### DRAMATIC LITERATURE (DRLIT-UA)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Offered</th>
<th>Grade</th>
<th>Repeatable</th>
<th>Topics and Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRLIT-UA 101</td>
<td>Introduction to Drama &amp; Theatre</td>
<td>4</td>
<td>Occasionally</td>
<td>CAS Graded</td>
<td>No</td>
<td>Introduction and overview of the study of dramatic literature and theatre.</td>
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<tr>
<td>DRLIT-UA 110</td>
<td>History of Drama &amp; Theatre I</td>
<td>4</td>
<td>Fall</td>
<td>CAS Graded</td>
<td>No</td>
<td>Examines selected plays central to the development of world drama, with critical emphasis on a cultural, historical, and theatrical analysis of these works. The first semester covers the major periods of Greek and Roman drama; Japanese classical theatre; medieval drama; theatre of the English, Italian, and Spanish Renaissance; and French neoclassical drama. The second semester begins with English Restoration and 18th-century comedy and continues through romanticism, naturalism, and realism to an examination of antirealism and the major dramatic currents of the 20th century, including postcolonial theatre in Asia, Africa, and Australia.</td>
</tr>
<tr>
<td>DRLIT-UA 111</td>
<td>History of Drama &amp; Theatre II</td>
<td>4</td>
<td>Spring</td>
<td>CAS Graded</td>
<td>No</td>
<td>Continuation of History of Drama and Theatre I (DRLIT-UA 110). The second semester begins in the late seventeenth century and draws from 18th-century comedy and classical German theatre, nineteenth-century works from Germany, Russia, and the U.S., turn-of-the-century realisms, and divergent currents of modernism.</td>
</tr>
<tr>
<td>DRLIT-UA 113</td>
<td>Modern Drama</td>
<td>4</td>
<td>Occasionally</td>
<td>CAS Graded</td>
<td>No</td>
<td>A study of the origins and development of the two most influential dramatic movements of this century. After noting such antecedents as 19th-century melodrama and the ?well-made play,? we concentrate on the plays and theories of Gerhart Hauptmann, Henrik Ibsen, Anton Chekhov, August Strindberg, ?mile Zola, and others. The social and psychological focus of these playwrights is discussed in terms of philosophical influences (Hegel, Kierkegaard, Nietzsche, Darwin) as well as in relation to important theatrical theorists, models, and institutions (Andre Antoine and the Theatre Libre, Konstantin Stanislavki and the Moscow Art Theatre). The continuing vitality of realism, as well as significant mutations of and modifications to it, are traced throughout the century.</td>
</tr>
<tr>
<td>DRLIT-UA 130</td>
<td>Theory of Drama</td>
<td>4</td>
<td>Fall</td>
<td>CAS Graded</td>
<td>No</td>
<td>Explores the relationship between two kinds of theories: theories of meaning and theories of performance. Among the theories of meaning to be studied are semiotics, deconstruction, feminism, psychoanalysis, new historicism, and poExplores the relationship between two kinds of theories: theories of meaning and theories of performance. Among the theories of meaning to be studied are semiotics, deconstruction, feminism, psychoanalysis, new historicism, and postmodernism. Theories of practice include naturalism, Dadaism, futurism, epic theatre, theatre of cruelty, poor theatre, and environmental theatre. Theories are examined through theoretical essays and representative plays.</td>
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<tr>
<td>DRLIT-UA 134</td>
<td>Theatre in New York</td>
<td>4</td>
<td>Spring</td>
<td>CAS Graded</td>
<td>No</td>
<td>Historical overview of theatre in New York. Topics vary by semester.</td>
</tr>
<tr>
<td>DRLIT-UA 138</td>
<td>Popular Performance</td>
<td>4</td>
<td>Spring</td>
<td>CAS Graded</td>
<td>No</td>
<td>A reevaluation of a wide variety of European and American forms that, beginning in the 16th century, were separated from ?high culture? theatre. These include fairground performance, commedia dell?arte, carnival, puppet and mask theatre, mummers? plays, circus, pantomime, minstrel shows, and vaudeville. Exploration of what popular performance does differently than ?high culture? theatre, how it does so, and to whom it addresses itself. A study of characteristic forms and techniques of popular performance, the connection between Western and non-Western forms, and the central role of popular performance in 20th-century theatre.</td>
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<tr>
<td>DRLIT-UA 185</td>
<td>Topics</td>
<td>4</td>
<td>Fall</td>
<td>CAS Graded</td>
<td>No</td>
<td>Topics and prerequisites vary by semester.</td>
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<tr>
<td>DRLIT-UA 200</td>
<td>Tragedy</td>
<td>4</td>
<td>Spring</td>
<td>CAS Graded</td>
<td>No</td>
<td>Historical and critical study of the idea and practice of tragedy from Greek times to the present.</td>
</tr>
<tr>
<td>DRLIT-UA 210</td>
<td>Greek Drama</td>
<td>4</td>
<td>Spring</td>
<td>CAS Graded</td>
<td>No</td>
<td>Of the many gifts of the ancient Greeks to Western culture, one of the most celebrated and influential is the art of drama. This course covers, by way of the best available translations, the masterpieces of Aeschylus, Sophocles, and Euripides. The place of the plays in the history of the drama and the continuing influence they have had on serious playwrights, including those of the 20th century.</td>
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</tbody>
</table>
DRLIT-UA 211 Comedies of Greece & Rome (4 Credits)
Typically offered occasionally
Study of early comedy, its form, content, and social and historical background. Covers the Old Comedy of fifth-century Athens through the Attic New Comedy and Roman comedy. Authors include Aristophanes (11 comedies are studied, and one is staged); Euripides, whose tragedies revolutionized the form of both comedy and tragedy; Menander, whose plays were only recently discovered; and Plautus and Terence, whose works profoundly influenced comedy in Western Europe.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 225 Shakespeare (4 Credits)
Typically offered occasionally
Introduction to the reading of Shakespeare. Examines about 10 plays each term, generally in chronological order. First term: the early comedies, tragedies, and histories up to Hamlet. Second term: the later tragedies, the problem plays, and the romances, concluding with The Tempest.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 230 Colloq: Shakespeare (4 Credits)
Typically offered occasionally
Explores the richness and variety of Shakespearean drama through an emphasis on the mastery of selected major plays. Six to eight plays are read intensively and thoroughly examined in discussion. Assumes some familiarity with Shakespeare's works.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 240 Feminism and Theatre (4 Credits)
Typically offered occasionally
A study of plays by female playwrights and feminist theatre from the perspective of contemporary feminist theory. Considerations include: strategies for asserting new images of women on stage, the dramatic devices employed by female playwrights, lesbian aesthetics, race, class, and the rejection of realism. Possible plays and performance texts treated include those of Maria Irene Fornes, Caryl Churchill, Sarah Daniels, Wendy Wasserstein, Ntozake Shange, Adrienne Kennedy, Susan Glaspell, Aphra Behn, Alice Childress, Tina Howe, Holly Hughes, Karen Finley, Darrah Cloud, and Suzan-Lori Parks.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 244 Colloquium: (4 Credits)
Typically offered occasionally
Topics and prerequisites vary by semester.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 250 Modern American Drama (4 Credits)
Typically offered occasionally
Study of the drama and theatre of America since 1900, including Eugene O’Neill, Susan Glaspell, the Group Theatre, Thornton Wilder, Tennessee Williams, Arthur Miller, Edward Albee, Adrienne Kennedy, Amiri Baraka, Sam Shepard, David Mamet, David Rabe, Arthur Kopit, August Wilson, George Wolfe, David Henry Hwang, John Guare, and Maria Irene Fornes.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 251 Theatrical Genres: (4 Credits)
Typically offered occasionally
The course (different each time) explores one or more distinctive theatrical genres such as tragedy or comedy, melodrama, satire, or farce, or plays of distinctive theatrical types, such as theatre of the absurd, the documentary play, theatre of witness. Since theatrical genres and theatrical types come into being because playwrights respond to historical necessity by visualizing specific worldviews, the course presents a study of the role and function of the theatre within societies, as response to historical, psychological, and spiritual forces.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 254 Major Playwrights: (4 Credits)
Typically offered occasionally
This course (different each time) focuses on two or three related major playwrights. For example: Brecht and Shaw, Chekhov and Williams, Churchill and Bond, Beckett and Pinter, Strindberg and O’Neill. An in-depth study of their writings, theories, and production histories of their plays in relation to biographical, cultural, political, and aesthetic contexts.
Grading: CAS Graded
Repeatable for additional credit: Yes

DRLIT-UA 255 Afro-American Drama (4 Credits)
Typically offered occasionally
The study of African American dramatic traditions from early minstrelsy to turn-of-the-century musical extravaganzas; from the Harlem Renaissance folk plays to realistic drama of the 1950s; from the militant protest drama of the 1960s to the historical and experimental works of the present. Issues of race, gender, class; of oppression and empowerment; of marginality and assimilation are explored in the works of such playwrights as Langston Hughes, Alice Childress, Lorraine Hansberry, Amiri Baraka, Adrienne Kennedy, Charles Fuller, George C. Wolfe, Ntozake Shange, August Wilson, Suzan-Lori Parks, and Anna Deavere Smith. The sociohistorical context of each author is also briefly explored.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 256 Asian American Theater (4 Credits)
This course acts as both an introduction to the genre of Asian American theatre and an interrogation into how this genre has been constituted. Through a combination of play analysis and historical discussion? starting with Frank Chen? the Chickencoop Chinaman, the first Asian American play produced in a mainstream venue?the class looks at the ways Asian American drama and performance intersect with a burgeoning Asian American consciousness. We review the construction of Asian American history through such plays as Genny Lim? s Paper Angels and more recent works such as Chay Yew? s A Language of Their Own. We also read theoretical and historical texts that provide the basis for a critical examination of the issues surrounding Asian American theatre. Orientalism, media representation, and theories of genealogy inform our discussion.
Grading: CAS Graded
Repeatable for additional credit: No
DRLIT-UA 258 Political Theatre (4 Credits)
Major forms, plays, and theories of socially engaged theatre exemplifying performance as a site of resistance, social critique, and utopianism. While the course provides an examination of the historical development of political theatre, focus may vary semester to semester, from an examination of activist forms including agit-prop, pageanty, epic theatre, documentary, street theatre, women's performance art to major theatrical perspectives and their practical translations since Brecht, including Boal and feminist and queer theory to plays and productions by the Blue Blouse, Clifford Odets, Bertolt Brecht, the Living Theatre, Bread and Puppet, El Teatro Campesino, Heiner Mueller, Caryl Churchill, Athol Fugard, Ngu-ê-g-wi Thiong'o, Split Britches, Tony Kushner, Emily Mann, and others.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 293 Theatre of Latin America (4 Credits)
Typically offered occasionally
An introduction to the history, theories, and practices of Latin American drama, focusing on the 20th century. We pay special attention to the historical reinvention of European-based theatrical forms in the Americas through their continuous interaction with non-European cultural forms. Through the plays of leading dramatists?including Jorge D?az, Egon Wolff, Sergio Vodanovic (Chile), Jos? Triana (Cuba), Ren? Marquez and Luis Rafael S?nchez (Puerto Rico), Isaac Chocron (Venezuela), Emilio Carballido, Luisa Josefina Hern?ndez, Sabina Berman, Elena Garro (Mexico), Osvaldo Drag?n, Eduardo Pavlovsky, Roberto Cossa, and Griselda Gambaro (Argentina)?we explore the significance of modernist and postmodernist dramatic forms in cultures where industrial modernity is an insecure social context. We study the wealth of oppositional theatre in Latin America?exemplified by Augusto Boal? s ?theatre of the oppressed?in relation to the historical use (or abuse) of theatrical spectacle as a political means to control peoples, from the early Spanish conquerors to recent authoritarian state leaders. We read postcolonial Latin American theories of culture and art, such as hybridity, transculturation, Brazil?s modernist and anticolonial antropofag?a, and the ?aesthetics of hunger,? drawing on the work of Fernando Ortiz, Angel Rama, and N?stor Garc?a Canclini, among others. We consider ?magical realism? in the theatre as a social poetics of scarcity.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 294 Theatre in Asia (4 Credits)
Typically offered occasionally
This course (different each time) examines different traditions, innovations, representations, and locations of Asian theatre. The influence of major aesthetic texts such as the Natyasatra and the Kandascho is studied in relationship to specific forms of theatre such as Kagura, Bugaku, Noh, Bunraku, Kabuki, Shingeki, Jingxi, Geju, Zaju, Kathakali, Kathak, Odissi, Chau, Manipuri, Krishnattam, Kutiyattam, Rasila, and P?ansori. The dramatization of religious beliefs, myths, and legends is examined in a contemporary context. Different focuses include Middle Eastern performance, Japanese theatre, traditional Asian performances on contemporary stages, religion and drama in Southeast Asia, and traditions of India.
Grading: CAS Graded
Repeatable for additional credit: Yes

DRLIT-UA 296 Musical Theatre (4 Credits)
Typically offered occasionally
Topics and prerequisites vary by semester.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 297 Seminar in Classical Studies (4 Credits)
Topics and prerequisites vary by semester.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 300 Drama in Performance (4 Credits)
Typically offered occasionally
Combines the study of drama as literary text with the study of theatre as its three-dimensional translation, both theoretically and practically. Drawing on the rich theatrical resources of New York City, students see approximately 12 plays, covering classical to contemporary and traditional to experimental theatre. On occasion, films or videotapes of plays are used to supplement live performances. Readings include plays and essays in theory and criticism.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 301 Topics in Performance Studies (4 Credits)
Typically offered occasionally
This course (different each time) uses key theoretical concepts of the field of performance studies to examine a diverse range of performance practices. Topics include ritual studies, interculturalism, tourist performances, discourses of stardom, theatre anthropology, and documentary performances.
Grading: CAS Graded
Repeatable for additional credit: Yes

DRLIT-UA 302 Poetics of Performance (4 Credits)
In "Poetics of Performance," students will embark on a captivating exploration of the intricate relationship between language, expression, and the art of performance. This course delves into the multifaceted world of performance poetics, where the spoken word transcends mere communication to become a vehicle for profound emotional and intellectual resonance.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 303 Topics: World Cinema: Modern Non-West (4 Credits)
Typically offered occasionally
Topics and prerequisites vary by semester.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 304 Theatre and its Institutions (4 Credits)
Culture and administration: these terms share a long and undulating history. Churches and state governments, robber barons and revolutionaries, commercial producers and non-profit theatre artists: each have sought to erect and to manage institutions of artistic output at different times and for different ends. In this course, we will consider a range of theories and interdisciplinary performance practices, and invite some special guests – curators, artistic directors, organizers, theatre makers – to help us think in different ways about the relations between theatre and performance practices and the institutions that house them. We will investigate more traditional forms of theatre administration as well as some new forms of experimental organization in order to critically question both the aesthetics and politics of the institutional practices of theatre. Some topics addressed in this course could include: performance curation, theatre festivals, commercial theatre, non-profit theatre, theatre and public policy.
Grading: CAS Graded
Repeatable for additional credit: No
DRLIT-UA 306 Topics in Film and Literature (4 Credits)
Typically offered occasionally
Topics and prerequisites vary by semester.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 505 Italian Cinema and Lit (4 Credits)
Typically offered occasionally
Studies the relationship between Italian literature and post-World War II cinema. Among the authors and directors examined are Lampedusa, Bassani, Sciascia, Visconti, DeSica, and Rosi.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 508 Interartistic Genres: (4 Credits)
Typically offered occasionally
This course (different each time) explores the history and semiotics of one of several hybrid genres, such as opera, dance drama, film adaptations of plays, or multimedia works.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 524 Topics in International Cinema (4 Credits)
Topics and prerequisites vary by semester.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 525 Topics in US Cinema (4 Credits)
Typically offered occasionally
Topics and prerequisites vary by semester.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 536 Dramaturgy (4 Credits)
A typical job description for dramaturgs tends to promote them as "guardians of the text" or champions of the ideas in a theatrical production. More prosaically, a dramaturg is to a play what an auto mechanic is to a car: he may not have built it, but he knows what drives it and how to make it hum. Editor, critic, interpreter, scholar, historian, sleuth, facilitator, midwife, web geek, theorist, visionary - the dramaturg above all is a collaborator who works with the director, designers, and actors to help them create and maintain a conceptual approach to a production. And lest these descriptions sound too lofty or expansive, here's one more to bring us up short: "Dramaturg: German for smart ass."
Students will learn about the dramaturg's role through readings, practices and class visits from dramaturgs, directors, designers, and actors.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 609 Contemp European Drama (4 Credits)
Typically offered occasionally
Eurotics proposes an interdisciplinary approach to exploring contemporary European drama & performance by inter-connecting aesthetic, political, historical and geographical issues.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 623 New York City in Film (4 Credits)
Typically offered occasionally
What are the diverse ways in which New York City has been imagined on the silver screen? How does a cinematic perspective shape our understanding of urban spaces? This course analyzes films that portray New York as a site of local encounter and global exchange in both commercial and documentary films since the 1960s.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 635 Stagecraft (4 Credits)
Typically offered occasionally
Comprehensive, practical course in the various technical aspects of theatrical production. First term explores the planning, construction, and painting of scenery and the architecture of the stage. Second term deals with stage electrics, lighting, crafts, sound technology, and special effects.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 637 Acting I (2 Credits)
Typically offered occasionally
Class hours are spent in the practice of improvisation, pantomime, and theatre games as well as brief scenes. Additional hours for rehearsal and performance of scenes.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 639 Acting II (4 Credits)
Typically offered occasionally
Emphasis on scene study and the analysis and performance of characters. Students may be cast and rehearsed by members of the directing classes in brief scenes performed on Friday afternoons and in evenings of one-act performances, as well as staff-directed or supervised, full-length productions.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 642 Costume Design (4 Credits)
Costume design for the modern stage; the history of fashion.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 643 Directing (4 Credits)
Typically offered occasionally
Elements of play scripts are analyzed and dramatized. Students may cast and rehearse brief scenes performed on Friday afternoons.
Grading: CAS Graded
Repeatable for additional credit: No
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<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
<th>Typically Offered</th>
<th>Repeatable for additional credit</th>
<th>Grading</th>
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<tr>
<td>DRLIT-UA 649</td>
<td>Fundamentals of Acting I</td>
<td>4</td>
<td>Occasionally</td>
<td>No</td>
<td>CAS Graded</td>
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<tr>
<td>DRLIT-UA 747</td>
<td>Arab Theatre &amp; Film</td>
<td>4</td>
<td>Occasionally</td>
<td>No</td>
<td>CAS Graded</td>
</tr>
<tr>
<td>DRLIT-UA 840</td>
<td>Workshop in Playwriting</td>
<td>4</td>
<td>Occasionally</td>
<td>Yes</td>
<td>CAS Graded</td>
</tr>
<tr>
<td>DRLIT-UA 878</td>
<td>History of French Cinema</td>
<td>4</td>
<td>Occasionally</td>
<td>No</td>
<td>CAS Graded</td>
</tr>
<tr>
<td>DRLIT-UA 925</td>
<td>Senior Honors Thesis</td>
<td>2-4</td>
<td>Occasionally</td>
<td>Yes</td>
<td>CAS Graded</td>
</tr>
<tr>
<td>DRLIT-UA 926</td>
<td>Senior Honors Colloquium</td>
<td>2</td>
<td>Occasionally</td>
<td>Yes</td>
<td>CAS Graded</td>
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<tr>
<td>DRLIT-UA 970</td>
<td>Irish Dramatists</td>
<td>4</td>
<td>Occasionally</td>
<td>Yes</td>
<td>CAS Graded</td>
</tr>
<tr>
<td>DRLIT-UA 971</td>
<td>Topics: Dramatic Lit</td>
<td>4</td>
<td>Occasionally</td>
<td>Yes</td>
<td>CAS Graded</td>
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<tr>
<td>DRLIT-UA 980</td>
<td>Internship</td>
<td>2-4</td>
<td>Occasionally</td>
<td>Yes</td>
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<td>DRLIT-UA 981</td>
<td>Internship</td>
<td>2-4</td>
<td>Occasionally</td>
<td>No</td>
<td>CAS Graded</td>
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<td>DRLIT-UA 997</td>
<td>Independent Study</td>
<td>2-4</td>
<td>Occasionally</td>
<td>Yes</td>
<td>CAS Graded</td>
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<tr>
<td>DRLIT-UA 998</td>
<td>Independent Study</td>
<td>2-4</td>
<td>Occasionally</td>
<td>Yes</td>
<td>CAS Graded</td>
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<tr>
<td>DRLIT-UA 9109</td>
<td>Acting French</td>
<td>4</td>
<td>Occasionally</td>
<td>No</td>
<td>CAS Graded</td>
</tr>
<tr>
<td>DRLIT-UA 9133</td>
<td>Modern Drama &amp; Performance in London</td>
<td>4</td>
<td>Occasionally</td>
<td>No</td>
<td>CAS Graded</td>
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</table>

Dramatic Literature (DRLIT-UA)
DRLIT-UA 9412 Shakespeare and the Elizabethan Stage: Text and Performance (4 Credits)
This course provides an introduction to the dramatic work of Shakespeare and his contemporaries. Students read and attend representative comedies, tragedies, and histories, their selection to be determined by the plays actually in production in and around London, particularly at the Barbican, New Globe, and Stratford to which at least one excursion will be made. Special attention will be given to the playhouses and the influence they had on the art of the theatre, actors' companies, and modes of production and performance. Lectures and discussions will focus on the aesthetic quality of the plays, their relationship with the audiences (then and now), the application of the diverse attitudes and assumptions of modern critical theory to the Elizabethan stage, the contrasting structures of Shakespearean and non-Shakespearean drama, the new emphasis on selfhood and individuality, and the major themes of hierarchy, order, and justice, the conflict of Nature and Fortune, the role of Providence, the ideals of love, and the norms of social accord. Opportunities will be given to investigate the interrelations of the plays and other arts, including film, opera, and ballet.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 9502 French Culture & Cinema (4 Credits)
On December 28th, 1895, cinema was given its official characteristics by the Lumière brothers in Paris. If for over a century, the “Seventh Art” has been an essential element and a vehicle for French culture, the city of Paris has epitomized the evolution and contradictions of the French cinema industry. Focusing on the main tendencies in contemporary French cinema, we will ask the following questions: How do the French filmmakers depict the city of Lights, the City of Love, the City of Horror? How decisive a representation of Paris and its suburbs can be? Why do the images of Paris illustrate the history of French cinema? What do they show about French culture?
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 9505 Italian Cinema and Literature (in English) (2 Credits)
The course will focus on the development of Italian cinema in the post war period, emphasizing the relationship between literature and film adaptation. The books and the films will offer a unique opportunity to analyze and discuss crucial issues related to the historical, political, and cultural evolution of Italy from its Unification to the present.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 9524 Topics in Int'l Cinema (4 Credits)
The course description for this Topics in Dramatic Literature course varies depending on the topic taught. Please view the course description in the course notes section below.
Grading: CAS Graded
Repeatable for additional credit: No

DRLIT-UA 9551 Topics: (4 Credits)
Topics and prerequisites vary by semester.
Grading: CAS Graded
Repeatable for additional credit: No