

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 1142: Rehearsal & Performance 1-S (1 credit)

This course offers Studio 1 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. Tasks vary by project and director, but expectations include beginning level understanding of rehearsal safety, scheduling and protocol, structure and roles of technical rehearsals, and director's performance practice.

DRA 1151: Acting 1-F (1 credit)

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. **Prerequisite(s):** None

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 to 2 credits)

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 explores 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. No Prerequisite

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, exploring practical exercises to release those tensions to find more freedom, ease and responsiveness in the speaking and singing voice. The course further explores ways 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, Musical Theatre repertory and other related movement disciplines chosen to help support the health and wellness of the performer and their physical instrument. No prerequisites.

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, Musical Theatre repertory and other related movement disciplines chosen to help support the health and wellness of the performer and their physical instrument.

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: Acting Etudes 1-F (2 credits)

This course introduces students to the work of the great Russian acting teacher/director, Konstantin Stanislavski. Through a series of increasingly complicated independent scenes, the student is tasked with discovering truth and spontaneity within the craft of acting. By beginning to bring one's authentic self to their craft, the student will then be poised to handle the challenge of a scripted role. **Prerequisites:** None

DRA 1184: Scene Study 1 - S (2 credits)

Building on the foundation of the first semester Acting Etudes course, this course invites students to work on increasingly complex play scenes. Moving from the independent etudes, students are tasked with placing their focus on the partner and the discovery of shared truth and spontaneity with another human being. Students are introduced to a rigorous approach to text analysis, thus enabling them to identify a clear objective, play a strong action, and discover the theatrical event of any scene. **Prerequisites:** 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 2201: Directing Projects 2-F (1 credit)

This course guides students in directing a ten-minute play in the style of naturalism (realism). A text is selected through conversation with an advisor, then cast from the School of Drama student body with faculty approval. Rigorous script analysis and research encourages development of a cohesive approach to the text, developing skills in collaborating with actors and utilizing production elements. A simple groundplan that serves the text is created and executed to lead the actors in rehearsal toward a public presentation.

DRA 2202: Directing Projects 2-S (1 credit)

Building on DRA 2201, this course will see students again direct a ten-minute naturalistic (realistic) play. This second project will build in complexity, involving more demanding artistic resources from the company. The text is selected through conversations with an advisor, then cast from School of Drama students with faculty approval. Design elements remain simple and the cast is led in rehearsals culminating in a public presentation.

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 explores ways in which to conceptualize, create and design imagery, spaces and experiences. We will focus on transforming an illustrative image/sound into a fully developed character that deepens the scope of engagement and meaning for audiences. Students will do this by exploring the intersection between theatre, contemporary performance, body, and the visual arts in time-based work. Additionally students will be introduced to a range of visual artists, contemporary dance companies, performance artists and more to begin to develop their own tastes and aesthetics. **Prerequisite:** DRA 1122

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

Building upon awareness of space, this course primarily focuses on conceiving and creating performances with space. Assignments may include generating works such as art installations, immersive and site-specific performance. Students will continue to develop their unique aesthetic, artistic voice and process. **Prerequisite:** DRA 2223

DRA 2228: Directing Practicum 2-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. This 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.

DRA 2229: Directing Practicum 2-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.

DRA 2241: Rehearsal & Performance 2-F (1 credit)

This course builds on skills learned in DRA 1142 and offers Studio 2 Directing students the opportunity to assist faculty or guest directors on a mainstage production. During the rehearsal period, the assistant director develops 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. Tasks vary by project and director, but expectations include an intermediate level understanding of rehearsal safety, scheduling and protocol, structure and roles of technical rehearsals, and director's performance practice.

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 (1 credit)

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 (2 credits)

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. 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. **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)

DRA 2271: Theatre Dance 2-F 1 credit hour This course continues the work accomplished in Theatre Dance 1. Specific topics include Jazz dance, Tap dance, Modern dance, Ballroom, Improvisation, Musical Theatre repertory and other related movement disciplines chosen to help support the health and wellness of the performer and their physical instrument. **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 and other related movement disciplines chosen to help support the health and wellness of the performer and their physical instrument. **Prerequisite(s):** DRA 2271

DRA 2281: Stage Combat 2-F (1 credit)

Paralleling aspects of the Studio 2 acting curriculum, DRA 2281 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.

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 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 (2 credits)

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 (2 credits)

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 3301: Directing Projects 3-F (2 credits)

This course guides students to direct a one-act play up to 30 minutes in length. Choosing a text and cast in conjunction with faculty, the director conceives the production and is responsible for executing the visual components of the piece. Leading actors in rehearsal, there is room for a wide range of stylistic influence, and students are led to effectively communicate their chosen text through the development of their own aesthetic.

DRA 3302: Directing Projects 3-S (2 credits)

This class guides students to create a 30-minute story theatre piece. Drawing on their growing expertise in textual analysis, character development, movement training, and visual storytelling, students will now create theatre from a non-theatre source. Through the development of a story theatre piece, this course leads students to explore alternative methods of creation and ideation.

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

In the third year, the Practicum work evolves, with greater expectations. Using the same exercises as in second 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 2222

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

This course builds on work done in the fall semester. Engaging with text once again, this course 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 3321

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

This course is designed to give students a strong theoretical, historical, interdisciplinary framework in which to contextualize their work and continue developing their individual process and singular artistic voice. Students are introduced to the theories of such artists as Antonin, Artaud, Adolphe Appia, Gordon Craig, Vsevolod Meyerhold, Jerzy Grotowski and other contemporary artists. The course will culminate with students utilizing the theories they've learned to create their own artistic statement. **Prerequisite:** DRA 2224

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

This course is designed around the question: what is performance? Performance theory will be introduced through an intersectional and interdisciplinary approach. Building upon previous semesters, students research and create various kinds of performance that may include work such as happenings and those incorporating new media. **Prerequisite:** DRA 3323

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 4 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:** None

DRA 3342: Rehearsal and Performance 3-S (1 to 4 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

DRA 3361: Acting 3-F (2 credits)

In this course, students will engage in discussions, exercises, scene work, and monologues to develop the skills needed to analyze, understand, and embody the poetry, rhythm, acting cues, and dramatic structure in Shakespeare's works. A strong emphasis will be placed on personalizing the material. Students will learn to apply Stanislavski's techniques to heightened language, recognize and support verse structure, and understand Shakespeare's rhetorical devices in order to make bold, text-based acting choices. They will explore how word choice, meter, and rhetorical forms provide a framework for approaching various kinds of material. Students will also focus on using imagery actively, refining their rehearsal process to be intentional, dynamic, and clearly articulated with collaborators. **Prerequisite(s):** DRA 2262

DRA 3362: Acting 3-S (2 credits)

Building on the foundational skills developed in the fall semester, students will begin applying those techniques to scene work. The semester will explore physical storytelling, with a focus on framing key story points and mapping a character's long-term story arc. Students will also develop self-taping skills, creating a collection of strong Shakespeare audition pieces. Drawing on the rhetorical pattern recognition work from the fall, cold reading techniques will be explored. The semester will culminate in a showcase of Shakespeare scene work, where students will present performances that demonstrate both a deep understanding of the play's world and a strong personal connection to the material. **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 multiple partners. Assignments include a classical and contemporary pop song and a staged or choreographed ensemble of 3 or more persons. 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:** 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 a single partner. Assignments begin with a duet from either the theatrical or pop genres, followed by an acapella folk or Shakespeare song. Work on the duets encourages using tools of vocal technique, acting technique and part-singing learned over the previous semesters' work, while the folk song heightens attention to pitch/tonal centers and personalization. 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:** DRA 3364

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 3382: Stage Combat 3-S (1 credit)

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.

DRA 3383: Devised Performance 3-F (2 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):**None

DRA 3384: Devised Performance 3-S (2 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 3391: Theatre Dance 3-F (1 credit)

Building on the work of previous Theatre Dance courses, DRA 3391 continues the emphasis on Musical Theatre Repertory and other related movement disciplines chosen to support the health and wellness of the performer and their physical instrument. This course includes mock auditions to prepare performers for the professional environment. Mock auditions will be performed for faculty as well as guest instructors currently working in the industry, who can enhance the training with up-to-the-moment perspectives on styles and techniques that students are likely to encounter as they enter the field. **Prerequisites:** DRA 2272

DRA 3392: Theatre Dance 3-S (1 credit)

In the final semester of the Theatre Dance progression, work will continue to strengthen the physical instrument and may include more complex choreography. Focus will be placed on full embodiment and expression of a character through dance, applying emotional and physical storytelling in both ensemble and solo work. This course will continue to include guest instructors currently working in the field to enhance the training by providing an up to the moment perspective of styles and techniques that students are likely to encounter as they enter the field. **Prerequisites:** DRA 3391

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 UNCSCA, 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 4403: Business of Directing 4-F (1 credit)

This course will guide students to design a blueprint of the trajectory they would like to pursue in the industry. Through readings, research and in-class discussion, students will learn how to create the materials necessary to communicate their goals to other industry professionals.

DRA 4404: Business of Directing 4-S (1 credit)

This course will focus on the process of making contact with industry professionals, learning how to approach other professionals in the business, writing applications for fellowships and grants, and creating a network. The student will prepare a portfolio including foundational materials needed to enter the industry.

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 4428: Directing Thesis 4-F (2 credits)

This course prepares students for directing a thesis production of a full-length play. There is collaboration between the Play Selection Committee, the Dean and the student in choosing a text for the thesis. Once approved, students are guided through a preproduction process including envisioning the entire production concept. Relevant parts of preparation include research, design collaboration, casting, and rehearsal planning.

DRA 4429: Directing Thesis 4-S (6 credits)

This course is the capstone of the BFA Directing track: the selection, casting and direction of a fully-realized production. Students will take on every aspect of a director's responsibility, including providing a vision for the production, leading the acting, design and production teams, managing the rehearsal process, and taking the play through technical rehearsals to a full public presentation.

DRA 4441: Rehearsal and Performance 4-F (4 to 6 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 (4 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 (2 credits)

This course introduces students to the skills required to effectively audition for professional theater, both in front of and behind the table. Using a mock audition format, each week Acting students will prepare and execute a monologue or scene, and get feedback on a variety of audition-related acting challenges including etiquette, blocking, text analysis, memorization, and performance. This course allows Directing students to observe and evaluate auditions, serve as casting directors and coordinators, and conduct two mock auditions each. In this way, directors learn about the casting process from a director's vantage point. The course also includes a series of discussions about audition practices and industry norms around casting. **Prerequisites:** None

DRA 4452: Acting 4-S (3 credits)

The focus of the class is preparation for the acting work required in the professional showcase, as well as additional scene work designed to encourage the actor to fully integrate their four years of training into a clearly articulated and highly personal acting technique. **Prerequisites:** DRA 4451

DRA 4461: Voice 4-F (1 credit)

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 4464: Singing 4 (2 credits)

This class is designed for competitive singers to experience singing auditions, both mock and for industry guests. Focus will begin with how to walk into a room, talk to a pianist, organize repertoire in a binder for easy access and knowing the vocal range. Students are expected to apply vocal and dramatic training they have developed through the previous three years of training. Researching and preparing repertoire from a variety of genres that reveals who the actor is as much as how they sing will be encouraged for the audition room. **Prerequisites:** Permission of Instructor

DRA 4483: Senior Showcase 4-F (1 credit)

This course provides a forum for students to research and receive feedback on short scenes from contemporary plays, film and television. These are scenes in which students could conceivably be cast based on age and type appropriateness, highlighting the student's strengths as an actor. Selected scenes are read in front of the class with a chosen scene partner encouraging the student to reveal the unique voice they bring to the material. **Prerequisite(s):** DRA 3384

DRA 4484: Senior Showcase 4-S (3 credits)

Building on the work of fall semester, this course deepens and hones the skills of scene selection based on an actor's strengths, type and age. In consultation with faculty, 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. A virtual showcase is created for distribution to industry professionals and is also made available on the UNCOSA website. **Prerequisite(s):** DRA 4483

DRA 4485: Movement and Mask 4 (2 credits)

This course builds on the physical foundation and self-awareness created in the first two years of Movement courses to further develop the body's expressive capability. This work develops the physical aspect of character in both realistic and heightened physicality, breaking down inhibitions and encouraging physical transformation. Specifically, class will be focused on work with advanced red nose and half character masks to allow the actor to explore voice, speech, and dialect skills integrated with physicality.

DRA 4494: Producing 4 (2 credits)

The object of this class is to demystify the act of producing (in this course, "producing" will refer only to live theatrical endeavors), and to learn a beginner's set of practical skills that would guide someone toward being able to produce their own work. Over the course of the semester each student (or team) will develop a mock project culminating in the presentation of a "pitch" for the project to prospective partners (funders, audience, or other interested parties).

DRA 4495: Career Preparation: Industry Guest Series 4-F (2 to 3 credits)

This course is designed to familiarize the student with the business principles of the entertainment industry. It does this partially by opening up networking opportunities for 4th year students to meet and share their work with invited guests from the industry, as well as being able to interact with professional guests in in-depth question and answer sessions. Extensive preparation of sides, monologues, scenes and/or songs for presentation is expected. The requisite skills to manage professional opportunities and relationships across diverse media and organizations are reinforced.

DRA 4496: Career Preparation: Industry Guest Series 4-S (2 to 3 credits)

This course is designed to familiarize the student with the business principles of the entertainment industry. It does this partially by opening up networking opportunities for 4th year students to meet and share their work with invited guests from the industry, as well as being able to interact with professional guests in in-depth question and answer sessions. Extensive preparation of sides, monologues, scenes and/or songs for presentation is expected. The requisite skills to manage professional opportunities and relationships across diverse media and organizations are reinforced.

DRA 4497: Playwriting 4 (2 credits)

This course covers the fundamentals of dramatic writing, giving students the opportunity to explore the form through readings and exercises. This is a course designed for beginners and writers who have had some playwriting experience, as well as theatre artists who want a better understanding of the playwriting process. Class time will focus on discussion and critique of student work vis a vis character development, plot development and formatting. The course consists of discussions and exercises designed to help the playwright develop the first act of a full length two act play.

DRA 4498: Special Topics in Drama (1 to 4 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, Media Content, Movement, Producing, Playwriting, 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.