

Requirements: Dance, Drama, and Film

Fine Arts Division

The performing arts of stage and screen, past and present, are the focus of the Department of Dance, Drama, and Film. The central objects of our study are plays, films and 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 introductory course most appropriate 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.

Requirements for the Major

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

Requirements for Dance — Five and a half (5.5) units:

Two and a half (2.5) units core curriculum theory requirements

- DANC 105 Introduction to the Dance
- DANC 215 Contemporary Dance History
- DANC 227 The Choreographer I
- DANC 322 Dance Kinesiology
- DANC 493 Individual Study — Senior Capstone in Dance

Minimum of one and a half (1.5) units dance technique courses. Technique courses are repeatable for credit.

- Six technique courses

One and a half (1.5) units of 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
- DANC 228 The Choreographer II
- DANC 240 Directed Teaching
- DANC 391, 491 Special Topic

Elements of Theater Arts courses with the proper prerequisites for the courses and/or with permission of instructor

Requirements for Drama — Five and a half (5.5) units:

- DRAM 111 Introduction to the Theater
- DRAM 213 History of Western Theater
- One and a half (1.5) units drawn from Elements of Theater Art

These courses provide a close examination of several aspects of the 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 skill in the art of theater.

- One (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.

- One and a half (1.5) units drawn from other course offerings in the department — these may include courses in dance and/or film.
- DRAM 493 Individual Study half (0.5) unit

Requirements for Film — Five and a half (5.5) units:

- DRAM 111 Introduction to the Theater
- FILM 111 Introduction to Film
- One (1) unit from our selection of Film Genre courses (FILM 251–FILM 259). This may also include certain special topic courses or some film courses from other departments. Please consult with film faculty.
- At least one and a half (1.5) units selected from the list below:
 - FILM 230 Writing the Short Film
 - FILM 231 The Screenwriter
 - FILM 236 Film Development
 - FILM 261 Directing for the Camera
 - FILM 267 The Documentary
 - FILM 328 Advanced Acting on Screen
 - FILM 336 Writing the Television Pilot
 - FILM 361 Intermediate Film Directing
- Students are also required to fulfill the requirements for their Senior Capstone with FILM 480 Senior Seminar in Film. This course may be taken either first or second semester or both.
- In addition, students pursuing a major in film must choose an additional one and a half (1.5) units of study in consultation with their faculty advisor.

Students are encouraged (but not required) to include courses offered by other departments in their course of study. No more than one (1) unit outside the Department of Dance, Drama, and Film

can be credited toward the five and a half (5.5) units required for the major. Courses students might choose to complete the required additional one and a half (1.5) units of study include, but are not limited to:

- ARTS 107 Digital Imaging I
- ARTS 264 Still/Moving: Stop Motion Animation
- ARTS 361 Alternative Narratives: The Role of Storytelling in Video Art
- ARTS 362 Poetics of the Moving Image
- DRAM 220 The Actor
- DRAM 231Y–232Y Playwriting and Dramatic Theory
- DRAM 242 The Costume Designer
- DRAM 243 The Lighting Designer
- DRAM 261 The Director
- ITAL 250 Topics in Italian Cinema
- MLL 260 World Cinema
- MUSC 312D/ANTH 312D Music, Film and Culture
- PHIL 263 Mind, Perception, and Film
- WGS 221 Gender and Film

Requirements for the Minor

Requirements for Dance — Three (3) units:

- DANC 105 Introduction to the Dance
- DANC 215 Contemporary Dance History
- DANC 227 The Choreographer I
- Dance technique courses (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

SENIOR CAPSTONE

The Senior Capstone 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, in dance or drama, for which the student will receive course credit and a grade. Film majors work with a faculty member and in collaboration with each other in the senior seminar in film. 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 capstone.

Courses in Dance

DANC 104 Yoga

Credit: 0.25

This is a Hatha yoga course that will help students 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 counts toward the technique requirement for the major and minor. No prerequisite. Generally offered every other year.

DANC 105 INTRODUCTION TO THE DANCE

Credit: 0.5

This course is 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 also will 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. Required for the major and minor. No prerequisite. Offered every fall.

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 and may include forms such as contact improvisation, 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. This counts toward the technique requirement for the major and minor. No prerequisite. Offered every year.

DANC 108 BEGINNING MODERN DANCE

Credit: 0.25

This course focuses on modern dance technique for the beginning-level student. Artistic self-expression of 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. This counts toward the technique requirement for the major and minor. No prerequisite. Generally offered every year.

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. This counts towards the technique requirement for the major and minor. No prerequisite. 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 works-in-progress. 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 semester. Final selection is determined by the dance faculty, with priority given to dance majors and minors. The same selection process is followed for both fall and spring dance concerts. Students who have choreographed for the fall dance concert will be given priority. 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, Drama and Film. Offered every semester.

DANC 208 INTERMEDIATE MODERN TECHNIQUE

Credit: 0.25

This course 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 also are included. This counts toward the technique requirements for the major and minor. Permission of instructor required. No prerequisite. Offered every semester.

DANC 209 INTERMEDIATE BALLET TECHNIQUE

Credit: 0.25

This course furthers the work of the beginning-level course with a more in-depth application of the ballet vocabulary and style. This counts toward the technique requirement for the major and minor. Prerequisite: DANC 109 or equivalent or permission of instructor. Generally offered every semester.

DANC 214D UNION OF MUSIC AND DANCE

Credit: 0.5

This course explores 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 intersects as they 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 of dance and a professor of music. This course is the same as MUSC 214D. This counts toward the theory requirement for the dance major and minor and as an elective for the music major and minor. No prerequisite. Offered every other spring.

DANC 215 CONTEMPORARY DANCE HISTORY

Credit: 0.5

This course investigates the development of dance as a performing art in the 20th and 21st centuries. It examines major trends that influence dancemaking including 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. This counts toward the theory requirement for the major and minor. Prerequisite: DANC 105. Generally offered every other spring.

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 counts toward the theory requirement for the major and minor. No prerequisite. 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. This counts toward the theory requirement for the major and minor. Prerequisite: completion of or concurrent enrollment in DANC 105 and concurrent enrollment in a dance technique course or permission of instructor. Offered every other fall.

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. This counts toward the theory requirement for the major and minor. Prerequisite: DANC 227 and concurrent enrollment in a dance technique course or permission of instructor. Offered every other fall.

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. This course has a significant Community Engaged Learning component, with an emphasis on teaching creative movement to children. Students should expect off-campus teaching experiences; some of this teaching will be scheduled outside of class time. This counts toward the theory requirement for the major and minor. Prerequisite: sophomore standing or permission of instructor. Generally offered every other year.

DANC 308 ADVANCED MODERN DANCE TECHNIQUE

Credit: 0.25

This course 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 promote artistry, efficiency of movement and integrated strength. This counts toward the technique requirement for the major and minor. Prerequisite: DANC 208 or permission of instructor. Offered every semester.

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. This counts toward the theory requirement for the major and minor. Prerequisite: sophomore standing or permission of instructor. Generally offered every year.

DANC 493 INDIVIDUAL STUDY

Credit: 0.25-0.5

Individual study in dance is reserved for students exploring a topic not regularly offered in the department's curriculum. Typically, the course will carry 0.5 units 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, and so on). The student also should 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.

Courses in Drama

DRAM 110 The Play: Production and Performance

Credit: 0

The work of this course involves the realization in the theater of the efforts 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 directorial staff, have made significant creative contributions to the effectiveness of the production will have "audit" indicated on their academic record. No credit is awarded for an audited course.

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. Approximately 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 a final short play to the class, 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 is a prerequisite to many other courses in the department. Required for drama or film majors. No prerequisite. Offered every year.

DRAM 142 INTRODUCTION TO THEATRICAL DESIGN

Credit: 0.5

A fully realized theatrical production of a play is a lengthy process which engages numerous artists of many disciplines in an extraordinary collaborative effort to help create "the world of the play" and to help bring to life the characters, along with the actors. The course aims to serve as a foundation for young theater artists by offering insight into how thorough script analysis, the examination of given circumstances and character analysis can be translated into visual and audible elements of the *mise-en-scène*. In addition, the course will help students develop a universal vocabulary of theater and design terminology and an understanding of theatrical venues and equipment. It also enables first-year students to successfully engage in being a valued member of a production team in any capacity. This counts toward the elements requirement for the major. DRAM 111 is recommended. Permission of instructor required. No prerequisite. Offered every spring.

DRAM 213 HISTORY OF THE WESTERN THEATER

Credit: 0.5

This course presents a historical study of Western theater from its origins to the present time. Students 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. Work will include lectures, readings, projects and discussion. Required for drama majors. Prerequisite: sophomore standing. 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. Generally offered every other year.

DRAM 220 ACTING

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. This counts toward the elements requirement for the major. Prerequisite: DRAM 111. Offered every year.

DRAM 231Y THE PLAY: PLAYWRITING AND DRAMATIC THEORY

Credit: 0.5

Students will be 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. In the first semester, students will finish 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 Harold Pinter, John Guare, Martin McDonagh, Caryl Churchill and Tarell Alvin McCraney. Students enrolled in this course will be automatically added to DRAM 232Y for the spring semester. This counts toward the elements requirement for the major. Prerequisite: DRAM 111. Offered every year.

DRAM 232Y THE PLAY: PLAYWRITING AND DRAMATIC THEORY

Credit: 0.5

Students will be 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. In the first semester, students will finish 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 Harold Pinter, John Guare, Martin McDonagh, Caryl Churchill and Tarell Alvin McCraney. This counts toward the elements requirement for the major. Prerequisite: DRAM 111. Offered every year.

DRAM 241 SCENE DESIGN

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. This course places an emphasis on collaboration and includes written assignments, drafting, sketching and model building. This counts toward the elements requirement for the major. Prerequisite: DRAM 111. Generally offered every year.

DRAM 242 COSTUME DESIGN

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. This counts toward the elements requirement for the major. Prerequisite: DRAM 111. Generally offered every year.

DRAM 243 LIGHTING DESIGN

Credit: 0.5

In this course, students are introduced to the properties of light and electricity and explore the creative process of designing light for the theater with an emphasis on collaboration. Work includes readings, written assignments, research, drafting, lectures, discussions, laboratory sessions and design projects. This counts toward the elements requirement for the major. Prerequisite: DRAM 111. Generally offered every year.

DRAM 244 INTERPRETING THE CHARACTER: STAGE MAKEUP

Credit: 0.5

The face is the actor's most important tool in communicating the character's intent. This course teaches how the art and craft of theatrical makeup can be used to project students' facial features on stage and film, as well as how to visualize the determinants of a character's physical appearance. In addition to the assimilation and projection of the character in terms of age, environment and health, the course also explores the psychological support makeup can give the actor. Students will analyze the makeup design of characters in 5 to 6 plays. Students will apply makeup to themselves during laboratory exercises and for project adjudication. Students are evaluated on how well they have prepared to do a daily exercise. Students are evaluated on their progress and improvement at executing a technique once they have practiced it and received critical feedback. Students will also evaluate their own and each other's designs and makeup applications. This counts toward the elements requirement for the major. Permission of instructor is required. No prerequisite. Generally offered every other year.

DRAM 251 CLASSICAL DRAMA

Credit: 0.5

Students will study the plays of Aeschylus, Sophocles, Euripides, Aristophanes and others. The emphasis is on reading for a theatrical understanding of these ancient texts. Work includes projects, lecture and discussion sessions and written assignments. This counts toward the stage and its plays requirement for the major. Prerequisite: DRAM 111.

DRAM 252 THE ENGLISH RENAISSANCE THEATER

Credit: 0.5

In this course, students 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. This counts toward the stage and its plays requirement for the major. Prerequisite: DRAM 111 or sophomore standing. Generally offered every third year.

DRAM 253 17TH AND 18TH CENTURY DRAMA

Credit: 0.5

Students will study the development of classicism in England and France in the 17th and 18th centuries. The focus will be theater of England and France, covering texts of Corneille, Molière, Racine, Wycherley, Congreve, Dryden, Marivaux, Beaumarchais, Farquhar, Goldsmith and Sheridan. This counts toward the stage and its plays requirement for the major. Prerequisite: sophomore standing. Generally offered every third year.

DRAM 255 MODERN DRAMA

Credit: 0.5

This course studies the major theatrical movements of the first half of the 20th century, emphasizing plays as they were performed in the theater of the time. Work will include readings, discussions, written assignments, projects and lectures. This counts toward the stage and its plays requirement for the major. Prerequisite: sophomore standing. Generally offered every third year.

DRAM 256 CONTEMPORARY DRAMA

Credit: 0.5

This course will focus on plays of the last 50 years by British and American playwrights, taught from the practitioner's perspective. Included are works 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, Kirsten Greenidge, Ayad Akhtar and others. Work will include papers, quizzes, reading scenes from the assigned plays and an active presence in class discussion. This counts toward the stage and its plays requirement for the major. Prerequisite: DRAM 111 or sophomore standing. Generally 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. Students 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. Work includes readings, discussions, written assignments and projects. This counts toward the stage and its plays requirement for the major. Prerequisite: DRAM 111 or sophomore standing.

DRAM 261 DIRECTING

Credit: 0.5

This course examines the work of the director, starting with the visual aspects of storytelling and moving into the analysis of plays and how to make them legible on stage. Work includes directed scenes, exercises, written assignments, readings, discussion and lectures. This counts toward the elements requirement for the major. Prerequisite: DRAM 111. Generally offered every year.

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. Students will rehearse and present a series of scenes in various stages of development, leading to a complete understanding of a major role from dramatic literature. This counts toward the elements requirements for the major. Prerequisite: DRAM 220. Generally offered every other year.

DRAM 333 ADVANCED PLAYWRITING

Credit: 0.5

Students will develop a full-length play while simultaneously presenting exercises that explore nontraditional narrative: solo performance, found text and site-specific plays. Students will look at the work of such writers/performers as Bill Irwin, Spalding Gray, David Kodeski and Anna Deavere Smith, will analyze plays by contemporary playwrights such as Will Eno, Doug Wright, Anne Washburn, Caryl Churchill, and Bruce Norris while using their playwriting strategies, and will 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. This counts toward the elements requirement for the major. Prerequisite: DRAM 231Y-232Y or permission of instructor. Generally 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. Students will direct scenes and excerpts from a broad range of texts including contemporary realist and non-realist plays, verse plays, and new works. We will emphasize the role of the director in collaboration with actors as well as other key relationships such as those with designers and playwrights. Work will include directed projects, written assignments and reading. This counts toward the elements requirement for the major and an elective for the film major. Prerequisite: DRAM 261. Generally offered every other year.

DRAM 493 INDIVIDUAL STUDY

Credit: 0.25-0.5

Individual study in 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, and so on). The student also should 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.

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-scène*, cinematography, editing and film genres as they have been used and advanced in the history of cinema. In addition to regular class meetings, attendance at weekly film showings is required. This course includes an introduction to film production where students are expected to write, direct and film short projects in collaboration with their classmates. This course is ideal for first-year students and is required for the major. No prerequisite. Generally offered once a year.

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 also is a film history class and a directing class. In many successful shorts, it is difficult to separate great writing from great directing. The goal of this course is to write a great short. In order to accomplish this, students will spend half of their time watching short films to learn what makes them successful. This counts toward the film production and screenwriting requirements for the major. Prerequisite: DRAM 111 or FILM 111. Generally offered every other year.

FILM 231 SCREENWRITING

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. Each student will work toward an outline of a feature screenplay and write the first 30 pages. This is a workshop class so students must always be prepared and ready to participate. This counts toward the production and screenwriting requirements for the major. Prerequisite: DRAM 111 or FILM 111. Generally offered every year.

FILM 236 FILM DEVELOPMENT

Credit: 0.5

In this course, students will learn the process of how a development executive and/or producer works with a writer to develop material. The class has two components: students will 1) endeavor to finish the screenplays they worked on in FILM 231 and 2) work on three scripts currently in

development at Hollywood studios and explore how to improve them. This counts toward the film production and screenwriting requirements for the major. Prerequisite: FILM 111 and 231. Generally offered every other year.

FILM 243 BASIC CINEMATOGRAPHY

Credit: 0.5

This course explores cinematography as an art of visual storytelling. The cinematographer plays a critical role in shaping the light and composition of an image and capturing that image for the screen. Students will investigate the theory and practice of this unique visual language and its power as a narrative element in cinema. Students will study films by accomplished cinematographers and engage in the work of the cinematographer through a series of projects. This course will be taught at the Wright Center in Mt. Vernon. This satisfies one of the three required production classes for the major. Prerequisite: FILM 111. Generally offered every year.

FILM 253 AMERICAN FILM COMEDY

Credit: 0.5

Preston Sturges and Billy Wilder are not only considered to be 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 broach these subjects while making the audience laugh. In this course, students will analyze how these delicately balanced films were constructed to allow the filmmakers to explore the darker side of life and how filmmakers pushed socially acceptable boundaries while still making commercially viable films for a mainstream audience. This counts toward the film genre course requirement for the major. Prerequisite: FILM 111. Generally offered every third year.

FILM 254 THE WESTERN

Credit: 0.5

Guns. Horses. Saloons. Whiskey. 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 is a resounding yes. Westerns are among the most visual of all film genres and some of the finest directors of classic American cinema specialized in them. We will examine films by John Ford, Anthony Mann, Howard Hawks, Sam Peckinpah and Clint Eastwood and will learn how to discern the differences in these filmmakers' works. In this sense, this seminar will be an exploration of film visual style. This counts toward the film genre course requirement for the major. Prerequisite: FILM 111. Generally offered every third year.

FILM 256 AFRICAN AMERICAN FILM

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 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 course will look at these contributions and the images of African Americans they help to create, as well as how these representations have changed over time. This counts toward the film genre course requirement for the major. No prerequisite. Generally offered every third year.

FILM 258 THE HORROR FILM

Credit: 0.5

Beginning with F. W. Murnau's "Nosferatu" (1922), we will trace the evolution of the horror film over the last century, giving focus to several seminal films, including (but not limited to) Tod Browning's "Freaks," James Whale's "Bride of Frankenstein," George Romero's "Night of The Living Dead," William Friedkin's "The Exorcist," Dario Argento's "Suspiria" and John Carpenter's "Halloween." There also will be a creative writing component. Students will be required to pitch, synopsise and further develop an idea for an original horror film. This satisfies counts toward the film genre course requirement for the major. Permission of instructor required. No prerequisite. Generally offered every third year.

FILM 261 DIRECTING FOR THE CAMERA

Credit: 0.5

This course will focus on the understanding of cinema through the practical application of pre-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. This course will be taught at the Wright Center in Mt. Vernon. This counts toward the production course requirement for the major. Prerequisite: DRAM 111 or FILM 111. Generally offered every year.

FILM 267 THE DOCUMENTARY

Credit: 0.5

In this course, students will learn the practice of documentary film-making. Professionals in the world of documentary film will visit and present. This course is intended to be a fusion of practical film-making 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. This course will be taught at the Wright Center in Mt. Vernon. This counts toward the production course requirement for the major. Prerequisite: FILM 261. Generally offered every third year.

FILM 295 ELEMENTS AND THEORY OF POST PRODUCTION

Credit: 0.5

Film editors are problem solvers, improvisers, collaborators and above all, storytellers. Editors are sometimes even credited as writers on the films they edit, but what do they actually do? What happens to the footage once you capture it into the camera? Where does it go? How does raw media become a finished film? In this course we will explore the technical and intellectual journey that is the post production process from the recording and organization of media on set, to setting up an editing project in Adobe Premiere, to editing and storytelling techniques and theory of both narrative fiction and documentary films. We all also spend time talking about the finishing process and what happens to the film after completing the final cut but before delivery to festivals or distributors. We will introduce basic elements of color correcting in DaVinci Resolve, the industry standard software for coloring and then also sound mixing in Pro Tools. Students will shoot several small projects that we all then work with in Adobe Premiere, the industry standard software for editing short films. We will read articles and books by renowned editors from all different genres of film, past and contemporary. We will watch a variety of short and feature length films as we explore

both narrative fiction and documentary editing styles. This satisfies one of the three required production classes for the major. Prerequisite: FILM 111.

FILM 328 ADVANCED ACTING ON SCREEN

Credit: 0.5

This is a course in screen acting. Students will explore the unique and peculiar nature of acting in front of a camera. What demands does screen acting have that are different from performances on stage? How do screen actors tell a coherent story given the disruptive process of filming a narrative? Students will explore the nature and technique of acting on camera by performing scenes from existing screenplays with classmates, and the scenes will be recorded. We will watch these recordings in class and critique students' work. Students will be graded on their preparation and performance. Students will engage with several visiting artists who work in the film and television industry. This counts toward the production course requirement for the major. Prerequisite: DRAM 111. Generally offered every third 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 watch and/or read and discuss the pilots of shows like "Transparent", "Girls", "Homeland", "House of Cards", "Friday Night Lights", "Flight of the Conchords" and "The Office." This counts toward the production and one screenwriting course requirements for the major. Submission of a short writing sample and permission of instructor required. Prerequisite: sophomore standing and DRAM 111 or FILM 111. Generally offered every third year.

FILM 361 INTERMEDIATE FILM DIRECTING

Credit: 0.5

This course is designed primarily for students majoring in film, though it is not limited to senior majors. It is also open to non-majors with a significant interest in film directing who have taken many film courses offered in the department. Students will make a series of very short films and develop a film project of approximately 10–15 minutes in length. This process will involve a deeper understanding of writing, budgeting, producing, cinematography and editing of short films through class exercises. This course will be taught at the Wright Center in Mt. Vernon. This counts toward the production course requirement for the major. Prerequisite: FILM 261 or permission of instructor. Generally offered every year.

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 Capstone. 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 will be expected to provide project schedules and 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. One semester of this course is required for the major but it may be taken twice for credit.

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 0.5 units 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 also should 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.