

# Dance and Drama

FINE ARTS DIVISION

## Faculty

Julie A. Brodie  
*Assistant Professor of Dance*

Balinda J. Craig-Quijada  
*Assistant Professor of Dance*

Wendy MacLeod  
*James E. Michael Playwright-in-Residence*

Harlene Marley  
*Professor of Drama*

Margaret S. Patton  
*Professor of Dance and Drama Emerita*

Andrew Reinert  
*Chair, Associate Professor of Drama*

Jonathan E. Tazewell  
*Assistant Professor of Drama*

Thomas S. Turgeon  
*Professor of Drama*

The enterprise of theater, encompassing both the arts of the drama and of the dance, past and present, is the concern of the Department of Dance and Drama. The central objects of our study are the play, the film, and the 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 plays, dances, and films. Some courses concentrate on the arts as they were performed in their historical context; others explore in depth the work of the artists: the playwright, screenwriter, choreographer, actor, dancer, director, and designer. Almost all courses require, in conjunction with reading and critical writing, the performance of problems and exercises. Students are

encouraged to pursue independent work in either 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.

DANC 105-106 and DRAM 111-112, designated by a ♦ symbol, are considered especially appropriate introductory courses for first-year or upperclass students new to the department. As the foundation on which the other coursework in the department is built, these courses are recommended to those 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. The major in dance and drama is normally open to students whose performance in DRAM 111-112 or DANC 105-106 has been good.

## Requirements for the Major

Students majoring in the department may emphasize either theater or dance, but in either case must fulfill the department's minimum requirements, distributed as follows:

### Emphasis in Theater (5 1/2 units):

- DRAM 110 (audit)
- DRAM 111-112 (1 unit)
- DRAM 213 (1/2 unit)
- 1 1/2 units drawn from DRAM 220 through 337
- 1 unit drawn from DRAM 351 through 357

- 1 unit drawn from other course offerings in the department
- DRAM 493 or 494 (1/2 unit)

### Emphasis in Dance (5 1/2 units):

- DANC 105Y-106Y (1 unit)
- DANC 215 (1/2 unit)
- DANC 227Y-228Y (1 unit)
- 1/2 unit drawn from DRAM 220 through 337
- DANC 220 (1/2 unit)
- DANC 222 (1/2 unit)
- DANC 493 or 494 (1/2 unit)
- 1 unit of dance technique

## The Senior Exercise

The Senior Exercise comprises three parts: a project, an oral discussion of the project, and a written examination. Each senior major, with the advice and consent of the department's faculty, designs a senior project, a major piece of creative or scholarly work. The student will initiate the work and collaborate with others to see it through to completion, all with guidance from one or more faculty members. When the work is finished, the student and department faculty members will discuss the preparation and choices that shaped the project. At the end of the year, every senior major will complete a six-hour written examination. The awarding of "distinction" or, in the case of honors candidates, the degree with honors is based on the student's performance on all three parts of the exercise.

## Requirements for the Minor in Dance

The following courses are required for a minor in dance (3 1/2 units):

- DANC 105Y-106Y (1 unit)
- 1/2 unit of dance technique
- DANC 215 (1/2 unit)
- DANC 220 or 222 (1/2 unit)
- DANC 227Y-228Y (1 unit)

## Year Courses

### Introduction to the Dance

◆ DANC 105Y-106Y (1 unit)  
*Craig-Quijada*

Introduction to the Dance is a one-year survey course designed to introduce dance as a performing art form, historically as well as in practice, and to explore how dance helps shape and is shaped by cultural values. The format is lecture and discussion, supplemented by readings, videos, and movement experiences. The first semester will track the development of dance as a performing art in Europe and the United States from the Renaissance to the present, by identifying important stylistic trends and the works of major contributors to the field. While the focus will be Western concert dance, we will also examine some dance phenomena cross-culturally in order to broaden students' understanding of dance and movement and their relationship to cultural beliefs and practices.

The second semester's work continues to chart the historical development of concert dance, while beginning to explore student choreography. Assignments include short movement studies composed by students to demonstrate various aspects of the choreographic process. DANC 105Y-106Y students must also enroll in a dance technique course (DANC 107, 208, 209, or 309) during one or both semesters. Enrollment limited.

### Introduction to the Theater

◆ DRAM 111Y-112Y (1 unit)  
*Staff*

This course examines how theater differs from other arts and how theatrical artists go about their jobs of bringing a play to life on stage. This examination is accomplished through a series of performance or creative assignments. The class is divided into four sections; two meet in the morning and two in the afternoon. Plays, problems, and exercises are performed and discussed in the sectional meetings; about every other week, sections are combined for lectures and demonstrations.

In the first semester, the course explores what a play is and how it is structured. Assignments consist of a series of playwriting problems, which students perform in class. In the second semester, students spend about six weeks studying the work of the designer and about six weeks studying the work of the actor. In both cases, the studies are carried out by a series of problems presented or performed in class by students working in teams. In addition, students read at least five plays and a series of essays about the theory and practice of the theater, complete a series of brief written assignments, and take written examinations. As a culmination of the work of both semesters, each student writes, directs, and presents to the class a short, ten-minute play, working with fellow students.

Any student with a general interest in the theater will find this a challenging course, regardless of previous experience. Because this course is an introduction to the arts of the theater, it has no prerequisite, but it is a prerequisite to many of the other courses in the department. Enrollment limited.

### The Play: Playwriting and Dramatic Theory

DRAM 331Y-332Y (1 unit)  
*MacLeod*

In this course, the student is given weekly exercises exploring dialogue, monologue, menace, politics, autobiography, and prismatic structure. The resulting short plays are first presented in a group critique and then rewritten. Students will finish the first semester with a collection of short plays that can later be developed into longer works. In the second semester, students will begin to stage the scenes they're writing and will complete a one-act play, which will be presented as a staged reading. Students will also read and discuss a variety of plays relevant to their weekly assignments, drawn from the works of such playwrights as Pinter, Mamet, Margulies, Congdon, Baitz, McDonagh, and Deavere Smith. Prerequisites: DRAM 111Y-112Y and

permission of instructor. Enrollment limited.

## First-Semester Courses

### Voice and Diction

DRAM 103 (1/2 unit)  
*Marley*

This course is a practical study of the voice as an instrument for communication, using exercises and practice with a variety of materials. Prerequisite: sophomore standing. Enrollment limited.

### Dance Technique

**DANC 107, 208, 209, and 309**  
**(1/4 unit)**

Concurrent enrollment in dance technique is required for DANC 105Y-106Y and 227Y-228Y.

### Beginning Dance Fundamentals

DANC 107  
*Brodie, Craig-Quijada, staff*

This course includes technique work for the beginning-level student interested in becoming familiar with the styles of modern dance or ballet. During the semester, the course will introduce either the basic concepts of modern dance, such as breath and mobilizing weight, or the style and vocabulary of beginning ballet. The course involves intensive movement participation; however, there is no stress placed on public performance. No prior experience is necessary. No prerequisite. Enrollment limited.

### Intermediate Modern Technique

DANC 208  
*Brodie, Craig-Quijada*

Intermediate Modern Technique furthers the work of the beginning-level course with increased application of movement principles established by creative artists and teachers from the American and European modern dance tradition. Movement fundamentals from other broad-based techniques and body therapies are also included. No prerequisite; however, permission of the instructor may be necessary if the student has no prior experience.

**Intermediate Ballet Technique**

DANC 209  
*Brodie, Craig-Quijada*

Intermediate Ballet Technique furthers the work of the beginning-level course with a more in-depth application of the ballet vocabulary and style. Prerequisite: DANC 107 or equivalent or permission of instructor.

**Advanced Modern Dance Technique**

DANC 309  
*Brodie, Craig-Quijada*

Advanced technique work in contemporary dance 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 post-modern styles promotes efficiency of movement and integrated strength. Prerequisites: Intermediate Modern Technique or permission of instructor.

**The Dance: Production and Performance**

DANC 110 (audit)  
*Staff*

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' work of preparation, rehearsals, and regularly scheduled showings of work-in-progress.

*The Fall Dance Concert:* In order to be considered as a choreographer, students who are enrolled in or have successfully completed DANC 105Y-106Y will be given priority. (Please note: DANC 110 audit will be awarded to those dancers, choreographers, and production personnel whose work exhibited high standards.) Choreography proposals must be submitted to the dance faculty by the date announced early each fall semester. Each choreographer then shows the work-in-progress for final selection by the dance faculty. Spring Dance Concert choreographers are selected by the dance faculty.

Auditions to dance in either concert are held at the beginning of each semester. All dancers who perform in either concert are expected to participate in Dance Technique (DANC 107, 208, 209, or 309). Designers are recommended by the design faculty of the Department of Dance and Drama.

**The Play: Production and Performance**

DRAM 110 (audit)  
*Staff*

The work of DRAM 110 involves the realization in the theater of the work 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 directional staff, have made significant creative contributions to the effectiveness of the production will have "audit" indicated on their academic record.

**Elements of Theater, Film, and Dance Art (DANC, DRAM 220 through 337)**

These courses provide a close examination of several aspects of film, theater, and dance arts: acting, writing, choreography, directing, and design. Reading, discussion, problem solving, and laboratory exercises will increase the student's understanding of the artistic experience and development of skills in the arts of theater, film, and dance. DANC 105Y-106Y or DRAM 111Y-112Y is the minimum prerequisite for all of these courses. Certain courses have additional prerequisites as noted below.

**Dance Labanotation**

DANC 220 (½ unit)  
*Brodie*

The study of the basic concepts and skills necessary for reading and writing Labanotation, a system for recording movement in symbolic form. Studio

work will emphasize recreating and performing dances from written scores in addition to theory. Class requirements may fulfill Dance Notation Bureau standards for certification in Beginning Labanotation. There is no prerequisite.

**The Director**

DRAM 221 (1/2 unit)  
*Marley*

This course examines the work of the director through the analysis of plays and the exploration of the visual means of realizing that analysis on stage. Work includes laboratory exercises, written assignments, readings, discussion, and lectures. Prerequisite: DRAM 111Y-112Y. Enrollment limited.

**The Actor**

DRAM 222 (1/2 unit)  
*Turgeon*

Through the rehearsal and performance of various scenes, drawn from diverse periods of playwriting, students will explore the nature of the actor's contribution to the theater. Work will include readings, written assignments, and performance exercises. Prerequisite: DRAM 111Y-112Y. Enrollment limited.

**The Scene Designer**

DRAM 223 (1/2 unit)  
*Reinert*

Working from varied scripts, students will move from a study of the visual choices implicit in the text to the process of designing scenery. The work of the course places an emphasis on collaboration and includes written assignments, drafting, sketching and model building. Prerequisite: DRAM 111Y-112Y and permission of instructor. Enrollment limited.

**The Costume Designer**

DRAM 224 (1/2 unit)  
*Staff*

This course presents an introduction to the costume designer's creative process. Through a series of projects, students will explore the relation of the costume to the character, the plot, the work of the director, the actor, and the other designers. Projects involve drawing, painting, collage, writing, and

research. Prerequisite: DRAM 111Y-112Y. Enrollment limited.

### **Acting and Directing for the Camera**

DRAM 336 (1/2 unit)  
*Tazewell*

Acting on stage and in front of the camera are very similar, with several very important exceptions. The technique of acting for the camera is a skill like any other that can be taught, and with practice it can be made to look effortless. Directing dramatic narratives is essentially the art of communicating with actors in an effort to assist them in portraying the text. In film and video, however, the director has the responsibility of staging not only the actors but also a movable fourth wall—the camera. This course will focus on film and video techniques by giving the students an opportunity to act for the camera and to take direction from someone else in scenes developed through improvisation, then polished and staged. Prerequisites: DRAM 221 or 222. Enrollment limited.

### **The Stage and Its Plays (DRAM 351 through 357)**

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. Sophomore standing is the minimum requirement for all of these courses. Certain courses have additional prerequisites as noted below.

#### **Theater of the African Diaspora**

DRAM 357 (1/2 unit)  
*Tazewell*

This course will study the theater made by and about people of the African Diaspora. The emphasis will be on a textual understanding for the stage. An examination of these texts may reveal fundamental cultural similarities. Also considered will be the circumstances of enslavement, colonization, and political oppression and the effects these have on the play-making of these particular people.

Moreover, the tradition of oral storytelling as an element of African culture will be studied as it relates to play-making. The readings will include the plays of Soyinka, Fugard, Baraka, Fuller, Hansberry, Hurston, Shange, Walcott, and Wilson. Prerequisite: sophomore standing. Enrollment limited.

#### **Junior Honors**

DANC or DRAM 397 (1/2 unit)  
*Staff*

Prerequisite: permission of department chair.

#### **Individual Study**

DANC or DRAM 493 (1/2 unit)  
*Staff*

Students may undertake a project involving either creative activity leading to a major piece of work in one of the aspects of theater or dance art, or reading and scholarly research on a critical or historical subject culminating in a long paper. The course is intended primarily for the student majoring in dance or drama who is engaged in the preparation of a thesis as part of the Senior Exercise. Prerequisite: permission of department chair.

#### **Senior Honors**

DANC or DRAM 497 (1/2 unit)  
*Staff*

Prerequisite: permission of department chair.

## **Second-Semester Courses**

#### **Beginning Dance Fundamentals**

DANC 107 (1/4 unit)  
*Brodie, Craig-Quijada, staff*

See first-semester course description.

#### **Intermediate Modern Technique**

DANC 208 (1/4 unit)  
*Brodie, Craig-Quijada*

See first-semester course description.

#### **Intermediate Ballet Technique**

DANC 209 (1/4 unit)  
*Brodie, Craig-Quijada*

See first-semester course description.

#### **Advanced Modern Dance Technique**

DANC 309 (1/4 unit)  
*Brodie, Craig-Quijada*

See first semester course description.

#### **The Dance: Production and Performance**

DANC 110 (audit)  
*Staff*

*The Spring Dance Concert:* To be considered as choreographers, students who have choreographed for the Fall Dance Concert or students who are enrolled in or have successfully completed DANC 227-228 will be given priority. Dance faculty will announce the selected student choreographers early in the spring semester. The same selection process is followed for both Fall and Spring Dance Concerts. See first semester course description for more detailed information.

#### **The Play: Production and Performance**

DRAM 110 (audit)  
*Staff*

See first semester course description.

#### **History of the Western Theater**

DRAM 213 (1/2 unit)  
*Turgeon*

This course presents an historical study of Western theater from its origins to the present time. The course will examine the evolution of the physical theater structure and production elements of each period, as well as the relationship between each style and its historical context. The format will include lecture and discussion, readings, and projects. Prerequisite: sophomore standing. Enrollment limited.

#### **Contemporary Dance History**

DANC 215 (1/2 unit)  
*Craig-Quijada*

This course investigates the development of dance as a performing art with particular emphasis on the United States in the twentieth and twenty-first centuries. It will examine major trends and multicultural aspects by observing the work of principle artists and companies. This course investigates aesthetic points of view, beliefs,

and assumptions inherent in dance practices, dance criticism, and history writing. Prerequisite: DANC 105Y-106Y.

### **The History of Clothing and Fashion**

DRAM 216 (1/2 unit)  
*Reinert*

This course surveys the history of Western clothing and fashion from the ancient world to the present day. Work will include papers, oral presentations, lectures, and discussion. Prerequisite: sophomore standing. Enrollment limited.

### **Introduction to Film**

DRAM 218 (1/2 unit)  
*Tazewell*

In this course we will consider the collaborative nature of film-making and how the various crafts combine to tell stories with perhaps the greatest mass appeal of any artistic medium. We will explore narrative structure, mise-en-scène, cinematography, editing, and film genres as they have been used and advanced in the history of cinema. This course requires attendance at weekly film showings in addition to regular class meetings. Prerequisite: sophomore standing. Enrollment limited.

### **The Stage and Its Plays (DRAM 351 through 357)**

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. Sophomore standing is the minimum requirement for all of these courses. Certain courses have additional prerequisites as noted below.

#### **Theater of the Absurd**

DRAM 292 (1/2 unit)  
*MacLeod, Turgeon*

In the decades immediately following the Second World War, there was a burst of imaginative and mystifying theatrical imagination in Europe. New plays shocked and disturbed audiences with what seemed to be

nonsensical action, obscure language, and random and improbable staging and design. Literary critics have offered explanations of these “anti-literary” plays, but their explanations have, typically, proven only marginally useful to theater artists. The question this course will explore is how playwrights, actors, and directors can use their artistic disciplines to unravel the mysteries of this most influential collection of texts. We will be exploring scripts and commentary by Giroudoux, Sartre, Beckett, Artaud, Ionesco, Pinter, Genet, Albee, Stoppard, and MacLeod. Students will engage in readings, discussion, staged readings, and writing projects. This course will count toward the dramatic-texts requirement for the major in drama. Prerequisite: sophomore standing. Enrollment limited.

#### **Voice and Diction for Actors**

DRAM 392 (1/2 unit)  
*Marley*

Students will explore how actors create characters by producing well-projected, flexible voices and precise articulation. Laboratory exercises and in-class performances, using a variety of dramatic texts, will focus on voice production as acting technique. Prerequisite: Drama 111Y-112Y. Enrollment limited.

#### **Junior Honors**

DANC or DRAM 398 (1/2 unit)  
*Staff*

Prerequisite: permission of department chair.

#### **Individual Study**

DANC or DRAM 494 (1/2 unit)  
*Staff*

Students may undertake a project involving either creative activity leading to a major piece of work in one of the aspects of theater or dance art, or reading and scholarly research on a critical or historical subject culminating in a long paper. The course is intended primarily for the student majoring in dance or drama who is engaged in the preparation of a thesis as part of the final integrating exercise. Prerequisites: permission of department chair.

#### **Senior Honors**

DANC or DRAM 498 (1/2 unit)  
*Staff*

Prerequisite: permission of department chair.

## **The following courses may be offered in 2004-2005:**

- DANC 222 Dance Kinesiology
- DANC 227Y-228Y The Choreographer
- DRAM 213 History of the Western Theater
- DRAM 224 The Costume Designer
- DRAM 334 Scene Painting
- DRAM 335 Finding Your Story
- DRAM 337 Shakespearean Scene Study
- DRAM 357 Theater of the African Diaspora
- DRAM, DANC 397, 398 Junior Honors
- DRAM, DANC 497, 498 Senior Honors