

SPRING 2017 • DRAMA COURSE

AS OF 11.4.16

Course #	Course Title	Days/Times	Max	Room	Instructor	Prerequisites/Notes
DR 3.01	Early Modern Theatre	TR noon-1:15pm	25		Baldyga	Requesting Aid 12
DR 5.01	Production Prep Crew	ARR	10		Williams	
DR 6.01	Production Run Crew	ARR	10		Williams	
DR 10.01	Acting 1: Intro to Acting	MW 1:30-3:45pm	18	Aid 75	Drum	
DR 10.02	Acting I: Intro to Acting	TR 9:30-11:45am	18	Aid 75	Herron	
DR 10.03	Acting 1: Intro to Acting	MW 9:30-11:45am	18	Aid 75	McMahan	
DR 10.04	Acting 1: Intro to Acting	TR 10:30-12:45am	18	Aid 12	Ciba	
DR 12.01	Acting II	TR 9:30-11:45am	15	Hangar	Thomas	acting experience recommended-no auditions required
DR 15.01	Makeup Design and Application	T 1:30-4:20pm	12	Dressing rooms	Girard	Lab fee \$200
DR 18.01	Lighting I	MW 10:30-11:45am	8	Jax 2B	Lilienthal	Lab Fee \$200
DR 20.01	Stage Engineering	M 6-9pm	8	Scene Shop	Mulligan	Lab Fee \$200 Scene shop/66 Colby St.
DR 25.01	Stage Mgt.	M 3-4:15pm	12	Aid 11	Williams	.5 credit
DR 27.01	Public Speaking	MW 1:30-2:45	14		Cooney	Requesting Aid 9 or 13
DR 27.02	Public Speaking	MW 3:00-4:15pm	14		Cooney	Requesting Aid 9 or 13
DR 28.01	Voice & Speech-Art of Confident Expression	MW 1:30-2:45pm	18	Hangar	Grossman	
DR 40.01	Performing America	W 9am-noon	12		Ndounou	Requesting Aid 12
DR 51.01 /151.01	Latino Theatre and Film	MW 4:30-5:45pm	20		Montez	x-listed Latino Studies/AMER 94.02/AFR 47.10/LST 94.02
DR 77.01/FMS 83.01	Screenwriting I	T 6-9pm	12		Jones	FMS 083 No pre-req
DR 80.03	Practicum in Acting	ARR			Baldyga	<i>The King Stag</i>
DR 80.04	Practicum in Acting	ARR			Nathans	<i>Desire Under the Elms</i>
DR 81	Practicum in Production	ARR	20 each section			01 Girard; 02 Simpson; 03 Mulligan; 06 Lilienthal; 07 Williams
DR 94.03	Acting for Directors	F 10:30-1pm	12	Balch	McMahan	.5 credit P/F
DR 94.04	Tai Ji Quan: An Exploration of Time and Temp	MW 3-4:15pm	10	DNC Studio	Thomas	x-listed DNC 92.03
DR 94.05	Physical Comedy-Clown	TR 1:30-3:15pm	10	Hangar	Thomas	pre-req: instructor permission X-list DNC 92-03
DR 94.08	Senior Thesis	ARR			Baldyga	
DR 94.11-25	Capstone Projects	ARR				Sections 11-25 for faculty
DR 99.01	Internship				Girard	
DR 125.01	Set Design	W 1:20-4:20pm	12	Jax 2B	Simpson	Lab Fee \$200
DR 156.01	Directing II	F 10:30-1:00pm	8	Balch	McMahan	Lab Fee \$15 Pre-req: DR 10 or 12, and 155
DR 158.01	Film Directing	T 1:30-4pm	12	Tisch 304	Burton	Recommended pre-req: making movies or equivalent – X-listed FMS 136
DR 178.01	Screenwriting II	T 1:20-4:20pm	12		Jones	Recommended pre-req: Screenwriting I or instructor permission – FMS 134.01
DR 184.01	Pract. Design	ARR			Girard	
DR 186.03	Pract. Directing	ARR			Baldyga	
DR 186.04	Pract. Directing	ARR			Nathans	
DR 191.02	Advanced Film Making	T 6-9pm	6		Jones	x-listed FMS 138/EXP 0101 – meets by arrangement; recommended pre-req: making movies or instructor permission
DR 254.01	Domestic Tragedy: Sexuality, Identity, Performance	T 1:30-4:30pm	12	Aid 2	Grossman	No dept consent
DR 0294.01	Adaptation: Cultural Politics of Story Telling	M 9:00-12:00pm	12	Aid 2	Ndounou	Dept consent
DR 0294.02	Readings Performance Studies	W 1:30-4:30pm	12	Aid 2	Khubchandani	Dept consent

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.

Spring 2017 Registration Nov 14-25

Tufts University - Department of Drama and Dance - Aidekman Arts Center • 40 Talbot Avenue • Medford - •dramadance.tufts.edu•x73524

DR 3: Early Modern Theatre TR noon-1:15am 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 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 \$15.

DR 12: Acting II TR 9:30-11:45am Thomas Techniques and theories of acting for students with prior acting experience in productions and/or classes. The role of the actor in relation to the play as a whole. Work on stage speech, movement, projection, characterization, and interpretation through various types of scenes. Acting Experience recommended. No auditions required. Acting 1 is not required first. First two-thirds of the semester we use Miller's words to create the world of a tragic American play. We work deeply into the characters who inhabit that world through days of in: mask workshop, radio play, and improvisation formats in documentary film, gesture cycle, snapshots and back stories. *You must be prepared to play an opposite gender character should the make-up of the class require it.* Final third of the semester is scene work.

DR 15: Makeup Design and Application T 1:30-4:20pm Girard Studio based exploration of design and implementation of makeup for stage and film. Topics include makeup history, facial structure, color theory, products and their uses, the creation, and use of prosthetics and wigs. Design projects focus on researching period based makeup, creating an accurate image to work from, and implementing those ideas on the actual human face. Lab fee \$200.

DR 18: Lighting Design 1 MW 10:30-11:45am Lienthal 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 6-9:00pm 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 25: Stage Management M 3-4:15pm, Williams The study and analysis of the production of a play from the point of view of the stage manager, from auditions through the close of the show. Individual preparation of a complete stage manager's prompt script for one play with emphasis on critical and analytical thinking, problem solving, strong written and oral communication skills.

DR 27: 01 and 02 Public Speaking MW 1:30-2:45pm and MW 3:00-4:15pm 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 exercises. 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 1:30-2:45pm 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 40: Performing America, Exploring Identity W 9am-noon Ndounou What does it mean to be an American? In this seminar, we explore the concept of American identity from the perspective of playwrights from underrepresented groups in mainstream American theatre. By using concepts from performance studies and related fields to analyze theatrical and critical texts from 1830's to the present, this course will illuminate and examine American identity from the earliest theatrical and visual constructions of racial, gendered, cultural and national representations in American theatre. Playwrights, critics, scholars and artists from various underrepresented communities under consideration include but are not limited to: Women, African Americans, Asian Americans, U.S. Latino/a(s), Native Americans, immigrant populations, and LGBT.

DR 51/151: Latino Theatre and Film MW 4:30-5:45pm Montez 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.

DR 77/FMS 83: Screenwriting I T 6-9pm 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 94-03: Acting for Directors F 10:30-1pm McMahan Being part of this acting pool is a great way to stretch and expand abilities. It also genuinely helps fellow students. And, it's fulfilling and fun! .5 credit/P/F.

DR 94-02: Practicum in Film Editing 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.

DR 94-03: Acting for Directors F 10:30-1pm McMahan The acting pool is a separate half-credit, pass/fail course. If you are interested AND available be sure to registrar.

DR 94-04: Tai Ji Quan MW 3:00pm-4:15pm 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 and I Ching will be part of the conversation.

DR 94-05: Physical Comedy/Clown TR 1:30pm-3:15pm Thomas is not your childhood birthday party or scary clown that folks think of first. 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. This is serious actor training for working from yourself in the moment. We spend time in Bouffon, Taking the flop, and there is an hour's Clown workout with invited guests at the end of the semester. You will need my permission to take the class. **If you want to take this course and have checked to see that you have the space and time to take it, please send me an email sheriden.thomas@tufts.edu with your year in school and Student ID#.**

DR 125: 1Scene 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 156: Directing II F 10:30-1pm McMahan The techniques and art of play direction, with emphasis on methods of actor coaching and rehearsal procedures. Rehearsal and presentation of several scenes of varying dramatic styles in association with some reading and writing assignments about specific problems in directing. Final project is the public performance of a one-act play. Recommendations: DR 10 or 12, and 155

DR 158/FMS 136: Film Directing T 1:30-4pm Burton 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. Recommended pre-req: Intro to Filmmaking or Intro to Film Studies.

DR 178/FMS 134: Screenwriting II T 1:20-4:20pm Jones This advanced screenwriting course will focus on completing Acts II and III of a feature-length screenplay in a workshop setting. The following screenwriting steps will be examined and discussed: character development, story, play, structure, dialogue, visuals, setups and payoffs, and genre. Films and published screenplays will also be analyzed.

DR 191.02/FMS 138/EXP 0101: Advanced Film Making T 6-9pm class meets by arrangement Jones Production of an original piece of work – including but not limited to a short narrative film, a short documentary, an experimental piece, or a screenplay in preparation for the capstone project. Recommended pre-req: Making movies or instructor permission

DR 254: Domestic Tragedy: Sexuality, Identity and Performance T 1:30-4:30pm Grossman This seminar will focus on domestic violence in drama and to a more limited extent, on film from Greek tragedy to contemporary performance art. In establishing the parameters for our study, we will consider social, cultural, and historical factors as well as aesthetic criteria. We will explore such issues as misogyny and the idea of masculine superiority, sexual politics and the ideology of "women's sphere," gender serotypes, the prevalence of sex and violence on stage and screen, and the notion of love as a blood sport as we arrive at a definition of domestic tragedy and determine its usefulness and value as a dramatic genre.

DR 294-01: Adaptation: Cultural Politics of Story Telling: M 9-noon Ndounou This seminar is a study of the conversion of oral, historical and fictional narratives into stage drama, cinema and literary texts. Special attention will be given to the cultural and political implications of cross-generic transformation, formulaic conventions and concepts of "genre," "crossover appeal" and "adaptation." In addition to viewing adaptations students will explore the theories, concepts and practice of adaptation from multiple, diverse, multi-cultural vantage points and areas of interest. *Optional screening Sundays 3-6pm Tisch.*

DR 294-02: Readings Performance Studies W 1:30-4:30pm Khubchandani In this course, we investigate the breadth of performance as an effective tool in pedagogical and political praxis by tracing the interdisciplinary field of performance studies across its multiple genealogies. Performance studies takes seriously that performance is a critical site of knowledge making: performance is a mode of doing research, of engaging in critical analysis, and of staging research. In this, the field holds a wide conception of what performance can be, including national and global exhibitions of power, gestural practices, everyday styling's of the body, rituals, concert dance, and much more. As an interdisciplinary field, performance studies draws from and makes itself relevant to other academic disciplines such as theater, literature, dance, film, art, and music, as well as critical social theory, anthropology, and history.

Practicum in Stage Management, ARR Williams, consent, 1.0 credit:

DR 94-11-25: CAPSTONE PROJECTS, .5-1.0 credit students credit level determined in consultation with faculty.

