

School of Drama Courses

DRA 1121: Fundamentals of Directing 1-F (1 credit)

This course focuses on foundational directing theory and technique. Through in-class discussion of a variety of readings, students discover core values in composition, staging, and design elements. Directing students learn to read and break down a given script that then becomes the basis of a theoretical production book, incorporating ideas and values discovered during the semester. Directing students may assist on a senior directing thesis and will direct and produce a 10-minute play production.

DRA 1122: Fundamentals of Directing 1-S (1 credit)

This course builds upon the ideas discussed in the fall semester. Students explore storytelling through script analysis and begin to develop concepts towards a possible production. Students will research the cultural and artistic relevance of the plays' themes and begin to develop their own artistic point of view. Directing students may assist on a senior directing thesis and will direct and produce a 10-minute play production. **Prerequisite(s):** DRA 1121

DRA 1131: Technical Theatre IA (2 credits)

A series of introductory courses in costuming, lighting and scenery. Students learn the use of equipment and basic construction techniques. Skills and knowledge gained in technical theatre classes are used in crew assignments for School of Drama productions. All first-year students will have production crew assignments.

DRA 1151: Acting 1-F (2 credits)

This course seeks to create an environment that mirrors the professional world, develop Stanislavski techniques that will unlock and support students when inspiration fails, and most importantly, guide the individual potential and talent of every student and find a way for them to fully embody this potential. These three factors allow the student to free their instrument and become dynamic, alive, and creative actor-artists. Through Stanislavski's method, this course strives to train the mind, body, and imagination of the actor so that they can release the technique and live moment to moment as their character.

DRA 1152: Acting 1-S (2 credits)

Building upon Acting 1-F, this course sets up an environment that stretches, challenges, and propels each student's potential forward. Run much like a rehearsal with very hands-on methods of instruction, students are encouraged to step out of their analytical brains and approach the work by "doing": using all resources of mind, body and creative spirit. **Prerequisite(s):** DRA 1151

DRA 1161: Voice 1-F (1 credit)

Through Kristin Linklater's progression of vocal & physical exercises known as Freeing the Natural Voice, this course examines how the human voice is designed to work while discovering the ways in which the voice can get blocked or prevented from its natural functioning. Through practical, hands-on work, the class teaches an in-depth understanding of the effects of habit on body, mind and voice and how to learn effective ways to release habitual tensions, experiencing the voice beginning to open and connect to authentic impulse. The Alexander Technique is incorporated into the voice work, and taught in individual tutorials as a means of transforming habitual tensions into available, usable energy.

DRA 1162: Voice 1-S (1 credit)

This course continues to follow the progression of Kristin Linklater's vocal & physical exercises known as Freeing the Natural Voice, clarifying where students hold tensions in their voice and body, while learning how to undo them through practical work. The course will closely look at tensions in the jaw, tongue and soft palate and how to release them to find more freedom, ease and responsiveness in the speaking and singing voice. The course explores how to strengthen and develop the voice through an initial examination of the various resonating cavities in the body. Individual tutorials in the Alexander Technique continue throughout the term to clarify patterns of misuse while guiding the student to integrate body, mind and voice. **Prerequisite(s):** DRA 1161

DRA 1165: Singing 1-S (1 credit)

The purpose and main objective of this preparatory class is to introduce students to a vocal technique that allows them to sing healthily while effectively telling a story through song. The mechanics of breathing and breath management, along with the coordination of the jaw, tongue, lips and palate are addressed to improve the line of the voice developing timbre, projection, range, and pitch. An introduction to musical notation and how it translates into musical sound is presented through reading basic rhythms, identifying primary key and time signatures and translating simple melodic lines into numbers by sight. Assignments include the study and performance of an Italian art song, an English art song, and a Golden Age musical theatre selection underscoring proper technique from the bel canto study of voice, using a simple, clear point of view from the text.

DRA 1171: Theatre Dance 1-F (1 credit)

This course in the movement training sequence is designed to produce flexible, strong, well-coordinated bodies that respond easily and readily to the creative and stylistic demands of dance in film, television, and theatre. Specific topics include: African dance, Ballet, Jazz dance, Improvisation and Musical Theatre repertory.

DRA 1172: Theatre Dance 1-S (1 credit)

Building upon the fall semester, theatre dance training continues to promote flexible, strong, well-coordinated bodies that respond easily and readily to the creative and stylistic demands of dance in film, television, and theatre. Specific topics include: African dance, Ballet, Jazz dance, Improvisation and Musical Theatre repertory. **Prerequisite(s):** DRA 1171

DRA 1181: Stage Combat 1-F (1 credit)

This class is intended to develop a foundational understanding of the fundamental techniques of safe and effective acts of violence for the dramatic stage. The class also incorporates the work from the students' Voice, Movement, and Alexander technique into the physical work of violent storytelling. The primary focus of this course is the development of safe practices for falling, wrestling and grappling on stage.

DRA 1182: Stage Combat 1-S (1 credit)

This class builds on the development of a foundational understanding of the fundamental techniques of safe and effective acts of violence for the dramatic stage begun in the fall term. The class also incorporates the work from the students' Voice, Movement, and Alexander technique into the physical work of violent storytelling. The primary focus of this course is the development of safe practices for striking and blocking techniques (slapping, punching, kicking, etc.) on stage.

DRA 1183: Practical Aesthetics 1-F (2 credits)

This course introduces students to the Practical Aesthetics approach to acting developed by David Mamet and William H. Macy, based heavily on their training with Sanford Meisner and the work of Konstantin Stanislavski. Students concurrently study text analysis and Meisner's Repetition Exercise. Special attention is given to developing a rigorous text analysis methodology, and using the analytic structure to support the actor in finding spontaneous and impulsive moments that are consistently believable in the context of a play's given circumstances based on their interaction with their onstage partner(s).

DRA 1184: Practical Aesthetics 1-S (2 credits)

Building upon work done in the fall semester using the Practical Aesthetics approach to acting, this course further develops skills in text analysis and Meisner's Repetition Exercise. Further attention is given to developing a rigorous text analysis methodology, and using the analytic structure to support the actor in finding spontaneous and impulsive moments that are consistently believable in the context of a play's given circumstances based on their interaction with their onstage partner(s). Scene work in the spring semester extends to multi-character scenes and beat changes.

Prerequisite(s): DRA 1183

DRA 1185: Movement 1-F (1 credit)

The goal of movement training is to increase the communicative ability of the actor's body for performance. Multiple physical pedagogies are introduced to develop a strong, supple, flexible, and highly expressive physical instrument. This work explores the creative relationship between breath, alignment, balance, energy, gravity, space, time and imagination in order to release impulse, lower inhibitions, and increase body confidence. Movement training supports the student's progression into the Devised Theatre curriculum and collaborative, student-generated work will be encouraged and observed at the end of the semester.

DRA 1186: Movement 1-S (1 credit)

Building on work done in the fall semester, this course delves deeper into the communicative ability of the actor's body. Continued focus is placed on the body to create both still and moving images that can be used in the composition of devised theater. Mask work invites risk-taking, active listening, observation, and an economy of gesture with an emphasis on awareness of physical habits and the capacity for transformation. The class continues to increase the physical range of the actor through stretching and strengthening exercises. Prerequisite(s) DRA 1185

DRA 1198: Speech 1-S (1 credit)

This course is designed for detailed phonetic analysis, diagnosis and practice with the sounds of American English. The objective is to facilitate the students' command and mastery of the sounds of American English and to refine their speech patterns with methods complementary to Linklater Voice training. Speech mastery and flexibility enables requisite skills for stage, film, and television.

DRA 2221: Fundamentals of Directing 2-F (1 credit)

This course focuses on intermediate directing theory and technique. Directors will encounter plays of varying styles and genres, developing new interpretive skills. Practical work with actors continues to develop the director's language and working method, focusing on aspects of rehearsal etiquette and practice, composition, storytelling, metaphor and meaning. Discussion of applied skills, current theater topics, and an ongoing reading of plays, both classic and new, add to the director's knowledge of the field and art form. **Prerequisite(s):** DRA 1122

DRA 2222: Fundamentals of Directing 2-S (1 credit)

Building on the work of DRA 2221, this intermediate directing class continues with theoretical text work, now evolving into more heightened theatrical forms and styles. Practical work continues, with more complex levels of compositional and organizational difficulty, and group discussions of the field and current practical work. **Prerequisite(s):** DRA 2221

DRA 2223: Directing Theory 2-F (1 credit)

This course focuses on physical and inquiry-based approaches to directing. The course encourages students to explore these approaches through text analysis, rehearsal process development, staging studies, and to prepare for work with actors. Using a wide range of theatrical texts, as well as studying composition in other art forms, students develop practical skills for embodied directing practices. **Prerequisite(s):** DRA 1122 Fundamentals of Directing 1-S

DRA 2224: Directing Theory 2-S (1 credit)

This is a required course taken jointly by Studio 2 and 3 directing students. The content alternates between a year studying Repertoire and a year focused on Fable. The Repertoire work begins with a study of mission statements and season selections of various professional theaters leading to a written "personal mission statement". Using the mission as a starting point, the course then leads each student through a guided reading survey of dramatic literature relevant to their intentions, challenging them to discover work that supports and explores their stated dramatic interests and themes. The Fable content focuses on the director's conception of a dramatic work, beginning with Brecht's exposition of the dramatic "fable". Through writing and visual exercises, students are asked to conceive an increasingly comprehensive vision of a text, and to then give oral presentations of their concept intended for actors, designers, and other stakeholders. **Prerequisite(s):** DRA 2223 Directing Theory 2-F

DRA 2242: Rehearsal and Performance 2-S (1 credit)

This course offers Studio 2 Directing students the opportunity to assist faculty or guest directors on one mainstage show during the season. During the rehearsal period, the assistant director is taught to develop a responsible, professional attitude and approach to the work. Guidelines are given as to how to take notes from the director, give notes and interact with actors, manage a rehearsal space and work with the design team. **Prerequisite(s):** DRA 1122

DRA 2251: Acting 2-F (3 credits)

Building upon skills learned in Acting 1, this course encounters four different plays to reveal problems of acting in various styles. From Modern American Realism to Expressionism, each subsequent play gains in theatrical elements over the semester. The course explores and encourages students to practice a way to prepare, study, and create a role in a play. The course teaches how to access the facts of the play, discover the story, determine the events, and with this information, define the theme, conflict, actions, objectives, obstacles, relationships and character. Assignments include researching the world of the play: historical, social, and cultural. Each quarter of the term culminates in an acting workshop presentation. **Prerequisite(s):** DRA 1152

DRA 2252: Acting 2-S (3 credits)

The second semester of Acting 2 builds upon skills learned in the previous term. The class encounters four different plays to reveal problems of acting in various styles. Each subsequent play gains in theatrical elements over the semester. The course explores and encourages students to practice a way to prepare, study, and create a role in a play. The course teaches how to access the facts of the play, discover the story, determine the events, and with this information define the theme, conflict, actions, objectives, obstacles, relationships and character. Assignments include researching the world of the play: historical, social, and cultural. Each quarter of the term culminates in an acting workshop presentation. **Prerequisite(s):** DRA 2251

DRA 2261: Voice 2-F (2 credits)

This course builds on the work begun in Voice I. Students will deepen the connection between body, breath and voice and continue to explore their connection to open rooted sound. This course explores access to efficient and powerful breath support, and begins the work of finding vocal expressivity through isolation and exploration of the resonating chambers of the voice. Individual tutorials in the Alexander Technique continue throughout the semester to clarify patterns of misuse while guiding the student to integrate body, mind and voice. This class draws upon a wide variety of vocal pedagogies. **Prerequisite(s):** DRA 1162

DRA 2262: Voice 2-S (1 credit)

Building on the work of the previous three semesters of Voice, this course encourages students to experiment bravely with vocal expressivity and begin to build a vocabulary, as well as the ability, to make bold, text-supported vocal choices. This class draws upon a wide variety of vocal pedagogies. **Prerequisite(s):** DRA 2261

DRA 2264: Singing 2-F (2 credits)

This course builds on the foundation of DRA 1165, working on vocal technique that encourages students to sing healthily while effectively telling a story through song. More consistent focus is placed on singing all vowels with openness and forward resonance while engaging a low abdominal breath with physical freedom. There is in-depth work to identify and respond to the language and symbols of basic musical notation as presented in sight reading exercises (using the Nashville number system) and worksheets. Assignments include study through multiple private tutorials, "songologue" work and performance of selections from the Golden Age of musical theatre as well as beginning work on part singing of basic 4-part arrangements. **Prerequisite(s):** DRA 1165

DRA 2265: Singing 2-S (2 credits)

This course continues work on vocal production/technique that encourages students to sing healthily while effectively telling a story through song. More consistent focus is placed on terminology of vocal technique; singing with line on open vowels (using the International Phonetic Alphabet - IPA), forward resonance (buzz, projection), diaphragmatic breathing and ease of articulation. This course reinforces the language of the acting classes and how the techniques complement one another in the space. Encouragement to work independently is heightened as more difficult sight reading exercises, back-ups to solos, and multiple part-singing selections are introduced. Assignments include study through multiple private tutorials, "songologue" work and performance of solo selections from the musical theatre repertoire as well as performance of an ensemble piece with the entire group. **Prerequisite(s):** DRA 2264

DRA 2271: Theatre Dance 2-F (1 credit)

This course continues the work accomplished in Theatre Dance 1. Specific topics include Jazz dance, Tap dance, Modern dance, Ballroom, Improvisation and Musical Theatre repertory. **Prerequisite(s):** DRA 1172

DRA 2272: Theatre Dance 2-S (1 credit)

Building upon the previous year and semester, DRA 2272 continues to work on Jazz dance, Improvisation and Musical Theatre repertory, with additional Tap dance studies. **Prerequisite(s):** DRA 2271

DRA 2282: Stage Combat 2-S (2 credits)

Paralleling aspects of the Studio 2 acting curriculum, DRA 2282 explores parts of stage violence often associated with contemporary theatre, those of unarmed and knife fighting techniques. This course reviews and refines the fundamental unarmed techniques covered in Studio 1, knife fighting, and the rehearsal and performance process of staged fights in these disciplines. The course concludes with a public presentation of unarmed and knife fight scenes and a Society of American Fight Directors Skills Proficiency Test in those disciplines. **Prerequisite(s):** DRA 1182

DRA 2283: Special Techniques IIA (2 credits)

Studio II continues the work accomplished in Studio I special technique classes. Specific topics may include advanced dance techniques, advanced mask techniques and specific period style classes.

DRA 2284: Special Techniques IIB (2 credits)

Studio II continues the work accomplished in Studio I special technique classes. Specific topics may include advanced dance techniques, advanced mask techniques, and specific period style classes.

DRA 2285: Movement 2-F (1 credit)

This course builds on the physical foundation and self-awareness created in the first year to further develop the body's expressive capability. The class more fully explores extreme physicality, partnering, and expressive masks. This work continues to develop the physical aspect of character in both realistic and heightened physicality, breaking down inhibitions and encouraging physical transformation. Movement training supports the student's progression into the Devised Theatre curriculum and collaborative, student-generated work is encouraged and observed at the end of the term. **Prerequisite(s):** DRA 1186

DRA 2286: Movement 2-S (1 credit)

Building on the work done in the fall semester, this course continues to challenge actors to take on more complicated physical tasks. Mask and clowning allow the actor to create a comedic point of view, while other expressive work develops the relationship between movement and language. The class continues to increase the physical range of the actor through stretching and strengthening exercises. **Prerequisite(s):** DRA 2285

DRA 2297: Speech 2-F (1 credit)

This course is a continuation of Speech 1 and begins preparation for Accent and Dialects in the third year. The course is designed for detailed phonetic analysis, diagnosis and practice with the sounds of American English. The objective is to facilitate students' command and mastery of the sounds of American English and to refine their speech patterns with methods complementary to Linklater Voice training. Speech mastery and flexibility enables requisite skills for stage, film, and television. **Prerequisite(s):** DRA 1198

DRA 2298: Speech 2-S (1 credit)

This course is a continuation of Speech 2-F and preparation for Accent and Dialects in the third year. The course is designed for detailed phonetic analysis, diagnosis and practice with the sounds of American English. The objective is to facilitate the students' command and mastery of the sounds of American English and to refine speech patterns with methods complementary to Linklater Voice training. Speech mastery and flexibility enables requisite skills for stage, film, and television. **Prerequisite(s):** DRA 2297

DRA 3088: Independent Study (1 to 3 credits)

This course will offer an individual student the opportunity to delve deeply into a particular discipline or area of inquiry within the School of Drama, under the supervision of an appropriate faculty member. An individual contract detailing the nature and content of the course will be drawn up between the student and faculty member concerned for each Independent Study undertaken. Methods of evaluation will vary according to discipline, and be determined by the faculty member supervising the Independent Study. They may include presentation of performance, written papers, oral and/or written exams, or other methods of evaluation deemed appropriate by the faculty member and the Dean of the School of Drama.

DRA 3321: Directing Practicum 3-F (1 credit)

This course examines the role of director as the leader of the rehearsal process, focusing on the director's role in conceiving, blocking, and working with actors in the creation of dramatic action. In the fall semester, the course focuses on creating stage pictures, using staging as a focusing lens, working with actors' physical presence, and understanding how to heighten dynamic elements of a scene using visual language. **Prerequisite:** DRA 2224

DRA 3322: Directing Practicum 3-S (1 credit)

In spring semester, Practicum introduces text, and focuses on building on the skills from fall while adding working with actors through text to achieve dramatic impact. Directors are asked to critically engage with the work of their peers. **Prerequisite(s):** DRA 3321

DRA 3323: Directing Theory 3-F (1 credit)

This course is designed to investigate leadership in the role of director. Looking at power and bias, the course delves into different leadership models and how they impact the rehearsal room. Students work to develop models of leadership that align with personal and artistic values. Students then engage with a play, as well as with other written and visual art, to explore how different leadership approaches, power dynamics, and bias intersections can impact artistic vision, directorial choices, and the work with actors. Throughout the semester students also continue to develop skills from the previous year in physical approaches to directing. **Prerequisite(s):** DRA 2224 Directing Theory 2-S

DRA 3324: Directing Theory 3-S (1 credit)

This is a required course taken jointly by Studio 2 and 3 directing students. The content alternates between a year studying Repertoire and a year focused on Fable. The Repertoire work begins with a study of mission statements and season selections of various professional theaters, leading to a written "personal mission statement". Using the mission as a starting point, the course then leads each student through a guided reading survey of dramatic literature relevant to their intentions, challenging them to discover work that supports and explores their stated dramatic interests and themes. The Fable content focuses on the director's conception of a dramatic work, beginning with Brecht's exposition of the dramatic "fable". Through writing and visual exercises, students are asked to conceive an increasingly comprehensive vision of a text, and to then give oral presentations of their concept intended for actors, designers, and other stakeholders. Studio 3 directors are expected to apply the theory to their work more independently and apply the training at a higher level than their Studio 2 counterparts. **Prerequisite(s):** DRA 3323 Directing Theory 3-F

DRA 3325: Devised Directing 3-F (1 credit)

This is a required course to be taken jointly by 3rd and 4th year directing students. It is designed to analyze the director's role in a devising process. Students study many of the top devising companies and their processes, learning the different methodologies devisers employ in creating their work. This practice serves as a foundation for exploring the role of the director, whether in a devising process or in directing an existing play.

DRA 3326: Devised Directing 3-S (1 credit)

This is a required course to be taken jointly by 3rd and 4th year directing students. It bridges the theoretical work in the first semester into the practical. Students will identify a theatrical hunch they would like to pursue, and then develop a structure for a practical workshop within which to run a work session. They will then work with other students in Drama to employ the working structures they have developed. **Prerequisite(s):** DRA 3325

DRA 3327: Directing Seminar 3-F (1 credit)

Seminar on Contemporary Theatre History, Theory, and Criticism: This course is designed to expose students to major developments in theatre history, theory, and criticism from the late 1800s to the present. Topics include, but are not limited to, Symbolism, Expressionism, Realism and Naturalism, New Stagecraft, Avant-Garde Performance, The Theatre of Cruelty, Epic Theatre, Theatre of the Oppressed, the Theatre of the Absurd, Performance Studies, Post-modernism, Feminist Performance, Deconstruction, and Post-dramatic Theatre. **Prerequisite(s):** DRA 2224 Directing Theory 2-S.

DRA 3341: Rehearsal and Performance 3-F (1 to 3 credits)

This course is designed to extend the students' training from rehearsal through the run of a production. During the rehearsal period, the actor and assistant director are guided by faculty and guest directors to develop a responsible, professional attitude and approach to the work. For directing students, continued guidance is given as to how to take notes from the director, give notes and interact with actors, manage a rehearsal space and work with the design team. Weekly round-up discussions take place with directing faculty providing feedback on student work. Acting students strengthen techniques by which to maintain a spontaneous and disciplined performance. **Prerequisite:** DRA 2242 Rehearsal and Performance 2-S

DRA 3342: Rehearsal and Performance 3-S (2 to 3 credits)

In the spring semester, this course is designed to deepen the students' training from rehearsal through the run of a different production assignment. During the rehearsal period, the actor and assistant director are once again guided by faculty and guest directors to develop a responsible, professional attitude and approach to the work. For directing students, continued guidance is given on how to take notes from the director, give notes and interact with actors, manage a rehearsal space and work with the design team. Weekly round-up discussions take place with directing faculty providing feedback on student work. Acting students strengthen techniques by which to maintain a spontaneous and disciplined performance. **Prerequisite:** DRA 3341 Rehearsal and Performance 3-F

DRA 3351: Acting 3-F (2 credits)

The purpose of the course is to support students in the process of refining their approach to acting and the rehearsal process through in-depth scene study work drawn from the writing of the Russian playwright Anton Chekhov. Special attention is given to developing a rigorous text analysis methodology, and using the analytic structure to support the actor in finding spontaneous and impulsive moments that are consistently believable in the context of a play's given circumstances. **Prerequisite(s):** DRA 2252

DRA 3352: Acting 3-S (2 credits)

This course supports students in the process of developing advanced acting techniques designed to deal with the challenges of contemporary plays, such as the works of Caryl Churchill, Suzan Lori Parks and Young Jean Lee and those they've inspired. Special attention is given to integrating the student's realistic acting technique with the demands of playing non-realistic characters, multiple characters and characters that require significant characterization. **Prerequisite(s):** DRA 3351

DRA 3361: Shakespeare 3-F (2 credits)

This class in Shakespeare covers the demands of the material in terms of acting, handling of heightened text, and voice and speech. **Prerequisite(s):** DRA 2262

DRA 3362: Shakespeare 3-S (2 credits)

This class builds on the work done in the fall semester of Shakespeare studies, and continues to cover the demands of the material in terms of acting, handling of heightened text, and voice and speech. **Prerequisite(s):** DRA 3361

DRA 3364: Singing 3-F (1 credit)

This class continues work on vocal production/technique that encourages students to sing healthily while effectively telling a story through song, adding the element of a partner. Assignments include a classical or contemporary pop song, an acapella folk song worked on in collaboration with the Accents and Dialects class, and a staged or choreographed duet. Personalization of all material is expected, as is independence of preparing and learning material. Sight reading harmonized pieces continues as do private tutorials followed by space work with instructor and peer feedback. **Prerequisite(s):** DRA 2265

DRA 3365: Singing 3-S (1 credit)

This class continues work on vocal production/technique that encourages students to sing healthily while effectively telling a story through song, adding the element of multiple partners. Assignments begin with an ensemble piece (with up to 5 members) using tools of vocal technique, acting technique and part-singing learned over the previous semesters' work. The semester culminates in a solo musical theatre selection that reflects the vocal and character attributes of the individual actor. The final demonstration includes an ensemble piece with the entire Studio.

Prerequisite(s): DRA 3364

DRA 3371: Theatre Dance 3-F (1 credit)

This course continues and builds on the work accomplished in Studios I & II. Specific advanced topics include: Jazz dance, Musical Theater Repertory and Mock auditions. **Prerequisite(s):** DRA 2272

DRA 3372: Theatre Dance 3-S (1 credit)

Building on the work accomplished in previous Theatre Dance courses, DRA 3372 continues the emphasis on Musical Theater Repertory and Mock auditions.

DRA 3381: Stage Combat 3-F (2 credits)

This course covers the fundamental techniques of stage swordplay from the nuts-and-bolts mechanics of the craft through the rehearsal and performance of a theatrical sword fight. The first half of the semester and is intended to help develop a foundational understanding of the mechanics necessary to perform safe and effective sword fights for the dramatic stage. The second half of the semester brings all aspects of the training together in actor, character and scene specific pieces of fight choreography. Working in a studio format, students are coached/rehearsed through one or more fight scenes. The course concludes with two public presentations of the fight scenes and a Society of American Fight Directors Skills Proficiency Test. **Prerequisite(s):** DRA 2282

DRA 3383: Devised Performance 3-F (3 credits)

This course provides active engagement with the elements of the stage in a workshop setting - exploring lights, sound, costumes, movement, repetition, architecture and other elements - to discover their full theatrical potential. The course introduces techniques for creating theatrical works through non-traditional methods. Throughout the course, focus will gradually turn to more targeted explorations, working with themes that resonate with the students. The process includes the use of students' own research, writing and choreography, while beginning to experiment in the structure of theatrical narratives. Collaborative, student-generated work will be encouraged and observed at the end of the term. **Prerequisite(s):** DRA 2252

DRA 3384: Devised Performance 3-S (3 credits)

Building upon the work accomplished in the first semester, this course refines the discovered theatrical forms to create more complex and expressive pieces of narrative. The course encourages continued research, theatrical as well as personal and academic, while delving deeper into the structure of narrative. Collaborative work with classmates, as well as students from other disciplines, is encouraged to shape the creations. This course is an opportunity for students to discover and create the work they want to see. A showing of the work they have generated as a group will take place at the end of term. **Prerequisite(s):** DRA 3383

DRA 3386: Movement 3-S (2 credits)

Third Year Movement focuses on supporting the process of bringing the physical training explored in the first two years into the acting of heightened verse and devised theater, both of which students study in the third year. The relationship between movement and language is explored, as well as the use of the body to create both still and moving images that can be used in the composition of devised theater. Course work may also touch on clowning and additional specific physical skills. **Prerequisite(s):** DRA 2286

DRA 3397: Speech 3-F/Accents and Dialects (2 credits)

This class develops the necessary skills to produce and analyze the key features of a dialect/accents using the International Phonetic Alphabet as a descriptive tool. It combines these skills with Linklater Voice Work in order to increase vocal freedom, range, and resonance with articulate and eloquent language patterns. Emphasis is placed on rigorous articulation exercises, transcription, and use of Pitch, Rhythm, Volume and Resonance as tools for spoken clarity and flexibility in accents. Through working on multiple accents over the course of the semester, numerous techniques are learned to both analyze and acquire an accent in service of the acting work. **Prerequisite(s):** DR 2298

DRA 3398: Speech 3-S/Accents and Dialects (2 credits)

Building on the fall semester, this class continues the development of the necessary skills to produce and analyze key features of a dialect/accents using the International Phonetic Alphabet as a descriptive tool. It continues to combine these skills with Linklater Voice Work in order to increase vocal freedom, range, and resonance with articulate and eloquent language patterns. Emphasis is placed on rigorous articulation exercises, transcription, and use of Pitch, Rhythm, Volume and Resonance as tools for spoken clarity and flexibility in accents. Through working on multiple accents over the course of the semester, numerous techniques are learned to both analyze and acquire an accent in service of the acting work. **Prerequisite(s):** DRA 3397

DRA 4089: Professional Internship (1 to 12 credits)

A supervised work experience at a professional performing arts organization, or an organization serving the performing arts, outside of UNCOSA, through which a student applies the knowledge and skills learned in course work to on-the-job assignments and responsibilities. The number of credits varies according to the nature and scope of the internship. Graded Pass/Fail.

DRA 4401: Business of Acting 4-F (1 credit)

Through study of appropriate texts and in-class discussion, students discover how the industry of acting works. This course particularly focuses on the casting process, and the various professionals encountered while navigating a professional acting career (casting director, agent, manager, producer, etc.). Over the course of the semester, various industry professionals are brought to campus to guide our students through a variety of workshops, Q&As, and mock auditions to prepare them for the industry they are about to enter.

DRA 4402: Business of Acting 4-S (1 credit)

As in DRA 4401, select industry professionals are brought to campus to guide students through a variety of workshops, Q&As, and mock auditions to prepare them for the industry they are about to enter. These professionals also attend performances and provide feedback to students on their work.

DRA 4421: Directing Practicum 4-F (1 credit)

In the fourth year, the Practicum work evolves, with greater expectations. Using the same exercises as in third year, this course asks students to work with greater complexity and confidence in conception, staging and execution, and to offer more nuanced reflection on the work in class. **Prerequisite:** DRA 3322 Directing Practicum 3-S

DRA 4422: Directing Practicum 4-S (1 credit)

This course builds on work done in the fall semester. This semester requires the student to work with greater complexity and confidence in conception, staging and execution, and to offer more nuanced reflection on the work in class. **Prerequisite:** DRA 4421 Directing Practicum 4-F

DRA 4425: Devised Directing 4-F (1 credit)

This is a required course to be taken jointly by 3rd and 4th year directing students. It is designed to deepen the analysis of the director's role in a devising process. Students study many of the top devising companies and their processes, learning the different methodologies devisers employ in creating their work. This practice serves as a foundation for exploring the role of the director, whether in a devising process or in directing an existing play.

Prerequisite(s): DRA 3384

DRA 4426: Devised Directing 4-S (1 credit)

This is a required course to be taken jointly by 3rd and 4th year directing students. It bridges the theoretical work from the 3rd year and the fall semester into the practical. Students will identify a theatrical hunch they would like to pursue, and then develop a structure for a practical workshop within which to run a work session. They will then work with other students in Drama to employ the working structures they have developed. **Prerequisite(s):** DRA 4425

DRA 4427: Directing Seminar 4-F (1 credit)

This is a required course to be taken jointly by 3rd and 4th year directing students. Seminar on Contemporary Theatre History, Theory, and Criticism: This advanced-level course is designed to further expose students to major developments in theatre history, theory, and criticism from the late 1800s to the present. Topics include, but are not limited to, Symbolism, Expressionism, Realism and Naturalism, New Stagecraft, Avant-Garde Performance, The Theatre of Cruelty, Epic Theatre, Theatre of the Oppressed, The Theatre of the Absurd, Performance Studies, Post-modernism, Feminist Performance, Deconstruction, and Post-dramatic Theatre. **Prerequisite(s):** DRA 3324 Directing Theory 3-S

DRA 4441: Rehearsal and Performance 4-F (1 to 3 credits)

This course is designed to extend the 4th year student's training from rehearsal through the run of a production. During the rehearsal period, the acting and directing students are guided by faculty and guest directors to develop a responsible, professional attitude and approach to the work. Directing students receive continued guidance on how to take notes from the director, give notes and interact with actors, manage a rehearsal space and work with the design team. Weekly round-up discussions take place with directing faculty providing feedback on student work. Acting students strengthen techniques by which to maintain a spontaneous and disciplined performance.

DRA 4442: Rehearsal and Performance 4-S (3 to 6 credits)

This course is designed to extend the students' training from rehearsal through the run of a different production assignment. During the rehearsal period, acting and directing students are guided by faculty and guest directors to develop a responsible, professional attitude and approach to the work, as well as techniques by which to maintain a spontaneous and disciplined performance. Directing students conceive and carry out a thesis project which culminates in a mainstage production. Their work includes production selection and conception, conducting all rehearsals, leading all design elements in collaboration with designers and technicians, and guiding the production to completion. **Prerequisite:** DRA 4441

DRA 4451: Acting 4-F (3 credits)

This advanced acting course focuses on the integration of the actor's vocal, physical, and acting technique. Using a scene-study format, actors work intensely on texts of various genres and styles in order to develop the advanced skills required to compete as a professional actor. The course requires extensive out of class preparation, and demands professional-level rehearsal and performance etiquette.

DRA 4452: Acting 4-S (3 credits)

Building on the work completed in DRA 4451, this advanced acting course continues the actor's integration of skills across a variety of texts, focusing on techniques required to compete as a professional actor. The class requires extensive out of class preparation and professional-level rehearsal and performance etiquette. **Prerequisite(s):** DRA 4451

DRA 4461: Voice 4-F (2 credits)

The goal of this course is to put all voice and speech training from the first three years into a clear, useful and healthy vocal approach for use throughout the career. This includes the development of a comprehensive warm up used for class, rehearsal, and performance; a clear understanding of how to care for the vocal instrument over the course of the career; and some discussion of the various ways the voice can be used professionally (commercial voiceover, voice acting for animation and video games, audio books, etc.). The course also serves as an opportunity for students to resolve lingering questions about vocal production, the physiology of voice, speech and dialect work, and the exploration and incorporation of vocal pedagogies beyond those focused on in previous coursework. **Prerequisite(s):** DRA 3362

DRA 4462: Voice 4-S (2 credits)

This course is a wrap up of all previous training in voice, speech and dialects and a final codification of the range of voice and speech skills the student has acquired. This course continues the development of a comprehensive warm up used for class, rehearsal, and performance; a clear understanding of how to care for the vocal instrument over the course of the career; and further discussion of the various ways the voice can be used professionally. This course reiterates ways students can maintain and expand their vocal capabilities after graduation, including discussion of vocal pedagogies that students may wish to explore beyond the core training of the School of Drama. **Prerequisite(s):** DRA 4461

DRA 4483: Senior Showcase 4-F (2 credits)

Over the course of fall semester, students cull together short scenes from contemporary plays, film, and television. These are scenes that a student could be conceivably cast in as they are age and type appropriate, highlighting the student's strengths as an actor. They are read in front of the class with a chosen scene partner and the student begins to discover the unique voice they bring to the acting profession. **Prerequisite(s):** DRA 3384

DRA 4484: Senior Showcase 4-S (2 credits)

Building on the work of fall semester, students continue to cull together contemporary material that becomes the basis of the industry showcase. Students present a series of short scenes and a few songs in Atlanta, Chicago, New York, and Los Angeles for an audience of agents, managers, casting directors, and other industry professionals as a means to introduce the graduating class to the industry. Students begin to familiarize themselves with a variety of entertainment markets and the professionals that inhabit them. **Prerequisite(s):** DRA 4483

DRA 4498: Special Topics in Drama (1 to 3 credits)

This course is designed to offer the upper class student an opportunity to specialize in a particular area of interest in order to more fully develop skills in a chosen discipline within the School of Drama. Such concentrations may include, but are not limited to, Accents and Dialects, Dance, Devised Performance, Movement, Singing, and Stage Combat. The instructor guides the student in outside research and may offer opportunities to assist with in-class instruction and/or tutorials. Permission of instructor required.