

SPRING 2020 Theatre, Dance, and Performance Studies

View Spring 2020 Courses On-line Beginning Oct 28

Registration Nov 13-22

Course #	Course Title	Days/Times	Max	Room	Instructor	SHU/Prerequisites/Notes
TPS 1.01	Intro to Theatre	MW 10:30--11:45am/E+	25		Levenson	3 SHU No pre-requisite
TPS 1.02	Intro to Theatre	MW 4:30-5:45pm/K+	25		Engel	3 SHU No pre-requisite
TPS 10.01	Ancient and Medieval Theatre	MW 4:30-5:45pm	25		Huang	3 SHU No pre-requisite
TPS 11.01	Early Modern Theatre	TR 1:30-2:45pm/H+	18		Spearman	3 SHU No prerequisite
FMS 24/TPS 24	20 th Century U.S. Television History				Catherine Martin Teri Incampo	
TPS 31.01	The Designer's Eye: A History for Decorative Arts	MW 4:30-5:45pm/K+	12		Simpson	3 SHU No pre-req NEW TITLE
TPS 45.01	Intro to Acting	MW 4:30-6:00pm/ARR	18	Aid 75	Pearson	3 SHU Lab fee \$18 No pre-requisite
TPS 45.02	Intro to Acting	TR noon-1:30pm/ARR	18	Aid 75	Drum	3 SHU Lab fee \$18 No pre-requisite
TPS 45.03	Intro to Acting	MW 9:30-11:00am/ARR	18	Aid 75	Herron	3 SHU Lab fee \$18 No pre-requisite
TPS 57.01	Voice and Speech: The Art of Confident Expression	MW 1:30-2:45pm/G+	18	Hangar	Grossman	3 SHU No pre-requisite
TPS 58.01	Public Speaking	MW 1:30-2:45/G+	14		Cooney	3 SHU No pre-req
TPS 58.02	Public Speaking	MW 3:00-4:15pm/I+	14		Cooney	3 SHU No pre-req
TPS 59.01	Stage Management	M 3:00-4:15pm//I+	12		Williams	2 SHU No pre-requisite
TPS 60.01	Costume Technology	TH 1:30-4:30pm/ARR	8	Costume shop	Pearson	3 SHU Lab fee \$250
TPS 70.01	Scene Design	W 1:20-4:20pm/7+	12	Jax 2B	Simpson	3 SHU Lab fee \$250 No pre-requisite
TPS 72.01	Lighting 1	MW 10:30-11:45am/E+	12	Jax 2B and light lab	Lilienthal	3 SHU Lab fee \$250 No pre-requisite
TPS 73.01	Make-up Design & Application	T 1:20-4:20pm/6+	14	Dressing rooms/ Aid 35A	Girard	3 SHU Lab fee \$225 No pre-requisite
TSP 78.01	Playwriting I	TR 4:30-5:45pm/L+	12	Aid	Hurtado	3 SHU No pre-requisite

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TPS 79.01/F MS 32	Screenwriting I	T 9:00- 11:30am/4	12	Aid or Barnum	Jones	3 SHU FMS 30 or TPS 2 and dept consent
TPS 80.01	Production Prep Crew	ARR	10		Williams	0 SHU
TPS 81.01	Production Run Crew	ARR	10		Williams	0 SHU
TPS 82.01	Practicum in Acting	ARR	10		Grossman	<i>Sense and Sensibility</i> 2SHU
TPS 83.02	Practicum in Production	ARR	20		Grossman	<i>Sense and Sensibility</i> 2SHU
DR 94.01 TPS 100.01	Junior/Senior Seminar	Wed 1:20- 4:20pm/7+	10	In Aid or Distler	Girard	2/3 SHU option pre-requisite junior standing
TPS 94.05	Acting Comedic Shakespeare	TR 1:30- 3:15pm/ARR	12	Hangar	Thomas	3 SHU No pre-requisite
TPS 94.03	Acting for Directors	F 10:30- 1pm/ARR	12	Balch	O'Leary	2 SHU/P/F
TPS 94.02/W GSS	Queering Feminisms	M 1:30- 4:00pm/5	25		Hoke	3 SHU NEW ADD CLASS with registrar done 10/9/19
TPS 94.06	Music Theatre Workshop: Scene and Ensemble Work	M 1:30-4:00pm	15	Wants Aid 75 conflict with TPS 57 (ask for Aid 12/Jax 6)	Maurice	3 SHU No pre-req Note: ADD CLASS with registrar done 10/23/19 NEW
TPS 145.01	Acting as a Career	MW 9:30- 11:00am/ARR	12	Aid 75	Thomas/Parent	3 SHU Pre-requisite WHAT IS IT? Email sent 10/9 NEW
TPS 151.01/+ FMS 034	Producing for Film	T 1:30- 4:00pm/6	12	Granoff 271	Burton	FMS 30 or permission of instructor for FMS only No dept consent
TPS 156.01	Directing II	F 10:30-1:00pm	8	Hangar	O'Leary Jo Rezes	3 SHU Lab Fee \$15 Pre-req: TPS 45 and 155 DEPT or consent
TPS 156R	Directing Recitation	W 3:00- 4:15PM/I+	8	Not the hangar classroom	O'Leary	1 SHU MANDATORY
TPS 162 .01	Stage Engineering	F 9:00-11:30am	10	Scene Shop/4 Colby St	Pizzuti	3 SHU Lab fee \$250 DR 17/TPS 62 or permission ADD CLASS with registrar done 10/23/19
TPS 184.01	Pract. Design	ARR			Girard	
TPS186.0 1	Pract. Directing	ARR			Grossman	<i>Sense and Sensibility</i>

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TPS 194.01/ WGSS 185/AFR 148-08	Special Topics: Doing-Race, Race- ing, Media, Performance	9:00- 11:30am/1	15 combi ned		Gagnon	No pre-req Open to first years
TPS 194- 02/FMS 138	Advanced Film Making	ARR	6	ARR	Jones	DEPT CONSENT
TPS 194.10- 28	Capstones					3 SHU/1.0credit
TPS 194- 03/294.0 2/JS 192	Jewish American Theatre	Th 1:30-4:30pm	15 combi ned		Nathans	In communication w/Heather Caroline Harrison contact person in judiac studies
TPS.194/ FMS 138	Advanced Filmmaking	ARRANGEMEN T	6		Jones	3 SHU DEPT CONSENT
DR 221.01	Theatre, Pedagogy, Curriculum and Professional Development	Mondays 1:30- 4:30pm/ARR	12	Aid 2	Kubchandani	NO DEPT CONSENT 3 SHU
DR 0263.01	Foundation and Futures of Performance Studies	Tuesdays 1:30- 4:30pm/ARR	12	Aid 2	Kubchandani	NO DEPT CONSENT 3 SHU
FMS 94/TPS 94.04	Iranian Cinema and Theater	T 6:00-8:30pm	18		Sharifian	
EXP 0003-S	Asian America Theatre and Performance	T 6-830pm			Huang	

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

Intro to Theatre 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.

Ancient and Medieval Theatre 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 way's 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 TPS 11 and/or TPS 12.

Early Modern Theatre 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

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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 TPS 10 and/or TPS 12.

The Designer's Eye A survey of art, architecture and decorative arts seen through the lens of production designers. This course will start in ancient Egypt and work through a Western trajectory towards postmodernism stopping in each period to see how various production designers have recreated the era on screen.

Intro to Acting 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.

Voice and Speech – the Art of Confident Expression A course in persuasive communication designed to empower students to speak with confidence and fluency in any situation. Explores the connection between sound and movement, breath and body, mindfulness and positive energy through physical and vocal exercises intended to maximize the full range of flexibility, variety and contrast in vocal expression. Focuses on such essential aspects of voice as pitch, pace, volume, inflection, and articulation, with special attention to the demands of public speaking.

Public Speaking 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 e

Lighting 1 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.

Make-up Design and Application 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.

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

Screenwriting I (Cross-listed as FMS 32). Immersive workshop I in the craft of writing short, engaging scripts. Introduction to screenwriting and dramatic construction, taking the short film from concept to screenplay. Screenings and analysis of narrative shorts from around the world supplement weekly script development and roundtable discussion of student work.

Junior/Senior Seminar: for students doing cap stone and thesis projects. *Pre-req: Must be junior standing.*

Acting Comedic Shakespeare Focus on how to find the fun and games within Shakespeare's texts while honoring the story and information on the page. Actors will work scenes and monologues and may include group scenes like the mechanicals from *Midsummer Night's Dream*. No pre-requisite fulfills arts or TPS requirement.

Music Theatre Workshop: Scene and Ensemble Work This course explores building song interpretation skills in a scene with multiple characters. As students craft an approach for dissecting, analyzing, and breaking down a musical theatre scene, they will learn to use their mind, body, emotion, and voice to be present in a scene and to be connected with their scene partner. In surveying and performing various American Musical Theatre genres throughout the semester, students will develop a versatile, flexible, vocal instrument, an open and curious musical mind, a generous and collaborative spirit when working with other artists, and the confidence that comes with repeated performance and growth.

Stage Management The study and analysis of the production of a play from the point of view of the stage manager, from auditions th preparation of a complete stage manager's prompt script for one play with emphasis on critical and analytical thinking, problem solvin

Costume Technology An exploration of materials, equipment, and methods of costume construction. Topics include period pattern re: techniques, fabric treatments, mask making, and costume prop design. Lab fee.

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

Costume Technology 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.

Acting as Career An introduction to business skills and self-marketing for the professional, including graduate school audition preparation, compiling resumes, photographs, cold readings, monologues, summer theatre, professional theatre casting, and building professional relationships.

Producing for Film (Cross-listed as FMS 34.) 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

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projects, while developing increased understanding of film as a collaborative medium. Prerequisite: Film and Media Production or Instructor consent.

Stage Engineering Introduction to standard theatrical techniques for the construction of scenery. Analysis of materials, fasteners, assembly practices, shop flow, and the development production drafting. Emphasis on interpretation of the scene designer's drafting's and how to achieve a variety of stage looks and support of the design through the appropriate choice of materials and construction techniques.

Race, Media, Performance This course takes race and ethnicity as its lens through which to consider performance-theorized in an expanded multimedia sense-and vice-versa, asking: what might race, and ethnicity *do* to our study of performance and what might performance (studies) *do* to our understanding of race and ethnicity? How have race and ethnicity historically been deployed *in* and *as* performance? How might they be understood as both performed and performative? How do these questions intersect with considerations of gender, sexuality, dis/ability, class, and nation? Using an intersectional feminist, queer, and anti-racist theoretical lens, this course mines theater, performance art, dance, performances of everyday life, visual art, new media, fiction, poetry, graphic novels, music, music videos, film video, and performative/experimental writing for the many ways in which race and ethnic are enacted, sensed, felt, embodied, sounded, choreographed, textualized, listened to/for, and danced. NEW

Jewish American Theatre In a 1921 essay entitled, "What the American Theatre Owes the Jew," the author proclaimed, "The Jew is preeminently the dreamer and the idealist among the races of men," arguing that Jewish American artists had revolutionized the American stage and lifted it to new heights. In this class we will explore familiar contemporary works such as *Death of a Salesman*, *Fiddler on the Roof*, *Angels in America*, and *Indecent*. We will also delve into less well-known works of the nineteenth and early twentieth centuries that struggled to situate Jewish diasporic traditions in a burgeoning nation that often seemed hostile to immigrant communities. Open to both undergrads and grad students.

Iranian Cinema and Theater Since 1997 when the Iranian film *Taste of Cherry* (directed by Abbas Kiarostami) received the Palme d'Or at the Cannes Film Festival, Iranian cinema has enjoyed international attention and, at times, acclaim. Later generations of Iranian filmmakers have built upon Kiarostami's fame and followed in his footsteps (or departed from his aesthetics) with varying degrees of success. Iranian cinema today provides an eclectic body of cultural products, going back far before Kiarostami's time and continuing to present time, that is a lens through which Iranian culture at large can be scrutinized. Similarly, Iranian modern theatre, with a history expanding from the eighteenth century to present, reflects the nation's ways of life, apprehensions, hopes, and political and aesthetic paradigms. In the capital Tehran alone more than one hundred live theatrical events are staged every night. From sacred, religious Shi'a performances and centuries-old comic traditions, to contemporary plays by Iranian playwrights, these performances have a unique place in the Iranian cultural consciousness. By introducing students to this vibrant body of work, this course seeks to contextualize these cultural artifacts and understand them within their socio/political contexts. No prior study of cinema and theatre, nor language skills, are required.

Asian American Theatre and Performance This course examines Asian American history and experience through the lens of theatre and performance. These performances are often critical sites where members of the community preserve their cultural legacies and negotiate American racial politics. By discussing representative works by Asian American playwrights, performance artists, and filmmakers, we will cover the following topics: key events in Asian American history; immigration and citizenship; identity and community formation; intersectionality of race, gender, and sexuality; generational gaps in Asian American culture; trauma and memory; U.S. imperialism and social justice. Fulfills section 2 (history/literature/theory) requirements for TPS major and minor.

Queering Feminisms is an interdisciplinary survey of major issues in the study of women, gender, and sexuality. The course emphasizes intersections with race, class, ethnicity, culture and other categories of identity and difference, including a strong global or transnational perspective. *Queering Feminisms* explores some of the major historical-theoretical developments, often through case studies, in the fields of women's-gender-queer studies over the past 100 years, focusing primarily on the period from the Civil Rights Movement up to today. We will trace the architecture of the trajectory from women's studies to gay and lesbian rights to queer theory, and we will consider the significant role of the contemporary trans movement in transforming what we call feminism and the struggle to redefine humanity and justice. Indeed, in some cases, the theoretical analyses we read and develop go so far as to question the very spatial and temporal boundaries of the human. We will ask how the term "queer" has engaged with "feminism" and how a queering feminism engages with queerness.

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xercises. Specific vocal work focuses on tone, variety of pitch, rate, volume, and articulation. Satisfies Humanities Requirement Fall 2006 and beyond.

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