Department of Drama

249 Drama Building; 949-824-6614  
http://drama.arts.uci.edu/  
Daniel Gary Busby, Department Chair

The top-ranked Drama Department is a member of the University/Regional Theatre association (U/RTA) and offers two undergraduate degrees.

The Bachelor of Arts (B.A.) degree in Drama combines broad liberal study as well as comprehensive training in several sub-disciplines of theatre making. Drama majors study and get practical experience in each of several mutually-related areas of the theatre: performance, literature, history, criticism, design, stage management, and production in a curriculum that is structured to relate practice and technical resources/production techniques to the development of dramatic literature as well as current critical theory.

The Bachelor of Arts degree is designed for students who have a serious interest in the literature, theory and practice of drama, though they may not necessarily be planning to make the theatre their vocation, as well as students preparing to work professionally in the theatre (often after more specialized training at the graduate level).

The Drama Department also offers a Bachelor of Fine Arts (B.F.A.) for students who demonstrate a professional aptitude for a career as musical theatre performers. The B.F.A. in Music Theatre offers these students the opportunity to train more extensively in acting, singing, and dancing for the stage. Students may audition for the B.F.A. program after completing one quarter of Music Theatre Workshop, Level III (DRAMA 143A or DRAMA 143B or DRAMA 143C). B.F.A. students are given priority when enrolling in all music theatre courses. Auditions for the B.F.A. program are held three times per year: (a) during Welcome Week (b) during finals week of Fall quarter (c) during finals week of Winter Quarter. A grade point average of 3.0 in musical theatre courses completed prior to the B.F.A. audition is required.

Careers for the Drama Major

Graduates from the UC Irvine Drama Department perform, stage manage, or design on Broadway, in national tours, regional and summer theatres, in films and on television. UC Irvine Drama alumni serve as artistic directors, business managers, designers, art directors, and performers at more than 100 theatre companies, and are faculty at more than 75 institutions of higher learning.

A degree in Drama may or may not lead to professional employment in theatre or film. Not all Drama majors become professional theatre artists. Many use the skills learned from their degree and embark upon careers in law, business, arts management, advertising, and teaching; others pursue further study at UC Irvine or other notable institutions.

Requirements for the B.A. Degree in Drama

All students must meet the University Requirements (http://catalogue.uci.edu/previouseditions/2014-15/informationforadmittedstudents/requirementsforabachelorsdegree).  
School Requirements: None.

Departmental Requirements for the Major

<table>
<thead>
<tr>
<th>Select one of the following:</th>
<th>Introduction to Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 15</td>
<td>Performance Now</td>
</tr>
<tr>
<td>DRAMA 20A</td>
<td>Culture in Performance</td>
</tr>
<tr>
<td>DRAMA 20B</td>
<td>Culture in Performance</td>
</tr>
<tr>
<td>DRAMA 20C</td>
<td>Culture in Performance</td>
</tr>
</tbody>
</table>

One year in acting:

| DRAMA 30A                   | Acting                   |
| DRAMA 30B                   | Acting                   |
| DRAMA 30C                   | Acting                   |

One year survey in the development of drama: ¹

| DRAMA 40A-40B-40C           | Development of Drama and Development of Drama |

Select three of the following: ²

| DRAMA 50A                   | Introduction to Costume Design |
| DRAMA 50B                   | Introduction to Scenic Design |
| DRAMA 50C                   | Introduction to Lighting Design |
Select seven upper-division courses, which must include three dramatic literature courses from DRAMA 103–129, or 180 (excluding DRAMA 101, 198, and 199).

Theatre Production (DRAMA 101) requirements:

- Freshmen—eight units, of which four units must be completed during the first year of residency at UCI;
- Transfer Students: Sophomores—six units, of which four units must be completed during the first year of residency at UCI; Juniors and Seniors—four units, which must be completed during the first year of residency at UCI.

1 Students are required to take DRAMA 40A, DRAMA 40B, DRAMA 40C in their sophomore year, after completion of the lower-division writing requirement.

2 Students entering the Department as freshman must complete the requirement of three courses chosen from DRAMA 50A, DRAMA 50B, DRAMA 50C, DRAMA 50D, DRAMA 50E, DRAMA 50F by the end of their junior year. All other students must complete these courses within one year of entering the major.

### Sample Program for Freshmen

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 30A</td>
<td>DRAMA 30B</td>
<td>DRAMA 30C</td>
</tr>
<tr>
<td>DRAMA 10</td>
<td>DRAMA 15</td>
<td>Drama 50</td>
</tr>
<tr>
<td>Drama 101 (2 units)</td>
<td>Drama 101 (2 units)</td>
<td>General Education</td>
</tr>
<tr>
<td>WRITING 39B</td>
<td>WRITING 39C</td>
<td></td>
</tr>
</tbody>
</table>

### Requirements for the B.F.A. Degree in Music Theatre

All students must meet the University Requirements [here](http://catalogue.uci.edu/previouseditions/2014-15/informationforadmittedstudents/requirementsforabachelorsdegree).

**School Requirements:** None.

**Department Requirements for the Major**

<table>
<thead>
<tr>
<th>DRAMA 10</th>
<th>Introduction to Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Select one of the following:</td>
<td></td>
</tr>
<tr>
<td>DRAMA 15</td>
<td>Performance Now</td>
</tr>
<tr>
<td>DRAMA 20A</td>
<td>Culture in Performance</td>
</tr>
<tr>
<td>DRAMA 20B</td>
<td>Culture in Performance</td>
</tr>
<tr>
<td>DRAMA 20C</td>
<td>Culture in Performance</td>
</tr>
<tr>
<td>DRAMA 30A- 30B- 30C</td>
<td>Acting and Acting and Acting</td>
</tr>
<tr>
<td>DRAMA 40A- 40B- 40C</td>
<td>Development of Drama and Development of Drama</td>
</tr>
</tbody>
</table>

Select one of the following design courses:

<table>
<thead>
<tr>
<th>DRAMA 50A</th>
<th>Introduction to Costume Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 50B</td>
<td>Introduction to Scenic Design</td>
</tr>
<tr>
<td>DRAMA 50C</td>
<td>Introduction to Lighting Design</td>
</tr>
<tr>
<td>DRAMA 50D</td>
<td>Introduction to Sound Design</td>
</tr>
<tr>
<td>DRAMA 50E</td>
<td>Introduction to Stage Management</td>
</tr>
<tr>
<td>DRAMA 50F</td>
<td>History and Theories of Scenography</td>
</tr>
<tr>
<td>DRAMA 100</td>
<td>University Theatre</td>
</tr>
<tr>
<td>DRAMA 136</td>
<td>Music Theatre Acting</td>
</tr>
<tr>
<td>DRAMA 142</td>
<td>Music Theatre Workshop II</td>
</tr>
<tr>
<td>DRAMA 143A- 143B- 143C</td>
<td>Music Theatre Workshop III and Music Theatre Workshop III</td>
</tr>
<tr>
<td>DRAMA 144</td>
<td>Music Theatre Workshop IV</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DRAMA 145  Music Theatre Singing (taken three times)
DRAMA 146  NYSP-Preparation
and History of American Musical Theatre
and History of American Musical Theatre
DRAMA 149  Music Proficiency for Actors
DRAMA 176  Script and Score
DRAMA 177  Song Repertoire

Complete the following:

DRAMA 182A- 182B  Dance Technique, Level I
and Dance Technique, Level I

or

DRAMA 183A- 183B  Dance Technique, Level II
and Dance Technique, Level II

Select one Dramatic Literature course from DRAMA 103-129 or 180.

Theatre Production (DRAMA 101) requirements:

Freshmen—eight units, of which four units must be completed during the first year of residency at UCI.

Transfer Students: Sophomores—six units, of which four units must be completed during the first year of residency at UCI; Juniors and Seniors—four units, which must be completed during the first year of residency at UCI.

Plus each of the following courses when in residence in the New York Satellite Program:

DRAMA 190  NYSP-Acting
DRAMA 191  NYSP - Dance
DRAMA 192  NYSP - Singing
DRAMA 193  NYSP - Performance
DRAMA 194  NYSP-UCI Residency

Also complete two ballet classes, one tap class, and one jazz class in Dance.

Application Process to Declare the Major

Drama majors may audition for the program upon acceptance into the Music Theatre Workshop, Level III (DRAMA 143A, DRAMA 143B, or DRAMA 143C). B.F.A. auditions are held three times per year: during Welcome Week and finals week of the fall and winter quarters. A grade point average of 3.0 in music theatre courses completed prior to the B.F.A. audition is required.

Departmental Honors Programs

Honors in Acting Program

Admission to the Honors in Acting Program requires both eligibility and a special audition. The eligibility requirements for sophomore-level transfer students and native UCI students are (1) at least one year in good standing as a UCI Drama major; (2) completion of DRAMA 130 or DRAMA 136 and at least one section of either DRAMA 135 or DRAMA 142, all at UCI; (3) honors students must possess and maintain an overall GPA of at least 3.2, with a GPA of 3.4 or higher in all acting courses; (4) performance in at least three official UCI Drama productions; (5) completion of six units of Drama 101 (Production/Crew); and (6) completion of the eligibility form.

The eligibility requirements for junior-level transfer students are (1) one year in good standing as a UCI Drama major; (2) completion of DRAMA 130 or DRAMA 136 at UCI; (3) honors students must possess and maintain an overall GPA of at least 3.2, with a GPA of 3.4 or higher in all acting courses; (4) completed performance in at least one official UCI Drama production; (5) completion of four units of Drama 101; and (6) completion of eligibility form.

A student’s audition will determine final admission to the Honors in Acting program. Only truly exceptional students, no more than 10 to 20 percent of those eligible, will be admitted. The Honors auditions, for eligible candidates only, are held at the end of fall quarter and by special arrangement. Auditions will consist of a standard presentation: one classical and one modern monologue, totaling no more than three minutes.

Honors in Acting Program students receive (1) the “Honors in Acting” notation on their official transcript at graduation; and (2) nomination and recommendation for national University/Resident Theatre Association (U/RTA) auditions. Honors in Acting students may also be eligible to join M.F.A. Acting students in on-campus auditions for professional theatres and attend M.F.A. Actors “Dynamics” classes.

Honors in Design/Technology Program

The Honors in Design/Technology Program provides the opportunity for Drama majors to concentrate on the study and practice of scenery, costume, lighting, sound design, or technology. Honors in Design/Technology students study basic and advanced design and production techniques, participate in classes with graduate design students, and may serve as an assistant to a graduate student or faculty designer, or design a production at UCI.
Eligibility requirements are (1) at least one year in good standing at UCI as a Drama major; (2) completion of DRAMA 50A, DRAMA 50B, DRAMA 50C, DRAMA 50D for Scenic or Costume designers; or completion of DRAMA 50C, DRAMA 50D and two of DRAMA 50A, DRAMA 50B, or DRAMA 50F for Sound or Lighting designers (3) completion of at least two courses selected from DRAMA 50E, upper-division studio courses (Drama 150–162, 167–169, 171, or 179), or graduate-level design courses, including at least one from the design area in which the student is applying for honors; (4) possess and maintain an overall GPA of at least 3.2, with a GPA of 3.4 or higher in all design and production technique courses; (5) completion of four out of eight units of Drama 101 (Theatre Production); and (6) completion of the eligibility form.

Admission to the Honors in Design/Technology Program is competitive. Students may be admitted as early as the winter quarter of their sophomore year. Upon completion of eligibility requirements, the student will schedule an informal portfolio review with a member of the design faculty appropriate to the student's specialty area(s).

Only truly exceptional students will be admitted to Honors in Design/Technology as determined by the Design faculty.

If the faculty mentor determines that the student is a good candidate for the Honors in Design/Technology Program, the mentor will present the student’s portfolio to the Design Faculty. The Design Faculty, led by the Head of Design, will then decide if the student shall be admitted to the Honors in Design Program.

Honors in Design/Technology students receive (1) the “Honors in Design/Technology” notation on their official transcript at graduation; (2) an assistant designer assignment with a graduate student or faculty designer; (3) special consideration to design a budgeted and technically supported production; and (4) Honors in Design students may also receive nomination and recommendation for national University/Resident Theatre Association (U/RTA) interviews.

Honors in Design/Technology students are expected to maintain a high level of performance and commitment to their work and the Drama Department. Honors students meet with their faculty mentor at the beginning of every quarter to evaluate their progress and check that all grade, course, and production requirements are being satisfied.

Once admitted into the Honors in Design/Technology Program, students are expected to:

1. Maintain an overall GPA of a least 3.2, with a GPA of at least 3.4 in all design and production technique courses.
2. Remain in good standing as a Drama major.
3. Satisfy any provisional conditions for acceptance into the Honors in Design/Technology program.
4. Complete production assignments as assigned by the faculty mentor.
5. Continue to take at least two courses (as enumerated in the eligibility section) or independent studies per year, at least half of which must come from the area of design in which the student is applying for honors.
6. Complete any safety and auxiliary training commensurate with M.F.A. students in a particular discipline.
7. Maintain the Drama Department’s CORE values (http://drama.arts.uci.edu/policies.html).

Should a student, having been previously admitted to the Honors in Design Program, fail to meet expectations, the Design Faculty will meet to evaluate the situation; the student may lose their Honors in Design status and have to re-apply to the Program.

For more information contact the Head of Design in Drama or Area Head of design discipline.

Honors in Directing Program

The Honors in Directing Program provides the opportunity for Drama majors to concentrate on the study and practice of stage direction. Honors in Directing students study basic and advanced directing techniques, participate in the directing studio classes with graduate Directing students, and direct two full plays in the Director Class Projects series. Honors students also have the opportunity to receive credit as the assistant director to a Drama Department main season show, or as a production internship with a professional theatre company.

Admission to the Honors in Directing Program is competitive. Candidates must first complete DRAMA 184 (Directing) and receive instructor approval to enroll in DRAMA 185 (Advanced Directing). Candidates must apply, as a director, for DRAMA 198 (Director Class Project) by submitting a proposal to direct a play in the Director Class Project. If the proposal is accepted, the candidate must declare to the Head of Directing that the production is to be counted as an audition for admission to the Honors in Directing Program. A committee of three Drama faculty members, including the Head of Directing, will then see and evaluate the production for clarity of interpretation, unity of style, strength of acting, and ensemble performance, and will examine the candidate’s self-evaluation and the evaluations of the director by members of the cast. The Head of Directing will inform the candidate of the committee’s decision as to whether or not the candidate is admitted to the Honors Program.

Undergraduate Drama majors can be admitted into the program as early as the winter quarter of their freshman year but no later than the spring quarter of their junior year. Students may be admitted to the program retroactively if all the requirements for Directing Honors have been met by their final year, but only if a faculty committee of three has seen their workshops and agrees to admit the candidate.

To achieve the Honors in Directing distinction, students must fulfill all the courses required of the regular Drama major, with an overall GPA of 3.2 or higher. In addition, students must complete the following courses with a GPA of 3.4 or higher:
1. DRAMA 184 (Directing).
2. Two courses in DRAMA 185 (Advanced Directing). In this course, undergraduate Directing students present work in the Directing Laboratory along with graduate Directing students.
3. Two Director Class projects, one of which must be taken as DRAMA 198 (Director Class Project) with the candidate serving as director. The candidate must stage a second Director Class Project as DRAMA H198 (Honors Director Class Project), for which a letter grade is earned.
4. Four additional units to be satisfied by any of the following: DRAMA 199 (as a summer internship, approved by the Head of Directing, with the candidate serving a professional theatre company as director, assistant director, or production assistant); DRAMA 199 (as a production/directing project for Playwright’s Workshop); DRAMA 100 (as assistant director to a faculty director); or DRAMA 199 (as assistant director to a graduate director’s thesis production).

Honors candidates meet with the Head of Directing at the beginning of every quarter to evaluate their progress and to check that all grade and course requirements are being satisfied. Successful graduating seniors will receive the “Honors in Directing” notation on their official transcript and will receive a nomination and recommendation for national University/Resident Theatre Association (U/RTA) interviews.

NOTE: All of the above courses are open to all students even though they may not qualify for the Honors Program.

Honors in Dramatic Literature, History, and Theory Program

The Honors in Dramatic Literature, History, and Theory Program is designed to challenge superior students beyond the scholarly requirements of the Drama major. It provides them with the opportunity to advance their knowledge of dramatic literature, history, and theory and to further develop their writing, analytical, and research skills. An additional purpose of the program is to better prepare students for graduate study in not only dramatic literature, history, and theory, but in all fields in the humanities and social sciences, as well as in law.

Eligibility requirements are (1) completion of DRAMA 40A, DRAMA 40B, DRAMA 40C and two courses selected from Drama 103–129 (for upper-division writing credit), or equivalents to these courses from other institutions; (2) possess and maintain an overall GPA of at least 3.2, with a GPA of 3.4 or higher in all dramatic literature, history, and theory courses; and (3) completion of the eligibility form.

Admission to the Honors in Dramatic Literature, History, and Theory Program is competitive. Students must apply to the program prior to the spring quarter of their junior year. Upon completion of eligibility requirements, applicants must submit at least two critical essays, most likely written previously for courses, totaling no more than 30 pages. These essays will be used by the Honors Committee (comprised of the Head of Dramatic Literature, History, and Theory and two additional members of the Drama faculty) to determine admission. Only truly exceptional students (no more than 10 to 20 percent of those eligible) will be admitted.

Beyond fulfilling the regular requirements of the Drama major, honors students must take three additional upper-division courses in dramatic literature, history, and/or theory, one of which must be focused on theory. Upper-division courses in other departments may be used to fulfill these requirements, as long as the Honors Committee approves them.

Honors students must also write an honors thesis, a 30–40 page research paper written under the supervision of a faculty member on a topic chosen by the student. In consultation with the student, the adviser for this project is selected before the end of the fall quarter of the student’s senior year. Students develop their projects until the spring quarter when they enter the writing phase. It is only during the spring quarter that students achieve full course credit for their work on the thesis, in the form of an independent study course with their advisor. This independent study is the final course of the program.

Successful graduating seniors will receive the “Honors in Dramatic Literature, History, and Theory” notation on their official transcript.

Honors in Music Theatre

Successful graduating seniors in both the B.A. in Drama and the B.F.A. in Music Theatre can achieve Honors in Music Theatre. An overall GPA of 3.2 or higher is required along with an overall GPA of 3.4 in all music theatre courses. B.F.A. students need to complete all course work listed under “Departmental Requirements for the B.F.A. Major” while B.A. students need to complete the following additional music theatre courses:

<table>
<thead>
<tr>
<th>DRAMA 142</th>
<th>Music Theatre Workshop II</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 143A- 143B- 143C</td>
<td>Music Theatre Workshop III and Music Theatre Workshop III</td>
</tr>
<tr>
<td>DRAMA 145</td>
<td>Music Theatre Singing (taken three times)</td>
</tr>
<tr>
<td>DRAMA 146</td>
<td>NYSP-Preparation</td>
</tr>
<tr>
<td>DRAMA 149</td>
<td>Music Proficiency for Actors</td>
</tr>
<tr>
<td>DRAMA 176</td>
<td>Script and Score</td>
</tr>
</tbody>
</table>

Select one of the following in any combination:
At graduation, successful Honors students receive the "Honors in Music Theatre" notation on their transcripts.

**Honors in Stage Management Program**

The Honors in Stage Management Program provides the opportunity for Drama majors to concentrate on the study and practice of stage management. Honors students study basic and advanced stage management techniques, participate in classes with graduate stage managers, work as assistant stage managers with the graduate stage managers on graduate student-directed and faculty-directed productions, and stage manage a graduate student-directed or faculty-directed production at UCI.

Eligibility requirements are (1) minimum one year in good standing at UCI as a Drama major; (2) completion of three of the following: DRAMA 50A, DRAMA 50B, DRAMA 50C, DRAMA 50D, DRAMA 50F or equivalent courses; (3) completion of DRAMA 50E; (4) possess and maintain an overall GPA of at least 3.2, with a GPA of 3.4 or higher in all stage management and production courses; (5) completion of eight units of Drama 101 (Theatre Production); and (6) completion of the eligibility form.

Admission to the Honors in Stage Management Program is competitive. Students may be admitted as early as the winter quarter of their sophomore year but no later than the spring quarter of their junior year. Only truly exceptional students (no more than 10 to 20 percent of those eligible) will be admitted to the program as determined by the Honors Committee. Upon completion of eligibility requirements, the student will submit to the Honors Committee: (1) two prompt books; (2) a resume including all stage management and production experience; (3) letters of reference from two directors with whom the student has worked; and (4) a written paper on the subject of stage management.

Students receive the "Honors in Stage Management" notation on their final transcript; nomination and recommendation for national University/Resident Theatre Association (U/RTA) interviews; assistant stage manager assignments working with graduate stage managers; and a stage management assignment on a graduate student-directed or faculty-directed production.

Honors candidates meet with the Head of Stage Management at the beginning of every quarter to evaluate their progress.

**Master of Fine Arts Program**

**Degree Offered**

M.F.A. in Drama, with emphasis in Acting, Directing, Design, or Stage Management.

A graduate emphasis in Feminist Studies also is available. Refer to the Department of Gender and Sexuality Studies (http://catalogue.uci.edu/previouseditions/2014-15/schoolofhumanities/departmentofgenderandsexualitystudies) section of the Catalogue for information.

**Admission**

Applicants for admission to the degree program must meet the general requirements for admission to graduate study and hold a B.A., B.F.A., or higher degree.

Applicants must submit dossiers of biographical information and theatrical experience, together with photographs, essays, reviews, production books, and portfolios, as appropriate.

Normally an audition is required for all applicants who intend to follow the curriculum in Acting. UCI coordinates its auditions with the University/Resident Theatre Association (U/RTA), and conducts auditions, both for U/RTA finalists and UCI applicants, in New York, Chicago, San Francisco, and Irvine during January and February. Other U/RTA audition sites may be considered. Interviews for applicants in Directing, in Design, and in Stage Management also are required.
General Degree Requirements

Normally three years of residence is required. Each candidate must enroll for three courses each quarter for nine quarters, exclusive of summer sessions.

The normative time to degree for students in the M.F.A. program is three years. Residence is required. The maximum time to degree can be extended to four years only through petition to the Head of the Program for extenuating circumstances. Students who do not complete the degree in four years will be dropped from the program.

During the first year of residence each candidate will prepare, for credit, two graduate projects, in acting, directing, design, stage management, theatrical research, or a combination of two of these. Satisfactory completion of these projects, as determined by the faculty, is prerequisite to entering the second year of the program.

The required thesis normally consists of directing, designing, stage managing, or playing a principal role in a major production, and collecting in essay form the evidences of research, analysis, and judgments which formed a part of the production experience.

Each graduate student is expected to participate in productions throughout residence at UCI.

Specific course requirements must be satisfied in one of the following four areas:

**Acting**

Select nine graduate studios in acting:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 200</td>
<td>Graduate Studio: Acting</td>
</tr>
</tbody>
</table>

Select, in tandem, nine graduate studios in:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 201</td>
<td>Graduate Studio: Voice</td>
</tr>
<tr>
<td>DRAMA 202</td>
<td>Graduate Studio: Speech</td>
</tr>
<tr>
<td>DRAMA 203</td>
<td>Graduate Studio: Movement</td>
</tr>
<tr>
<td>DRAMA 206</td>
<td>Graduate Studio: Voice/Movement Dynamics</td>
</tr>
</tbody>
</table>

Select three master classes in acting from various topics offered in Drama 219.

Complete:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 235</td>
<td>Script Analysis and Research</td>
</tr>
</tbody>
</table>

Select one seminar in dramatic literature, performance theory, criticism, history of theatre, or contemporary theatre from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 220–225</td>
<td></td>
</tr>
</tbody>
</table>

Select six graduate projects, of which two may be the following professional internships:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 240</td>
<td>Graduate Projects</td>
</tr>
<tr>
<td>or DRAMA 295</td>
<td>Professional Internship</td>
</tr>
</tbody>
</table>

A total of 110 quarter units in graduate or approved upper-division undergraduate courses must be completed with a grade of at least B in each course.

**Design**

Select seven graduate studios in design seminars:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 255</td>
<td>Graduate Design Seminar</td>
</tr>
</tbody>
</table>

Select six courses in graduate projects (one of which may be a professional internship: DRAMA 295):

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 240</td>
<td>Graduate Projects</td>
</tr>
</tbody>
</table>

Select two elective courses from course numbered 100 and above.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course numbered 100 and above.</td>
<td></td>
</tr>
</tbody>
</table>

Select four courses in dramatic literature, performance theory, criticism, or history of theater from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 220</td>
<td>Seminar in Dramatic Literature</td>
</tr>
<tr>
<td>DRAMA 221</td>
<td>Seminar in Criticism</td>
</tr>
<tr>
<td>DRAMA 164A</td>
<td>History of Costume</td>
</tr>
<tr>
<td>DRAMA 164B</td>
<td>History of Costume</td>
</tr>
<tr>
<td>or other substitutions as approved by mentor.</td>
<td></td>
</tr>
</tbody>
</table>

Select three courses in design techniques from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama 258–282</td>
<td></td>
</tr>
</tbody>
</table>
Complete three foundation courses taken during the first year of study:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 251A</td>
<td>Foundations of Theatre</td>
</tr>
<tr>
<td>DRAMA 251B</td>
<td>and Foundations of Theatre</td>
</tr>
<tr>
<td>DRAMA 251C</td>
<td>and Foundations of Theatre</td>
</tr>
</tbody>
</table>

Select eight Colloquium courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 259</td>
<td>Theatre Colloquium</td>
</tr>
</tbody>
</table>

Complete one Survival and Professional Practice in Design:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 256</td>
<td>Survival and Professional Practice in Design</td>
</tr>
</tbody>
</table>

A total of 112 quarter units in graduate or approved upper-division undergraduate courses must be completed with a grade of at least B in each course.

**Directing**

Select nine graduate studios in directing:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 211</td>
<td>Graduate Studio: Directing (one of which is the creation of a thesis portfolio and resume)</td>
</tr>
</tbody>
</table>

Complete two courses in Foundations:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 251A</td>
<td>Foundations of Theatre</td>
</tr>
<tr>
<td>DRAMA 251C</td>
<td>and Foundations of Theatre</td>
</tr>
</tbody>
</table>

Select one course in Multiculturalism:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 220</td>
<td>Seminar in Dramatic Literature</td>
</tr>
</tbody>
</table>

Select two courses as professional internships:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 295</td>
<td>Professional Internship</td>
</tr>
</tbody>
</table>

Select two courses in acting:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 200</td>
<td>Graduate Studio: Acting (may include movement, voice classes approved by the faculty program head)</td>
</tr>
</tbody>
</table>

Select two seminars in dramatic literature, performance theory, criticism, theatre history:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 199</td>
<td>Project in Theatre</td>
</tr>
<tr>
<td>DRAMA 221</td>
<td>Seminar in Criticism</td>
</tr>
<tr>
<td>DRAMA 248A</td>
<td>History of American Music Theatre</td>
</tr>
<tr>
<td>DRAMA 248B</td>
<td>and History of American Musical Theatre</td>
</tr>
<tr>
<td>DRAMA 248C</td>
<td>and History of American Musical Theatre</td>
</tr>
</tbody>
</table>

Select six projects:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 240</td>
<td>Graduate Projects (of which one is the thesis and one is an off-site production)</td>
</tr>
</tbody>
</table>

Select two design or stage management courses (approved by the faculty program head):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 157</td>
<td>Lighting Composition</td>
</tr>
<tr>
<td>DRAMA 159</td>
<td>Proseminar in Theatre Design</td>
</tr>
<tr>
<td>DRAMA 199</td>
<td>Project in Theatre</td>
</tr>
<tr>
<td>DRAMA 254</td>
<td>Graduate Stage Management</td>
</tr>
<tr>
<td>DRAMA 255</td>
<td>Graduate Design Seminar</td>
</tr>
</tbody>
</table>

And a minimum of three electives.

A total of 116 quarter units in graduate or approved upper-division undergraduate courses must be completed with a grade of at least B in each course.

**Stage Management**

Select seven graduate studios in stage management:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 254</td>
<td>Graduate Stage Management</td>
</tr>
</tbody>
</table>

Complete one thesis project course:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 257E</td>
<td>Thesis Writing Project-Stage Management</td>
</tr>
</tbody>
</table>

Select seven courses in graduate projects:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 240</td>
<td>Graduate Projects</td>
</tr>
</tbody>
</table>

Complete one professional internship course:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 295</td>
<td>Professional Internship</td>
</tr>
</tbody>
</table>

Select three electives as approved by the faculty advisor from the following:
graduate-level (Drama 200+)
upper-division (Drama 100–199)

Complete three courses in foundations in theatre:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 251A- 251B- 251C</td>
<td>Foundations of Theatre and Foundations of Theatre and Foundations of Theatre</td>
</tr>
</tbody>
</table>

Select two courses in production techniques from the following:


Complete one seminar in script analysis and research:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 235</td>
<td>Script Analysis and Research</td>
</tr>
</tbody>
</table>

Select one course in dramatic literature, criticism, contemporary theatre, or history of music theatre from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAMA 220</td>
<td>Seminar in Dramatic Literature</td>
</tr>
<tr>
<td>DRAMA 221</td>
<td>Seminar in Criticism</td>
</tr>
</tbody>
</table>

A total of 112 quarter units in graduate or approved upper-division undergraduate courses must be completed with a grade of at least B in each course.

**Doctoral Degree Program**

**Degree Offered**

Ph.D. in Drama and Theatre.

This is a joint program offered by the UCI Department of Drama and the UCSD Department of Theatre and Dance.

**Preparation**

Students with a B.A. (minimum GPA of 3.5), M.A., or M.F.A. degree in Drama and Theatre are eligible for admission to the doctoral program. Students with training in literature (or another area in the humanities) will also be considered, provided they can demonstrate a background in drama or theatre. Experience in one of the creative activities of theatre (acting, directing, playwriting, design, dramaturgy) enhances a student's chances of admission.

All applicants are required to take the Graduate Record Examination and to submit samples of their critical writing.

While not required for admission, a working knowledge of a second language is highly desirable (see Language Requirement (p. 10)).

**Course of Study**

Students are required to take a minimum of 144 units, which is equivalent to four years of full-time study (full-time students must enroll for a minimum of 12 units each quarter). Forty of these units are taken in required seminars; the balance is made up of elective seminars, independent study and research projects (including preparing the three qualifying papers), and dissertation research. Students must take a minimum of one seminar per year in the UCSD Department of Theatre and Dance. The program of study makes it possible for students to take a significant number of elective courses and independent studies both with faculty in Drama and Theatre and in other departments.

**Required Courses**

Students must take a minimum of 12 units (three seminars) each of DRAMA 290 Dramatic Literature and Theatre History Prior to 1900 and DRAMA 291 Dramatic Literature and Theatre History, 1900 to Present, and 16 units (four seminars) of DRAMA 292 Cultural and Critical Theory.

All graduate courses may be repeated when the topic varies. Descriptions of the topics to be treated in a given academic year are published by the Department in the fall. Enrollment in each course requires the consent of the instructor. The courses are limited to registered doctoral students.

These 10 required seminars must be completed by all students, including those who have an M.A. or an M.F.A. degree, before the end of the third year. In addition, students must pass comprehensive examinations at the end of their first and second years.

DRAMA 293 Directed Studies and DRAMA 294 Dissertation Research are also required.

**Graduate Emphasis in Dramaturgy (Elective):**

This Emphasis may be taken at any time during a graduate student's doctoral work, preferably during the first 4 years of graduate study, prior to the dissertation. The Emphasis includes 3 courses: DRAMA 244 Dramaturgy: Theory and Methods; DRAMA 297 Dramaturgy Practicum; DRAMA
Comprehensive Examinations

In the first year, students prepare for the Written Comprehensive Examination, which is based on a reading list of approximately 150 titles ranging from the Ancient Greeks to the present. Students take this examination at the beginning of the fall quarter of their second year. (Comprehensive examinations are scheduled at the beginning of fall quarter in order to allow students the summer to prepare.) Students who fail the Written Comprehensive may retake it no later than the first week of winter quarter of their second year. Students who fail the Written Comprehensive for a second time are dismissed from the program.

In their second year, students prepare for the Oral Comprehensive Examination. The reading list for this examination is designed to permit students to acquire a knowledge of their dissertation subject area, broadly conceived. The reading list is compiled by the student and the dissertation advisor, in consultation with other members of the faculty, as appropriate; the reading list must be established by the end of winter quarter of the second year. Students take the Oral Comprehensive at the beginning of the fall quarter of their third year. Students also submit a dissertation prospectus (approximately five pages) when they take this examination. Students who fail the Oral Comprehensive may retake it no later than the first week of winter quarter of their third year. Students who fail the Oral Comprehensive for a second time are dismissed from the program.

Advancement to Candidacy: Three Qualifying Papers

Students normally select a dissertation advisor during their second year and must do so before the end of spring quarter of that year. In consultation with the dissertation advisor and other faculty members, students develop topics for three qualifying papers, which are written during their third year. The three qualifying papers—one long (approximately 50 pages) and two short (approximately 30 pages each)—must be completed by the end of the third year; these completed papers provide the basis for the Oral Qualifying Examination. Students write the long paper under the direction of their dissertation advisor; it is understood that the long paper is preparatory to the dissertation. The short papers deal with other related topics, subject to the approval of the student’s advisors; the two short papers are understood as engaging in exploring the larger contexts of the dissertation. The normative time for students to pass the Oral Qualifying Examination and advance to candidacy is at the end of their third year; students must advance to candidacy no later than the end of fall quarter of their fourth year. Once advanced to candidacy, students write their dissertation which, upon completion, is defended in a final oral examination.

Language Requirement

Students are required to complete an advanced research project using primary and secondary material in a second language (materials may include live and/or recorded performance; interviews with artists, critics, and scholars; and other non-documentary sources, as well as more conventional textual sources). This requirement may be satisfied by writing a seminar paper or a qualifying paper (see Advancement to Candidacy above) that makes extensive use of materials in a second language. The second-language requirement must be satisfied before the end of the third year. This requirement will not be waived for students who are bi- or multilingual; all students are required to do research-level work in more than one language.

It is assumed that students will have acquired a second language before entering the doctoral program, although second-language proficiency is not a requirement for admission. While students may study one or more second languages while at UCI or UCSD, language courses may not be counted toward doctoral program requirements.

Teaching

Students are required to teach a minimum of four quarters. No more than eight units of apprentice teaching may be counted toward the required 144 units.

Departmental Ph.D. Time-Limit Policies

Students must advance to candidacy by the end of the fall quarter of their fourth year. Departmental normative time for completion of the degree is five years; total registered time in the Ph.D. program at UCI or UCSD cannot exceed seven years.

Financial Support

Ph.D. students entering the program with a B.A. may be supported (either by teaching assignments or fellowships) for five years. Students who have an M.A. and have been given transfer credit may be supported for four years. Such support depends upon the funds available, the number of students eligible, and the student’s rate of progress.

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 of Drama (post-modern theatre, Beckett, critical theory)
Cynthia M. Bassham, M.F.A. American Conservatory Theatre, Lecturer with Security of Employment of Drama (voice, speech for actors, acting)

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

Daniel Gary Busby, D.M.A. University of California, Los Angeles, Department Chair and Associate Professor of Drama (music theatre, singing, conducting)

Dennis R. Castellano, M.F.A. University of California, Irvine, Head of Music Theatre and Senior Lecturer of Drama (music theatre)

Robert S. Cohen, D.F.A. Yale University, Claire Trevor Professor and Professor of Drama (acting theory, acting, directing)

Myrona L. Delaney, M.F.A. University of California, Irvine, Lecturer with Security of Employment of Drama (music theatre, singing, acting)

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

Clifford L. Faulkner, M.A. California State University, Long Beach, Senior Lecturer with Security of Employment of Drama (scenery design, history of design, gay theatre)

Keith Fowler, D.F.A. Yale University, Professor of Drama (directing, acting)

Michael J. Ganio, M.F.A. New York University, Assistant Professor of Drama (scenery design)

Clayton Garrison, Ph.D. Stanford University, Professor Emeritus of Drama (opera, musical theatre, movement, dramatic literature)

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; Associate Producer, Head of Stage Management and Senior Lecturer with Security of Employment 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 of Drama; Comparative Literature (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, 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)

Mihai Maniutiu, Ph.D. Caragiale Academy of Theatrical Arts and Cinematography, UCI Distinguished Professor of Drama (directing)

David J. McDonald, Ph.D. Stanford University, Professor Emeritus of Drama (dramatic theory, Irish drama, theatre history, playwriting)

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

Vincent Olivieri, M.F.A. Yale University, Head of Design and Associate Professor of Drama (sound design)

Jane M. Page, M.F.A. Indiana University, Head of Directing and Assistant Professor of Drama (directing, acting)

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

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

Bryan R. Reynolds, Ph.D. Harvard University, UCI Chancellor's Professor of Drama (Shakespeare, Renaissance drama, critical theory, feminist theory, performance theory, cultural studies)

Eli Simon, M.F.A. Brandeis University, Professor of Drama (acting, directing)

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

Philip D. Thompson, M.F.A. University of California, Irvine, Head of Acting and Associate 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, Lecturer with Potential Security of Employment of Drama (stage management, acting)

Robert K. Weimann, Ph.D. Humboldt State University, Professor Emeritus of Drama (theory, criticism, literature)

Frank B. Wilderson III, Ph.D. University of California, Berkeley, Professor of African American Studies; Culture and Theory; Drama; Film and Media Studies (film theory, Marxism, dramaturgy, black political theory)

Shigeru Yaji, M.F.A. California State University, Long Beach, Lecturer of Drama (costume design)

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 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 and 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, this course 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 30A. Acting. 4 Units.
A one-year course in basic acting technique and discipline. Stage technique and stage discipline. Freeing vocal and physical movement and liberating emotional power. Elementary stage movement and voice. Elimination of regionalisms in speech. Overcoming stage fright. Readings in acting theory.

Repeatability: May be taken for credit 2 times.

Restriction: Drama and Music Theatre majors have first consideration for enrollment.
DRAMA 30B. Acting. 4 Units.
A one-year course in basic acting technique and discipline. Improvisations and scenes. Rehearsal and presentation of at least two scenes with different partners. Developing stage contact with tactics in a “play” situation.

Prerequisite: DRAMA 30A.

Repeatability: May be taken for credit 2 times.

Restriction: Drama and Music Theatre majors have first consideration for enrollment.

DRAMA 30C. Acting. 4 Units.

Prerequisite: DRAMA 30A and DRAMA 30B.

Repeatability: May be taken for credit 2 times.

Restriction: Drama and Music Theatre students have the 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.
A course aimed at (1) improving natural, clear, unaffected speech and (2) eliminating negative habits and regional accents: exercises for physical tension, vocal support, tone production, vocal quality, and articulation.

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama and Music Theatre 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: DRAMA 10.

Restriction: Drama and Music Theatre majors have first consideration for enrollment.

(IV, 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: DRAMA 10.

Restriction: Drama and Music Theatre majors have first consideration for enrollment.

(IV, 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: DRAMA 10.

Restriction: Drama and Music Theatre majors have first consideration for enrollment.

(IV, 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: DRAMA 10.
Restriction: Drama and Music Theatre 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: DRAMA 10.
Restriction: Drama and Music Theatre 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: DRAMA 10.
Restriction: Drama and Music Theatre 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: DRAMA 10.
Restriction: Drama and Music Theatre 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: DRAMA 10.
Restriction: Drama and Music Theatre majors only.

DRAMA 50F. History and Theories of Scenography. 4 Units.
Explores the aesthetics of the stage and the evolution of scenery and costume in live performance as inspiration for today’s theatre analysts. Topics include shared vocabulary, historical trends, shifts in approaches, and focus briefs on leaders in the field.
Prerequisite: DRAMA 10.
Restriction: Drama and Music Theatre majors only.

DRAMA 60. Careers in 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 83. Directing I. 4 Units.
Exercises introduce students to standard practices for shaping a play, such as table work, blocking, business, and actor coaching. Students take charge of sample rehearsals, guiding casts through exercises, followed by peer review, and instructor critique.
Prerequisite: DRAMA 30A and DRAMA 30B and DRAMA 30C.
Repeatability: May be repeated for credit unlimited times.
DRAMA 100. University Theatre . 4 Units.
Rehearsal and performance in a faculty-directed production.

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. 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.

Repeatability: Unlimited as topics vary.

Restriction: Drama and Music Theatre 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 and 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.

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

Repeatability: Unlimited as topics vary.

Restriction: Drama and Music Theatre majors only.

**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: Drama and Music Theatre 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 and DRAMA 40B and DRAMA 40C. Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Drama and Music Theatre majors only.

(Ib)

**DRAMA 112. 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: Drama and Music Theatre 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: Drama and Music Theatre majors only.

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: Drama and Music Theatre 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: Drama and Music Theatre majors only.

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: Drama and Music Theatre 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: Drama and Music Theatre majors only.

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 and 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 and 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: Drama and Music Theatre 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: Drama and Music Theatre 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: Drama and Music Theatre 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: Drama and Music Theatre 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 and 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: Drama and Music Theatre majors only.

DRAMA 132AW. 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: Drama and Music Theatre majors only.

DRAMA 134. 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.

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: Drama and Music Theatre 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.

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. 1800's-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. 1940's-1970's.

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: Music Theatre majors and Drama graduate students only.

DRAMA 145. Music Theatre Singing. 1 Unit.
Private weekly voice lessons for the advanced Music Theatre student.
Corequisite: DRAMA 143A or DRAMA 144.
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 1700s-1940s.
Restriction: Drama and 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 1940s-1970s.
Restriction: Drama and Music Theatre majors only.
Concurrent with DRAMA 248B.

DRAMA 148C. 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 to present day.
Restriction: Drama and Music Theatre majors only.
Concurrent with DRAMA 248C.

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 and 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 and 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 and 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: Drama or Music Theatre majors only.

**DRAMA 159. Proseminar in Theatre Design. 4 Units.**
Topics in theatre design.

Repeatability: Unlimited as topics vary.

Restriction: Drama and Music Theatre majors only.

**DRAMA 160. Light Plotting Techniques. 4 Units.**
A study of the development of theatrical lighting plots from initial conceptualization through final documentation. Areas of emphasis include script analysis, visual approaches, equipment selection, and compositional qualities of light.

Prerequisite: DRAMA 50C and DRAMA 157.

Restriction: Drama and 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 and 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 and Music Theatre majors only.

**DRAMA 167. Fabric Modification Techniques. 4 Units.**
Exploration of various dying, printing, painting, and texture modification techniques.

Prerequisite: DRAMA 50A.

Restriction: Drama and Music Theatre majors only.

**DRAMA 168. Theatrical Mask Techniques. 4 Units.**
Design and construction of theatrical masks including paper mache, leather, plastics, and latex. Projects employ traditional and contemporary techniques.

Prerequisite: DRAMA 50A.

Restriction: Drama and Music Theatre majors only.
DRAMA 169. Costume Rendering Techniques. 4 Units.
Development of costume rendering skills and techniques. Explores collage, pastel, and ink and emphasizes watercolor.

Prerequisite: DRAMA 50A.

Repeatability: May be taken for credit 2 times.

Restriction: Drama and 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 and 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 179. Intermediate Sound Design. 4 Units.
A project-based analysis of the principles of sound design for the theatre. Projects are executed in the sound design studio and may include sound manipulation and recording. Emphasis is placed on the realization of conceptual ideas.

Prerequisite: DRAMA 50D.

Restriction: Drama and 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 and 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 and Music Theatre majors only.

DRAMA 181. Acting Theory. 4 Units.
A study of the theory of acting, with readings in Plato, Aristotle, Quintilian, Shakespeare, Diderot, Stanislavsky, Brecht, Strasberg, Meisner, Grotowski, and other theorists, ancient to contemporary.

Prerequisite: DRAMA 130.

Restriction: Drama and Music Theatre majors only. Juniors only.

Concurrent with DRAMA 224.
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: Drama and Music Theatre 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: Drama and Music Theatre 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: Drama and Music Theatre 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: Drama and Music Theatre 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 30C and DRAMA 40A and DRAMA 40B and DRAMA 40C.
Repeatability: Unlimited as topics vary.
Restriction: Drama and Music Theater 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 and 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 182C or DRAMA 183A or DRAMA 183B or DRAMA 183C. Audition required.
Repeatability: Unlimited as topics vary.
Restriction: Drama and Music Theatre 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 H198. Honors Director Class Project. 1-4 Units.
For graduate student actors and undergraduate directors who are candidates for Honors in Directing and involved in the Director Class Projects. The Head of Directing (HoD) supervises these students.
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: Drama graduate students and Drama and Theatre graduate students only.
DRAMA 201. Graduate Studio: Voice. 1 Unit.
Graduate studio in vocal production for actors.

Repeatability: Unlimited as topics vary.

Restriction: Drama graduate students and Drama and Theatre graduate students only.

DRAMA 202. Graduate Studio: Speech. 1 Unit.
Graduate studio in speech for actors.

Repeatability: Unlimited as topics vary.

Restriction: Drama graduate students and Drama and Theatre graduate students 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: Drama graduate students and Drama and Theatre graduate students only.

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

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama graduate students and Drama and Theatre graduate students only.

DRAMA 211. Graduate Studio: Directing. 4 Units.
Graduate studio in directing.

Repeatability: Unlimited as topics vary.

Restriction: Drama graduate students only.

DRAMA 212. Graduate Studio: Playwriting. 4 Units.
Completion of a full-length play or its equivalent and production of a staged reading of the play at the end of the spring quarter. Discussion of relevant literary texts and student writings.

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama graduate students and Drama and Theatre 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: Drama graduate students and Drama and Theatre graduate students only.

DRAMA 220. Seminar in Dramatic Literature. 4 Units.
Topics in Dramatic Literature.

Repeatability: Unlimited as topics vary.

Restriction: Drama graduate students and Drama and Theatre graduate students only.

DRAMA 221. Seminar in Criticism. 4 Units.
Topics in criticism.

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Graduate students only.
DRAMA 224. Acting Theory. 4 Units.
A study of the theory of acting, with readings in Plato, Aristotle, Quintilian, Shakespeare, Diderot, Stanislavsky, Brecht, Strasberg, Meisner, Grotowski, and other theorists, ancient to contemporary.

Prerequisite: DRAMA 130.
Restriction: Graduate students only.
 Concurrent with DRAMA 181.

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 227. Communication Skills for Graduate Students. 2 Units.
Teaches basic public speaking techniques to graduate students, aids students in presenting persuasively for audiences large and small.

Grading Option: Satisfactory/unsatisfactory only.

DRAMA 235. Script Analysis and Research. 4 Units.
Analysis of dramatic scripts. Examination of dramaturgic structure, character intentions and interactions, historical and literary milieu, and potentials for theatrical realization.

Restriction: 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: Drama graduate students and Drama and Theatre graduate students only.

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: Drama M.F.A. and Ph.D. students 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 1700s-1940s.

Restriction: Graduate 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 1940s-1970s.

Restriction: Graduate only.
Concurrent with DRAMA 148B.

DRAMA 248C. 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 to present day.
Concurrent with DRAMA 148C.

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: Unlimited as topics vary.

Restriction: Open only to Drama graduate students pursuing Stage Management emphasis.

DRAMA 255. Graduate Design Seminar. 4 Units.
Projects, lectures, and critical discussion in costume, scenery, lighting, and sound design.

Restriction: Open only to Drama graduate students pursuing Design emphasis.

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 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: Drama graduate students and Drama and Theatre graduate students 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 261. Digital Design: Drawing/Painting/Rendering. 4 Units.
A studio course in scenic or costume rendering for the theatre using the computer for drawing/painting through the use of the digital pen/tablet.
Repeatability: May be taken for credit 2 times.
Restriction: Drama graduate students and Drama and Theatre graduate students only.

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: Drama graduate students and Drama and Theatre graduate students 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.
Restriction: Drama graduate students and Drama and Theatre graduate students 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.
Restriction: Drama graduate students and Drama and Theatre graduate students 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.
Restriction: Drama graduate students and Drama and Theatre graduate students 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.
Restriction: Open only to Drama graduate students pursuing Sound Design emphasis.

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.
Restriction: Open only to Drama graduate students pursuing Sound Design emphasis.

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: Open only to Drama graduate students pursuing Sound Design emphasis.
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.

Restriction: Open only to Drama graduate students pursuing Sound Design emphasis.

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: Open only to Drama graduate students pursuing Costume Design emphasis.

DRAMA 280B. Techniques in Scenery Design. 4 Units.
Student exercises in the techniques and implementation of scenic design.

Repeatability: Unlimited as topics vary.

Restriction: Open only to Drama graduate students pursuing Scenic Design emphasis.

DRAMA 280C. Techniques in Lighting Design. 4 Units.
Student exercises in the techniques and implementation of lighting design.

Repeatability: Unlimited as topics vary.

Restriction: Open only to Drama graduate students pursuing Lighting Design emphasis.

DRAMA 280D. Techniques in Sound Design. 4 Units.
Student exercises in the techniques and implementation of sound design.

Repeatability: Unlimited as topics vary.

Restriction: Open only to Drama graduate students pursuing Sound Design emphasis.

DRAMA 282. Stage Electronics/Introduction to Show Control. 4 Units.
Using computers and dedicated hardware to cue, control or automate sound, scenery, and lighting for live performance and themed entertainment applications.

Restriction: Drama graduate students and Drama and Theatre graduate students 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 296. Seminar in Drama Pedagogy. 4 Units.
Seminar in preparation for and required prior to receiving a Teaching Assistantship in Drama/Comparative Literature 40 (Development of Drama) course; particular attention on course preparation and pedagogical techniques.
Grading Option: Satisfactory/unsatisfactory only.
Restriction: First-year Drama and Theatre 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: Drama doctoral students only.

DRAMA 399. University Teaching. 4 Units.
Limited to Teaching Assistants.
Grading Option: Satisfactory/unsatisfactory only.
Restriction: Graduate students only.