

## Independent Studies in Classical Languages

The department wants to facilitate language study, and therefore offers independent study courses in Greek and Latin for dedicated students who are unable to take the regularly scheduled language classes. Students wishing to undertake an independent study in Greek or Latin must secure permission of the instructor.

## Cognate Courses

The following courses in Classical Studies are recognized as cognate in other departments:

CLA 219 in Drama

CLA 112, CLA 113, CLA 219 in English

CLA 110, CLA 205, CLA 206, CLA 207, CLA 208, CLA 240,

CLA 365, CLA 366 in Fine Arts

CLA 102, CLA 160, CLA 223, CLA 229, CLA 261, CLA 336 in History

CLA100, CLA 101 in Liberal Arts

CLA 201, CLA 223, CLA 325 in Liberal Arts: Social Justice and Citizenship Minor

CLA 110, CLA 113 in Religion, Society and Culture

CLA 250, CLA 350 in Sociology: Gender, Diversity, and Equity Studies

CLA 321 in Pre-Law

CLA 130 in Sports Studies: Business and Society Concentration

# Drama

## Faculty

**Rebecca Harries,**

B.A. (Bishop's), M.A., Ph.D. (Toronto);

Professor

*Chair of Department*

**Art Babayants,**

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Assistant Professor, Musical Theatre program

## Program Overview

The Department of Drama offers a program balanced between practical theatre and academic study of dramatic literature and theatre history. Our aim is to permit undergraduates to explore the subject as a liberal arts discipline and prepare them for graduate, professional, and conservatory schools.

The Department offers Major and Honours programs designed to expose students to all facets of theatre practice and study as well as provide them with the flexibility to orient their program towards a particular field of study: History and theatre studies, Performance (acting, directing, and playwriting), and Production (technical, stage management, and design).

By the end of their final year, students will have had many opportunities to work on the Department's season of productions in the Studio Theatre and Centennial Theatre (including at least three productions in the Studio, one mainstage production in Centennial during the second semester, and student-run festivals of original work). A number of students will also have the opportunity to become Theatre Assistants for Centennial Theatre.

## Drama Honours

HONDRA

### Without Thesis (54 credits\*)

Courses as required for a Drama major: ..... 42 credits

Further courses in Drama

(excluding independent studies): ..... 12 credits

### With Thesis (60 credits\*)

Students must obtain a 75% average, as calculated from the last 54 credits in the Honour discipline (including cognates), in order to graduate with an Honours degree in Drama.

Students wishing to enrol in DRA 450 (Honours Thesis) must have 75% cumulative average when registering in FALL semester, and 75% average on required courses in thesis area of interest.

### Courses as required for Drama Major

Further courses in Drama

(excluding independent studies): ..... 12 credits

DRA 450 Honours Thesis: ..... 6 credits

*\*All Honours students must complete both DRA 331 and DRA 332.*

*Students must also complete any Faculty Requirements of the Faculty of Humanities.*

## Drama Major

(42 credits)

MAJDRA

In their first two years, all drama Majors must adhere to the following required courses in their program:

### 1st Year (12 credits)

#### Fall:

(DRA 101) Introduction to Technical Theatre, (DRA 102)

Introduction to Theatre, (DRA 131) Acting I

**Winter:** (DRA 110) Introduction to Theatre Part II

### 2nd Year (6 credits)

**Fall:** (DRA 222) Introduction to Shakespeare

**Winter:** (DRA 201) Contemporary Canadian Theatre

After the second year the following seminar and production courses are required for all drama Majors (9 credits):

*Seminar Courses:* Two of DRA 311, DRA 312, DRA 313, DRA 391, DRA 392, DRA 393

*Production Courses:* One of (DRA 331) Production I, (DRA 332) Production II

The remaining eighteen credits required for the Major in Drama may be taken at anytime during the student's tenure at Bishop's provided that he or she has fulfilled the stated prerequisites for the individual course.

### Required Courses (12 credits)

**One** of (DRA 211) Ritual and Theatre, (DRA 212) Theatre and the State and (DRA 230) Women and Performance

**One** of (DRA 202) Contemporary American Drama, (DRA 203) Contemporary European Drama

**One** of (DRA 170 / ENG 170) Introduction to Film, (DRA 271) Modern Drama, (DRA 273) Women Dramatists [or a cognate course]

**One** of (DRA 246) Introduction to Directing, (DRA 281) Playwriting I

### Drama Electives (3 credits)

**One** of all other drama courses (except independent studies)

Students must also complete any Faculty Requirements of the Faculty of Humanities.

## Drama Minor (21 credits)

MINDRA

### Required courses (15 credits):

DRA 101 Introduction to Technical Theatre

DRA 102 Introduction to Theatre

DRA 131 Acting I

DRA 201 Contemporary Canadian Drama

DRA 222 Introduction to Shakespeare

### Drama electives:

Two courses (6 credits)

## Drama Major: Musical Theatre Concentration (30 credits)

MAJDMT

The departments of Music and Drama at Bishop's University are pleased to offer a new 30-credit Musical Theatre Concentration as a supplement to the Major in Music or Drama. This is a program unique among Quebec universities. Students entering the Music program will be required to complete an additional 12 credits or cognates in Drama and vice versa. The successful student with a Drama or Music Major plus the Musical Theatre Concentration will earn a total of:

**30 credits (Concentration) + 48 credits (Major) + 12 credits (corequisites/cognates) = 90 credits.**

### Courses

MTH 100 – Intro. To Dance & Movement I.....3 credits

Plus 2 of:

MTH 200 – Dance II: Ballet .....3 credits

MTH 201 – Dance III: Tap.....3 credits

MTH 202 – Dance IV: Dance for the stage.....3 credits

MTH 203 – Dance V: Jazz .....3 credits

### Other required courses:

MTH 110 – Intro. to Acting with Song I .....3 credits

MTH 210 – Acting with Song II: Production .....3 credits

MTH 211 – Acting with Song III: The Golden Age...3 credits

MTH 212 – Acting with Song IV: Modern .....3 credits

MTH 300 – Musical Production I.....3 credits

### OR

MTH 301 – Musical Production II.....3 credits

**Total: 30 credits**

### Additional Elective Courses in Musical Theatre

(offered on rotation):

MTH 400 – Independent Study I .....3 credits

MTH 401 – Independent Study II.....3 credits

MTH 410 – Song Writing for Musical Theatre.....3 credits

## List of Courses

**MTH 100 Intro. to Dance & Movement I 3-3-0**

Students learn fundamental techniques commonly applied to all genres of dance including isolation exercises, posture and alignment study as well as dynamics, rhythm and interpretation.

**MTH 200 Dance II: Ballet 3-3-0**

Students learn basic techniques commonly applied to the genre including barre, floor, and centre work as well as the concepts of rhythm, dynamics, space and balance. Elements of good posture, body alignment, turnout, pointing the toe, etc., are interwoven with the French terminology associated with specific ballet moves. *Prerequisite MTH 100 or consent of instructor.*

**MTH 201 Dance III: Tap 3-3-0**

Students are presented with rigorous and repetitive series of isolation exercises series for the ankle and foot that develop the basic steps associated within the genre of tap. Development of a clear sense of rhythm and syncopation also a focus of the course.

*Prerequisite MTH 100 or consent of instructor.*

**MTH 202 Dance IV: Dance for the stage 3-3-0**

Students focus on rhythm and various types of movement, communication and interpretation, and the effective use of performing space in solo, duets and ensemble settings. *Prerequisite MTH 100 or consent of instructor.*

**MTH 203 Dance V: Jazz 3-3-0**

Students are presented with rigorous exercises to develop the basic moves associated within the 6 genres of jazz - Classic, Street, Afro, Commercial, Latin and Contemporary, Development of a clear sense of rhythm and syncopation also a focus of the course.

*Prerequisite MTH 100 or consent of instructor.*

**MTH 110 Intro. to Acting with Song I 3-3-0**

This course explores the intimate relationship between acting and music and will be centered around the analysis, discussion and performance of short scenes taken from the standard repertory.

*Prerequisites: MUS 172, MUS 120, MUS 130, DRA 131, and/or consent of instructor(s).*

**MTH 210 Acting with Song II: Production 3-3-0**

The course explores the intimate relationship between acting and music as it occurs in a full scale musical theatre production.

*Prerequisite MTH 110.*

**MTH 211 Acting with Song III: The Golden Age 3-3-0**

A continuation of MTH 110, this course explores the intimate relationship between acting and music and will be centered around the analysis, discussion and performance of short scenes taken specifically from the Broadway repertoire.

*Prerequisite MTH 110.*

**MTH 212 Acting with Song IV: Modern 3-3-0**

A continuation of MTH 110, this course explores the intimate relationship between acting and music and will be centered around the analysis, discussion and performance of short scenes taken specifically from the contemporary repertoire.

*Prerequisite MTH 110.*

**MTH 300 Musical Production I 3-3-0**

This course prepares students to mount a public presentation of a full-scale musical theatre production taken from the standard repertory as well as new and hybrid musicals. Successful audition required.

**MTH 301 Musical Production II 3-3-0**

This course prepares students to mount a public presentation of a full-scale musical theatre production taken from the standard repertory as well as new and hybrid musicals. Successful audition required.

**MTH 400 Independent Study I 3-3-0**

This upper-level course allows the advanced student the opportunity to develop projects under faculty supervision specific to their interest and career path.

**MTH 401 Independent Study II 3-3-0**

This upper-level course allows the advanced student the opportunity to develop projects under faculty supervision specific to their interest and career path.

**MTH 410 Song Writing for Musical Theatre 3-3-0**

Students will analyze the standard musical theatre repertory, examining song forms, the incorporation of characters, time, place, mood, spoken dialogue, subtext etc. Students, composers and/or lyricists will collaborate to adapt dramatic scenes into songs for the musical stage. Works-in-progress will be collectively critiqued followed by performances of original works in class.

*Prerequisite MUS 220 and MUS 230, or consent of instructor.*

**Co-requisites / Cognate Courses:**

In an effort to balance the skill sets between Music and Drama, Drama Majors entering the concentration must also complete the following Music courses (12 credits):

MUS 172, 173 & 270 .....	5 credits
Any two Ensembles between MUS180-181-182-183-184-185-188-189.....	2 credits
MUS 120.....	2 credits
MUS 130.....	3 credits

To balance the skill sets between Music and Drama, Music Majors entering the concentration must also complete the following Drama courses (12 credits):

DRA 101.....	3 credits
DRA 102 or DRA 110.....	3 credits
DRA 131 & 132.....	6 credits

**List of Courses****Theatre History and Performance studies**

These courses are primarily concerned with the study of drama as literature or with the study of theatre history. Some of these courses may be used to satisfy the degree requirements of the Department of English.

All courses are open to non-Drama students.

**DRA 102 Introduction to Theatre: Theatre and Dramatic Literature Before 1800 3-3-0**

This course provides students with an introduction to theatre history and to some of the important plays of various historical epochs. One of the focuses of the course is the socially created meaning of theatre, including interaction between audience and stage, the role of the theatre professional in society and the connections between theatre and political and religious institutions. The course will also introduce various theatrical styles. The dramas themselves are interpreted as blueprints for performance, not just as examples of literature.

**DRA 110 Introduction to Theatre Part II: Theatre and Dramatic Literature After 1800 3-3-0**

This course provides students with an introduction to the theatre history of the modern age and to some of the important plays of this era. The course will also introduce various theatrical styles, such as epic theatre, theatre of the absurd and naturalist theatre. The dramas themselves will be interpreted as blueprints for performance, not just as examples of literature. Among the playwrights included in the course are Henrik Ibsen, Anton Chekhov, Luigi Pirandello, Samuel Beckett, Caryl Churchill and Heiner Müller.

**DRA 201 Theatre in Canada I 3-3-0**

On Theatre in Canada, until 1990, including the plays of Tremblay, French, Walker, Thompson and others.

**DRA 202 Contemporary American Drama 3-3-0**

American playwrights and theatrical movements of the post-Viet Nam war period. Playwrights include Shepherd, Mamet, Rabe, Wasserstein.

**DRA 203 Contemporary European Drama 3-3-0**

European drama since 1960 through examination of works of influential playwrights and dramatic theorists.

**DRA 211 Ritual and Theatre 3-3-0**

There is a persistent and complex relationship between theatre, the sacred and magic. This course explores this relationship through the study of performances/performers and texts from a spectrum of cultures and times. Students will study theories including Aristotle, Victor Turner and Eugenio Barba. Other Texts include Aoi no Uye, A Winter's Tale and Death and The King's Horseman.

**DRA 212 Theatre and the State 3-3-0**

The political theatre in both senses of the phrase: what is the relationship between the stage of state and the theatrical stage? What legislation exists to restrict public performances and representations? How have performances in a variety of cultures and historical periods variously challenged and re-instated these cultural models?

**DRA 214 Theatre in Canada II 3-3-0**

After 1990, new voices changed theatre in Canada. The works of writers such as Wajdi Mouawad, Hannah Moscovitch, Jordan Tannahill and Tara Beagan have challenged domestic and international audiences to re-assess ideas of nation and identity. Their work is seen in the context of emerging theatre companies in Canada and the development of techniques such as post-dramatic theatre, physical theatre, and devised theatre.

**DRA 222 Introduction to Shakespeare 3-3-0**

Close study of four to six plays from the following: Richard III, *Macbeth*, *A Midsummer Night's Dream*, *Henry IV pt. 1*, *Hamlet*, *Twelfth Night*, *Othello*, *The Tempest*.

**WOM 230 / DRA 230 Women in Performance 3-3-0**

An analysis of the role of women in the performing arts as practitioners, creators, producers and spectators with emphasis on the modern era and western cultures. The course takes a cultural studies approach to the subject and includes readings by feminist theorists, sociologists and cultural historians.

**DRA 271 Modern Drama 3-3-0**

The major European drama and movements of the period from 1875-1939, including the works of Ibsen, Strindberg, Chekhov, among others.

**DRA 273 Women Dramatists 3-3-0**

Discussion and analysis of a number of plays written by women. The plays will be studied in their cultural context and from the perspective of contemporary feminist theory.

**Interest Courses and Cognate Courses****DRA/ ENG 170 Introduction to Film 3-3-0**

This course provides a broad introduction to the study of film as art. In the first few weeks of the course, we'll familiarize ourselves with the formal dimensions of Film Studies, exploring how screenwriting, cinematography, editing, lighting, sound, and production design contribute to this collaborative art form. Having developed this aesthetic vocabulary and understanding, the class will move on to investigate different modes of film production (fictional narrative, documentary, experimental), and the critical issues and debates that have shaped the discipline (topics may include genre, auteurism, industry structures, globalization, and ideology).

**CLA 219 Greek Tragic Theatre 3-3-0**

Myth and tragedy, origin and development of the Greek theatre; representative tragedies of Aeschylus and Sophocles, in translation.

**CLA 220 The Greek Tragic Theatre II 3-3-0**

Study of the later works of Sophocles and representative works of Euripides. (In translation)

*All Musical Theatre (MTH) courses also count as cognates for DRA Honours and Majors*

**ENG 334 Restoration and Eighteenth-Century Drama 3-3-0**

This course covers a wide range of English drama from Etherege through Behn to Sheridan to indicate both the shifting social tastes and the permissiveness of the theatre.

*All Musical Theatre (MTH) courses also count as cognates for DRA Honours and Majors*

**FRA 283 Théâtre québécois 3-3-0**

Évolution de la production dramatique au Québec depuis Marcel Dubé. Le théâtre de revendication sociale et politique, les happenings et le théâtre expérimental, le théâtre d'improvisation, le genre comique et la recherche contemporaine de nouvelles formes théâtrales. Dramaturges étudiés: Dubé, Tremblay, Meunier, Lepage, Gilles Maheux et Carbone 14, etc.

*All Musical Theatre (MTH) courses also count as cognates for DRA Honours and Majors*

**FRA 261 Le Théâtre du XVIIe au XIXe siècle 3-3-0**

Lecture et commentaire de pièces significatives du théâtre du XVIIe, XVIIIe et XIXe siècles. L'étude des divers genres (comédie, tragédie, drame, vaudeville) et des diverses esthétiques (classique, romantique) permettra de se familiariser avec les grandes tendances traditionnelles du théâtre.

*All Musical Theatre (MTH) courses also count as cognates for DRA Honours and Majors*

## Performance and Production

These courses emphasize the performance and production aspects of theatre. DRA 101 and DRA 131 are required courses for Drama students. Most courses are open to non-Drama students, but enrolment may be limited.

### Acting

#### **DRA 131 Acting I 3-3-0**

Acting One establishes a physical and vocal warm-up routine, develops public speaking skills, and explores the fundamentals of acting for the stage. Project work is based on individual presentations.

#### **DRA 132 Acting II 3-3-0**

Acting Two continues the focus on voice and movement. Students will begin character work, research, and scene study. Projects are partner based.

*Prerequisite: DRA 131*

#### **DRA 135 Acting for Non-actors 3-3-0**

For students not planning a career on stage or screen, the course teaches acting skills and techniques helpful for becoming more expressive and comfortable in voice and body. Acting skills build confidence and ability in the areas of non-verbal and verbal communication, listening to and empathy with others, and managing the anxiety that often accompanies social situations and presentations.

#### **FRA 136 Techniques de Jeu I 3-3-0**

Introduction aux techniques d'interprétation d'art dramatique à partir de textes, et d'études des bases de la performance scénique. Travail en équipe sur des scènes tirées d'œuvres théâtrales modernes et contemporaines.

#### **DRA 191 Voice and Media: An Introduction 3-3-0**

Students would work with a foundation of breathing, vocal freedom, and articulation. Students would work with different dialects in English, and would work both live and in recording studio. The acquisition of skills in working with the voice in different media is an important preparation for actors, but also for anyone interested in voiceover for television media, games and recorded communication.

#### **DRA 192 Acting for Camera 3-3-0**

The course introduces the student to fundamentals of acting for the camera. Through exercises, solo work and scene work, the student will have abundant opportunity to acquire skills in preparation, blocking, framing and working in close-up, medium shot and long shot.

#### **DRA 233 Acting III 3-3-0**

Approaches to text and character. The work is on a project and performance basis, some of which will be for presentation.

*Prerequisite: DRA 132 and permission of the Department*

#### **DRA 234 Acting IV 3-3-5**

Scene study and collective creation: analysis, rehearsal techniques and final presentation in Studio Theatre.

*Prerequisite: DRA 233*

#### **DRA 237 Theatre Lab 3-3-3**

The course will focus intensively on the preparation and training of the physical means of acting. Workshops will concentrate on both voice and body movement exercises.

*Prerequisite: DRA 233 or permission of the Department*

#### **DRA 334 Text and Language 3-3-0**

Students will explore the relationship between the written text and the spoken text. Source material will include prose and poetry as well as dramatic dialogue. There is no production attached to this course, but in-class presentations, open to the public, will be given on an informal basis

*Prerequisite: DRA 233*

#### **DRA 439 Scene Study 3-3-0**

Students will explore scenes from the great works of the theatre. Texts will be chosen from those studied in the dramatic literature courses. Three in house presentations will be given during the term.

*Prerequisite: DRA 233 or permission of the instructor*

#### **DRA 440 Scene Study II - Shakespeare 3-3-0**

A senior level acting course that bridges the gap between the study of dramatic literature and full scale production. Each student in the class will have the opportunity to take on leading roles in scenes chosen from the Shakespeare canon. In addition, we will explore one text on acting theory that addresses Shakespearean verse.

*Prerequisite: DRA 233 or permission of the instructor*

## Directing

We offer six credits in directing. The opportunity to direct a short play is provided by our New Plays and TheatreActIV festivals.

#### **DRA 246 Introduction to Directing 3-3-0**

The basic elements of directing a play, including interpretation, analysis, visual presentation, use of space, and rehearsal techniques.

*Prerequisite: No prerequisites required*

#### **DRA 247 Directing Theory and Practice 3-3-0**

Study in depth of major directorial problems. Each student directs short scenes.

*Prerequisite: DRA 246 and permission of the instructor*

## Playwriting

Six credits of playwriting are offered. Student written plays are produced in New Plays Festival, and Theatre Act IV. Enrolment is limited but a few places are open to non-Drama students.

#### **DRA 281 Playwriting I 3-3-0**

A course in play appreciation and play structure as well as a practical workshop in the writing of one-act plays. Assignments include text analysis, scene writing, and the creation of a complete short play.

#### **DRA 282 Playwriting II 3-3-0**

Classes take the form of standard playwriting workshop sessions. Each student will write an extended monologue, a series of dramatic sketches, and a one-act play. All work will be read and critiqued by other members of the group.

## Seminar Courses

These courses were created for students to engage in theatre research and praxis; course material will integrate with preparations for senior productions and with guest artists.

#### **DRA 311, DRA 312, DRA 313**

#### **Production Dramaturgy: Theatre Research in Action I, II, III 3-3-0**

Production Dramaturgs are the Editors of the theatre world. Each course involves in-depth research into the historical period, theatre styles and key issues connected to the Centennial Theatre Production. The dramaturgy team in these classes would not only research these issues, but would learn how to effectively communicate them to the creative team and both special and general audiences through web content and program material.

*Prerequisite: DRA 102 and 9 other DRA credits or permission of the instructor*

#### **DRA 391, DRA 392, DRA 393**

#### **Theatre Praxis: Contemporary Theatre Creation I, II, III 3-3-0**

This series of studio-based courses offer the student to engage in an important method of contemporary theatre creation. While complimenting production courses, here the focus is on exploration and investigation of theatre methods that challenge traditional commercial practices. An individual course may focus on verbatim theatre (working with documentary materials to create performance) applied theatre (theatre for social change that works with a community) and multimedia performance (the mixture of live and mediated materials in performance).

*Prerequisite: DRA 131, DRA102 and 6 other DRA credits or by permission of the Department*

## Technical Theatre

DRA 101 is open to all students interested in theatre production. Enrolment in subsequent technical courses is limited.

#### **DRA 101 Introduction to Technical Theatre 3-3-3**

An introduction to the elements, processes, and systems of the stage environment through lectures and group tutorials.

#### **DRA 250 Intermediate Technical Theatre Stagecraft 3-3-5**

This course will examine in more detail several areas of study encountered in Introduction to Technical Theatre. In order to prepare students for more advanced courses, we will concentrate on the use of sound, lighting and scene shop equipment. We will also focus on basic drafting, set construction, scene painting and rigging.

*Prerequisite: DRA 101*

#### **DRA 251 Lighting Design 3-3-5**

This course covers both the aesthetics and the techniques of stage lighting. In addition to exploring the theory and process, the students will design the lighting for Drama Department student productions.

*Prerequisite: DRA 101 and permission of the Department*

## Design

Six introductory credits are offered in set and costume design. The two courses are offered in alternate years. Enrolment is limited. These courses are cognate courses and open to Fine Arts students.

**DRA 161 Introduction to Costume Design for Theatre 3-3-0**  
This course offers an introduction to the history, basic elements and practice of costume design. Course work will include both an investigation of the principles of design for theatre and an understanding of the practical elements of costume creation.

**DRA 162 Introduction to Scenography 3-3-0**  
This course offers an introduction to the history and development of scenography, text analysis, the principles and the process of scenography. Course work will include project-based designs as well as lecture/discussion in this field.

## Production

These courses involve a major role or function in faculty directed productions in Studio or Centennial Theatres.

**DRA 254 Stage and Production Management 3-3-5**  
This course examines the organization of the production process. We will concentrate on the supervision and monitoring of the schedule, the budget, the artists, department heads and the physical stage. Among the topics covered will be the creation of the prompt book, recording the blocking, running rehearsals and calling the show. Students will work on Drama Department productions as production, stage or assistant stage managers.  
*Prerequisites: DRA 101, DRA 102*

**DRA 331 Production I: Performance 3-3-5**  
The course will consist of major involvement in and responsibility for Department production(s) in the areas of acting, stage management or directing. Productions will take place in the Studio Theatre.  
*Prerequisites: DRA 131, DRA 132, DRA 233, DRA 234*

**DRA 341 Production I: Technical Production 3-3-5**  
This course will consist of major involvement in and responsibility for Department production(s) in the areas of design, technical direction and production. Productions will take place in the Studio Theatre.  
*Prerequisites: DRA 101, DRA 131, either DRA 250 or DRA 251*

**DRA 332 Production II: Performance 3-3-5**  
The course will consist of major involvement in and responsibility for Department production(s) in the areas of acting, stage management or directing. Productions will take place in Centennial theatre; students will be required to work during Reading Week.  
*Prerequisites: DRA 131, DRA 132, DRA 233, DRA 234*

**DRA 342 Production II: Technical Production 3-3-5**  
The course will consist of major involvement in and responsibility for Department production(s) in the areas of design, technical direction and production. Productions will take place in Centennial Theatre; students will be required to work during Reading Week.  
*Prerequisites: DRA 101, DRA 131, either DRA 250 or DRA 251*

## Thesis

Honours students will undertake a thesis project under the supervision of one or more members of the Department

**DRA 450F Honours Thesis 6-1-0 or 6-0-5**  
Thesis proposals must be submitted before classes begin for the academic year in which the thesis is to be completed.  
Students undertaking a thesis in the area of Dramatic Literature and Theatre History will write a thesis-length research paper on a subject approved by the Department. Students undertaking a thesis in the area of Production (acting and directing) will write a research paper related to their project and submit all materials related to that project.  
Before planning a production thesis, students should thoroughly familiarize themselves with the document "Criteria for Acceptance of an Honours Thesis." (available from the chair of the Department.)

## Independent Study

The Department offers a variety of independent study options for either special projects, approved by the Department, or advanced work in theatre production or drama study. Students may register for a maximum of twelve independent study credits.

**DRA 310 Independent Study: Theatre Research and History 3-1-0**  
Advanced study of dramatic literature or theatre history.  
*Prerequisite: DRA 101, DRA 102, DRA 131, DRA 222 and permission of Department*

**DRA 337 Independent Study: Performance I 3-0-5**  
Advanced work in major role in faculty directed show.  
*Prerequisite: DRA 331*

**DRA 339 Independent Study: Performance II 3-0-5**  
Advanced work in major role in faculty directed show.  
*Prerequisite: DRA 234, DRA 237, DRA 331*

**DRA 350 Independent Study: Theatre Production I 3-0-5**  
Advanced work in theatre production; major responsibility for production function in Studio Theatre show.  
*Prerequisite: DRA 331 and permission of the Department*

**DRA 351 Independent Study: Theatre Production II 3-0-5**  
Advanced work in theatre production; major responsibility for production function in Studio or Centennial Theatre show.  
*Prerequisite: DRA 332 and permission of the Department*

**DRA 352 Independent Study: Stage Management 3-0-5**  
Advanced work in stage management; responsibility for stage managing a faculty directed show.  
*Prerequisite: DRA 250, DRA 254, DRA 331 or DRA 332 and permission of the Department*

**DRA 363 Independent Study: Design 3-0-5**  
Advanced work in set, lighting, or sound design; major responsibility for design of faculty directed show.  
*Prerequisite: DRA 251 or DRA 262, DRA 331 or DRA 332 and permission of the Department*

**DRA 365 Independent Study: Costume Design 3-0-5**  
Advanced work in costume design; major responsibility for design of faculty directed show.  
*Prerequisite: DRA 160 and DRA 331 or DRA 332 and permission of the Department*

**DRA 370 Independent Study: Special Project 3-0-5**  
Advanced work on a special project approved by the Department.

**DRA 380 Independent Study: Playwriting 3-0-5**  
Advanced work in playwriting. Interested students must submit a completed first draft two weeks prior to registration.  
*Prerequisite: DRA 282*