



## DRAMA CONCENTRATION

The Drama Concentration Program offers a course of study in the liberal arts that is unique within The University of Michigan: the study of drama as an independent academic discipline. The Program regards drama as an art form that is both literary and theatrical, drawing on these and many other arts for its expression, but claiming methods and purposes which are finally its own. A proper appreciation of drama requires the recognition and study of several stages in the making of a play, primarily those of the playwright and his conditions of work, the text and form of the play, the performance of the play, and the audience and society from which the play arises and to whom it is addressed. This demands a practical as well as a theoretical encounter with all the components of the dramatic experience. Accordingly, the method of study employed by the Drama Program combines active experiment and dynamic presentation with critical analysis and appropriate conditions for interpreting, enjoying, and evaluating the living work of dramatic art.

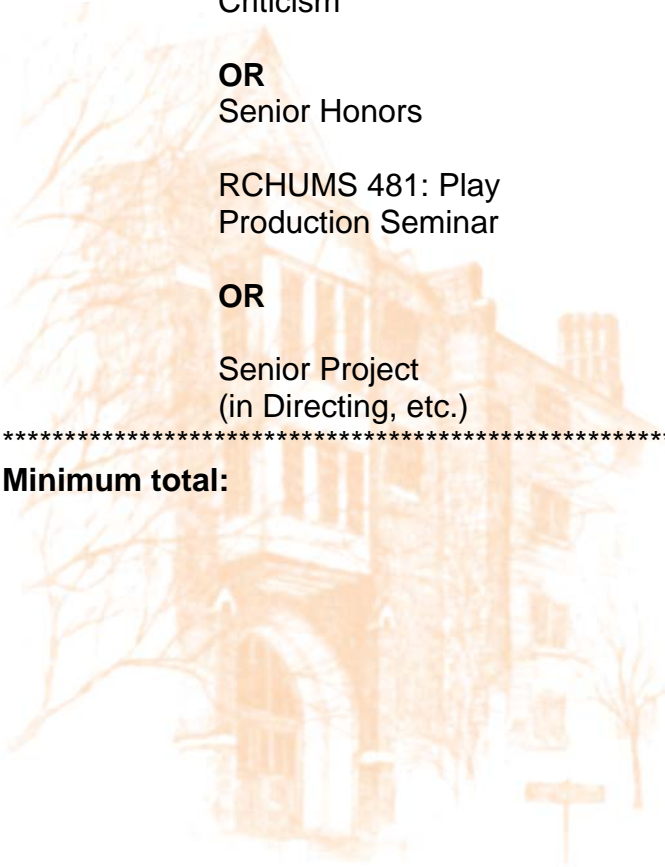
The principles and practice of this “direct method” of drama are established in an introductory course, Introduction to Theatre and Drama (Humanities 280). The theatre experience is at the heart of the matter: What happens in the theatre during performance of a play? Through a variety of experiential and academic activities, students acquire the preliminary discipline of identifying with author, actor, director, and spectator. They develop a specifically dramatic perception and understanding of the play text. They learn to distinguish between the play and the production, while appreciating their inter-dependence. They practice using their eyes and ears while reading, to “see” and “hear” the action on a stage; they develop a sense of decor and music in the theatre; and, they increase their knowledge of acting and dramatic style, of how characters behave in the fictitious dramatic situation, of how spectators respond to the dramatic experience. Ultimately they are able to assess the aesthetic and social significance of the play in its own time, in its own theatre, before its own audience; and then to explore how it is “revived” for another time and audience, possibly in another medium.

The “direct method” encourages the use of the voice and body in direct experiment with the play text, to complement the exercise of the basic intellectual skills in discussion, writing and study. This is a “show-and-tell” method, a mixture of demonstration and explanation, which suits the mixed form of the drama.



**RC DRAMA CONCENTRATION REQUIREMENTS**

<u>Level Total</u>	<u>Required Courses</u>	<u>Home Department</u>	<u>Credits</u>
<b>Entry</b>	Intro to Theatre & Drama	Theatre with RC	4
*****			
<b>Middle</b>	Theatre History I	Theatre	3
	Theatre History II	Theatre	3
	3-4 RC Drama Courses	RC	12
<b>OR</b>			
	Approved Dramatic Literature Courses in other departments	English, etc.	
	RCHUMS 282: Actor & Text	RC	4
	(RCHUMS 482: Director & Text recommended, but required for all Senior Projects)		
*****			
<b>Upper</b>	RCHUMS 480: Theory & Criticism	RC	4
<b>OR</b>			
	Senior Honors	RC	
	RCHUMS 481: Play Production Seminar	RC	4
<b>OR</b>			
	Senior Project (in Directing, etc.)	RC	
*****			
<b>Minimum total:</b>			<b>34</b>





## RC DRAMA COURSES

Most of the following courses are offered on a three-to-five-semester rotation. Consult with the concentration advisor for frequency of offering.

### **RCHUMS 380: Ancient Drama**

(selected from Aeschylus, Sophocles, Euripides, Aristophanes, Menander, Plautus, Terence, or Seneca)

**RCHUMS 386: Comparative Medieval and Early Renaissance Drama** (Liturgical drama to Machiavelli, *et al.* and early Tudor playwrights.)

### **RCHUMS 381: Shakespeare on the Stage**

### **RCHUMS 387: Masterpieces of Renaissance and Baroque Drama**

exclusive of Shakespeare (to be drawn from Jonson, Middleton, Webster, Ford, Calderon, Lope de Vega, Corneille, Racine...)

**RCHUMS 382: Moliere and Restoration Comedy OR *Commedia dell'arte* to Moliere**

### **RCHUMS 388: Masterpieces of 18th- And 19th-Century Drama**

(to be drawn from Goldsmith, Sheidan, Marivaux, Beaumarchais, Goldoni, Gozzi, Goethe, Schiller, Hugo, Gogol...)

### **RCHUMS 383: Pioneers of Early Modern Drama**

Ibsen, Strindberg, Chekov

### **RCHUMS 389: Currents In Modern Drama**

(the -isms: Naturalism, Expressionism, Symbolism, Futurism, Dadaism and Surrealism)

### **RCHUMS 385: Brecht and the Brechtian Tradition**

### **RCHUMS 483: Theater of the Absurd**

### **RCHUMS 390: Other Select Modern Drama Courses**

(a. "Period & Place" courses: Post-Colonial English Language Drama, Art and Politics in the Weimar Republic, Irish Drama: 1898 to Present, British Drama since 1956, Post-War German and Eastern European Drama, etc.; and b). Thematic courses: Exploring Gender, Drama of War, The American Family, etc.)

**RCHUMS 484: Minicourses**

Stratford Festival Field Trip; workshops related to special performance projects, and specialized drama courses (Caribbean Drama, Sam Shepard, etc.)

As the courses testify, the discipline of drama study is also broadly comparative and interdisciplinary. Thus, the Program encourages the pursuit of study in allied fields such as literature, music, art, theatre, dance, foreign languages, social sciences, history, etc., and invites application of various proficiencies to the activities of any given drama course. (In addition to the naturally employed skills of literary interpretation, acting, theatrical design, and directing, RC drama courses have incorporated dual-language presentations, translations, original plays, musical performance and composition, choreography, political demonstrations, psychological experiments, and graphical art projects.) As there is hardly a field of human endeavor that is foreign to the drama, the discipline of drama study can exploit every kind of accomplishment, be it acrobatics, carpentry, or rhetoric.

