18, lab fee \$15.
DR 20 Stage Engineering M 6:00pm-9:00pm, *Mulligan*; Scene Shop/Jax 2B, max 12, lab fee \$75.
DR 25 Stage Management, M 3:00pm-4:15pm, *Williams*; Aid 11 (half-credit) max 12
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*; Perf Hangar max 18
DR 94-02 Black Theatre Workshop: The August Wilson Experience MW 10:30am-11:45am, *Ndounou*; X-listed AMER 0194-10 and AFR 0147-10

DR 94-04 Tai Ji Quan: An Exploration of Time and Tempo MW 3:00pm-4:15pm, *Thomas*; max 10, DNC STUDIO, x-listed DNC 92-03
DR 18 Lighting Design 1 MW 10:30am-11:45am, *Lilienthal*; Jax 2B, max 8, lab fee \$200.
DR 236 Ibsen and Strindberg Mondays 1:20pm-4:20pm, *Senelick*; Aid 2 max 12

TUESDAY

- DR 3 Early Modern Theatre, TR 10:30am-11:45am, *Baldyga*; max 25
DR 10-02 Acting I: Intro to Acting, TR 10:30am-12:45pm, *Holden*; Aid 75, max 18, lab fee \$15.
DR 33 The American Musical Theatre, TR noon-1:15pm, *Grossman*; Aid 9, max 35
DR 94-01 How Do You Stage That? Reading and Performing the Non-Naturalistic Text, TR 1:30pm-2:45pm *Baldyga*; Perf Hangar max 20
DR 94-05 Physical Comedy-Clown TR 1:20am-3:15am, *Thomas*; Aid 75 max 10 (Prerequisite: Permission of instructor)
DR 152/FMS 135 Producing for Film, Tuesdays 1:20pm-4:20pm, *Burton*; max 12

WEDNESDAY

- DR 4 Modern Drama, MW 1:30pm-2:45pm, *Montez* Aid 9, max 20
DR 10-01 Acting I: Intro to Acting, MW 1:30 pm-3:45 pm, *Mirsajadi*; Aid 75, max 18 lab fee \$15.
DR 10-03 Acting I: Intro to Acting, MW 9:30am-11:45am, *Brooke Watkins*; Aid 75, lab fee \$15.
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*; Perf Hangar max 18
DR 77 Screenwriting 1, W 6:30pm-9:00pm, *Jones*, max 16, X-listed FMS (film & media studies)
DR 94-02 Black Theatre Workshop: The August Wilson Experience MW 10:30am-11:45am, *Ndounou*; max 18, X-listed AMER 0194-10 and AFR 0147-10

DR 94-04 Tai Ji Quan: An Exploration of Time and Tempo MW 3:00pm-4:15pm, *Thomas*; max 10, DNC STUDIO, x-listed DNC 92-03
DR 94-06 Cabaret, W 1:20pm-4:20pm, *Senelick*; max 15
DR 94-09 Practicum in Film Editing, W 1:30pm-4:00pm, *Jones*; max 10 Mark Lab X73460

DR 18 Lighting Design 1 MW 10:30am-11:45am, *Lilienthal*; Jax 2B, max 8, LAB FEE \$200.
DR 125 Set Design, W 1:20pm-4:20pm, *Simpson*; Jax 2B, max 12, lab fee \$200.
DR 293-01 The Theoretical and Historical Development of African American Theatre, Wednesdays 1:20pm-4:20pm, *Ndounou*; Aid 2 max 10

THURSDAY

- DR 3 Early Modern Theatre, TR 10:30am-11:45am, *Baldyga*; Aid 12 max 25
DR 10-02 Acting I: Intro to Acting, TR 10:30am-12:45pm, *Holden*; Aid 75, max 18, lab fee \$15.
DR 16 Costume Technology R 1:20pm-4:20pm, *Bell*; Costume Shop, max 8
DR 33 The American Musical Theatre, TR noon-1:15pm, *Grossman*; Aid 9, max 35
DR 94-01 How Do You Stage That? Reading and Performing the Non-Naturalistic Text TR 1:30pm-2:45pm, *Baldyga*; Perf Hangar max 20
DR 94-05 Physical Comedy-Clown TR 1:20pm-3:15am, *Thomas*; Aid 75 max 10 (Prerequisite: permission of instructor)
DR 262 Dramatic Theory and Criticism Thursdays, 1:20pm-4:20pm, *Montez*; Aid 2, max 12

FRIDAY

- DR 156 Directing II F 10:30am-1:00pm, *Ciba*; (Prerequisite: DR 10 or 12, and 155) Arena max 8 lab fee \$15.
DR 94-03 Acting for Directors F 10:30am-1:00pm, *Ciba*; max 12
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- DR 5 Production Prep Crew; DR 6 Production Run Crew; DR 194-02: Practicum in Stage Management, ARR *Williams*, consent, 1.0 credit:
DR 194-01 Advanced Costume Design 1:30pm-4:00pm *Girard*; ARR: DR 94-10-23: CAPSTONE PROJECTS, .5-1.0 credit

ROOMS, TIMES AND LAB FEES SUBJECT TO CHANGE**NEW 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 3: Early Modern Theatre TR noon-1:15pm Baldyga** Drama and performance of Asia, Europe, and the United States from the sixteenth through nineteenth centuries. Focus on new audiences, technologies, and dramaturgical techniques and how theatre negotiated changing views of ethnicity, gender, sexuality, religion, class, nationalism, and other social constructs. Topics include the popular theatre of the European Renaissance and Japan, Neoclassicism, eighteenth-century theatre in Europe and China, melodrama, and Romanticism. Exploration of these issues through a close examination of approximately twenty plays, related critical readings, research, presentations and discussions. May be taken before DR 2 and/or DR 04
- DR 4: Modern Drama MW 1:30pm-2:45pm Montez** 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 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 \$15.
- DR 16: Costume Technology R 1:20pm-4:20pm Bell** An exploration of materials, equipment, and methods of costume construction. Topics include period pattern research and development, construction techniques, fabric treatments, mask making, and costume prop design.
- DR 18: Lighting Design 1 MW 10:30am-11:45am 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. Lab fee \$200.
- DR 20: Stage Engineering M 1:20pm-4:20pm Mulligan** Introduction to standard theatrical techniques for the construction of scenery. Analysis of materials, fasteners, assembly practices, shop flow, and the development of production drafting. Emphasis on interpretation of the scene designer's drafting and how to achieve a variety of stage looks and support of the design through the appropriate choice of materials and construction techniques.
- DR 27: 01 and 02 Public Speaking MW 1:30-2:45 and MW 3:00-4:15 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 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 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. Classes involve physical and vocal work, so come dressed to move
- DR 33: The American Musical Theatre T/R noon-1:14pm 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 77: Screenwriting 1 W 6:30pm-9:00pm Jones**
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 94-01: How Do You Stage That? TR Noon-1:15pm Baldyga**
This course explores a broad section of plays with stylized language and/or non-naturalistic structure, using a combination of critical analysis, research, and performance. How does one approach a play with visceral powerful language? Or a play that relies heavily on imagery or movement as well as text? We will address such questions both through discussion and on our feet. Class exercise and assignments are meant to provide students with the tools necessary for reading, comprehending, performing, and directing non-naturalistic works. The course will culminate in a workshop production.
- DR DR 94-02: Black Theatre Workshop: The August Wilson Experience MW 10:30am-11:45am Ndounou NEW**
Using legendary playwright, August Wilson's ten-play cycle of black American history as our inspiration, this course provides *hands-on, experiential learning* of acting, script analysis and theatrical production. With no previous performance, design or production experience required, students will read Wilson's plays along with relevant scholarship and commentary with opportunities to perform and/or explore design and technical elements of selected scenes from the Wilson cycle.
- DR 94-03: Acting for Directors F 10:30am-1:00pm Ciba .5/ P/F**
The only requirement besides reliable commitment and a definite background in acting (DR 12 preferred) is availability on all Fridays between 10:30 and 1:00 p.m. (the class meeting time when scenes are presented and/or worked every week). Also, there will be about three hours of rehearsal each week outside of the Friday class (scheduled flexibly with actors).
- DR 94-04/DNC 92-03: Tai Ji Quan 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.
- DR 94-05: Physical Comedy/Clown: TR 1:20pm-3:15pm Thomas** Clowning is currently considered an essential part of actor training, in the most respected graduate actor programs throughout the country. The reason is its ability to clear blocks that prevent an actor coming directly from who they are- In other words, being fully present and connected to yourself, the other actors and your audience. To work from who you are, on impulse. This skill set will bring you to a fuller and more flexible expressive power as an actor.
- DR 94-06: Cabaret: W 1:20pm-4:20pm Senelick** This course intends to examine the history of cabaret performance in the western world, and then to create a new cabaret evening based on historical models. In the earlier part of the semester, the class will study the history, socio-political context, personalities and repertoire, from the artists' cabarets of 1890s Montmartre through their imitators in Holland, Germany and Russian to the Berlin political cabarets of the 1920s to the émigré and onwards. The second part of the semester will be devoted to creating a cabaret, with students writing, composing and designing the material, and eventually performing it as the final examination. The performance is projected to be two consecutive late-night shows in a space which would accommodate eating and drinking at individual tables.
- DR 94-04/DNC 92-03: Tai Ji Quan MW 4:30pm-5:45pm Thomas** 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 will be part of the conversation.
- DR 94-09: Practicum in Film Editing, W 1:30pm-4:00pm, Jones** Film screenings and hands on work editing scenes from scripted narrative and documentary projects guide the conceptual and technical study of the work involved in reaching final cut. **NEW**
- DR 125: Scene Design: W 1:20pm-4:20pm Simpson** Development of the skills of script analysis, rendering and model making, and process for the design of scenery. Lab fee \$200.
- DR 194-02: Practicum in Stage Management: ARR, Williams,** 1 credit, Development of stage management skills, communication, and participation in the production process
- DR 236: Ibsen and Strindberg, M 1:20pm-4:20pm, Senelick**
- DR 262: Dramatic Theory and Criticism: R 1:20pm-4:20pm, Montez**
- DR 293: The Theoretical and Historical Development of African American Theatre, W 1:20pm-4:20pm Ndounou**