

SPRING 2019 DRAMA COURSES REGISTRATION NOV 13-23

As of 10.31.18

Course #	Course Title	Days/Times	Max	Room	Instructor	SHU/Prerequisites/Notes
DR 2.01	Ancient and Medieval Theatre	M/W 4:30-5:45/K+	25/		Pearson	3 SHU
DR 3.01	Early Modern Theatre	T/R 1:30-2:45/H+	25		Futhey	3 SHU
DR 5.01	Production Prep Crew	ARR	10		Williams	0 SHU
DR 6.01	Production Run Crew	ARR	10		Williams	0SHU
DR 7.01	Intro to Theatre	M/W NOON-1:15pm/F+	25	Jax 9	Incampo	3 SHU
DR 7.02	Intro to Theatre	M/W 9:00-10:15am/K+	25	Jax 13	Huang	3 SHU
DR 10.01	Acting 1: Intro to Acting	MW 9:30-10:45am/ARR	18	Aid 75	Parent	3 SHU Lab fee \$18
DR 10.02	Acting I: Intro to Acting	M/W 9:30-10:45am/ARR	18	Aid 75	Yakovovskaya	3 SHU Lab fee \$18
DR 10.03	Acting 1: Intro to Acting	T/R noon-1:15pm/ARR	18	Hangar	Mirsajadi	3 SHU Lab fee \$18
DR 10.04	Acting 1: Intro to Acting	TR 4:30-5:45pm/L+	18	Hangar	Spearman	3 SHU Lab fee \$18
DR 17.01	Theater Technology	MW 4:30-5:45pm/K+	12		Pizzuti	3 SHU Lab fee \$250/4 Colby Street
DR 18.01	Lighting I	MW 10:30-11:45am/E+MW	12	Jax 2B and light lab	Lilienthal	3 SHU Lab Fee \$250
DR 25.01	Stage Mgt.	M 3-4:15pm/ARR	12	Aid 13	Williams	2SHU
DR 27.01	Public Speaking	MW 1:30-2:45/G+	14	Aid 12	Cooney	3 SHU
DR 27.02	Public Speaking	MW 3:00-4:15pm/L+	14	Aid 12	Cooney	3 SHU
DR 28.01	Voice and Speech: The Art of Confident Expression	MW 1:30-2:45pm/G+	18	Hangar	Grossman	3 SHU
DR 80.01	Practicum in Acting	ARR	10		Thomas	<i>Much Ado About Nothing</i> 2 SHU
DR 80.02	Practicum in Acting	ARR	10		Nathans	<i>Jihad Jones</i> 2 SHU
DR 81.01-07	Practicum in Production	ARR	20 each section			2 SHU
DR 94.01	Junior/Senior Seminar	Tu 1:30-4:20/ARR	10	Aid 11	Girard	2/3 SHU option
DR 94.02	Pulitzer Prize Winning Musicals	TR 3:00-4:15pm/J+	20	Aid 12/9	Grossman	NEW 3 SHU
DR 94.03	Acting for Directors	F 10:30-1pm/ARR	12	Balch	O'Leary	2 SHU/P/F
DR 94.60	Intro to Media Culture and Theory /FMS 54	MW 10:30-11:45	40		Oren	3 SHU No restrictions
DR 94.04	Practicum in Design				Girard	2/3 SHU
DR 194.05/FMS 165	TV in the Age of Change	W 3-5:30pm	16		Oren	3 SHU 6 for grad students/DEPT CONSENT
DR 94.58	Playwriting	TR 4:30-5:45/L+	12	Aid 11	Hurtado	3 SHU
DR 103.01	Physical Comedy	MW 10:00-11:45am/ARR	10	Aid 75	Thomas	Lab Fee \$18 3 SHU
DR 125.01	Set Design	W 1:30-4:20pm ARR	12	Jax 2B	Simpson	Lab Fee \$250 3 SHU
DR 152/FMS 034	Producing for Film	T 1:30-4:00pm	12		Burton	FMS 30 or permission of instructor -DO CHECK OFF DEPT CONSENT/3 SHU
DR 156.01	Directing II	F 10:30-1:00pm/ARR	8	Hangar	O'Leary	3 SHU Lab Fee \$15 Pre-req: DR 10 or 12, and 155 DEPT CONSENT
DR 156R	Directing Recitation	W 3:00-4:15PM/I+	8	Hangar	O'Leary	1 SHU MANDATORY
DR 178.01 FMS 134	Screenwriting III	T 9-11:30am/block 1	12		Jones	3 SHU FMS 33/DR 77: Screenwriting II OR FMS 35: NEW Forms of Screen Narrative OR Permission of Instructor
DR 184.01	Pract. Design	ARR			Girard	
DR 186.01	Pract. Directing	ARR			Sheriden	<i>Much Ado About Nothing</i>
DR 186.01	Pract. Directing	ARR			Nathans	<i>Jihad Jones</i>
DR 194.01/DNC 194.03	Text, Movement & Image: Devised Performance	F 9:30-noon	16 combined total		McCusker/Mengesha	NEW 3 SHU x-list DNC 194.01 (total 16 enrolled)
DR 194.10-25	Capstones					3 SHU/1.0credit
DR 221.01	Theatre, Pedagogy, Curriculum and Professional Development	Tu 1:30-4:30pm/ARR	12	Aid 2	Montez	DEPT CONSENT 3 SHU
DR 0236.01	Ibsen and Strindberg	M 1:30-4:30pm/ARR	12	Aid 2	Senelick	DEPT CONSENT 3 SHU
DR 0262.01	Modern Dramatic Theory and Criticism	W 1:30-4:30pm/ARR	12	Aid 2	Mengesha	DEPT CONSENT 3 SHU

ROOMS, TIMES AND 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. Tufts University - Department of Theatre, Dance and Performance Studies - Aidekman Arts Center - 40 Talbot Avenue •Medford •dramadance.tufts.edu•x73524

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DR 2: Ancient and Medieval Theatre, MW 4:30-5:45pm, Pearson

Early performance rituals in Africa, Asia, the Americas, and Europe; the classical drama of Greece, Rome, and India; and the theatre of medieval Europe and Asia. Special attention paid to the ways theatre has challenged or supported the society that produced it and to how ethnicity, gender, sexuality, religion, class, and other social constructs have shaped performance, playwriting, and production. Relationship between these cultures and their theatres through a close examination of approximately twenty plays, related critical readings, research, presentations and discussions. May be taken before DR 03 and/or DR 04.

DR 3: Early Modern Theatre, TR 1:30-2:45pm, Futhey

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 02 and/or DR 04.

DR 5: Production Prep Crew, Williams

Participation in scenery construction, costume construction, electrics, or paint crew for departmental major productions. Minimum of 30 hours in one semester. Required for Drama major. No credit; pass/fail grading. Recommendations: Drama major or minor, and permission of instructor.

DR 6: Production Run Crew, Williams

Participation in backstage, costume, lighting, or sound crew during technical and dress rehearsals, and performances of a faculty -directed major production. Required for all drama majors. No credit; pass-fail grading. Recommendations: Drama major and permission of instructor.

DR 7.01: Intro to Theatre, MW Noon-1:15pm, Incampo AND DR 7.02: Intro to Theatre, MW 9-10:15am, Huang

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 10.01-10.04 (four sections), Parent, Yakubovskaya, Mirsajadi, Spearman, Lab fee \$18

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.

DR 17: Theatre Technology, MW 4:30-5:45pm, Pizzuti, Lab fee \$250

The tools, materials, and techniques of mounting a theatrical production. Emphasis on scenic construction including basic carpentry, painting, and rigging techniques. Required lab hours to be arranged.

DR 18: Lighting I, MW 10:30-11:45am, Lilienthal, Lab fee \$250

The study of the aesthetics, processes, and tools of lighting design for the stage. Script analysis, research, color theory, equipment, design principles for and proscenium stages, design documentation, using a combination of hands-on exercises, paper projects, and computer visualization.

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 (MW 1:30-2:45pm); 02 (MW 3:00-4:15pm): Public Speaking, 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 vocal work focuses on tone, variety of pitch, rate, volume, and articulation. Satisfies 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. Involves physical as well as vocal work. For non-actors and actors alike.

DR 94.01: Junior/Senior Seminar, T 1:30-4:20pm, Girard

Seminar for students doing capstone and thesis projects. *Pre-req: Must be junior or senior Drama major or minor.*

DR 94.02: Pulitzer Prize-Winning Musicals, TR 3:00-4:15pm, Grossman

In nine decades only nine musicals have won the Pulitzer Prize for Drama: *Of Thee I Sing* (1931), *South Pacific* (1949), *Fiorello* (1959), *How to Succeed in Business Without Really Trying* (1961), *A Chorus Line* (1975), *Sunday in the Park with George* (1984), *Rent* (1996), *Next to Normal* (1009), and *Hamilton* (2015). Of the thousands of shows that have opened and closed on Broadway, what are there just nine musical prize winners? What makes them noteworthy? What do they say about us as American, the values we cherish, and the ways in which we've changed as a nation? How can they help us develop a deeper understanding of American history, culture, society, and identity? Wrestle with these and other questions as we explore the Pulitzer Prize-winning musicals in depth next semester, No prerequisite, Fulfills arts distribution requirements.

DR 94.60/FMS 54: Intro to Media Culture and Theory, M/W 10:30-11:45, Oren

Qualitative media studies, its history, intellectual development, and theoretical milestones. Introduction to study of popular media culture. Covers major areas of study, theoretical principles, methodologies, and debates that have shaped popular media studies. Theoretical approaches to issues and case studies (including representation, labor and authorship, contemporary media convergence, fandom and participatory culture, media globalization, reality television, game studies, industry research and more). Students acquire knowledge of the major theories that define the field and contemporary application of these theories in critical engagements with media texts and practices.

DR 1 94.05/FMS 165: TV in the Age of Change, W 3-5:30pm, Oren

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 94.58: Playwriting, TR 4:30-5:45pm, Hurtado

Students will read to a variety of plays and learn basic playwriting techniques while developing their dramatic writing skills in a workshop setting.

DR 103: Physical Comedy, MW 9:30am-11:45am, Thomas, Lab fee \$18

Introduction to the principles and practice of physical comedy. Emphasis on theatrical play, comic timing, finding and declaring the game, states of tension, complicity, clowning, clown combat, commedia, and buffoon. Essential investigation of how comedy works, and how to rediscover the playful, ferocious, vulnerable self in the creative moment. Prerequisite: Permission of Instructor.

DR 125: Set Design, W 1:30-4:20pm, Simpson, Lab fee \$250

Development of the skills of script analysis, rendering and model making, and process for the design of scenery.

DR 152/FMS 034: Producing for Film, T 1:30-4:00pm, Burton

Exploration of the art of creative film production through participation on the production team for a new professional film project. Through film analysis, theoretical readings, project development, production experience, and engagement with working filmmakers, students will expand their capacities to think as artists and critics. Learn and practice fundamental elements of successful producing, including script breakdown, budgeting, fundraising, executing contracts, copyright and other legal documents, casting, scheduling, location scouting, shooting, editing, marketing, and distribution. Gain skills to facilitate their own future projects, while developing increased understanding of film as a collaborative medium. Prerequisite: Film and Media Production or Instructor consent

DR 156: Directing II, F 10:30-1:00pm, 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 156R: Directing II Recitation, W 3:00-4:15pm, O'Leary, MANDATORY

DR 178: Screenwriting III, T 9:00-1:30am, Jones

Advanced screenwriting course with 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. Recommendations: Screenwriting II or permission from professor.

DR 194.01/DNC 194.03: Text, Movement, & Image: Devised Performance, F 9:30-noon, McCusker, Mengesha Open to all students. Uncover narrative by working with text, movement, image. Build a culminating performance. The course will introduce some of the many ways artists develop performance through prose, movement, imagery and the stories held in our bodies. 3SHU

DR 221: Theatre, Pedagogy, Curriculum and Professional Development, T 1:30-4:30pm, Montez

DR 236: Ibsen and Strindberg, M 1:30-4:30pm, Senelick

DR 262: Modern Dramatic Theory and Criticism, W 1:30-4:30pm, Mengesha