

# Dance, Drama and Film

## *Fine Arts*

### Requirements

The performing arts of stage and screen, past and present, are the concern of the Department of Dance, Drama, and Film. The central objects of our study are the play, the film, and the dance, and the ways they are brought to life before an audience. Students learn by doing the jobs of the artists who collaborate to make these works. Some courses concentrate on the arts as they were performed in their historical and cultural context; others explore in depth the craft of the artists: the playwright, screenwriter, choreographer, actor, dancer, director, designer, and filmmaker. Almost all courses require, in conjunction with reading and critical writing, the performance of problems and exercises. Students are encouraged to pursue independent work either in historical and critical research or in creative activity. All courses in the department are open to every student in the College; certain courses have prerequisites noted in the course descriptions. Majors are given some preference for admission to upper level courses.

### **New Students**

DANC 105 is the most appropriate introductory course for first-year students interested in dance. DRAM 111 is the introductory course most appropriate for first-year students interested in drama, but it is also a required course for students majoring in film. FILM 111 is the introductory course most appropriate for first-year students interested in film. As the foundation on which the other coursework in the department is built, these courses are recommended to students considering majors in the department. They are also recommended for other students wishing to diversify their course of study by fulfilling distribution requirements in the fine arts. The majors in dance, drama, and film are normally open to students whose performance in the appropriate introductory course has been good.

### **Requirements for the Major**

Students majoring in the department may emphasize theater, dance, or film. The minimum requirements for each major are as follows:

#### **Emphasis in Theater (5.5 units):**

- DRAM 111 Introduction to the Theater (.5 unit)
- DRAM 213 History of Western Theater (.5 unit)
- 1.5 units drawn from Elements of Theater Art

These courses provide a close examination of several aspects of film and theater arts: acting, writing, directing, and design. Reading, discussion, problem solving, and laboratory exercises will increase students' understanding of the artistic experience and develop their skills in the arts of film and theater.

- 1 unit drawn from The Stage and Its Plays (DRAM 251-DRAM 257)

These courses provide a study, in terms of the theater, of selected plays of a period of notable dramatic achievement or the work of an important playwright. Emphasis, by means of problems and exercises, is on the theatrical qualities of the plays and their staging.

- 1.5 units drawn from other course offerings in the department--these may include courses in dance and/or film.
- DRAM 493 Individual Study (.5 unit)

**Emphasis in Dance (5.5 units):**

2.5 units Core Curriculum Theory Requirements

- DANC 105 Introduction to the Dance (.5 unit)
- DANC 215 Contemporary Dance History (.5 unit)
- DANC 227 The Choreographer I (.5 unit)
- DANC 322 Dance Kinesiology (.5 unit)
- DANC 493 Individual Study - Senior Exercise in Dance (.5 unit)

Minimum of 1.5 units Dance Technique Courses. Technique courses are repeatable for credit.

- Six technique courses (.25 units each)

1.5 units optional courses from the list below. Course selections should be made in close consultation with the senior project advisor in order to ensure that selected courses support the proposed senior project.

- DANC 220 Labanotation (.5 unit)
- DANC 228 The Choreographer II (.5 unit)
- DANC 240 Directed Teaching
- DANC 391, 491 Special Topic Dance Courses (.50 unit)
- Elements of Theater Arts courses with the proper prerequisites for the courses and/or with special permission of course instructor (.5 unit)

**Emphasis in Film (5.5 units):**

- DRAM 111 Introduction to the Theater (.5 unit)
- FILM 111 Introduction to Film (.5 unit)

- 1 unit from our selections of Film Genre courses (FILM 251-FILM 259)
- At least 1.5 units selected from the list below, including at least one class in writing for the screen (FILM 231, 243, 335, or 336)
  - FILM 230 Writing the Short Film (.5 unit)
  - FILM 231 The Screenwriter (.5 unit)
  - FILM 261 Directing for the Camera (.5 unit)
  - FILM 267 The Documentary (.5 unit)
  - FILM 328 Advanced Acting on Screen(.5 unit)
  - FILM 335 Screenwriting II/Film Development (.5 unit)
  - FILM 336 Writing the Television Pilot (.5 unit)
  - FILM 361 Intermediate Film Directing (.5 unit)

Students are also required to fulfill the requirements for their senior exercise with FILM 480 Senior Seminar in Film. (0.50 unit)

In addition, students pursuing a major in Film must choose an additional 1.5 units of study in consultation with their faculty advisor. Students are encouraged to include courses offered by other departments in their course of study, but no more than 1 unit outside the Department of Dance, Drama, and Film can be credited toward the 5.5 units required for the major. Courses students might choose to complete the required additional 1.5 units of study include, but are not limited to:

- DRAM 220 The Actor (.5 unit)
- DRAM 231Y-232Y Playwriting and Dramatic Theory (1 unit)
- DRAM 242 The Costume Designer (.5 unit)
- DRAM 243 The Lighting Designer (.5 unit)
- DRAM 261 The Director (.5 unit)
- ARTS 107 Digital Imaging (.5 unit)
- ARTS 361 Alternative Narratives: The Role of Storytelling in Video Art (.5 unit)
- ARTS 362 Poetics of the Moving Image (.5 unit)
- ENGL 219 Film as Text (.5 unit)
- ITAL 350 Topics in Italian Cinema (.5 unit)
- PHIL 263 Mind, Perception, and Film (.5 unit)

- WGS 221 Gender and Film (.5 unit)

### **The Senior Exercise**

The Senior Exercise has three parts: a project, an oral discussion of the project, and a written examination. Each senior major, with the advice and consent of the department's faculty, designs a senior project, a major piece of creative or scholarly work. The student will initiate the work and collaborate with others to see it through to completion, all with guidance from one or more faculty members. The faculty guidance will take the form of an Individual Study, DANC, DRAM, or FILM 493, for which the student will receive course credit and a grade. When the work is finished, the student and department faculty members will discuss the preparation and choices that shaped the project. At the end of the year, every senior major will complete a six-hour written examination. The awarding of "distinction" is based on the student's performance on all three parts of the exercise.

### **Honors**

Students interested in reading for honors must begin during the junior year. In the Department of Dance, Drama, and Film, the pursuit of honors is a two-year process. All students reading for honors in the department are required to complete both junior honors and senior honors.

To be eligible to read for honors in Dance, Drama, or Film, a student must meet the following requirements:

1. The applicant must be a student in good standing who can offer, at the time of application, a cumulative grade point average of 3.33 or better.
2. The applicant is limited to a single major. Because of the extensive nature of the projects, no double majors will be allowed to read for honors in the Department of Dance, Drama, or Film.
3. The candidate for honors will be expected to maintain a cumulative GPA of 3.33 and a GPA of 3.5 or better within the major throughout the course of study.

To apply, the student will present a plan for a scholarly or artistic project in the subject of dance, drama, or film to the department faculty before the tenth week of instruction of the first semester of the junior year. This project will be designed to take not less than 1 unit, and not more than 1.5 units, of tutorial study. The faculty will evaluate this proposal in terms of its originality and ambition, its intrinsic and pedagogical value, and its practical feasibility.

Students interested in becoming honors candidates in dance, drama, or film should speak with their advisor or the department chair, well in advance of the deadline noted above.

### **Requirements for the Minor in Dance**

The following courses are required for a minor in dance (3.0 units):

- DANC 105 Introduction to the Dance (.5 unit)

- DANC 215 Contemporary Dance History (.5 unit)
- DANC 227 The Choreographer I (.5 unit)
- Dance Technique courses (.5 unit, 2 technique classes)
- Two of the following four courses: DANC 220 Dance Labanotation, DANC 228 The Choreographer II, DANC 240 Directed Teaching, DANC 322 Dance Kinesiology (1 unit)

## Courses in Dance

### **DANC 104 YOGA**

*Credit: 0.25*

This is a Hatha Yoga course that will help the participants improve alignment, balance, strength, and flexibility through the mindful practice of yoga postures. Integration through motion, breath, and healthy attentiveness will be emphasized. The required reading for the course, *Yoga, Mind, Body and Spirit*, by Donna Farhi, will provide a deeper understanding of what yoga has to offer. This course is generally offered every other year.

### **DANC 105 INTRODUCTION TO THE DANCE**

*Credit: 0.5*

Introduction to the Dance is a one-semester survey course designed to introduce dance as a performing art form, historically as well as in practice, and to explore how dance as a cultural phenomenon helps shape and is shaped by cultural values. The course will track the development of dance as a performing art in Europe and in the U.S. from the Renaissance to the 1950s, by identifying important stylistic trends and the works of major contributors to the field, such as the Ballets Russes, Martha Graham, and Katherine Dunham. While we will focus on Western concert dance as a performing art, we will also study some dance phenomena cross-culturally in order to broaden our understanding of the function dance serves and its relationship to cultural beliefs and to the history of ideas. The study of dance history provides a lens for exploring the world, its people, and their cultures. Assignments include written work and short movement studies composed by students to explore various aspects of the choreographic process and to embody significant trends in the evolution of dancemaking. This course is offered every year.

### **DANC 107 BEGINNING DANCE FUNDAMENTALS**

*Credit: 0.25*

This course introduces movement concepts for the beginning-level student in one particular form of dance. The style being offered will vary each semester, depending on adjunct faculty availability, but may include jazz dance, world dance, or tap dance. The specific classes will be determined at the beginning of each academic year. The course involves intensive movement participation; however, there is no stress

placed on public performance. No prior experience is necessary. No prerequisite. This course is offered every year.

### **DANC 108 BEGINNING MODERN DANCE**

*Credit: 0.25*

This course's focus is on modern dance technique for the beginning-level student. During the semester, self-expression through movement will be explored through exercises emphasizing the basic concepts of breath, mobilizing weight, and improvisation. The course involves intensive movement participation; however, there is no stress placed on public performance. No prior experience is necessary. No prerequisite.

### **DANC 109 BEGINNING BALLET DANCE**

*Credit: 0.25*

The ballet style and movement vocabulary are presented in this technique course for the beginning-level student. During the semester, students will be introduced to the fundamental components of ballet technique, including line, position, and artistry, with a focus on correct body mechanics. The course involves intensive movement participation; however, there is no stress placed on public performance. No prior experience is necessary. No prerequisite. This course is generally offered every other year.

### **DANC 110 THE DANCE: PRODUCTION AND PERFORMANCE**

*Credit: 0*

The Fall and Spring Dance Concerts give dancers, choreographers, and designers an opportunity to present their work in concert. Advised and directed by dance faculty members and guest artists, these concerts are the culmination of one or two semesters of preparation, rehearsals, and regularly scheduled showings of work-in-progress. The Fall Dance Concert: In order for students to choreograph for the Fall Dance Concert, students must be enrolled in or have successfully completed DANC 227 or 228. (Please note: DANC 110 audit will be awarded to those dancers, choreographers, and production personnel whose work exhibited high standards.) Choreography proposals must be submitted to the dance faculty by the date announced early each fall semester. Final selection is determined by the dance faculty, with priority given to dance majors & minors. The Spring Dance Concert: Dance faculty will announce the selected student choreographers early in the spring semester. The same selection process is followed for both Fall and Spring Dance. Students who have choreographed for the Fall Dance Concert will be given priority concerts. Auditions to dance in either concert are held at the beginning of each semester. All dancers who perform in either concert are required to participate in a dance technique course (DANC 104, 107, 108, 109, 208, 209, or 308). Designers are recommended by the design faculty of the Department of Dance and Drama.

## **DANC 208 INTERMEDIATE MODERN TECHNIQUE**

*Credit: 0.25*

Intermediate Modern Technique furthers the work of the beginning-level course with increased application of movement principles established by creative artists and teachers from the American and European contemporary dance tradition. Movement fundamentals from other broad-based techniques and somatic principles are also included. Prerequisite: permission of instructor. This course is offered every semester.

## **DANC 209 INTERMEDIATE BALLET TECHNIQUE**

*Credit: 0.25*

Intermediate Ballet Technique furthers the work of the beginning-level course with a more in-depth application of the ballet vocabulary and style. Prerequisite: DANC 109 or equivalent or permission of instructor. This course is offered every semester.

## **DANC 214D UNION OF MUSIC AND DANCE**

*Credit: 0.5*

The Union of Music and Dance will explore the historical intersections of music and dance in the collaborative creative process. Music and dance are inexorably linked. At times music composition and choreography happen simultaneously, as is the case with Aaron Copland and Martha Graham's Appalachian Spring. At other times the dance comes after the music has been composed. Learning about the vital intersections between music and dance will provide students with a more deeply understood and nuanced approach to how the work of composers and choreographers intersect and dialogue with each other in works ranging historically from Lully and Petipa, to Philip Glass and Mark Morris. This is an interdisciplinary class co-taught by a professor in Dance and a professor in Music. No prerequisite. This class is offered approximately every other year.

## **DANC 215 CONTEMPORARY DANCE HISTORY**

*Credit: 0.5*

This course investigates the development of dance as a performing art in the twentieth and twenty-first centuries. The course examines major trends that influence dance-making, which include technology, globalization, and collaboration, by observing the work of principal artists. This course investigates aesthetic points of view, beliefs, and assumptions inherent in dance practice, dance criticism, and history writing. Prerequisite: DANC 105. This course is generally offered every other year.

## **DANC 220 DANCE LABANOTATION**

*Credit: 0.5*

This course covers the basic concepts and skills necessary for reading and writing Labanotation, a system for recording movement in symbolic form. Studio work will emphasize re-creating and performing dances from written scores in addition to the theoretical analysis of movement. Class requirements may fulfill Dance Notation Bureau standards for certification in Beginning Labanotation. This course is generally offered every other year.

## **DANC 227 THE CHOREOGRAPHER I**

*Credit: 0.5*

The theory and practice of making dances is the focus of the choreographer. The fundamentals of composing both solo and group works are presented through the exploration of dance dynamics, improvisation, and movement problem-solving. Work will include movement studies, presentations, readings, and discussions. Group preparation time outside of class for movement studies is required. Prerequisite: DANC 105 (or concurrent enrollment in DANC 105) or permission of instructor. Enrollment in DANC 107, 108, 109, 208, 209, or 308 is required. DANC 227 and DANC 228 are offered on alternate years.

## **DANC 228 THE CHOREOGRAPHER II**

*Credit: 0.5*

Special topics in dance composition are the focus of this course. Students will be presented with advanced choreographic theories and challenges. The choreographic assignments vary each semester and may include studies that emphasize partnering, the use of technology, collaboration, or site-specific work. Course requirements include readings, discussions, and the development and presentation of movement studies. Significant preparation time outside of class is expected. Prerequisite: DANC 227 or permission of instructor. Concurrent enrollment in a dance technique class is required. DANC 227 and DANC 228 are offered on alternate years.

## **DANC 240 DIRECTED TEACHING**

*Credit: 0.5*

This course presents students with theories and philosophies about teaching the art of dance in various contexts. Readings and discussions will consider methods for integrating somatic techniques and scientific principles into the dance technique class, as well as contemporary aesthetic and creative practices. Different learning and teaching environments will be compared and contrasted, including the private sector, public schools, and higher education. Adaptations necessitated by dance style, age, motivation, and skill level will be addressed both theoretically and experientially, as students will be required to plan, teach, and evaluate their own and each other's pedagogical choices in practice teaching



sessions. Outside teaching experiences are required and may be scheduled outside of class time.  
Prerequisite: permission of instructor.

Instructor: Brodie

### **DANC 308 ADVANCED MODERN DANCE TECHNIQUE**

*Credit: 0.25*

Advanced technique work in contemporary dance builds upon principles of movement established at the beginning and intermediate levels. In-depth exploration of floor work, improvisation, somatic practices, and a variety of postmodern styles promotes artistry, efficiency of movement, and integrated strength.

Prerequisite: DANC 208 or permission of instructor. This course is offered every semester.

Instructor: Staff

### **DANC 322 DANCE KINESIOLOGY**

*Credit: 0.5*

This course studies the science of movement as it relates to dance. Basic anatomy and physiology, the physics of dance, and the mind-body connection responsible for producing and controlling movement are explored to provide students with a deeper understanding of the structure and function of the human body. Lectures, discussions, and movement labs focus on practical analysis and application of material in order to increase movement efficiency, with the ultimate goal of enhancing performance and preventing injury. Prerequisite: sophomore standing or permission of instructor. Generally offered every other year.

### **DANC 397 JUNIOR HONORS**

*Credit: 0.5*

Junior honors in the Department of Dance and Drama is the first step towards departmental honors. It is required of all students wishing to pursue senior honors. Prerequisite: permission of department chair.

### **DANC 398 JUNIOR HONORS**

*Credit: 0.5*

Junior honors in the Department of Dance and Drama is the first step towards departmental honors. It is required of all students wishing to pursue senior honors. Prerequisite: permission of department chair.

### **DANC 493 INDIVIDUAL STUDY**

*Credit: 0.25-0.5*

Individual study in dance and drama is reserved for students exploring a topic not regularly offered in the department's curriculum. Typically, the course will carry .5 unit of credit. To enroll in an individual study, a student must identify a member of the department willing to direct the project and, in consultation with

him or her, write a proposal. The department chair must approve the proposal. The one- to two-page proposal should include a preliminary bibliography and/or set of specific problems, goals, and tasks for the course, outline a schedule of reading and/or writing assignments or creative undertakings, and describe the methods of assessment (e.g. a journal to be submitted for evaluation weekly; a one-act play due at semester's end, with drafts due at given intervals, etc.). The student should also briefly describe prior coursework which qualifies him or her for this independent project. At a minimum, the department expects the student to meet regularly with the instructor one hour per week, and to submit an amount of work equivalent to that required in 300-level dance and drama courses. Students are urged to begin discussion of their proposed individual study the semester before they hope to enroll, so that they can devise a proposal and seek departmental approval before the deadline.

### **DANC 497 SENIOR HONORS**

*Credit: 0.5*

Prerequisite: permission of department chair and successful completion of junior honors.

### **DANC 498 SENIOR HONORS**

*Credit: 0.5*

Prerequisite: permission of department chair and successful completion of junior honors.

## **Courses in Drama**

### **DRAM 110 THE PLAY: PRODUCTION AND PERFORMANCE**

*Credit: 0*

The work of DRAM 110 involves the realization in the theater of the work of an important playwright, as expressed in the text for a particular play. Problems in textual analysis, historical research, and the creation of a production lead, by way of independent and cooperative activity involving acting, design, and special problems, to public performance before an audience. Note: Students who, in the judgment of the instructional and directional staff, have made significant creative contributions to the effectiveness of the production will have "audit" indicated on their academic record.

### **DRAM 111 INTRODUCTION TO THE THEATER**

*Credit: 0.5*

This course examines how theater differs from other arts and how theatrical artists go about their jobs in bringing a play to life on stage. This examination is accomplished through a series of performance or creative assignments. The class is divided into four sections, two meeting in the morning and two in the afternoon. Plays, problems, and exercises are performed and discussed in the sectional meetings; about every other week, sections are combined for lectures and demonstrations. The course explores what a play is and how it is structured. Assignments consist of a series of playwriting problems and one acting

problem, which students perform in class working in teams. In addition, students read at least five plays and a series of essays about the theory and practice of the theater, complete a series of brief written assignments, and take written examinations. As a culmination of the work, each student writes, directs, and presents to the class a final short play, working with fellow students. Any student with a general interest in the theater will find this a challenging course, regardless of previous experience. Because this course is an introduction to the arts of the theater, it has no prerequisite, but it is a prerequisite to many of the other courses in the department. This course is a requirement for a major in drama or film. This course will be offered every year.

### **DRAM 213 HISTORY OF THE WESTERN THEATER**

*Credit: 0.5*

This course presents an historical study of Western theater from its origins to the present time. The course will examine the evolution of the physical theater structure and production elements of each period, as well as the relationship between each style and its historical context. The course will include lectures, readings, projects, and discussion. Prerequisite: sophomore standing. This course is a requirement for a major in drama. This course will be offered every year.

### **DRAM 219 HISTORY OF CLOTHING AND FASHION**

*Credit: 0.5*

This course surveys the history of Western clothing and fashion from the ancient world to the present day. Work will include papers, oral presentations, lectures, and discussion. Prerequisite: DRAM 111 or sophomore standing. This course will generally be offered every year.

### **DRAM 220 THE ACTOR**

*Credit: 0.5*

Through the rehearsal and performance of various scenes, students will explore the nature of the actor's contribution to the theater. Work will include performance exercises, readings, and written assignments. Prerequisite: DRAM 111. This course will be offered every year.

### **DRAM 231Y THE PLAY: PLAYWRITING AND DRAMATIC THEORY**

*Credit: 0.5*

In this course, the student is given weekly exercises exploring dialogue, monologue, exposition, autobiography, writing for the opposite gender, and fluid time. The class discusses the resulting short plays in a group critique, after which they are rewritten. Students will finish the first semester with a collection of short plays that can later be developed into longer works. In the second semester, students will complete a one-act play, which will be performed as a staged reading. Students will keep a writer's notebook, do in-class exercises, and read a variety of plays relevant to their weekly assignments. Including

plays by Pinter, Guare, Martin McDonagh, Caryl Churchill, and Tarrell Alvin McCraney. Prerequisite: DRAM 111. This course will be offered every year.

### **DRAM 232Y THE PLAY: PLAYWRITING AND DRAMATIC THEORY**

*Credit: 0.5*

See description for DRAM 231Y.

### **DRAM 241 THE SCENE DESIGNER**

*Credit: 0.5*

Working from varied scripts, students will move from a study of the visual choices implicit in the text to the process of designing scenery. The work of the course places an emphasis on collaboration and includes written assignments, drafting, sketching, and model building. Prerequisite: DRAM 111. This course will generally be offered every year.

### **DRAM 242 THE COSTUME DESIGNER**

*Credit: 0.5*

This course presents an introduction to the costume designer's creative process. Through a series of projects, students will explore the relation of the costume to the character, the plot, the work of the director, the actor, and the other designers. Projects involve drawing, painting, collage, writing, and research. Prerequisite: DRAM 111. This course will generally be offered every year.

### **DRAM 243 THE LIGHTING DESIGNER**

*Credit: 0.5*

This course introduces students to the properties of light and electricity, and explores the creative process of designing light for the theater, with an emphasis on collaboration. Work includes readings, written assignments, research, drafting, lectures and discussions, laboratory sessions, and design projects. Prerequisite: DRAM 111. This course will generally be offered every year.

### **DRAM 251 CLASSICAL DRAMA**

*Credit: 0.5*

This course studies the plays of Aeschylus, Sophocles, Euripides, Aristophanes, and others. The emphasis is on reading for a theatrical understanding of these ancient texts. Coursework includes projects, lecture and discussion sessions, and written assignments. Prerequisite: DRAM 111 or sophomore standing. This course will be offered every third year.

## **DRAM 252 THE ENGLISH RENAISSANCE THEATER**

*Credit: 0.5*

This course will explore the plays and theatrical practice of the English Renaissance. Readings will emphasize textual understanding for the stage and will be drawn from the plays of Shakespeare, Marlowe, Jonson, Middleton, Webster, and their contemporaries. Prerequisite: DRAM 111 or sophomore standing. This course will generally be offered every third year.

## **DRAM 253 SEVENTEENTH- AND EIGHTEENTH-CENTURY DRAMA**

*Credit: 0.5*

This course will study the development of classicism in England and France in the seventeenth and eighteenth centuries. Readings will emphasize textual understanding for the stage. The focus of the reading will be theater of England and France, covering texts of Corneille, Molière, Racine, Wycherley, Congreve, Dryden, Marivaux, Beaumarchais, Farquhar, Goldsmith, and Sheridan. Prerequisite: sophomore standing. This course will generally be offered every third year.

## **DRAM 255 MODERN DRAMA**

*Credit: 0.5*

This course studies the major theatrical movements of the first half of the twentieth century, emphasizing plays as they were performed in the theater of the time. The format will include readings, discussions, written assignments, projects, and lectures. Prerequisite: sophomore standing. This course will generally be offered every other year.

## **DRAM 256 CONTEMPORARY DRAMA**

*Credit: 0.5*

This course will focus on plays of the last fifty years by British and American playwrights, taught from the practitioner's perspective. The class will include work by Harold Pinter, David Mamet, Sam Shepard, Caryl Churchill, Jez Butterworth, August Wilson, Annie Baker, Tracy Letts, Kia Corthron, Bruce Norris, Martin McDonagh, David Lindsay-Abaire, Kristen Greenidge, Ayad Akhtar, and others. The work for the class will include papers, quizzes, reading scenes from the assigned plays, and an active presence in class discussion. Prerequisite: DRAM 111 or sophomore standing. This course will generally be offered every third year.

## **DRAM 257 DRAMATIC LITERATURE OF THE AFRICAN DIASPORA**

*Credit: 0.5*

This course will study theater made by and about people of the African Diaspora. The emphasis will be on a textual understanding for the stage. An examination of these texts may reveal fundamental cultural similarities. We will consider the circumstances of enslavement, colonization, and political oppression

and the effects these have on the play-making of these particular people. The readings will include the plays of such writers as Baraka, Fugard, Fuller, Hansberry, Hurston, Parks, Shange, Soyinka, Walcott, and Wilson. Prerequisite: DRAM 111 or sophomore standing. This course will generally be offered every third year.

### **DRAM 258 SOUTH AFRICAN THEATER**

*Credit: 0.5*

South Africa has a rich tradition of theater that reflects the diversity and history of the country, drawing influence from both indigenous African and Western storytelling traditions. During this course, we will investigate South African theater of the last half century with an emphasis on textual understanding for the stage. Readings are drawn from the works of Todd Matshikiza, Pat Williams, Athol Fugard, Percy Mtwa, Mbongeni Ngema, Barney Simon, Zakes Mda, Pieter-Dirk Uys, Reza de Wet, Brett Bailey, Lara Foot Newton, William Kentridge, and others. Coursework includes readings, discussions, written assignments, and projects. Prerequisite: DRAM 111 or sophomore standing.

Instructor: Wolf

### **DRAM 261 THE DIRECTOR**

*Credit: 0.5*

This course examines the work of the director through the analysis of plays and the exploration of the visual means of realizing that analysis on stage. Work includes exercises, written assignments, readings, discussion, and lectures. Students will act both as performer and director in exercises and scenes throughout the semester. Prerequisite: DRAM 111. This course will generally be offered every year.

### **DRAM 325 VERSE ACTING**

*Credit: 0.5*

In this class, we develop an approach to acting plays by Shakespeare and other authors writing in verse. The course will focus on textual analysis, methods of rehearsal, and performance approaches particular to working in verse. Prerequisite: DRAM 220 or 222. This course will generally be offered every three years.

### **DRAM 326 CHARACTER ANALYSIS**

*Credit: 0.5*

This course presents a study of the actor's methods of analysis of a text and development of a completed characterization. Each student will rehearse and present a series of scenes in various stages of development, which will lead to a complete understanding of a major role from dramatic literature. Prerequisite: DRAM 222. This course will be offered every other year.

### **DRAM 333 ADVANCED PLAYWRITING**

*Credit: 0.5*

In this course, students will be developing a full-length play while simultaneously presenting exercises that explore non-traditional narrative: solo performance, found text, and site-specific plays. We will look at the work of such writers/performers as Bill Irwin, Spalding Gray, David Kodeski, and Anna Deavere Smith. In addition, we will analyze plays by contemporary playwrights such as Will Eno, Doug Wright, Anne Washburn, Caryl Churchill, Bruce Norris and Itamar Moses while using their playwriting strategies. The course will also examine the reinvention of older plays by contemporary playwrights. The semester will culminate in a staged reading of the completed first act of a full-length play. Prerequisite: DRAM 231Y-232Y or permission of instructor. This course will generally be offered every other year.

### **DRAM 362 ADVANCED DIRECTING**

*Credit: 0.5*

This course continues an investigation, from the director's point of view, of the creation of live theater from dramatic texts. We will emphasize the role of the director in the development of new work--both in collaboration with playwrights and developed with actors--and in conceiving an entire production. We will also study the history of directing (largely a twentieth-century phenomenon), and the idea of the director as an artist. Prerequisite: DRAM 221 or 261. This course will generally be offered every other year.

### **DRAM 397 JUNIOR HONORS**

*Credit: 0.5*

Junior honors in the Department of Dance and Drama is the first step towards departmental honors. It is required of all students wishing to pursue senior honors. Prerequisite: permission of department chair.

### **DRAM 398 JUNIOR HONORS**

*Credit: 0.5*

See course description for DRAM 397. Prerequisite: permission of department chair.

### **DRAM 493 INDIVIDUAL STUDY**

*Credit: 0.5*

Individual study in dance and drama is reserved for students exploring a topic not regularly offered in the department's curriculum. Typically, the course will carry .5 unit of credit. To enroll in an individual study, a student must identify a member of the department willing to direct the project and, in consultation with him or her, write a proposal. The department chair must approve the proposal. The one- to two-page proposal should include a preliminary bibliography and/or set of specific problems, goals, and tasks for the course, outline a schedule of reading and/or writing assignments or creative undertakings, and

describe the methods of assessment (e.g. a journal to be submitted for evaluation weekly; a one-act play due at semester's end, with drafts due at given intervals, etc.). The student should also briefly describe prior coursework which qualifies him or her for this independent project. At a minimum, the department expects the student to meet regularly with the instructor one hour per week, and to submit an amount of work equivalent to that required in 300-level dance and drama courses. Students are urged to begin discussion of their proposed individual study the semester before they hope to enroll, so that they can devise a proposal and seek departmental approval before the deadline.

### **DRAM 497 SENIOR HONORS**

*Credit: 0.5*

Prerequisite: permission of department chair and successful completion of junior honors.

### **DRAM 498 SENIOR HONORS**

*Credit: 0.5*

Prerequisite: permission of department chair and successful completion of junior honors.

## **Courses in Film**

### **FILM 111 INTRODUCTION TO FILM**

*Credit: 0.5*

In this course we will consider the collaborative nature of filmmaking and how its various crafts combine to tell stories with perhaps the greatest mass appeal of any artistic medium. We will explore dramatic narrative structure, mise-en-scene, cinematography, editing, and film genres as they have been used and advanced in the history of cinema. This course requires attendance at weekly film showings in addition to regular class meetings. This course will generally be offered once a year. Priority is given to first and second year students. Juniors and seniors need permission of instructor.

### **FILM 230 WRITING THE SHORT FILM**

*Credit: 0.5*

This class is about finding your voice as a filmmaker. In this sense, the class is not just a writing class it is also a film history class and a directing class. In many successful shorts, you'll soon learn that it's hard to separate great writing from great directing. The goal of this class is to write a great short but we will spend half of our time watching short films to learn what makes them successful. Prerequisite: DRAM 111 or FILM 111.



## **FILM 231 THE SCREENWRITER**

*Credit: 0.5*

This course will explore what is particular about writing for the screen. Through weekly writing assignments, students examine the form and structure of the three-act feature film. Students will draw from their personal stories and develop these into cinematic dramatizations. During the semester, each student will work toward an outline of a feature screenplay and write the first 30 pages. Prerequisite: DRAM 111 or FILM 111. This course will generally be offered every year.

## **FILM 236 FILM DEVELOPMENT**

*Credit: 0.5*

This class is not only about screenwriting. Students will learn the process of how a development executive and/or producer works with a writer to develop material. There are two components to the class: (1) Students will each endeavor to finish the screenplays they worked on in Screenwriting. (2) We will work on three scripts that are currently in development at Hollywood studios and figure out how to improve them. Students should have the experience of working on something they did not write themselves so that they won't feel personally attached to the material. This kind of story brainstorming is exactly the sort of roll-up-your-sleeves work that occupy most film executives days. Prerequisite: FILM 111 and FILM 231.

Instructor: Sherman

## **FILM 243 LIGHTING FOR FILM**

*Credit: 0.5*

This course focuses on how filmmakers use lighting as an element of storytelling. Students investigate the history, theory and practice of film lighting and complete a series of practical exercises to explore the visual language of lighting for the cinema. As part of this study, students work collaboratively to develop and execute the lighting for a variety of scenes and present their work for peer critique. Coursework also includes regular screenings and discussions of films, written papers, quizzes and oral presentations. Prerequisite: FILM 111

## **FILM 253 AMERICAN FILM COMEDY**

*Credit: 0.5*

Preston Sturges and Billy Wilder are not only the greatest American comedy writer-directors because of how funny their movies are. They understood that the best way for mainstream films to deal with serious subjects was not to make dark, heavy films but to brooch them while making the audience laugh. Just look at some of the issues they tackled in their films: suicide, teen pregnancy, prostitution, cross-dressing, infidelity, patriotism, and gender politics. This class will analyze how these delicately balanced films were constructed to allow the filmmakers to explore the darker side of life without making the laughter choke in our throats. These two writer-directors pushed as far as they could toward the edges of what was

acceptable at the time (and sometimes kept right on going over...) while still making commercially viable films for a broad, mainstream audience. Prerequisite: Film 111.

Instructor: Sherman

### **FILM 254 THE WESTERN**

*Credit: 0.5*

Guns. Horses. Saloons. Whiskey. More guns. Are cowboy movies really worth studying? Can movies starring John Wayne and Clint Eastwood be sublime works of art? The answer to both of these questions, I'm happy to say, is a resounding yes. Westerns are among the most visual of all film genres and some of the finest directors of the classical American cinema specialized in them. In this class, we will be examining films by John Ford, Anthony Mann, Howard Hawks, Sam Peckinpah and Clint Eastwood. None of these directors would have ever referred to himself as an artist. Each would have considered that pretentious and that may be perceived as a very American attitude toward the process of making art. One of the tasks in the class will be how to identify a Ford film from a Hawks film, for example. In this sense, this seminar will be an exploration of film visual style. Prerequisite: FILM 111

Instructor: Sherman

### **FILM 256 AFRICAN AMERICAN FILM: OSCAR MICHEAUX TO SPIKE LEE**

*Credit: 0.5*

Because the director has, perhaps, the most comprehensive impact on a film, this course considers films directed by African American people. The representation of African Americans throughout history has been perverted using visual imagery, and the modern images in film and television are not exempt. However, African Americans have been contributing since the beginning of film history to the imaging or re-imaging of the culture and its people. This class will look at these contributions and the images of African Americans they help to create and how these representations have changed over time. Offered every three years.

### **FILM 261 DIRECTING FOR THE CAMERA**

*Credit: 0.5*

This course will focus on the understanding of cinema through the practical application of production and post-production techniques. Students will learn the art of telling a story on screen by taking on the roles of the major positions in a film production, including producer, director, actor, cinematographer, and editor. Prerequisite: DRAM 111 or FILM 111. This course will generally be offered every year.

## **FILM 267 THE DOCUMENTARY**

*Credit: 0.5*

During this course students will learn the practice of documentary filmmaking. Visiting artists will be drawn from professionals in the world of documentary film. This course is intended to be a fusion of practical filmmaking skills through the use of digital video technology and a deeper understanding of the nature of documentary through exposure to existing films and contact with professional filmmakers. The course is designed for the upper-level student. Prerequisite: FILM 261. This course will generally be offered every third year.

## **FILM 328 ADVANCED ACTING ON SCREEN**

*Credit: 0.5*

This is a course in screen acting. The purpose of this class is to explore the unique and peculiar nature of acting in front of a camera. What demands does screen acting have that are different than performances on stage? How do screen actors tell a coherent story given the disruptive process of filming a narrative? You will explore the nature and technique of acting on camera by performing scenes from existing screenplays with partners from this class, and you will be video-taped. We will watch these videotapes in class and critique your work. You will be critiqued and graded on your preparation and performance of the scenes. The class will also engage with several visiting artists who work in the film and television industry. Prerequisite: DRAM 111 and DRAM 222. This course will generally be offered every other year.

## **FILM 336 WRITING THE TELEVISION PILOT**

*Credit: 0.5*

So you've produced your first indie film, written a play that's gotten some attention, or paid your dues on a television writing staff. Now production companies are calling and asking if you've got an idea for a pilot. What makes for a good television show? How does television function differently from film or theater? How do the dramatic structures overlap? How do you develop your idea into a pitch that a network will buy? How do you get from there to getting a show on the air? Primarily focusing on hour-longs and half-hour single-cam shows, students will take an idea from pitch to treatment to pilot script. We'll discuss agents, production companies, packaging, and network identities. We'll watch and/or read and discuss the pilots of shows like: *The Sopranos*, *West Wing*, *Friday Night Lights*, *Flight of the Conchords*, and *The Office*. Prerequisite: DRAM 231Y-232Y or permission of instructor. Sophomore standing required. This course will generally be offered every three years.

## **FILM 361 INTERMEDIATE FILM DIRECTING**

*Credit: 0.5*

This course is designed primarily for the students majoring in film, though not limited to senior majors. The course will also be open to those non-majors with a significant interest in film directing who have

taken many of the other film courses offered in the Department of Dance, Drama, and Film. During the semester, students will make a series of very short films and develop a film project of about ten to fifteen minutes in length. This process will involve a deeper understanding of writing, budgeting, producing, cinematography, and editing of short films through class exercises. Prerequisite: FILM 261 or permission of instructor.

Instructor: Tazewell

### **FILM 480 SENIOR SEMINAR IN FILM**

*Credit: 0.5*

This seminar is for senior majors in film. Through this course, senior majors will prepare for the completion of their senior exercise. Students will present their project proposals, develop these projects through collaboration with peers, critique each other's work, and utilize feedback to improve their individual projects. Students in this class will be expected to provide project schedules, weekly status updates, and to meet regular guideposts for project completion. This course will culminate in public presentations of the senior projects and oral examinations by faculty in the department.

Instructor: Staff

### **FILM 493 INDIVIDUAL STUDY**

*Credit: 0.25-0.5*

Individual study in film is reserved for students exploring a topic not regularly offered in the department's curriculum. Typically, the course will carry .5 unit of credit. To enroll in an individual study, a student must identify a member of the department willing to direct the project and, in consultation with him or her, write a proposal. The department chair must approve the proposal. The one- to two-page proposal should include a preliminary bibliography and/or set of specific problems, goals, and tasks for the course, outline a schedule of reading and/or writing assignments or creative undertakings, and describe the methods of assessment (e.g. a journal to be submitted for evaluation weekly; a feature length screenplay due at semester's end, with drafts due at given intervals, etc.). The student should also briefly describe prior course work, which qualifies him or her for this independent project. At a minimum, the department expects the student to meet regularly with the instructor one hour per week, and to submit an amount of work equivalent to that required in 300-level film courses. Students are urged to begin discussion of their proposed individual study the semester before they hope to enroll, so that they can devise a proposal and seek departmental approval before the deadline.

### **FILM 497 FILM SENIOR HONORS**

*Credit: 0.5*