

**SPRING 2018 DRAMA COURSES as of 10.26.17** Spring 2018 Registration Nov 13-22

Course #	Course Title	Days/Times	Max	Room	Instructor	Prerequisites/Notes
DR 3.01	Early Modern Theatre	M/W 10:30-11:45am/E+	25		Stahl	TA Spearman
DR 5.01	Production Prep Crew	ARR	10		Williams	
DR 6.01	Production Run Crew	ARR	10		Williams	
DR 7.01	Intro to Theatre	T/R NOON-1:15pm/F+	25		Reel Sen	
DR 7.02	Intro to Theatre	M/W 10:30-11:45am/E+	25		Herron	
DR 7.03	Intro to Theatre	M/W 1:30-2:45pm/G+	25		Ciba	
DR 10.01	Acting 1: Intro to Acting	MW 1:30-3:45pm/ARR	18	Aid 75	Drum	Lab fee \$18
DR 10.02	Acting I: Intro to Acting	TR 9:30-11:45am/ARR	18	Aid 75	Pearson	Lab fee \$18
DR 10.03	Acting 1: Intro to Acting	MW 9:30-11:45am/ARR	18	Aid 75	Maurice Parent	Lab fee \$18
DR 10.04	Acting 1: Intro to Acting	TR 10:30-12:45pm/ARR	18		Reza	Lab fee \$18
DR 16.01	Costume Technology	R 1:30-4:20pm ARR	12	Costume Shop	Bell Reddington	Lab Fee \$250
DR 18.01	Lighting I	MW 10:30-11:45am/E+	12	Jax 2B and light lab	Lilienthal	Lab Fee \$250
DR 20.01	Stage Engineering	M 6-9pm/10+	8	Scene Shop	Mulligan	Lab Fee \$250 Scene shop/66 Colby St.
DR 25.01	Stage Mgt.	M 3-4:15pm/ARR	12	Aid 11	Williams	.5 credit
DR 27.01	Public Speaking	MW 1:30-2:45/G+	14		Cooney	
DR 27.02	Public Speaking	MW 3:00-4:15pm/l+	14		Cooney	
DR 47/FMS 32	Writing the Short Film	T 9:00am-11:30am/1	12		Jones	FMS 30 or DR 8 or permission of instructor
DR 80.04	Practicum in Acting	ARR			O'Leary	<i>Fires in the Mirror</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	O'Leary/ Swimm	.5 credit P/F
DR 94.01	Junior/Senior Seminar	W 1:30-4:20pm	12		Girard	.5-1.0 credit Pre-req: must be junior or senior Drama major or minor
DR 94.11-25	Capstone Projects	ARR				Sections 11-25 for faculty
DR 94.26 /FMS 24	20 <sup>th</sup> Century U.S. Television	M/W 1:30-2:45pm			Oren	screenings Mondays and Wednesdays 6-8pm, and repeat screening of the material shown in the Monday/Wednesdays screenings on Fridays 9am-1pm.
DR 94.27 /WGSS 195	Critical Drag	MW 10:30-11:45/E+	20		Khubchandani	<b>NEW</b> WGSS 195
DR 94.28/Hist 083.05	Race, Gender, and Ethnicity on the American Stage, to WW II	T/R 10:30-11:45/D+	35		Nathans	<b>NEW</b>
DR 100.01	Acting New Works	ARR TR 1:30-4:20pm	10	Hangar	Thomas	<b>NEW</b> Pre-req: permission of instructor
DR 119.01	History of Style & Decor	M/W 4:30-5:45pm/K+	24	Jax 5 or 6	Simpson	
DR 125.01	Set Design	W 1:30-4:20pm ARR	12	Jax 2B	Simpson	Lab Fee \$250
DR 156.01	Directing II	F 10:30-1:00pm	8	Hangar	O'Leary	Lab Fee \$15 Pre-req: DR 10 or 12, and 155
DR 158.01 /FMS 136	Film Directing	T 1:30-4pm	12	Tisch 304	Burton	FMS 30 or permission of instructor
DR 178.01 /FMS 134	Screenwriting II	M 6:30--9pm/10	12		Jones	FMS 33 or permission of instructor
DR 184.01	Pract. Design	ARR			Girard	
DR 186.03	Pract. Directing	ARR			Sheriden	
DR 186.04	Pract. Directing	ARR			O'Leary	
DR 221.01	Theatre, Pedagogy, Curriculum & Professional Development	W 1:30-4:30pm	12	Aid 2	Montez	Dept consent
DR 255.01	19 <sup>th</sup> Century American Theatre	Tu 1:30-4:30pm	12		Nathans	
DR 0294.01	Feminist, Queer and Trans Performance	M 1:30-4:30pm	12	Aid 2	Khubchandani	Dept Consent
DR 0294.02	Directed Readings	R 1:30-3:30pm	8	Aid 2	Senelick	Dept Consent

# SPRING 2018 DRAMA COURSES as of 10.26.17 Spring 2018 Registration Nov 13-22

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.

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

**DR 3: Early Modern Theatre MW 10:30-11:45am Stahl** 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 7: Intro to Theatre (three 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 his or her own interests with both the performing arts and cultural studies.

**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 16: Costume Technology R 1:30-4:20pm 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. **Lab fee \$250.**

**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 \$250.**

**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. **Lab fee \$250.**

**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 47/FMS 32: T 9-11:30am Jones** An introduction to cinematic storytelling and dramatic construction, which guides student short film ideas from concept to screenplay. An immersive workshop in the craft of writing short, engaging scripts. Screenings and analysis of narrative shorts from around the world supplement weekly script development and roundtable discussion of student work. FMS 30 or DR 8 or instructor permission.

**DR 94-01: Junior/Senior Seminar W 1:30-4:20pm .5-1.0 credit Girard** Seminar for students doing cap stone and thesis projects. *Pre-req: Must be junior or senior Drama major or minor.*

**DR 94-03: Acting for Directors F 10:30-1pm O'leary** 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 94.26/FMS 24: 20<sup>th</sup> Century U.S. Television M/W 1:30-2:45 Oren** Examination of the introduction and development of U.S. television during the network era (40s-90s). Development of television (in the U.S. and within a global context) from its conception through its industrial, technical, aesthetic, and textual development to understand how American broadcast television emerged as a dominant cultural force around the world. Explore how specific analytical concepts in television studies develop. Learn and practice how media theory takes on historical research. Fulfills the FMS media history requirement.

**DR 94-27: Critical Drag MW 10:30-11:45am Khubchandani** Are you ready to lipsync for your grade? Understanding drag as a performance practice that aestheticizes gender, each student will produce their own drag persona. To develop drag personas, we will be reading critical texts about the intersections of gender, nationality, race, class, and disability to understand the implications of putting gender on the body both on stage and in everyday life. The semester will feature workshops, short performances, rehearsals, and critiques that cultivate our drag performance techniques, culminating in a live public performance at the end of the semester. There is a significant research and writing component to this course as well.

**DR 94.28: Race, Gender, and Ethnicity on the American Stage to WWII T/R 10:30-11:45am Nathans** Eighteenth- and nineteenth-century Americans faced many of the same questions concerning performance culture that the country does today: Should America have a "national" theatre? *Whose* idea of America should prevail? Could the theatre address political debates? Could it address the issue of racial inequalities, labor unrest, women's rights, or the growing immigrant population? Could regional distinctions be reconciled into a national imagination? Ultimately American theatres could not extricate themselves from the political, social, and economic debates that besieged the young nation. This course examines how American theatre and drama developed in the ways that they did, looking through the lenses of race, gender, and ethnicity. **X-listed History 083.05.**

**DR 100-01: Acting New Works T/R 1:30-4:20pm Thomas** Intensive exploration and study of a number of current and varied plays aimed at the expansion of the actor's craft. Individual and ensemble work with Anne Bogart and Tina Landau's approach to Viewpoints and Composition. One-hour-length showing of monologues and scenes at the end of the semester. Previous upper level Tufts acting course recommended. **Prerequisite: Permission of instructor.**

**DR 119: History of Style & Décor M/W 4:0-5:45pm Simpson** A survey course in decor, style, and architecture from early Egyptian to Modern American. Its intention is to give designers for film, television, and theatre a basic working knowledge of period and style in regards to interior design and architecture.

**DR 125: Scene Design: W 1:30pm-4:20pm Simpson** Development of the skills of script analysis, rendering and model making, and process for the design of scenery. **Lab fee \$250.**

**DR 156: Directing II F 10:30-1pm O'Leary** 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. *Pre-req: FMS 30 or permission of instructor.*

**DR 178/FMS134: Screenwriting II: M 6:30-9pm 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, plot, structure, dialogue, visuals, setups and payoffs, and genre. Films and published screenplays will also be analyzed. *Prereq: FMS 33 or permission of instructor.*

**DR 221: Theatre, Pedagogy, Curriculum & Professional Development W 1:30-4:30 Montez** An introduction to the pedagogical theories and practices and professional development in theatre. Focus will be placed on both the study and practice of teaching strategies and tactics for making acquired skills legible to employers within and beyond the academy. Students will examine pedagogical trends, theories, and practices, with particular focus on teaching theatre in variety of contexts and to students from diverse backgrounds. Emphasis will be placed on creating, adapting, and justifying pedagogical strategies that employ the concepts discussed in course readings, lectures, and discussions.

**DR 255: 19<sup>th</sup> Century American Theatre T 1:30-4:30pm Nathans** This seminar confronts the drama of national and cultural identity. Students will read plays and other primary source materials as well as essays and historical commentary. Topics include: The beginnings of nationalism, the theatrical and the political, economic forces and show business, melodrama's gendered vortex, the representation of race, the roots of "American studies" in theatre history, marketing stars and shows, "presenting" ethnicity and the development of theatrical criticism, among other issues.

**DR 294-01: Feminist, Queer and Transperformance M 1:30-4:30pm Khubchandani** If gender and sexuality, as embodied social categories, significantly inform how we become legible, how and to what ends do performers use bodies and their environments to transform, question, obscure, and expand what we understand as human, or even a body? This class draws on critical race, disability, and postcolonial scholars who ask how power, pleasure, and violence are distributed and accessed via the management of gender and sexuality. It pairs these critical texts with artistic works to examine how these queer, trans, and feminist theories are made in the flesh. The class structure will include weekly discussions, a "body manifesto" performance, a performance review, and a final research paper.

**DR 294-02: Directed Readings 1:30-3:30PM Senelick** Preparation for the comprehensive examinations by discussing set readings and writing experimental essays.

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.