

Dance, Drama, and Film

Fine Arts Division

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

The Kenyon College faculty voted to change from Kenyon units to semester hours. This change will go into effect for all students who start at the College in the fall of 2024. Both systems will be used throughout the course catalog with the Kenyon units being listed first.

New Students

DANC 105 is the introductory course most appropriate for first-year students interested in dance.

DRAM 111 is the introductory course most appropriate for first-year students interested in drama, but it is also a required course for students majoring in film.

FILM 111 is the introductory course most appropriate for first-year students interested in film.

As the foundation on which the other coursework is built, these courses are recommended to students considering majors in the department. They are also recommended for other students wishing to diversify their course of study by fulfilling distribution requirements in the fine arts.

Students Graduating in 2024-2025

Use the major requirements found in the [archived course catalog](#).

Requirements for the Major

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

Requirements for Dance — 16 courses

Five core curriculum theory requirements

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

Minimum of six dance technique courses, which are repeatable for credit.

- Six technique courses
- Two production courses (DDF 300/301) with one semester of DDF 300 required

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

- DANC 214D: Union of Music and Dance
- DANC 220: Labanotation
- DANC 228: The Choreographer II
- DANC 230: Screendance
- DANC 240: Directed Teaching
- DANC 320: Intermediate Labanotation
- DANC 391, 491: Special Topic
- Elements of theater arts courses with the proper prerequisites for the courses and/or with permission of instructor

Transfer Credit

The department accepts up to two courses of credit from approved off-campus study to count toward the major. Credit for students transferring from another institution and credit earned in high school is evaluated on a case-by-case basis.

Requirements for Drama — 13 courses

- DRAM 111: Introduction to the Theater
- DRAM 210: Foundations of Drama, Part I
- DRAM 211: Foundations of Drama, Part II
- Three courses drawn from elements of theater art

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

- One course drawn from the stage and its plays (DRAM 251–DRAM 257, SPAN 361 and relevant special topic courses)

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

- Three courses drawn from other course offerings in the department — these may include courses in dance and/or film.
- DRAM 493: Individual Study (as the senior thesis)
- Two production courses (DDF 300/301) with one semester of DDF 300 required

Transfer Credit

The department accepts up to two courses of credit from approved off-campus study to count toward the major. Credit for students transferring from another institution and credit earned in high school is evaluated on a case-by-case basis.

Requirements for Film — 13 courses

- DRAM 111: Introduction to the Theater or FILM 112: Dramatic Structure for Film
- FILM 111: Introduction to Film
- Two courses from our selection of film genre courses (FILM 251–FILM 259). Film history courses taken outside the department (see below) will count toward the elective requirement but are not a substitute for these two genre courses.
- At least three courses from a selection of film production courses, including at least one course in writing for screen. Some of these courses are listed below:
 - FILM 230: Writing the Short Film
 - FILM 231: The Screenwriter
 - FILM 236: Film Development
 - FILM 243: Basic Cinematography
 - FILM 261: Directing for the Camera
 - FILM 267: The Documentary
 - FILM 295: Elements and Theory of Post Production
 - FILM 328: Advanced Acting on Screen
 - FILM 336: Writing the Television Pilot
 - FILM 361: Intermediate Film Directing
- Two production courses (DDF 300/301) with one semester of DDF 300 required

Elective Courses

In addition, students pursuing a major in film must choose an additional three courses of elective study in consultation with their faculty advisor. Any additional film courses from our program satisfy this requirement, but these electives may be drawn from other courses with the Department of Dance, Drama and Film, including special topics. Student may also choose no more than two elective courses taken outside the department, including transfer credit courses. Some suggested courses from this department include:

- DRAM 220: The Actor
- DRAM 231Y-232Y: Playwriting and Dramatic Theory
- DRAM 242: The Costume Designer
- DRAM 243: The Lighting Designer
- DRAM 261: The Director

Senior Capstone

Students are also required to fulfill the requirements for the Senior Capstone with FILM 480 (Senior Seminar in Film). This course may be taken either first or second semester or both.

Other Courses

Students are encouraged (but not required) to include courses offered by other departments in their course of study. No more than two courses outside the Department of Dance, Drama, and Film can be credited toward the 11 required for the major. Courses students may choose from other departments to complete the required additional three courses of study include, but are not limited to:

- ARTS 107: Digital Imaging I
- ARTS 264: Still/Moving: Stop Motion Animation
- ARTS 361: Alternative Narratives: The Role of Storytelling in Video Art
- ARTS 362: Poetics of the Moving Image
- ITAL 250: Topics in Italian Cinema
- MLL 260: World Cinema
- MUSC 312D/ANTH 312D: Music, Film and Culture
- PHIL 263: Mind, Perception and Film
- WGS 221: Gender and Film

Transfer Credit

Students should consult with a faculty member of the film program about credit for courses taken elsewhere, but generally these courses are considered as electives for the film major.

Film courses offered throughout the College are always added and removed, so students are encouraged to consult with the film faculty to determine whether a particular course may count toward the major.

Requirements for the Minor

Requirements for Dance — eight courses

- DANC 105: Introduction to the Dance
- DANC 215: Contemporary Dance History
- DANC 227: The Choreographer I
- 2 dance technique courses
- DDF 300 Technical Production
- Two of the following four courses:
 - DANC 214D: Union of Music and Dance
 - DANC 220: Dance Labanotation
 - DANC 228: The Choreographer II
 - DANC 230: Screendance
 - DANC 240: Directed Teaching
 - DANC 320 Intermediate Labanotation
 - DANC 322: Dance Kinesiology

Senior Capstone

The Senior Capstone has three parts: a project, an oral discussion of the project and a written examination. Each senior major, with the advice and consent of the department's faculty, designs a senior project, a major piece of creative or scholarly work. The student initiates the work and collaborates with others to see it through to completion, all with guidance from one or more faculty members. Faculty guidance takes the form of an individual study in dance or drama, for which the student will receive course credit and a grade. Film majors work with a faculty member and in collaboration with each other in the senior seminar in film. When the work is finished, the student and department faculty members discuss the preparation and choices that shaped the project. At the end of the year, every senior major completes a six-hour written examination. The awarding of "distinction" is based on the student's performance on all three parts of the capstone.

Courses in Dance, Drama, and Film

Dance

Movement for Performance

DANC 103 Credits: 0.25/2

This course introduces the basic concepts, practices and skills of movement for performers of any discipline. Rigorous movement training offers students an approach to creating scores, devised theater and instant compositions. Active listening, engagement and creative problem-solving are basic skills within this training that can be applied to many fields of study, as well as life in general. The training helps hone a keen sense of physical awareness, expanded

improvisatory responses and compositional choices. Reading, viewing, writing, sounding and moving through the course provide multiple ways to delve into a rich movement practice. They also provide rigorous training for students who choose to apply these skills as theater, dance or film practitioners and as fully embodied human beings. This counts toward the technique requirement for the major. No prerequisite.

Yoga

DANC 104 Credits: 0.25/2

This is a Hatha yoga course that helps students improve alignment, balance, strength and flexibility through the mindful practice of yoga postures. Integration through motion, breath and healthy attentiveness are emphasized. The required reading for the course, "Yoga, Mind, Body and Spirit" by Donna Farhi, provides a deeper understanding of what yoga has to offer. This counts toward the technique requirement for the major. No prerequisite. Generally offered every other year.

Introduction to Dance Studies: History, Culture, Performance

DANC 105 Credits: 0.5/4

This course is designed to introduce dance as a performing art form, historically as well as in practice. The course explores how dance as a cultural phenomenon helps shape and is shaped by cultural values and historical events. The course tracks the development of dance as a performing art in Europe and in the U.S. from the Renaissance to the 1950s, identifying important stylistic trends in the works of major contributors to the field. While the focus of the course is on Western concert dance as a performing art, students also study some dance phenomena cross-culturally in order to broaden understanding of the function of dance and its relationship to cultural beliefs, social practices and the history of ideas. The study of dance history provides a lens for exploring the world, its people and their cultures. Assignments include written work and short movement studies composed by students to embody significant trends in the evolution of dancemaking and to explore various aspects of choreographic process. Required for the major. No prerequisite. Offered every fall.

Contact Improvisation

DANC 106 Credits: 0.25/2

This course introduces the basic skills and movement vocabulary of contact improvisation, as well as the context and evolving practice of the form. Students learn building blocks and skills for contact improvisation, which increase in complexity and rigor throughout the course. Experimenting with gravity, momentum, weight and points of contact serves as the basis for individual dancing, duets and ensemble work. Partners learn techniques of falling, rolling and lifting to use as a base within this improvisatory form. Sensitized listening paired with technical skills helps students hone their capabilities within this unique movement practice. This counts toward the technique requirement for the major. No prerequisite.

Fundamentals of Dance Technique

DANC 107 Credits: 0.25/2

This course introduces movement concepts for the beginning-level student in one particular form of dance. The style offered varies each semester and may include forms such as jazz dance, West African dance, Bharatanatyam or tap dance. The specific classes are determined at the beginning of each academic year. The course involves intensive movement participation; however, no stress is placed on public performance. This counts toward the technique requirement for the major. No prerequisite. Generally offered every year.

Modern/Postmodern Dance Practices: Beginning

DANC 108 Credits: 0.25/2

This course focuses on modern dance technique for the beginning-level student. Artistic self-expression of movement is explored through exercises emphasizing the basic concepts of breath, mobilizing weight and improvisation. The course involves intensive movement participation. This counts toward the technique requirement for the major. No prerequisite. Generally offered every year.

Beginning Ballet Technique

DANC 109 Credits: 0.25/2

Ballet style and movement vocabulary are presented in this technique course for the beginning-level student. Students are introduced to the fundamental components of ballet technique, including line, position, musicality and artistry, with an emphasis on healthy and sustainable body mechanics. The course involves intensive movement participation; however, no stress is placed on public performance. This counts toward the technique requirement for the major. No prerequisite. Generally offered every other year.

The Dance: Production and Performance

DANC 110 Credits: 0/0

The fall and spring dance concerts give dancers, choreographers and designers an opportunity to present their work in concert. Advised and directed by dance faculty members and guest artists, these concerts are the culmination of one or two semesters of preparation, rehearsals and regularly scheduled showings of works in progress. In order for students to choreograph for the fall dance concert, students must be enrolled in or have successfully completed DANC 227 or 228. Choreography proposals must be submitted to the dance faculty by the date announced early each semester. Final selection is determined by the dance faculty, with priority given to dance majors and minors. The same selection process is followed for both fall and spring dance concerts. Auditions to dance in either concert are held at the beginning of each semester. All dancers who perform in either concert are required to participate in a dance technique course

(DANC 103, 104, 106, 107, 108, 109, 208, 209 or 308). Designers are recommended by the design faculty of the Department of Dance, Drama and Film. Please note: DANC 110 audit will only be awarded to those dancers, choreographers and production personnel whose work exhibited high standards. Offered every semester.

Modern/Postmodern Dance Practices: Intermediate

DANC 208 Credits: 0.25/2

This course furthers the work of the beginning-level course with increased application of movement principles established by creative artists and teachers from the contemporary dance tradition. Movement fundamentals from other broad-based techniques and somatic principles also are included. This counts toward the technique requirements for the major. No prerequisite. Permission of instructor required. Offered every semester.

Intermediate Ballet Technique

DANC 209 Credits: 0.25/2

This course expands on the fundamentals of ballet technique with a more in-depth application of the ballet vocabulary and style. This counts toward the technique requirement for the major. Permission of instructor required. Generally offered every semester.

Union of Music and Dance

DANC 214D Credits: 0.5/4

This course is the same as MUSC 214D and must be taken as DANC 214D to be paired with other dance, drama or film courses for fine arts diversification. This course explores the historical intersections of music and dance in the collaborative creative process. Music and dance are inexorably linked. At times, music composition and choreography happen simultaneously, as is the case with Aaron Copland and Martha Graham's "Appalachian Spring." At other times, the dance comes after the music has been composed. Learning about the vital intersections between music and dance provides students with a more deeply understood and nuanced approach to how the work of composers and choreographers intersects as they dialogue with each other in works ranging historically from Lully and Petipa to Philip Glass and Mark Morris. This is an interdisciplinary class co-taught by a professor of dance and a professor of music. This counts toward the theory requirement for the dance major. No prerequisite. Offered every other spring.

Contemporary Dance History

DANC 215 Credits: 0.5/4

This course investigates the development of dance as a performing art in the 20th and 21st centuries. It examines major trends that influence dancemaking including technology,

globalization and collaboration, by observing the work of principal artists. This course investigates aesthetic points of view, beliefs and assumptions inherent in dance practice, dance criticism and history writing. This counts toward the theory requirement for the major. Prerequisite: DANC 105. Generally offered every other spring.

Dance Labanotation

DANC 220 Credits: 0.5/4

This course covers the basic concepts and skills necessary for reading and writing labanotation, a system for recording movement in symbolic form. Studio work emphasizes re-creating and performing dances from written scores in addition to the theoretical analysis of movement. Class requirements may fulfill Dance Notation Bureau standards for certification in beginning labanotation. This counts toward the theory requirement for the major. No prerequisite. Generally offered every other year.

The Choreographer I

DANC 227 Credits: 0.5/4

The theory and practice of making dances is the focus of the choreographer. The fundamentals of composing both solo and group works are presented through the exploration of dance dynamics, improvisation and movement problem-solving. Work includes movement studies, presentations, readings and discussions. Group preparation time outside of class for movement studies is required. This counts toward the theory requirement for the major. Prerequisite or corequisite: DANC 105. Offered every other fall.

The Choreographer II

DANC 228 Credits: 0.5/4

Special topics in dance composition are the focus of this course. Students are presented with advanced choreographic theories and challenges. The choreographic assignments vary each semester and may include studies that emphasize partnering, the use of technology, collaboration or site-specific work. Course requirements include readings, discussions and the development and presentation of movement studies. Significant preparation time outside of class is expected. This counts toward the theory requirement for the major. Prerequisite: DANC 227. Offered every other fall.

Screendance

DANC 230 Credits: 0.5/4

This course is an introduction to screendance, also known as dance film and dance for the camera. Screendance is a synthesis between dancemaking and filmmaking. It is an evolving field and through readings, viewings and discussion, students learn about the history and

development of this hybrid form. Through analysis of the dance films we view, as well as feedback we offer to one another about creative work, students hone their analytic skills via written work, discussions and presentations. Each student creates film studies based on a variety of prompts during the semester and creates one short dance film. These creative projects give an experiential component to the course, informed by the many screendance works we view, as well as the readings of significant scholarship in the field.

Directed Teaching

DANC 240 Credits: 0.5/4

This course presents students with theories and philosophies about teaching the art of dance in various contexts. Readings and discussions consider methods for integrating somatic techniques and scientific principles into the dance technique class, as well as contemporary aesthetic and creative practices. Different learning and teaching environments are compared and contrasted, including the private sector, public schools and higher education. Adaptations necessitated by dance style, age, motivation and skill level are addressed both theoretically and experientially, as students are required to plan, teach, and evaluate their own and each other's pedagogical choices in practice teaching sessions. This course has a significant Community Engaged Learning component, with an emphasis on teaching creative movement to children and/or seniors. Students should expect off-campus teaching experiences; some of this teaching will be scheduled outside of class time. This counts toward the theory requirement for the major. Permission of instructor required. Generally offered every other year.

Modern/Postmodern Dance Practices: Advanced

DANC 308 Credits: 0.25/2

This course builds upon principles of movement established at the beginning and intermediate levels. In-depth exploration of floor work, improvisation, somatic practices and a variety of postmodern styles promote artistry, efficiency of movement and integrated strength. This counts toward the technique requirement for the major. Permission of instructor required. Offered every semester.

Intermediate Labanotation

DANC 320 Credits: 0.5/4 QR

This course continues to develop skills and concepts introduced in elementary labanotation. At the intermediate level, students work to increase their vocabulary, fluency and precision in reading and writing this language of dance. This allows students to notate and learn dances in a broader range of styles, including modern dance and dances of different cultures. Specific concepts covered include movements of parts of the limbs; touching, brushing, sliding of the feet; movements of the torso; tilting, twisting, rotating, shifting, facing, flexing, extending and

combined actions; systems of reference; kneeling; sitting; lying down; falls and center of gravity; and augmented and inverted body sections.

Movement concepts are explored physically, contributing to clarity of performance and enhancing kinesthetic and theoretical understanding. Emphasis is placed on the process of analyzing movement in order to document it and on translating written material into fully embodied dances. Students have the opportunity to earn the Intermediate Certificate in Labanotation from the Dance Notation Bureau through completing the course requirements. This counts toward an elective for the major. Prerequisite: DANC 220. Offered every third year.

Dance Kinesiology

DANC 322 Credits: 0.5/4

This course studies the science of movement as it relates to dance. Basic anatomy and physiology, the physics of dance and the mind-body connection responsible for producing and controlling movement are explored to provide students with a deeper understanding of the structure and function of the human body. Lectures, discussions and movement labs focus on practical analysis and application of material in order to increase movement efficiency with the ultimate goal of enhancing performance and preventing injury. This counts toward the theory requirement for the major. No prerequisite. Sophomore standing. Generally offered every year.

Individual Study

DANC 493 Credits: 0.25-0.5/2-4

Individual study in dance is reserved for students exploring a topic not regularly offered in the department's curriculum. Typically, the course carries 0.5 units of credit. To enroll in an individual study, a student must identify a member of the department willing to direct the project and, in consultation with him or her, write a proposal. The department chair must approve the proposal. The one- to two-page proposal should include a preliminary bibliography and/or set of specific problems, goals and tasks for the course; outline a schedule of reading and/or writing assignments or creative undertakings; and describe the methods of assessment (e.g., a journal to be submitted for evaluation weekly; a one-act play due at semester's end, with drafts due at given intervals; and so on). The student also should briefly describe prior coursework that qualifies him or her for this independent project. At a minimum, the department expects the student to meet regularly with the instructor one hour per week and to submit an amount of work equivalent to that required in 300-level dance and drama courses. Students are urged to begin discussion of their proposed individual study the semester before they hope to enroll, so that they can devise a proposal and seek departmental approval before the deadline.

Drama

The Play: Production and Performance

DRAM 110 **Credits: 0/0**

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

Introduction to the Theater

DRAM 111 **Credits: 0.5/4**

This course examines how theater differs from other arts and how various theatrical artists bring a play to life. Through a series of creative assignments, we explore what a play is and how it's structured. Assignments consist of a series of playwriting projects and one acting project, which students perform while collaborating with their classmates. Students read at least five plays and a series of essays about the theory and practice of the theater. Each student writes, directs and presents a final short play and takes a final exam. Any student with an interest in the theater will find this a challenging course, regardless of previous experience. Because this course is an introduction to the vocabulary of the theater, it is a prerequisite to most other courses in the department. This counts toward the drama and film majors. No prerequisite. Offered every year.

Introduction to Theatrical Design

DRAM 142 **Credits: 0.5/4**

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

Foundations of Drama, Part I

DRAM 210 Credits: 0.5/4

This course surveys the history of Western dramatic literature from Ancient Greece through the end of the English Restoration, roughly 1700. The emphasis is on critical reading for a theatrical understanding of these seminal texts. This course consists of lecture, discussion sessions and critical-writing assignments. This course is required for the major. Prerequisite: DRAM 111.

Foundations of Drama, Part II

DRAM 211 Credits: 0.5/4

This course surveys the history of Western dramatic literature from 1700 through the 1980s. The emphasis is on critical reading for a theatrical understanding of these seminal texts. This course consists of lecture, discussion sessions and critical-writing assignments. This course is required for the major. Prerequisite: DRAM 111.

History of Clothing and Fashion

DRAM 219 Credits: 0.5/4

This course surveys the history of Western clothing and fashion from the ancient world to the present day. Work includes papers, oral presentations, lectures and discussion. This counts as an elective requirement for the major. Generally offered every other year.

Acting

DRAM 220 Credits: 0.5/4

Through the rehearsal and performance of various scenes, students explore the nature of the actor's contribution to the theater. Work includes performance exercises, readings and written assignments. This counts toward the elements of theatre art requirement for the major. Prerequisite: DRAM 111. Offered every year.

The Play: Playwriting and Dramatic Theory

DRAM 231Y Credits: 0.5/4

Students are given weekly exercises exploring dialogue, monologue, exposition, autobiography, process and history as inspiration. The class discusses the resulting short plays in a group critique, after which they are rewritten. In the first semester, students finish with a collection of short plays that can later be developed into longer works. In the second semester, students complete a one-act play, to be performed as a staged reading. Students keep a writer's notebook, do in-class exercises and read a variety of plays relevant to their weekly assignments, including plays by John Guare, Adam Bock, Martin McDonagh, Caryl Churchill

and Tarell Alvin McCraney. Students enrolled in this course are automatically added to DRAM 232Y for the spring semester. This counts toward the elements of theater art requirement for the major. Prerequisite: DRAM 111. Offered every year.

The Play: Playwriting and Dramatic Theory

DRAM 232Y Credits: 0.5/4

Students are given weekly exercises exploring spoken action, autobiography, process, suspense and unsympathetic characters. The class discusses these original short plays in a group critique, after which the student playwright has an opportunity to rewrite. In the first semester, students finish with a collection of short plays that can later be developed into longer works. In the second semester, students complete a one-act play, to be performed as a final staged reading. Students will keep a writer's notebook, do in-class exercises and read a variety of play relevant to their weekly assignments. This counts toward the elements of theater art requirement for the major. Prerequisite: DRAM 111 and 231Y. Offered every year.

Writing Lyrics for Musical Theatre

DRAM 235 Credits: 0.5/4

Students study the evolution of lyric writing for the American Musical Theatre from "Show Boat" to contemporary Broadway shows. Students analyze song lyrics as literature, with emphasis on song form and style, as well as rhyme, meter and scansion, and develop their own lyrics for original musical theatre songs. Students study mythic structure and place their original lyrics within outlines for original full-length musicals, culminating in the completion of a musical theatre song cycle. This counts toward the elements of theater art requirement for the major. Prerequisite: DRAM 111 or ENGL 200, 201, 205, 218 or MUSC 102, 122, 124 or 322. Offered every other year.

Scene Design

DRAM 241 Credits: 0.5/4

In our daily lives, we are affected by the spaces that we create and that others define for us. In the theater, scene designers shape theatrical space through time for a particular purpose. This course introduces students to the art of scene design for theater with an emphasis on the creative process and the role that scene design plays in supporting and shaping a dramatic narrative. The course is organized around a series of scene design projects for a variety of scripted plays. During these projects, students work through the process of analyzing a script, researching the material, developing a design approach and communicating the design through drawings, drafting, models and oral presentations. This counts toward the elements of theater art requirement for the major. Prerequisite: DRAM 111.

Costume Design

DRAM 242 Credits: 0.5/4

This course presents an introduction to the costume designer's creative process. Through a series of projects, students explore the relation of the costume to the character, the plot, the work of the director, the actor and the other designers. Projects involve drawing, painting, collage, writing and research. This counts toward the elements of theater art requirement for the major. DRAM 111 recommended. Permission of instructor required. Generally offered every year.

Lighting Design

DRAM 243 Credits: 0.5/4

Light is essential to life and influences us continuously, often in subconscious ways. Therefore, light is a powerful but enigmatic medium for art. This course introduces students to the art of lighting design for theater and dance with an emphasis on the creative process and the role that lighting can play in supporting and shaping a performance. Students gain hands-on experience with lighting equipment in our theater spaces, completing short exercises and lighting designs for scripted theater scenes. Students also assist with the design of a piece for the department's dance concert, working collaboratively with a choreographer. Throughout the semester, students practice developing, communicating and assessing design ideas through written assignments, research, CAD drafting, oral presentations and peer critiques. This counts toward the elements of theater art requirement for the major. Prerequisite: DRAM 111.

Interpreting the Character: Stage Makeup

DRAM 244 Credits: 0.5/4

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

Classical Drama

DRAM 251 Credits: 0.5/4

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

The English Renaissance Theater

DRAM 252 Credits: 0.5/4

In this course, students explore the plays and theatrical practice of the English Renaissance. Readings emphasize textual understanding for the stage and are drawn from the plays of Shakespeare, Marlowe, Jonson, Middleton, Webster and their contemporaries. This counts toward the stage and its plays requirement for the major. Prerequisite: DRAM 111 or sophomore standing. Generally offered every third year.

17th and 18th Century Drama

DRAM 253 Credits: 0.5/4

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

Modern Drama

DRAM 255 Credits: 0.5/4

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

Contemporary Drama

DRAM 256 Credits: 0.5/4

This course will focus on plays of the last 20 years by British and American playwrights, taught from the practitioner's perspective. Students will read plays by such writers as Antoinette Nwandu, Caryl Churchill, Jordan Harrison, Martin McDonagh, Bruce Norris, Annie Baker, David Lindsay-Abaire, Amy Herzog, Branden Jacobs-Jenkins, Matthew Lopez, Alice Birch, Jackie Sibbles Drury, and Sanaz Toossi. Assigned work will include papers, quizzes, reading scenes aloud in class, and an active presence in class discussion. This counts toward the Stage and its Plays requirement for the major. Prerequisite: DRAM 111. Generally offered every third year.

South African Theater

DRAM 258 Credits: 0.5/4

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

Directing

DRAM 261 Credits: 0.5/4

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

Character Analysis

DRAM 326 Credits: 0.5/4

This course presents a study of the actor's methods of analysis of a text and development of a completed characterization. Students rehearse and present a series of scenes in various stages of development, leading to a complete understanding of a major role from dramatic literature. This counts toward the elements of theater art requirement for the major. Prerequisite: DRAM 220. Generally offered every other year.

Advanced Playwriting

DRAM 333 Credits: 0.5/4

Students develop a full-length play while simultaneously presenting exercises that explore nontraditional narrative: solo performance, found text and site-specific plays. Students look at the work of such writers/performers as Bill Irwin, Jonny Donahoe and Anna Deavere Smith. Students analyze plays by contemporary playwrights such as Will Eno, Doug Wright, Conor McPherson, Paula Vogel, Braden Jacobs-Jenkins, Alice Birch and Caryl Churchill, and examine the reinvention of older plays by contemporary playwrights. The semester culminates in a staged reading of the completed first act of a full-length play. This counts toward the elements of theater art requirement for the major. Prerequisite: DRAM 231Y–232Y. Generally offered every other year.

Rehearsal Collaboration for Directors

DRAM 362A Credits: 0.5/4

This course focuses on the collaboration between directors and actors in the creation of live theater from dramatic texts. Students enroll in the course as either a director (DRAM 362A) or an actor (DRAM 362B), collaborating on scenes and excerpts from a broad range of texts including both realist and non-realist plays, verse plays and new works. We emphasize the role of collaboration and the creation of shared vocabularies and rehearsal processes, and consider other key relationships such as those with designers and playwrights. Work includes rehearsed projects, written assignments and reading. This counts toward the elements requirement for the major and an elective for the film major. Prerequisite: DRAM 261. Generally offered every other year.

Rehearsal Collaboration for Actors

DRAM 362B Credits: 0.5/4

This course focuses on the collaboration between directors and actors in the creation of live theater from dramatic texts. Students enroll in the course as either a director (DRAM 362A) or an actor (DRAM 362B), collaborating on scenes and excerpts from a broad range of texts including both realist and non-realist plays, verse plays and new works. We emphasize the role of collaboration and the creation of shared vocabularies and rehearsal processes, and consider other key relationships such as those with designers and playwrights. Work includes rehearsed projects, written assignments and reading. This counts toward the elements of theatre art requirement for the major and an elective for the film major. Prerequisite: DRAM 111. Generally offered every other year.

Individual Study

DRAM 493 Credits: 0.25-0.5/2-4

Individual study in drama is reserved for students exploring a topic not regularly offered in the department's curriculum. Typically, the course carries 0.5 unit of credit. To enroll in an individual study, a student must identify a member of the department willing to direct the project and, in consultation with him or her, write a proposal. The department chair must approve the proposal. The one- to two-page proposal should include a preliminary bibliography and/or set of specific problems, goals and tasks for the course; outline a schedule of reading and/or writing assignments or creative undertakings, and describe the methods of assessment (e.g., a journal to be submitted for evaluation weekly; a one-act play due at semester's end, with drafts due at given intervals; and so on). The student also should briefly describe prior coursework that qualifies him or her for this independent project. At a minimum, the department expects the student to meet regularly with the instructor one hour per week and to submit an amount of work equivalent to that required in 300-level dance and drama courses. Students are urged to begin

discussion of their proposed individual study the semester before they hope to enroll, so that they can devise a proposal and seek departmental approval before the deadline.

Film

Introduction to Film

FILM 111 **Credits: 0.5/4**

In this course, we consider the collaborative nature of filmmaking and how its various crafts combine to tell stories with perhaps the greatest mass appeal of any artistic medium. We explore dramatic narrative structure, mise-en-scène, cinematography, editing and film genres as they have been used and advanced in the history of cinema. In addition to regular class meetings, attendance at weekly film showings is required. This course includes an introduction to film production in which students are expected to write, direct and film short projects in collaboration with their classmates. This course is ideal for first-year students and is required for the major. No prerequisite. Generally offered once a year.

Dramatic Structure for Film

FILM 112 **Credits: 0.5/4**

This course considers how we use dramatic narrative theory based on the ideas presented in "The Poetics" by Aristotle and Joseph Campbell's explanation of the Monomyth theory in film. The course is designed for students to learn to write short screenplays and present staged versions of them with their classmates as actors. These screenplays are not filmed. The focus of the course is on pre-production in film and on understanding structure and cinematic writing. Students develop strategies on how to work with actors to develop a performance. Eliminating the challenges of learning the use of film cameras or sound equipment allows students to develop the skills of planning shots, staging action and crafting a performance. Students read selected screenplays to analyze how structural models work. This course can substitute the requirement of DRAM 111 for film majors. No prerequisite.

Writing the Short Film

FILM 230 **Credits: 0.5/4**

This class is about finding your voice as a filmmaker. In this sense, the class is not just a writing class, it also is a film history class and a directing class. In many successful shorts, it is difficult to separate great writing from great directing. The goal of this course is to write a great short. In order to accomplish this, students spend half of their time watching short films to learn what makes them successful. This counts toward the film production/screenwriting requirements for the major. Prerequisite: DRAM 111 or FILM 111. Generally offered every other year.

Screenwriting

FILM 231 Credits: 0.5/4

This course explores what is particular about writing for the screen. Through weekly writing assignments, students examine the form and structure of the three-act feature film. Each student works toward an outline of a feature screenplay and writes the first 30 pages. This is a workshop course, so students must always be prepared and ready to participate. This counts toward the screenwriting requirement for the major. Prerequisite: DRAM 111 or FILM 111. Generally offered every year.

Basic Cinematography

FILM 243 Credits: 0.5/4

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

American Film Comedy

FILM 253 Credits: 0.5/4

Preston Sturges and Billy Wilder are not considered to be the greatest American comedy writer-directors only because of how funny their movies are. They understood that the best way for mainstream films to deal with serious subjects was not to make dark, heavy films, but to broach these subjects while making the audience laugh. In this course, students analyze how these delicately balanced films were constructed to allow the filmmakers to explore the darker side of life and how filmmakers pushed socially acceptable boundaries while still making commercially viable films for a mainstream audience. This counts toward the film genre course requirement for the major. Prerequisite: FILM 111. Generally offered every third year.

The Western

FILM 254 Credits: 0.5/4

Guns. Horses. Saloons. Whiskey. Are cowboy movies really worth studying? Can movies starring John Wayne and Clint Eastwood be sublime works of art? The answer to both of these questions is a resounding yes. Westerns are among the most visual of all film genres, and some of the finest directors of classic American cinema specialized in them. We examine films by John Ford, Anthony Mann, Howard Hawks, Sam Peckinpah and Clint Eastwood and learn how to discern the differences in these filmmakers' works. In this sense, this seminar will be an

exploration of film visual style. This counts toward the film genre course requirement for the major. Prerequisite: FILM 111. Generally offered every third year.

African American Film

FILM 256 Credits: 0.5/4

Because the director has, perhaps, the most comprehensive impact on a film, this course considers films directed by African American people. The representation of African Americans throughout history has been perverted using visual imagery, and modern images in film and television are not exempt. However, African Americans have been contributing since the beginning of film history to the imaging or re-imaging of the culture and its people. This course looks at these contributions and the images of African Americans they help to create, as well as how these representations have changed over time. This counts toward the film genre course requirement for the major. No prerequisite. Generally offered every third year.

The Horror Film

FILM 258 Credits: 0.5/4

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

Directing for the Camera

FILM 261 Credits: 0.5/4

This course focuses on the understanding of cinema through the practical application of pre-production and post-production techniques. Students learn the art of telling a story on screen by taking on the roles of the major positions in a film production, including producer, director, actor, cinematographer and editor. This course is taught at the Wright Center in Mount Vernon. This counts toward the production course requirement for the major. Prerequisite: DRAM 111 or FILM 111. Generally offered every year.

The Documentary

FILM 267 Credits: 0.5/4

In this course, students learn the practice of documentary film making. Professionals in the world of documentary film visit and present. This course is intended to be a fusion of practical

film making skills through the use of digital video technology and a deeper understanding of the nature of documentary through exposure to existing films and contact with professional filmmakers. The course, designed for the upper-level student, is taught at the Wright Center in Mount Vernon. This counts toward the production course requirement for the major.

Prerequisite: FILM 261. Generally offered every third year.

Elements and Theory of Post Production

FILM 295 Credits: 0.5/4

Film editors are problem-solvers, improvisers, collaborators and, above all, storytellers. Editors are sometimes even credited as writers on the films they edit, but what do they actually do? What happens to the footage once you capture it in the camera? Where does it go? How does raw media become a finished film? In this course, we explore the technical and intellectual journey that is the post production process from the recording and organization of media on set, to setting up an editing project in Adobe Premiere, to editing and storytelling techniques and theory of both narrative fiction and documentary films. We all also spend time talking about the finishing process and what happens to the film after completing the final cut but before delivery to festivals or distributors. We introduce basic elements of color-correcting in DaVinci Resolve, the industry standard software for coloring, and then sound-mixing in Pro Tools. Students shoot several small projects that we all then work with in Adobe Premiere, the industry standard software for editing short films. We read articles and books by renowned editors from all different genres of film, past and contemporary. We watch a variety of short and feature-length films as we explore both narrative fiction and documentary editing styles. This counts toward a course requirement for the major. Prerequisite: FILM 111.

Advanced Acting on Screen

FILM 328 Credits: 0.5/4

This is a course in screen acting. Students explore the unique and peculiar nature of acting in front of a camera. What demands does screen acting have that are different from performances on stage? How do screen actors tell a coherent story given the disruptive process of filming a narrative? Students explore the nature and technique of acting on camera by performing scenes from existing screenplays with classmates, and the scenes are recorded. We watch these recordings in class and critique students' work. Students are graded on their preparation and performance. Students engage with several visiting artists who work in the film and television industry. This counts toward the production course requirement for the major. Prerequisite: DRAM 111. Generally offered every third year.

Writing the Television Pilot

FILM 336 Credits: 0.5/4

So you've produced your first indie film, written a play that's gotten some attention or paid your dues on a television writing staff. Now production companies are calling and asking if you've got an idea for a pilot. What makes for a good television show? How does television function differently from film or theater? How do the dramatic structures overlap? How do you develop your idea into a pitch that a network will buy? How do you get from there to getting a show on the air? Primarily focusing on hour longs and half-hour single-cam shows, students take an idea from pitch to treatment to pilot script. We'll watch and/or read and discuss the pilots of shows like "Transparent," "Girls," "Homeland," "House of Cards," "Friday Night Lights," "Flight of the Conchords" and "The Office." This counts toward the production/screenwriting course requirement for the major. Prerequisite: DRAM 111 or FILM 111. Submission of a short writing sample and permission of instructor required. Sophomore Standing. Generally offered every third year.

Advanced Screenwriting

FILM 338 Credits: 0.5/4

In this course, students learn the process of how a development executive and/or producer works with a writer to develop material. The class has two components: Students endeavor to finish the screenplays they worked on in FILM 231 and work on three scripts currently in development at Hollywood studios and explore how to improve them. This counts toward the film production/screenwriting requirements for the major. Prerequisite: FILM 111 and 231. Generally offered every other year.

Intermediate Film Directing

FILM 361 Credits: 0.5/4

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

Senior Seminar in Film

FILM 480 Credits: 0.5/4

This seminar is for senior majors in film. Through this course, senior majors prepare for the completion of their Senior Capstone. Students present their project proposals, develop these projects through collaboration with peers, critique one another's work and utilize feedback to improve their individual projects. Students are expected to provide project schedules and

weekly status updates and to meet regular guideposts for project completion. This course culminates in public presentations of the senior projects and oral examinations by faculty in the department. One semester of this course is required for the major, but it may be taken twice for credit.

Individual Study

FILM 493 **Credits: 0.25-0.5/2-4**

Individual study in film is reserved for students exploring a topic not regularly offered in the department's curriculum. Typically, the course will carry 0.5 units of credit. To enroll in an individual study, a student must identify a member of the department willing to direct the project and, in consultation with him or her, write a proposal. The department chair must approve the proposal. The one- to two-page proposal should include a preliminary bibliography and/or set of specific problems, goals and tasks for the course, outline a schedule of reading and/or writing assignments or creative undertakings, and describe the methods of assessment (e.g., a journal to be submitted for evaluation weekly; a feature-length screenplay due at semester's end, with drafts due at given intervals). The student also should briefly describe prior course work, that qualifies him or her for this independent project. At a minimum, the department expects the student to meet regularly with the instructor one hour per week and to submit an amount of work equivalent to that required in 300-level film courses. Students are urged to begin discussion of their proposed individual study the semester before they hope to enroll so that they can devise a proposal and seek departmental approval before the deadline.

Production

Technical Production

DDF 300 **Credits: 0.25/2**

This course is a practicum that demonstrates students' experience working in technical theater positions for main stage productions, thesis productions and thesis films. These experiences can range from support positions such as crew, ushering and lighting to leadership positions such as production stage manager and assistant director. Learning these skills through participation and collaboration in productions is critical to the experience of majors and minors in dance, drama and film. Students are required to log a minimum of 84 hours engaged in this work by the end of their junior year for 0.25 units of credit. Potential roles include board operator, usher, assistant stage manager, costume/makeup crew, master electrician, prop coordinator, poster designer, photographer, and assisting with filming and editing dance or drama main stage and thesis productions. Students may also receive credit for working on other students' thesis film projects in similar roles. Students typically earn 10-25 hours per production in these positions. The jobs of production stage manager, assistant director, assistant designer, sound designer, dramaturg, cinematographer and editor typically earn 25-50 hours per production. Students enroll in the course in the semester after they complete the required 84

hours and submit to a faculty project advisor/director both a time sheet detailing the work and a reflection paper that addresses highlights of the experience. The advisor evaluates and shares with the department chair to submit as instructor of record. This course is open only to DDF majors and dance minors. Thesis work will not count toward this requirement, nor will work on a class project for which the student is already earning credit. This course may be repeated for credit (0.5 units maximum). No prerequisite.

Production Practicum

DDF 301 Credits: 0.25/2

In this course, students earn credit for their work as actors, directors, dancers and choreographers for main stage productions, thesis productions and thesis films. Learning these skills through participation and collaboration in productions is critical to the experience of majors and minors in dance, drama and film. To earn 0.25 units of credit for this work, students are required to log a minimum of 84 hours by the end of their junior year. Depending on the role, dancers and actors typically earn 25-60 hours per production. Choreographers and directors typically earn 50-85 hours per production. Students enroll in this course in the semester after they complete the required 84 hours and submit to a faculty project advisor/director both a time sheet detailing the work and a reflection paper that addresses highlights of the experience. The advisor evaluates and shares with the department chair to submit as instructor of record. This course is open only to dance, drama and film majors and dance minors. Thesis work will not count toward this requirement, nor will work on a class project for which the student is already earning credit. This course may not be repeated. No prerequisite.