

Department of Drama

Joel Veenstra, Department Chair

249 Drama Building
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<http://drama.arts.uci.edu/>

The Department of Drama, widely recognized and ranked as one of the top ten training programs in the country, combines broad liberal study and comprehensive training in several sub-disciplines of drama. The Department of Drama produces a full season of plays, musicals, and world premieres with varying dimensions and audience/actor relationships.

The vision of the Department of Drama's founding faculty was "to produce students who combine a critical intelligence with disciplined theatrical experience." To this end, the Department fosters an environment of creativity, in-depth learning of design, performance, and scholarly activity. The Department's rare combination of distinguished permanent faculty, high profile guest master class teachers, an interactive student population, and excellent facilities allows it to offer a program that is creatively robust and intellectually rigorous. The current faculty includes active and highly regarded individuals in their fields of practice, and so remains able to impart current, relevant knowledge to drama students.

Department Facilities

The Department's facilities include the following theatre spaces:

Irvine Barclay Theatre - 760-seat proscenium stage

Claire Trevor Theatre - 290-seat proscenium stage

Winifred Smith Hall - 230-seat thrust platform stage

Robert Cohen Theatre - 80-seat "black box" stage

Little Theatre - 165-seat proscenium stage

Nixon Theatre - 60-seat laboratory and cabaret stage

Productions have been mounted in the school's six theatre spaces, University Art Gallery, Motion Capture Studio, Beall Center for Art and Technology, Experimental Media Performance Lab (xMPL), Maya Lin designed Arts Plaza, Jerzy Grotowski-inspired UCI Barn and Yurt, and the New Swan Theater (featuring a buildable Elizabethan theatre).

- Drama and Theatre, Ph.D.
- Drama, B.A.
- Drama, M.F.A.
- Drama, Minor
- Music Theatre, B.F.A.

Faculty

Lonnie R. Alcaraz, M.F.A. University of California, Irvine, *Professor of Drama* (lighting design, digital imaging)

Stephen F. Barker, Ph.D. University of Arizona, *Professor Emeritus of Drama* (post-modern theatre, Beckett, critical theory)

Cynthia M. Bassham, M.F.A. American Conservatory Theatre, *Professor of Teaching of Drama* (voice, speech for actors, acting)

Andrew L. Borba, M.F.A. New York University, *Head of Acting and Associate Professor of Drama* (acting)

Richard A. Brestoff, M.F.A. New York University, *Professor of Drama* (film and television acting)

Juliette A. Carrillo, M.F.A. Yale University, *Head of Directing and Associate Professor of Drama* (directing)

Dennis R. Castellano, M.F.A. University of California, Irvine, *Professor of Teaching Emeritus of Drama* (music theatre)

Robert S. Cohen, D.F.A. Yale University, *Professor Emeritus of Drama* (acting theory, acting, directing)

Myrona L. DeLaney, Ed.D. University of California, Irvine, *Head of Music Theatre and Professor of Teaching of Drama* (music theatre, singing, acting)

Efren Delgadillo, Jr., M.F.A. California Institute of the Arts, *Assistant Professor of Drama* (scenery, design)

Zachary Dietz, M.S. University of Oregon, *Assistant Professor of Teaching of Drama* (music theatre)

Holly Durbin, M.F.A. University of California, Los Angeles, *Head of Design and Professor of Drama* (costume design)

Clifford L. Faulkner, M.A. California State University, Long Beach, *Professor of Teaching Emeritus of Drama* (scenery design, history of design, gay theatre)

Marcia G. Froehlich, M.F.A. University of Michigan, *Associate Professor of Drama* (costume design)

Douglas S. Goheen, Ph.D. University of Denver, *Professor Emeritus of Drama* (scenery design, digital imaging)

George C. Harvey, M.F.A. University of California, Irvine, *Professor Emeritus of Drama* (artistic direction, producing, lighting design)

Donald D. Hill, M.F.A. University of Southern California, *Professor of Teaching Emeritus of Drama* (stage management, directing, acting)

Michael K. Hooker, M.F.A. California Institute of the Arts, *Professor of Drama* (sound design)

Ketu H. Katrak, Ph.D. Bryn Mawr College, *Professor Emerita of Drama; English* (drama and performance, African drama and Ancient Sanskrit drama [from India], postcolonial literature and theory, women writers and feminist theory)

Madeline Kozlowski, M.F.A. Brandeis University, *Professor Emerita of Drama* (costume design)

Anthony James Kubiak, Ph.D. University of Wisconsin-Madison, *Head of Doctoral Studies and Professor of Drama* (American and modern drama, modern poetry, critical theory, philosophy)

Daphne Pi-Wei Lei, Ph.D. Tufts University, *Associate Dean for Graduate Affairs and Professor of Drama; Asian American Studies* (Asian theatre, Asian American theatre, intercultural theatre, gender theory, performance theory)

Annie M. Loui, *Professor of Drama* (movement, directing, acting)

Tiffany Ana López, University of California, Santa Barbara, *Dean of the Claire Trevor School of the Arts and Professor of Drama* (Latinx theater and performance, dramaturgy)

Ian Andrew Munro, Ph.D. Harvard University, *Professor of Drama; English* (European drama and performance, early modern popular culture, theatrical performance of wit)

Vincent Olivieri, M.F.A. Yale University, *Professor of Drama; Music* (sound design)

Jane M. Page, M.F.A. Indiana University, *Professor Emerita of Drama* (directing, acting)

Andrew A. Palermo, B.F.A. University of Cincinnati, College-Conservatory of Music, *Professor of Drama* (music theatre choreography)

Zachary Price, Ph.D. University of California, Santa Barbara, *Associate Professor of Drama; African American Studies* (African American drama and performance, Black cultural production, Afro Asian performance and aesthetics, performance and community, liberation studies)

Janelle Reinelt, Ph.D. Stanford University, *Professor Emerita of Drama* (British theatre, political theory, performance)

Bryan R. Reynolds, Ph.D. Harvard University, *Distinguished Professor and Claire Trevor Professor of Drama* (Shakespeare, Renaissance drama, critical theory, feminist theory, performance theory, cultural studies)

Tara Rodman, Ph.D. Northwestern University, *Assistant Professor of Drama; Asian American Studies; East Asian Studies* (modernist performance, Japanese theatre and dance, transnationalism, racial formation, global Asias)

Eli Simon, M.F.A. Brandeis University, *UCI Chancellor's Professor and Professor of Drama* (acting, directing)

Jaymi Smith, B.F.A. DePaul University, *Professor of Drama* (lighting design)

Philip D. Thompson, M.F.A. University of California, Irvine, *Professor of Drama* (voice, speech for actors, acting)

Richard J. Triplett, M.A. Otis Art Institute, *Professor Emeritus of Drama* (scenery and costume design, history of design)

Joel R. Veenstra, M.F.A. University of California, Irvine, *Department Chair and Head of Stage Management and Professor of Teaching of Drama* (stage management, acting)

Courses

DRAMA 10. Introduction to Theatre. 4 Units.

An interactive introduction to the world of theatre that serves to develop an appreciation of theatrical arts, to establish an awareness of landmarks within the performance history, and to create an understanding of the collaborative roles and departments that exist.

(IV)

DRAMA 11. The Rock and Roll Spectacle Show. 4 Units.

A thorough overview to the development and cultural significance of the Rock 'n' Roll Spectacle show. Focus on historical and recent developments of the spectacle show, trends in the aesthetics of the field, and various sub-genres.

(IV)

DRAMA 12. Music Theatre Today. 4 Units.

An interactive and thorough overview of 21st century music theatre. Develops an appreciation and awareness of the contemporary musical on stage today, current trends in the development of new music theatre work, and the art form's global expansion.

(IV)

DRAMA 13. Food, Film, Power. 4 Units.

Food is the ambassador of cultures. The journey of food maps the history of human civilization. Examines feature films, documentaries, shorts, and writings on food, and analyzes the geopolitics, economics, migration, culture, performativity, and power of food.

(IV and (VII or VIII)).

DRAMA 14. Performing Rock 'N' Roll. 4 Units.

Explores major movements in the history of rock 'n' roll in terms of performance, not virtuosity necessarily of the performers as musicians, rather as performances of aesthetics in modes of embodied ideology, iconoclastic spectacle, mixed media fashion, and subcultural formation.

DRAMA 15. Performance Now. 4 Units.

Exposes students to what is most current in the world of performance and theatre. Begins with a series of lectures on the idea of performance, and the various theories that frame it.

Restriction: Drama Majors have first consideration for enrollment. Music Theatre Majors have first consideration for enrollment.

(IV)

DRAMA 16. Performing Culture. 4 Units.

Culture, aesthetics, and ideology (combined in the concept "subculture") work to fashion social identities. Using theories and methodologies of performance studies, with an emphasis on American culture, explores why and how culture is reinforced through performance.

(IV)

DRAMA 20A. Culture in Performance. 4 Units.

A three-quarter foundation series exploring the rich depth of theatre, drama, and other genres of performance across a wide variety of worldwide forms, for performer and audience.

(IV)

DRAMA 20B. Culture in Performance. 4 Units.

A three-quarter foundation series exploring the rich depth of theatre, drama, and other genres of performance across a wide variety of worldwide forms, for performer and audience.

(IV)

DRAMA 20C. Culture in Performance. 4 Units.

A three-quarter foundation series exploring the rich depth of theatre, drama, and other genres of performance across a wide variety of worldwide forms, for performer and audience.

(IV)

DRAMA 22. Applied Improvisation. 4 Units.

An introduction to Applied Improvisation (AI), the improvisational mindset, the current trends and historic uses of AI, and concepts and techniques from improvised theatre that can help individuals achieve their goals beyond creating comedy.

(IV)

DRAMA 30A. Acting. 4 Units.

Focuses on Stanislavski-based terminology and technique through theatre exercises and improvisation. The first part of a one-year series in basic acting technique and discipline.

Repeatability: May be taken for credit 2 times.

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

DRAMA 30B. Acting. 4 Units.

Focuses on scene work and character development. The second part of a one-year series in basic acting technique and discipline.

Prerequisite: DRAMA 30A

Repeatability: May be taken for credit 2 times.

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

DRAMA 30C. Acting. 4 Units.

Focuses on monologues, auditions, callbacks, and the profession of acting. The third part of a one-year series in basic acting technique and discipline.

Prerequisite: DRAMA 30A and DRAMA 30B

Repeatability: May be taken for credit 2 times.

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

DRAMA 34. Movement for Actors. 4 Units.

A studio course in fundamentals of stretch, strength, and alignment; exploring spatial awareness and physical control through mime isolations, techniques, and related improvisation.

Repeatability: May be taken for credit 3 times.

DRAMA 35. Speech for the Theatre. 4 Units.

An introductory course in voice and speech for actors, combining the body-based approach to voice developed by Fitzmaurice, and speech work of Knight and Thompson. Designed for the needs of actors and is not a public speaking course.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 40A. Development of Drama. 4 Units.

The development of Western Drama, concentrating on the drama's intellectual, social, and artistic foundations. About 10 plays and supplementary critical material are read each quarter. Greek Drama through Shakespeare.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

(IV and VIII).

DRAMA 40B. Development of Drama. 4 Units.

The development of Western Drama, concentrating on the drama's intellectual, social, and artistic foundations. About 10 plays and supplementary critical material are read each quarter. Restoration Drama through Ibsen.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

(IV and VIII).

DRAMA 40C. Development of Drama. 4 Units.

The development of Western Drama, concentrating on the drama's intellectual, social, and artistic foundations. About 10 plays and supplementary material are read each quarter. Contemporary Drama. Post Naturalistic theatre.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

(IV and VIII).

DRAMA 50A. Introduction to Costume Design. 4 Units.

Introduction to the process and procedures employed by the costume designer for the theatre. The elements of design are discussed in the context of character development, historical period, and style. Exercises extend to drawing, rendering, and investigation of human proportions.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 50B. Introduction to Scenic Design. 4 Units.

Introduction to the principles and practice of scenic design. Weekly problems include research into various periods and styles of production with an emphasis on the conceptual idea. Perspective drawing, rendering, and model building are covered in studio exercises and assignments.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 50C. Introduction to Lighting Design. 4 Units.

Introduction to the principles, theories, and equipment employed by the lighting designer for the stage. Areas of investigation include history, technology, and script analysis. Detailed studio attention is given to the theory and practice of design.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 50D. Introduction to Sound Design. 4 Units.

Principles, theories, equipment use, and terminology employed by the sound designer for the stage. Areas of study include history, technology, and script analysis. Focuses on the theory and practice of design.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 50E. Introduction to Stage Management. 4 Units.

A basic study of theatrical, dance, and opera stage management practices, forms, and methods, from first script reading to closing night. Opportunity to observe professionals at work in regional and touring situations as available.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 60. Topics in Advanced Stage Management. 4 Units.

Nurtures a greater appreciation for the stage manager and his or her process, and supports students who are interested in pursuing a career in professional stage management.

Repeatability: May be taken for credit 3 times as topics vary.

DRAMA 65. Music Theatre Workshop I. 2 Units.

Basic vocal technique and characterization of musical theatre repertoire explored.

Prerequisite: Audition required.

Repeatability: May be taken for credit 2 times.

DRAMA 80. Directing I . 4 Units.

Introduction to comprehensive directing process from pre-production to opening. Focus on fundamental skills: analysis, staging, action, actor coaching, and elements of design. Skills applied to scripted theatrical material. Develop a language for commenting on theatrical production. Attending and critiquing productions.

Prerequisite: DRAMA 30A and DRAMA 30B

DRAMA 100. University Theatre . 4 Units.

Rehearsal and performance in a faculty-directed.

Prerequisite: Audition required.

Repeatability: May be repeated for credit unlimited times.

DRAMA 101A. Theatre Production: Costume. 1-6 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit for 24 units.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 101B. Theatre Production: Scenic. 1-6 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit for 24 units.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 101C. Theatre Production: Lighting. 1-6 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit for 24 units.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 101D. Theatre Production: Stage Management. 1-8 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit 24 times.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 101E. Theatre Production: Audio. 1-6 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit for 24 units.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 101S. Theatre Production: Theatre Management. 1-6 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit for 24 units.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 103. Topics in Dramatic Literature. 4 Units.

Courses include Medieval and Tudor Drama, Elizabethan and Jacobean Drama, Shakespeare, Restoration and 18th Century Drama, Modern British Drama, Modern American Drama, Tragedy, and Comedy.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 103W. Lectures in Dramatic Literature. 4 Units.

Courses include Medieval and Tudor Drama, Elizabethan and Jacobean Drama, Shakespeare, Restoration and Eighteenth-Century Drama, Modern British Drama, Modern American Drama, Tragedy, and Comedy.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 109. Special Topics in Theory and Criticism. 4 Units.

Discussion of recent major trends and ideas in critical theory, concentrating on in-depth readings and lectures in particular facets of theory and criticism: Derrida, Butler, Lacan, Deleuze, and others.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 109W. Special Topics in Theory and Criticism. 4 Units.

Discussion of recent major trends and ideas in critical theory, concentrating on in-depth readings and lectures in particular facets of theory and criticism: Derrida, Butler, Lacan, Deleuze, and others.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)**DRAMA 110. Special Topics in Classical Dramas . 4 Units.**

Designed to introduce students to various classical traditions-early Greek and Roman theatres, to be sure, but also, by way of comparison, the classical traditions of non-European cultures.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C. Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 110W. Special Topics in Classical Dramas. 4 Units.

Designed to introduce students to various classical traditions-early Greek and Roman theatres, to be sure, but also, by way of comparison, the classical traditions of non-European cultures.

Prerequisite: DRAMA 40A or DRAMA 40B or DRAMA 40C. Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)

DRAMA 112W. Special Topics in Early Modern and Neoclassical Theatre. 4 Units.

Investigates aspects of European theatre and culture in the sixteenth, seventeenth, and eighteenth centuries; individual courses may focus on specific topics within this broad expanse.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)

DRAMA 116. Special Topics in Nineteenth-Century Dramas. 4 Units.

Looks at the various trends and conventions of theatres in the nineteenth century, both Euro-American and beyond, paying special attention to the culture and political milieu within which these various traditions appeared.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C. Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 116W. Special Topics in Nineteenth-Century Dramas. 4 Units.

Looks at the various trends and conventions of theatres in the nineteenth century, both Euro-American and beyond, paying special attention to the culture and political milieu within which these various traditions appeared.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)

DRAMA 118. Special Topics in Modern and Contemporary Drama. 4 Units.

An investigation into the many forms and permutations of modern (1880-1945), and contemporary (since 1945) drama, paying special attention to the historical and philosophical interpretations of text and performance.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 118W. Special Topics in Modern and Contemporary Drama . 4 Units.

An investigation into the many forms and permutations of modern (1880-1945), and contemporary (since 1945) drama, paying special attention to the historical and philosophical interpretations of text and performance.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C. Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)

DRAMA 121. Introduction to Asian Theatre. 4 Units.

An introduction to some of the major traditional theatrical forms and dramatic texts from India, China, and Japan. Other than dramatic texts (in English translation), attention is also paid to theory, history, and performance styles of traditional Asian theatre.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 122. Asian American Theatre. 4 Units.

An introduction to the history and development of Asian American theatre and drama. Besides play analysis, special attention is also paid to the history and politics of Asian American identity and experience, as well as to aspects of theatrical performance.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 123. Multicultural Theatres. 4 Units.

A study of the history, culture, aesthetics, and literature of various traditional performing arts and their connections to the contemporary multicultural society.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 126. African American Film and Drama. 4 Units.

A critical investigation of films and plays written by African Americans, with emphasis on dramaturgical and cinematic strategies, individual and collective representation, and the legacy of African American political struggle.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 126W. African American Film and Drama. 4 Units.

A critical investigation of films and plays written by African Americans, with emphasis on dramaturgical and cinematic strategies, individual and collective representation, and the legacy of African American political struggle.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)**DRAMA 129. Advanced Topics in Performance. 4 Units.**

Addresses particular issues in theatre and performance that typically lie outside of regular course offerings. May address such issues as the theatre of the Avant Garde, performing gender, transversality and performance, body art, installation and performance art, among other topics.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 129W. Advanced Topics in Performance. 4 Units.

Addresses particular issues in theatre and performance that typically lie outside of regular course offerings. May address such issues as the theatre of the Avant Garde, performing gender, transversality and performance, body art, installation and performance art, among other topics.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

(Ib)**DRAMA 130. Intermediate Acting. 4 Units.**

Rehearsal and presentation of scenes from contemporary material. Focus on connection with scene partner, playing actions, and text analysis. Introduction to the credibility and theatricality of characterization and style.

Prerequisite: DRAMA 30A and DRAMA 30B and DRAMA 30C with an average grade of B or better. For transfer students: one year of beginning acting with an average grade of B or better.

Repeatability: May be taken for credit 2 times.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 132A. Writing for Performance. 4 Units.

Completion of a full-length play or its equivalent; discussion of student writing and of relevant literary texts.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 134. Studio for Advanced Movement for Actors. 4 Units.

Studio course in conditioning and partnering techniques to the practice of contact improvisation. Contact improvisation is explored and applied in scene study.

Prerequisite: DRAMA 34. DRAMA 34 with a grade of B or better

Repeatability: May be taken for credit 3 times.

DRAMA 135. Master Classes in Acting. 1-4 Units.

Advanced acting in specialized areas including acting for the camera: situation comedy; commercials; auditioning and industry preparation; Shakespeare; Molière; Chekov; improvisation; advanced movement and voice and speech for the actor; self-starting; stage combat; repertory acting, singing; comedy; clowning; and masks.

Prerequisite: DRAMA 130. DRAMA 130 with a grade of B or better

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 136. Music Theatre Acting. 4 Units.

An acting class exclusive to the students in the B.F.A. in Music Theatre program.

Prerequisite: DRAMA 30A and DRAMA 30B and DRAMA 30C

Repeatability: May be taken for credit 4 times.

Restriction: Music Theatre Majors only.

DRAMA 142. Music Theatre Workshop II. 4 Units.

A workshop in audition technique and song interpretation.

Prerequisite: Audition required.

Repeatability: May be taken for credit 4 times.

DRAMA 143A. Music Theatre Workshop III. 4 Units.

Scene study and song repertoire examined by era for the advanced Music Theatre student. 1800s-1940.

Prerequisite: DRAMA 142. Audition required.

DRAMA 143B. Music Theatre Workshop III. 4 Units.

Scene study and song repertoire examined by era for the advanced Music Theatre student. 1940s-1970s.

Prerequisite: DRAMA 142. Audition required.

DRAMA 143C. Music Theatre Workshop III. 4 Units.

Scene study and song repertoire examined by era for the advanced Music Theatre student. 1970's-present.

Prerequisite: DRAMA 142. Audition required.

DRAMA 144. Music Theatre Workshop IV. 4 Units.

A performance class concentrating on role building. Work culminates with in-class performances of abbreviated versions of musicals.

Prerequisite: For B.F.A. students: DRAMA 143A, DRAMA 143B, DRAMA 143C, and audition. For Drama graduate students: audition required.

Repeatability: May be taken for credit 4 times.

Restriction: Graduate students only. Music Theatre Majors only. Drama Majors only.

DRAMA 145. Music Theatre Singing. 1 Unit.

Private weekly voice lessons for the advanced Music Theatre student.

Corequisite: DRAMA 143A

Repeatability: May be taken for credit 9 times.

Restriction: Music Theatre Majors only.

DRAMA 146. NYSP-Preparation. 4 Units.

Class preparation for the New York Satellite Program (NYSP) - an immersion experience in New York City for the musical theatre performer.

Prerequisite: Admission is by audition and the following prerequisites: DRAMA 30C and two quarters of DRAMA 148A, DRAMA 148B, or DRAMA 148C (if the 148 prerequisite is not complete at the time of auditions, student must enroll during the fall and winter quarters in the same year as the trip to New York); senior Drama majors must have successfully completed DRAMA 40C and DRAMA 120C; non-Drama majors must have sophomore standing or higher and must carefully plan their course schedule as many spring quarter classes cannot be taken while part of the NYSP.

Repeatability: May be taken for credit 2 times.

DRAMA 148A. History of American Musical Theatre. 4 Units.

A survey of the influential artists who produce, write, direct, and perform on America's musical stages. Surveys 1800s-1960s.

Restriction: Drama Majors only. Music Theatre Majors only.

Concurrent with DRAMA 248A.

DRAMA 148B. History of American Musical Theatre. 4 Units.

A survey of the influential artists who produce, write, direct, and perform on America's musical stages. Surveys 1970s-present.

Restriction: Drama Majors only. Music Theatre Majors only.

Concurrent with DRAMA 248B.

DRAMA 149. Music Proficiency for Actors. 2 Units.

A musicianship class introducing basic musical terminology, theory, and sight singing skills.

Repeatability: May be taken for credit 2 times.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 150. Costume Production Techniques. 4 Units.

Studio instruction in pattern making, draping, millinery, and construction techniques.

Prerequisite: DRAMA 50A

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 157. Lighting Composition. 4 Units.

Provides an opportunity for students to pursue stage lighting composition in a studio atmosphere. Laboratory practice includes weekly exercises in style and genre. Emphasis is placed on the realization of conceptual ideas.

Prerequisite: DRAMA 50C

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 158. Topics in Theatre Design. 4 Units.

Examines the various functions of scenery and costume: locale, historical period, mood, and atmosphere, with special assignments in each area. Discussion of problems in scenic metaphors and visualization, emphasizing techniques of planning and presentation (e.g., floor plans, models, and rendering).

Prerequisite: DRAMA 50A or DRAMA 50B

Repeatability: May be repeated for credit unlimited times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 159. Proseminar in Theatre Design. 4 Units.

Topics in theatre design.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 164A. History of Costume. 4 Units.

A study of the development of dress and the influence of cultural factors on clothing from the time of Egyptians to Early Baroque.

Prerequisite: DRAMA 50A

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 164B. History of Costume. 4 Units.

A study of the development of dress and the influence of cultural factors on clothing from late Baroque to World War I.

Prerequisite: DRAMA 50A

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 176. Script and Score. 4 Units.

A form and analysis seminar discussing the libretto and score of landmark musicals.

Prerequisite: Two courses from DRAMA 148A or DRAMA 148B or DRAMA 148C.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 177. Song Repertoire. 2 Units.

A song coaching class culminating in a song recital or showcase. Each quarter will feature a different composer, lyricist, or musical style.

Repeatability: May be taken for credit 6 times.

Restriction: Music Theatre Majors only.

DRAMA 180. Contemporary Dramatic Criticism and Theory. 4 Units.

Reading and analysis of theories and critical approaches to contemporary theatre: Brecht, Artaud, and others who have contributed to the form and idea of the modern theatre. Writing of assigned exercises in dramatic criticism.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 180W. Contemporary Dramatic Criticism and Theory. 4 Units.

Reading and analysis of theories and critical approaches to contemporary theatre: Brecht, Artaud, and others who have contributed to the form and idea of the modern theatre. Writing of assigned exercises in dramatic criticism.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

(Ib)

DRAMA 182A. Dance Technique, Level I. 4 Units.

Advanced beginner and intermediate dance training including musical theatre, ballet, jazz and contemporary modern techniques and repertoire. Body conditioning is also a major component of the course.

Prerequisite: DRAMA 65 or DRAMA 142. Audition required.

Repeatability: May be taken for credit 4 times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 182B. Dance Technique, Level I. 4 Units.

Advanced beginner and intermediate dance training including musical theatre, ballet, jazz and contemporary modern techniques and repertoire. Body conditioning is also a major component of the course.

Prerequisite: (DRAMA 65 or DRAMA 142) and DRAMA 182A. Audition required.

Repeatability: May be taken for credit 4 times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 183A. Dance Technique, Level II. 4 Units.

Intermediate and advanced dance training including musical theatre, ballet, jazz and contemporary modern techniques and repertoire. Body conditioning is also a major component of the course.

Prerequisite: DRAMA 65 or DRAMA 142. Audition required.

Repeatability: May be taken for credit 4 times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 183B. Dance Technique, Level II. 4 Units.

Intermediate and advanced dance training including musical theatre, ballet, jazz and contemporary modern techniques and repertoire. Body conditioning is also a major component of the course.

Prerequisite: (DRAMA 65 or DRAMA 142) and DRAMA 183A. Audition required.

Repeatability: May be taken for credit 4 times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 184. Directing II. 4 Units.

The principles of stage directing, covering the director's functions in the areas of interpretation, composition, coaching, and styling a theatrical production. Directing exercises and projects; the final project is the preparation of a hypothetical proposal for a play production.

Prerequisite: DRAMA 30A and DRAMA 30B and DRAMA 40A and DRAMA 40B and DRAMA 40C and DRAMA 80

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 185. Advanced Directing. 4 Units.

A seminar in directorial organization and research. Student prepares a textual and dramaturgical analysis, a production timetable, and a hypothetical production book of an assigned play.

Prerequisite: DRAMA 184

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 190. NYSP-Acting. 1-4 Units.

New York Satellite Program acting classes taught by guest faculty in New York.

Prerequisite: DRAMA 146

Repeatability: May be taken for credit 2 times.

DRAMA 191. NYSP - Dance. 4 Units.

New York Satellite Program dance classes in ballet, tap, jazz, and musical theatre styles taught by guest faculty in New York.

Prerequisite: DRAMA 146

Repeatability: May be taken for credit 2 times.

DRAMA 192. NYSP - Singing. 4 Units.

New York Satellite Program private and group lessons in musical theatre singing taught by guest faculty in New York.

Prerequisite: DRAMA 146

Repeatability: May be taken for credit 2 times.

DRAMA 193. NYSP - Performance. 4 Units.

New York Satellite Program rehearsals and public, staged readings of original musicals in New York.

Prerequisite: DRAMA 146

Repeatability: May be taken for credit 2 times.

DRAMA 194. NYSP-UCI Residency. 4 Units.

New York Satellite Program follow-up classes and performances back on Irvine campus upon the return from New York.

Prerequisite: DRAMA 146

Repeatability: May be taken for credit 2 times.

DRAMA 195. Music Theatre Dance - Special Topics. 1-4 Units.

Advanced dance classes in specialized areas including the dance styles of a choreographer (de Mille, Fosse, Robbins, Tune, Stroman), genre (tap, ballroom, jazz, swing, hip-hop), or in musical theatre choreography.

Prerequisite: DRAMA 182A or DRAMA 182B or DRAMA 183A or DRAMA 183B. Audition required.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 198. Director Class Project. 1-8 Units.

For students who are involved in the Director Class Projects at UCI as actors, directors, designers, stage managers and their assistants. M.F.A. Directors and the Head of Directing (HoD) supervise the projects.

Grading Option: Pass/no pass only.

Repeatability: Unlimited as topics vary.

DRAMA 199. Project in Theatre . 1-4 Units.

Independent theatre projects with Drama faculty.

Repeatability: Unlimited as topics vary.

DRAMA 200. Graduate Studio: Acting. 4 Units.

Work in graduate studio taken in tandem with graduate studios in stage voice (DRAMA 201), stage speech (DRAMA 202), and stage movement (DRAMA 203).

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 201. Graduate Studio: Voice. 1 Unit.

Graduate studio in vocal production for actors.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 202. Graduate Studio: Speech. 1 Unit.

Graduate studio in speech for actors.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 203. Graduate Studio: Movement. 2 Units.

Work in graduate studio: stage movement taken in tandem with nine graduate studios in acting (DRAMA 200), voice (DRAMA 201), speech (DRAMA 202), and voice/movement dynamics (DRAMA 206).

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 206. Graduate Studio: Voice/Movement Dynamics. 2 Units.

Daily conditioning exercises.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 211. Graduate Studio: Directing. 4 Units.

Graduate studio in directing.

Repeatability: Unlimited as topics vary.

Restriction: Drama graduate students only.

DRAMA 219. Graduate Master Class. 1-4 Units.

Various topics such as Shakespeare, comedy, Molière, improvisation, Kabuki, television acting.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 220. Seminar in Dramatic Literature. 4 Units.

Topics in Dramatic Literature.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 225. Seminar on Theatre Pedagogy. 4 Units.

A seminar on the major teaching systems in the dramatic arts with particular attention to professional arts training. Required prior to applying for Teaching Assistantships in studio areas.

Restriction: Drama graduate students only.

DRAMA 240. Graduate Projects . 1-4 Units.

Various projects depending on student's concentration (acting, design, musical theatre, directing).

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama and Theatre Majors only. Drama Majors only.

DRAMA 241. Singing Pedagogy . 2 Units.

Learning how to teach voice lessons and coach musical theatre singing. Experiences include both private voice lessons and observing the lessons given to the B.F.A./Music Theatre students.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate Music Direction students only.

DRAMA 242. Conducting . 2 Units.

Private conducting instruction to develop freedom of movement/expression, baton technique, ear training, and tempo memory for both rehearsal and performance situations in musical theatre.

Repeatability: May be taken for credit 9 times.

Restriction: Graduate Music Directors only.

DRAMA 243. Script and Score . 4 Units.

A form and analysis seminar discussing the libretto and score of landmark musicals.

Restriction: Graduate students only. Music Majors only.

Concurrent with DRAMA 176.

DRAMA 244. Dramaturgy: Theory and Methods. 4 Units.

Examines the practice, place, and theory of dramaturgy. Explores plays in terms of how they work: dramatic form and structure, historical context, and more. Study includes dramaturgy as a theatrical practice.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 246A. Musical Scene Study I. 4 Units.

Musically directing scenes from musicals of various time periods. Features works from the late 19th and early 20th centuries, including songwriters Gilbert and Sullivan, Irving Berlin, George Gershwin, Rodgers and Hart, and Cole Porter.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate Music Director students only.

DRAMA 246B. Musical Scene Study II. 4 Units.

Musically directing scenes from musicals of various time periods. Features works from the middle of the 20th century including songwriters Rodgers and Hammerstein, Lerner and Loewe, Julie Styne, Kander and Ebb, and Jerry Herman.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate Music Directors only.

DRAMA 246C. Musical Scene Study III. 4 Units.

Musically directing scenes from musicals of various time periods. Features works from the late 20th and early 21st centuries including songwriters Stephen Sondheim, Andrew Lloyd Webber, Stephen Schwartz, Flaherty and Ahrens, and Jeanine Tesori.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate Music Directors only.

DRAMA 247. Musicals Abridged . 4 Units.

Musically directing abridged versions of musicals from various time periods and genres.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate Music Directors only.

DRAMA 248A. History of American Music Theatre. 4 Units.

A survey of the influential artists who produce, write, direct, and perform on America's musical stages. Surveys 1800s-1960s.

Restriction: Graduate students only.

Concurrent with DRAMA 148A.

DRAMA 248B. History of American Musical Theatre. 4 Units.

A survey of the influential artists who produce, write, direct, and perform on America's musical stages. Surveys 1970s-present.

Restriction: Graduate students only.

Concurrent with DRAMA 148B.

DRAMA 249. Graduate Music Direction. 4 Units.

Various musical direction activities including the vocal direction, accompanying, and conducting of musical theatre performances.

Repeatability: May be taken for credit 9 times.

Restriction: Graduate students only. Music Majors only.

DRAMA 251A. Foundations of Theatre. 4 Units.

Seeks to create greater understanding in the roots and theories of theatrical models, aesthetics, action vs. reaction of differing thoughts in theatrical doctrine, and art, architecture, music, and fashion that contributed to the style and practice of theatre.

Restriction: Drama graduate students only.

DRAMA 251B. Foundations of Theatre. 4 Units.

Seeks to create greater understanding in the roots and theories of theatrical models, aesthetics, action vs. reaction of differing thoughts in theatrical doctrine, and art, architecture, music, and fashion that contributed to the style and practice of theatre.

Restriction: Drama graduate students only.

DRAMA 251C. Foundations of Theatre. 4 Units.

Seeks to create greater understanding in the roots and theories of theatrical models, aesthetics, action vs. reaction of differing thoughts in theatrical doctrine, and art, architecture, music, and fashion that contributed to the style and practice of theatre.

Restriction: Drama graduate students only.

DRAMA 254. Graduate Stage Management. 4 Units.

Studio exercises and projects in stage management.

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama Majors only.

DRAMA 255. Graduate Design Seminar. 4 Units.

Projects, lectures, and critical discussion in costume, scenery, lighting, and sound design.

Restriction: Drama Majors only.

DRAMA 256. Survival and Professional Practice in Design. 4 Units.

Provides an in-depth examination of business skills needed to survive as a theatrical designer. Required 'Bridge' course in the Design MFA programs, relevant to all disciplines.

Restriction: Drama graduate students only.

DRAMA 257A. Costume Thesis Project. 4 Units.

Development of thesis project with focus on organization, research, timeline, and execution.

Prerequisite: DRAMA 240. DRAMA 240 with a grade of B- or better

Restriction: Drama graduate students only.

DRAMA 257B. Scenic Thesis Project. 4 Units.

Development of thesis project with focus on organization, research, timeline, and execution.

DRAMA 257E. Thesis Writing Project-Stage Management. 4 Units.

Development of thesis topic with focus on organization, research, timeline, and execution.

Prerequisite: 12 units of DRAMA 254.

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Drama graduate students only.

DRAMA 258. Drawing for Designers. 2 Units.

A multi-skill level course in drawing technique focusing on skills essential to stage designers including line, proportion, perspective and creating dynamic compositions. Focus will primarily be in figure drawing but may include still-life, landscape, and architectural drawings. Materials fee.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be taken for credit 9 times.

DRAMA 259. Theatre Colloquium. 1 Unit.

Exposes students to a wider range of theatrical practitioners, theories, and topics through guest lecturers, special projects, and cross-disciplinary dialogue.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 260A. Digital Costume Rendering. 4 Units.

A studio course in costume rendering for the theatre using computer image manipulation. Instruction in compositing and painting techniques and performance design conventions.

DRAMA 260B. Digital Textile Design and Printing. 4 Units.

A studio course in textile design using digital printing and embossing techniques. Instruction in state-of-the-art software and output manipulation for artistic expression.

DRAMA 262. Digital Design: 2D/3D Modeling. 4 Units.

A studio course in CAD's 2D drafting and 3D modeling capabilities for theatrical design. Instruction in state-of-the-art software for 2D and 3D object creation and theatrical presentation conventions.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 263. Digital Design: 3D Rendering. 4 Units.

A studio course in theatrical design through 3d modeling on computer and use of state-of-the-art rendering software. Instruction emphasizes collaborative design process through the use of scenic designer/lighting designer teams for all projects.

Prerequisite: DRAMA 262. DRAMA 262 with a grade of B- or better

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 264. Lighting Graphics. 4 Units.

A studio course in the various graphic methods employed by lighting designers in the theatre. Projects include manual and CAD techniques for Light Plot and Paperwork creation.

Prerequisite: DRAMA 262. DRAMA 262 with a grade of B- or better

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 265. Digital Design: 2D CAD. 4 Units.

A studio course in theatrical design and architectural lighting design on the computer. Instruction in state-of-the-art software for 2D object creation. Theatrical and architectural standards implemented in performance design.

Prerequisite: DRAMA 262. DRAMA 262 with a grade of B- or better

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 266. Digital Design: Digital Audio Systems. 4 Units.

Comprehensive tutorial on digital audio including hard disk recording, editing, data compression, and ethernet audio distribution. Focus is on recording, editing, and delivery of audio as used by the sound designer in the digital domain.

Restriction: Drama graduate students only.

DRAMA 267. Digital Design: Creating Sounds from Scratch. 4 Units.

The process of analyzing sounds for their core timbral components and using that data to create new sounds - from realistic to fantastic - by means of digital manipulation.

Prerequisite: DRAMA 266. DRAMA 266 with a grade of B- or better

Restriction: Drama Majors only.

DRAMA 271. Conceptual Sound Design. 4 Units.

An intensive, project-based seminar for exploring relationships between sound and sight. Synesthesia, creative intent vs. audience perception, and sound/movement are typical of the many topics to be explored. A series of creative projects are assigned and critiqued in peer review.

Prerequisite: DRAMA 266. DRAMA 266 with a grade of B- or better

Restriction: Drama Majors only.

DRAMA 272. Musical Theatre Sound/Concert Sound. 4 Units.

A concept-to-opening study of the process of designing sound systems for musicals and live/touring sound. Special attention given to the paperwork and documentation required to package, build, and mix these shows.

Restriction: Drama Majors only.

DRAMA 277. Critical Listening. 4 Units.

Exploration of the many variables that affect (and effect) the audio chain. Perceiving and understanding these parameters unlocks the art of controlling sound and stylizing cues. Also includes the process of equalizing/aligning sound systems and the art of audio mastering.

Prerequisite: DRAMA 266. DRAMA 266 with a grade of B- or better

Restriction: Drama Majors only.

DRAMA 279. Advanced Sound Design. 4 Units.

An in-depth investigation into sound design for the theatre. Special emphasis is placed on text analysis, design conception, content creation, content delivery, and design organization. Class projects include creating paper designs and paperwork for different texts.

DRAMA 280A. Techniques in Costume Design. 4 Units.

Student exercises in the techniques and implementation of costume design.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only.

DRAMA 280B. Techniques in Scenery Design. 4 Units.

Student exercises in the techniques and implementation of scenic design.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only.

DRAMA 280C. Techniques in Lighting Design. 4 Units.

Student exercises in the techniques and implementation of lighting design.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only.

DRAMA 280D. Techniques in Sound Design. 4 Units.

Student exercises in the techniques and implementation of sound design.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only.

DRAMA 290. Dramatic Literature and Theatre History Prior to 1900. 4 Units.

Studies in selected areas of dramatic literature and theatre history prior to 1900. Topics addressed vary each quarter.

Repeatability: Unlimited as topics vary.

DRAMA 291. Dramatic Literature and Theatre History, 1900 to Present. 4 Units.

Studies in selected areas of dramatic literature and theatre history, 1900 to present. Topics addressed vary each quarter.

Repeatability: Unlimited as topics vary.

DRAMA 292. Cultural and Critical Theory. 4 Units.

Studies in selected areas of cultural and critical theory. Topics addressed vary each quarter.

Repeatability: Unlimited as topics vary.

DRAMA 293. Directed Studies. 4-12 Units.

Directed study with Drama faculty.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: Unlimited as topics vary.

DRAMA 294. Dissertation Research. 4-12 Units.

Dissertation research with Drama faculty.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.

DRAMA 295. Professional Internship. 1-12 Units.

An arranged internship at the South Coast Repertory Theatre, or other equity theatre company, for qualifying M.F.A. students. A stipend and equity points are provided by the theatre company.

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama graduate students only.

DRAMA 297. Dramaturgy Practicum. 4 Units.

Requires doctoral students to identify two plays from the Drama Department's season to work as dramaturges. Students write a Dramaturgy Booklet recording their research and interactions with director, actors, and the design team. Students will work with doctoral faculty.

Restriction: Graduate students only. Drama and Theatre Majors only.

DRAMA 299. Performance as Research. 4 Units.

Independent or collaborative practical work combined with strong research components, such critical analysis, fieldwork, or theorization. Requires Ph.D. faculty as mentors.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.

DRAMA 399. University Teaching. 4 Units.

Limited to Teaching Assistants.

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Graduate students only.