

University of Ghana

Department of Theatre Arts

Sample Fall Courses

DRAM 301 Play Analysis And Interpretation I

Exploration through interpretative exercises in stage terms. Studies in techniques of analyzing plays and interpreting them for production or performance. Emphasis on plot structure and inherent stylistic devices, character spine as they relate to character development in dramatic action. Basic conflicts and resolution, intellectual, emotional, moral and aesthetic values. Emphasis on Greek Classics, Medieval and Elizabethan plays.

DRAM 303 History Of Drama And Theatre III: 1650-1850

Theatre of England from the Restoration Era to Sentimental Drama of Lillo. The License Act of 1738 and the Emergence of the Actor/Manager. Sentimental Comedy of Sheridan and Oliver Goldsmith. The French Neo-classical drama; Comedy and comic technique of Moliere to the French Well-made-play. Italian Commedia dell Arte. The German 17th & 18th Century Theatre and the 19th Century Sturm-und-Drang movement. The Golden Age of Spanish Theatre.

DRAM 305* Production Participation

Varied assignments and roles in productions directed by either a member of Faculty or Colleague Student, to enable student to develop discipline, creativity and sound working attitudes to the practical Theatre profession.

DRAM 307 Introduction To Directing

Investigation and presentation of scenes and expansion arising from theories and techniques of play Directing. Exercises in Directing involving shorter scenes for class evaluation.

DRAM 309 Playwriting

The Writer's world. Theories and techniques in writing for the stage. Elementary exercises in observation, inception of the play, identification of Theme, character and the dramatic situation. Simple techniques of plot construction. Analysis of both student scripts and established work.

DRAM 311 Stage Craft

This is introductory course designed to give the theatre student a general knowledge of what goes on backstage. It covers basic technical information concerning names of tools, materials and construction techniques for flats, props as well as scene painting, rigging and striking of sets.

DRAM 313 Fundamentals Of Radio/Film/VI Production

Introduction to audio-visual elements; communicating with images and sound. Development of film and broadcasting; production and transmission process, roles of

personnel involved. The concept of form in film; visual literacy and script preparation. Principles and techniques in production; equipment function, handling and usage. Film analysis and criticism.

DRAM 315 Dramatic Theories And Criticism

The course introduces students to analysis, evaluation and criticism of both the theories and practice of Drama, Theories like drama tragedy comedy etc., as well as realism, naturalism and other modes would be subjected to critical examination for the purpose of changing student comprehension of these. Play productions, video productions and written plays also form part of issues for criticism, analysis and evaluation.

DRAM 401 Play Analysis And Interpretation III

(Contemporary African Drama)

In-depth study of prescribed African texts. Analysis and Interpretation geared to the Director, the Actor and the technical Director. Emphasis on elements of characters and characterisation, dramatic contrast and conflict, tone, tempo and rhythm of a play. Plot, rising action, climaxes and resolution. Only Plays Africa and the Diaspora will be discussed.

DRAM 403 Modern European Drama

European plays and Playwrights from Modern Realistic plays of Ibsen to the present, considered in relation to theatrical, philosophical, historical and literary values.

DRAM 405* Production Participation

Course designed to task students in supervisory and stage management roles in major staff and student productions. Supervision of student assignment is by a member of Faculty.

DRAM 407 African-American Theatre

Course is designed to examine the African-American literary and dramatic heritage against the background of the economic and social situations in America. The philosophic outlook of distinguished black play-wrights such as Langston Hughes, Imamu Amiri Baraka, Lorraine Hansbery, James Baldwin, and their works shall be used as embodiments of hopes, dreams and aspirations of the African-Americans.