

# School of Drama Courses

## **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 IA (2 credits)**

These are core courses in the School of Drama. In Studio I, the student is encouraged to examine the craft of acting through improvisation, text analysis and basic acting exercises. The teaching associated with the core courses is designed to develop creativity and imagination while providing a sound awareness of the acting process. The student is presented with a comprehensive view of his/her craft and its traditions. The balance between "instinct" and "skill" is an important part of this series of courses.

## **DRA 1152: Acting IB (2 credits)**

These are core courses in the School of Drama. In Studio I, the student is encouraged to examine the craft of acting through improvisation, text analysis and basic acting exercises. The teaching associated with the core courses is designed to develop creativity and imagination while providing a sound awareness of the acting process. The student is presented with a comprehensive view of his/her craft and its traditions. The balance between "instinct" and "skill" is an important part of this series of courses.

## **DRA 1161: Voice and Speech IA (2 credits)**

Studio I classes begin with a basic understanding of voice and speech. Alexander Technique is used as a means of psycho-physical reeducation, where the student learns to bring the body and mind together to move, think and express him/herself freely, naturally and with a sense of ease. Blended in with the Alexander Technique is the voice work of Kristen Linklater. This approach is designed to liberate the student actor's natural voice rather than to develop a vocal technique. These courses support the work done in the acting core courses. The International Phonetic Alphabet is learned in order to facilitate advanced work in Voice and Speech classes.

## **DRA 1162: Voice and Speech IB (2 credits)**

Studio I classes begin with a basic understanding of voice and speech. Alexander Technique is used as a means of psycho-physical reeducation, where the student learns to bring the body and mind together to move, think and express him/herself freely, naturally and with a sense of ease. Blended in with the Alexander Technique is the voice work of Kristin Linklater. This approach is designed to liberate the student actor's natural voice rather than to develop a vocal technique. These courses support the work done in the acting core courses. The International Phonetic Alphabet is learned in order to facilitate advanced work in Voice and Speech classes.

## **DRA 1171: Movement IA (2 credits)**

Movement training is designed to produce flexible, strong, well-coordinated bodies that will respond easily and readily to the creative demands of acting. Specific topics include theatre movement improvisation, basic combat, jazz dance, tap dance and preliminary mask work.

## **DRA 1172: Movement IB (2 credits)**

Movement training is designed to produce flexible, strong, well-coordinated bodies that will respond easily and readily to the creative demands of acting. Specific topics include theatre movement improvisation, basic combat, jazz dance, tap dance, and preliminary mask work.

**DRA 1183: Special Techniques 1A (2 credits)**

The Studio I Special Techniques class is designed to give students added insight and experiences in areas not normally included in traditional acting classes. These classes are intended to balance and expand the actor training program. Special topics may include Stanislavski Technique, Meisner Technique and advanced improvisation techniques.

**DRA 1184: Special Techniques IB (2 credits)**

The Studio I Special Techniques class is designed to give students added insight and experiences in areas not normally included in traditional acting classes. These classes are intended to balance and expand the actor training program. Special topics may include Stanislavski Technique, Meisner Technique and advanced improvisation techniques.

**DRA 1185: Applied Techniques IA (1 credit)**

This course may include research in language and vocabulary. The creative energy of language in communication is explored in texts of non-dramatic material as well as classic material. It may also include an introduction to the phonetic alphabet as a means of heightening the perceptions of sound and pronunciation. This course touches on the philosophic, creative and physical aspects of language. Language formation with emphasis on non-dramatic texts and phonetics is explored.

**DRA 1186: Applied Techniques IB (1 credit)**

This course may include research in language and vocabulary. The creative energy of language in communication is explored in texts of non-dramatic material as well as classic material. It may also include an introduction to the phonetic alphabet as a means of heightening the perceptions of sound and pronunciation. This course touches on the philosophic, creative and physical aspects of language. Language formation with emphasis on non-dramatic texts and phonetics is explored.

**DRA 1198: Special Topics Language (1 credit)**

DRA 1198: Special Topics: Language (1 Credit per Semester) This course may include research in language and vocabulary. The creative energy of language in communication is explored in texts of non-dramatic material as well as classic material. It may also include an introduction to the phonetic alphabet as a means of heightening the perceptions of sound and pronunciation. This course touches on the philosophic, creative and physical aspects of language. Language formation with emphasis on non-dramatic texts and phonetics is explored.

**DRA 2251: Acting IIA (2 credits)**

Studio II acting builds upon skills learned in Studio I acting classes. Both semesters' study is used to reveal problems of acting in various styles, i.e., Modern American Realism, Shakespeare, etc. The students explore and practice a way to prepare, study, and create a role in a play. The student will access the facts of the play, discover the story, determine the events, and with this information will define the spine, theme, conflict, actions, objectives, obstacles, relationships and character. The student will research the world of the play: historical, social, and cultural. Each semester culminates in a special acting workshop presentation.

**DRA 2252: Acting IIB (2 credits)**

Studio II acting builds upon skills learned in Studio I acting classes. Both semesters' study is used to reveal problems of acting in various styles, i.e., Modern American Realism, Shakespeare, etc. The students explore and practice a way to prepare, study, and create a role in a play. The student will assess the facts of the play, discover the story, determine the events, and with this information will define the spine, theme, conflict, actions, objectives, obstacles, relationships and character. The student will research the world of the play: historical, social and cultural. Each semester culminates in a special acting workshop presentation.

**DRA 2261: Voice and Speech IIA (2 credits)**

Voice & Speech II builds on the foundation established in Voice & Speech I. Students will continue their engagement with Kristin Linklater's work, moving through the full progression of Linklater voice exercises. They will explore the creative and interpretative use of the voice ending in the exploration of "elevated texts." Speech classes develop student's ability to become flexible speakers, able to shift organically between varieties of American Speech. The International Phonetic Alphabet is employed as a descriptive tool. These courses support the work done in the acting core courses.

**DRA 2262: Voice and Speech IIB (2 credits)**

Voice & Speech II builds on the foundation established in Voice & Speech I. Students will continue their engagement with Kristin Linklater's work, moving through the full progression of Linklater voice exercises. They will explore the creative and interpretative use of the voice ending in the exploration of "elevated texts." Speech classes develop student's ability to become flexible speakers, able to shift organically between varieties of American speech. The International Phonetic Alphabet is employed as a descriptive tool. These courses support the work done in the acting core courses.

**DRA 2264: Singing Class IIA (2 credits)**

Vocal Production/Technique: This class will improve the line of the voice that develops the beauty, projection, evenness, and pitch of your tone. The mechanics of breathing and breath management, and the coordination of the jaw, tongue, lips and palate will be addressed. You will also learn to translate musical notation into musical sound. You will learn to read rhythms and identify basic time signatures and to translate a simple melodic line into numbers by sight. You will learn to identify and respond to the language and symbols of basic musical notation as presented in the sight reading exercises and worksheets.

**DRA 2265: Singing Class IIB (2 credits)**

Vocal Production/Technique: This class will improve the line of the voice that develops the beauty, projection, evenness, and pitch of your tone. The mechanics of breathing and breath management, and the coordination of the jaw, tongue, lips and palate will be addressed. You will also learn to translate musical notation into musical sound. You will learn to read rhythms and identify basic time signatures and to translate a simple melodic line into numbers by sight. You will learn to identify and respond to the language and symbols of basic musical notation as presented in the sight reading exercises and worksheets.

**DRA 2271: Movement IIA (2 credits)**

Studio II continues the work accomplished in Studio I. Specific topics include jazz dance, tap dance, modern dance, ballroom dance, unarmed and armed combat, period style, physical comedy, and mask technique: character, neutral, and character 1/2 mask.

**DRA 2272: Movement IIB (2 credits)**

Studio II continues the work accomplished in Studio I. Specific topics include jazz dance, tap dance, modern dance, ballroom dance, unarmed and armed combat, period style, physical comedy, and mask technique: character, neutral, and character 1/2 mask.

**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: Applied Techniques IIA (2 credits)**

The Studio II Applied Techniques class is designed to give students added insights into the use of language, physical interpretation, and acting concepts. It continues the work begun in the Studio I Applied Techniques class.

**DRA 2286: Applied Techniques IIB (2 credits)**

The Studio II Applied Techniques class is designed to give students added insights into the use of language, physical interpretation, and acting concepts. It continues the work begun in the Studio I Applied Techniques class.

**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: Fundamental of Directing Studio IIIA (2 credits)**

Directing Students will analyze each aspect of production in terms of directing. In a seminar situation, students will also create a production book for a specific play selected by the instructor. They will attend all Drama productions, workshops, and forums; visit museums and art exhibits as assigned; attend music and dance concerts; write evaluation papers; and do assigned field work and scene work. In the Spring semester directing students will direct a one-act play.

**DRA 3322: Fundamentals of Directing Studio IIIB (2 credits)**

Directing Students will analyze each aspect of production in terms of directing. In a seminar situation, students will also create a production book for a specific play selected by the instructor. They will attend all Drama productions, workshops and forums; visit museums and art exhibits as assigned; attend music and dance concerts; write evaluation papers; and do assigned field work and scene work. In the Spring semester directing students will direct a one-act play.

**DRA 3341: Rehearsal & Performance IIIA (2 credits)**

Faculty and guest directors use the rehearsal period and performance to extend training. During the rehearsal period, the actor is taught to develop a responsible, professional attitude and approach to the work. The actor learns to maintain a spontaneous and disciplined performance through the run of the production.

**DRA 3342: Rehearsal & Performance IIIB (2 credits)**

Faculty and guest directors use the rehearsal period and performance to extend training. During the rehearsal period, the actor is taught to develop a responsible, professional attitude and approach to the work. The actor learns to maintain a spontaneous and disciplined performance through the run of the production.

**DRA 3351: Acting IIIA (2 credits)**

Studio III acting refines the skills learned in Studio II acting and continues to enhance the step by step process in breaking down a script. These principles are applied to texts by playwrights such as Ibsen, Chekhov, Shaw and Williams. The student will examine the spine of the play and the given circumstances of the play. Character elements will be broken down and physicalized. The technique that the student learns in the first two years will be drawn upon to enrich the clarity of the play. Each semester culminates in rehearsal and public performance.

**DRA 3352: Acting IIIB (2 credits)**

Studio III acting refines the skills learned in Studio II acting and continues to enhance the step by step process in breaking down a script. These principles are applied to texts by playwrights such as Ibsen, Chekhov, Shaw and Williams. The student will examine the spine of the play and the given circumstances of the play. Character elements will be broken down and physicalized. The technique that the student learns in the first two years will be drawn upon to enrich the clarity of the play. Each semester culminates in rehearsal and public performance.

**DRA 3361: Voice and Speech IIIA (2 credits)**

Studio III continues and builds on the work accomplished in Studio I & Studio II. Voice classes include Accent and Dialects and Shakespeare Text. The Accent and Dialects component will develop a student's ability to produce and analyze the key features of a dialect/accent using the International Phonetic Alphabet. The Shakespeare component will deal with various forms of Shakespearean text, sonnets, soliloquies, and finally scenes. These courses support the work done in the acting core courses.

**DRA 3362: Voice and Speech IIIB (2 credits)**

Studio III continues and builds on the work accomplished in Studio I & Studio II. Voice classes include Accent and Dialects and Shakespeare Text. The Accent and Dialects component will develop a student's ability to produce and analyze the key features of a dialect/accent using the International Phonetic Alphabet. The Shakespeare component will deal with various forms of Shakespearean text, sonnets, soliloquies, and finally scenes. These courses support the work done in the acting core courses.

**DRA 3364: Singing Class IIIA (2 credits)**

Studio III continues and builds on the work accomplished in Studio II. Vocal Production/Technique is continued along with a staged or choreographed ensemble song, a song by George Gershwin and an "a capella" folk song. In addition to preparing these three songs for performance in class, students will learn to effectively use an iPod or recorder during classes and rehearsals. You will learn how to personalize a song for your voice technique and acting technique. Duets will be assigned leading from scene into song.

**DRA 3365: Singing Class IIIB (2 credits)**

Studio III continues and builds on the work accomplished in Studio II. Vocal Production/Technique is continued along with a staged or choreographed ensemble song, a song by George Gershwin and an "a capella" folk song. In addition to preparing these three songs for performance in class, students will learn to effectively use an iPod or recorder during classes and rehearsals. You will learn how to personalize a song for your voice technique and acting technique. Duets will be assigned leading from scene into song.

**DRA 3371: Movement IIIA (2 credits)**

Studio III continues and builds on the work accomplished in Studio I & Studio II. Specific advanced topics include: jazz dance, tap dance, modern dance, combat, physical comedy, and mask.

**DRA 3372: Movement IIIB (2 credits)**

Studio III continues and builds on the work accomplished in Studio I & Studio II. Specific advanced topics include: jazz dance, tap dance, modern dance, combat, physical comedy, and mask.

**DRA 3383: Special Techniques IIIA (2 credits)**

Studio III continues and builds on the work accomplished in Studio I and II. Specific topics may include advanced physical comedy and mask: "The Clown Red Nose"; audition techniques; advanced acting for film and television; and make-up for the actor.

**DRA 3384: Special Techniques IIIB (2 credits)**

Studio III continues and builds on the work accomplished in Studio I and II. Specific topics may include advanced physical comedy and mask: "The Clown Red Nose"; audition techniques; advanced acting for film and television; and make-up for the actor.

**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 4421: Advanced Directing (Directing Concentration) I (12 credits)**

The fourth year director is guided toward independent development in various directing projects and scene work. In addition, fourth year directors will assist guest directors in preparation and rehearsal of major productions, be responsible for the preparation and direction of the first act of a three act play in the Spring Semester, and for the presentation of a non-dramatic performance piece during Intensive Arts. Student directors participate in seminars with guest artists and master teachers.

**DRA 4422: Advanced Directing (Directing Concentration) II (12 credits)**

The fourth year director is guided toward independent development in various directing projects and scene work. In addition, fourth year directors will assist guest directors in preparation and rehearsal of major productions, be responsible for the preparation and direction of the first act of a three act play in the Spring Semester, and for the presentation of a non-dramatic performance piece during Intensive Arts. Student directors participate in seminars with guest artists and master teachers.

**DRA 4441: Rehearsal and Performance IVA (12 credits)**

In the final year of training, fourth-year students present a season of classical and contemporary plays. In addition, master classes by distinguished members of the profession are given. Students develop ensemble skill while maintaining artistic individuality. Graduating students are presented in New York & Los Angeles to management, agents and casting directors for theatre, film and television.

**DRA 4442: Rehearsal and Performance IVB (12 credits)**

In the final year of training, fourth-year students present a season of classical and contemporary plays. In addition, master classes by distinguished members of the profession are given. Students develop ensemble skill while maintaining artistic individuality. Graduating students are presented in New York & Los Angeles to management, agents and casting directors for theatre, film and television.

**DRA 5599: Intensive Arts (1 credit)**

At the end of the Fall Semester, all students participate in Intensive Arts, a one-week period in which adventurous creativity is stressed. Students are encouraged to pursue interdisciplinary studies and to develop individual creative projects. Graded Pass/Fail.