Note on Course Numbers

Each Carnegie Mellon course number begins with a two-digit prefix which designates the department offering the course (76-xxx courses are offered by the Department of English, etc.). Although each department maintains its own course numbering practices, typically the first digit after the prefix indicates the class level: xx-1xx courses are freshmen-level, xx-2xx courses are sophomore level, etc. xx-6xx courses may be either undergraduate senior-level or graduate-level, depending on the department. xx-7xx courses and higher are graduate-level. Please consult the Schedule of Classes (https://enr-apps.as.cmu.edu/open/SOC/SOCServlet) each semester for course offerings and for any necessary pre-requisites or co-requisites.

54-011 Warmup
Fall: 1 unit
Drama majors only. Freshman Acting Warm Up is a three-day-a-week course which is designed to help the actor prepare mentally and physically for daily training and/or rehearsal. The preparations are based in yoga exercises and are meant to help the actor gain a greater self-awareness, fuller breathing, a greater degree of being centered, and focused on the immediate moment.

54-012 Warmup
Spring: 1 unit
Drama majors only. Freshman Acting Warm Up is a three-day-a-week course which is designed to help the actor prepare mentally and physically for daily training and/or rehearsal. The preparations are based in yoga exercises and are meant to help the actor gain a greater self-awareness, fuller breathing, a greater degree of being centered, and focused on the immediate moment. Prerequisite: 54-011

54-101 Acting I
Fall: 10 units
A knowledge and beginning understanding of the components of acting. Basic exercises, improvisations and prepared work in relaxation, concentration, imagination, communication. The ability to create the reality of a given situation in theatrical terms. Craft fundamentals in preparation for scene study. The beginning development of the students creative resources. This course is open to Drama majors only.

54-102 Acting I
Spring: 10 units
A knowledge and beginning understanding of the components of acting. Basic exercises, improvisations and prepared work in relaxation, concentration, imagination, communication. The ability to create the reality of a given situation in theatrical terms. Craft fundamentals in preparation for scene study. The beginning development of the students creative resources. This course is for Drama majors only. Prerequisite: 54-101

54-103 Speech I
Fall: 6 units
(Speech & Phonetics) The course introduces students to the pronunciation of the sounds of the Standard American English Dialect. The International Phonetic Alphabet (IPA) is used to teach the students a symbol for each vowel, diphthong and consonant sound of the dialect. This process will strengthen the student's production of the thirty-nine sounds and will eliminate regional characteristics. Intonational patterns of the dialect are also studied and practiced. The work is applied to weekly presentations of poetic texts. Phonetic transcription is required of class participants from the beginning of this course. This course is for Acting and Directing majors only.

54-104 Speech I
Spring: 6 units
(Speech and Phonetics) The second semester is a continued investigation and drill of the thirty-nine sounds of the Standard American English Dialect as well as the music of the dialect. Students apply the principles of the five degrees of stress of the dialect, inflections and intonational patterns and the use of the weak forms of certain parts of speech of the English language to the weekly presentations. The last four weeks of this semester are focused on preparation for a public performance of each student's favorite poet's poetry, all of which is memorized and transcribed phonetically. This course is for Acting and Directing majors only. Prerequisite: 54-103

54-105 Voice/Alexander I
Fall: 5 units
Introduction to basic speaking voice and Alexander Technique work. Actors explore building a vocal preparation employing the principles of the Alexander for actor's speaking voice through explorations that help develop awareness of the head, neck torso relationship and the movement of the spine; vocal release, breath support, stamina, range, use of resonators and the application to text. Actors learn to identify components of healthy and unhealthy voice usage, basics of vocal anatomy and strategies for maintaining vocal health. Writing exercises are employed to help actors connect the voice to creativity and imaginative, essential for the actor's development.

54-106 Voice/Alexander I
Spring: 5 units
Introduction to basic speaking voice and Alexander Technique work. Actors explore building a vocal preparation employing the principles of the Alexander for actor's speaking voice through explorations that help develop awareness of the head, neck torso relationship and the movement of the spine; vocal release, breath support, stamina. range, use of resonators and the application to text. Actors learn to identify components of healthy and unhealthy voice usage, basics of vocal anatomy and strategies for maintaining vocal health. Writing exercises are employed to help actors connect the voice to creativity and imaginative, essential for the actor's development. Prerequisite: 54-105

54-107 Movement I
Fall: 4 units
This course serves as a foundation for all future movement studies. Kinesthetic awareness and responsiveness is developed through the introduction of the Viewpoints method of physical training. The importance of physical expressivity and specificity in storytelling is achieved by the creation of physical movement based compositions. This is a required course for all first year undergraduate Acting and Musical Theatre and Directing students. Other students may register for this course only with the instructor's permission.

54-108 Movement I
Spring: 4 units
This course focuses on the ability to make physically specific choices in order to convey character through an introduction to the basic principles of Laban Movement Analysis and further work in the Viewpoints method of actor training. This course is required for all first year undergraduate Acting and Musical Theatre majors. Prerequisite: 54-107

54-109 Dramaturgy 1: Approaches to Text
Intermittent: 9 units
This course focuses on building the skills and knowledge necessary for a dramaturgical analysis of plays for production. Students learn and practice a number of methods of script analysis; critically discuss and analyze plays; practice the art of writing program notes and conducting critiques of productions; and attain an introductory knowledge of literary theory as it pertains to drama. Required for Freshmen Dramaturgs and Directors; open to other majors with instructor permission.

54-110 Text for Actors
Fall: 2 units
This class is in conjunction with Acting I in the School of Drama. The actor/director learns how to investigate the written text and translates it actively for performance.

54-111 Text for Actors
Spring: 2 units
This class is in conjunction with Acting I in the School of Drama. The actor/director learns how to investigate the written text and translates it actively for performance.

54-115 Rhythmic Exploration
Spring: 1.5 units
Optional course.

54-117 Design Collaboration Project
Spring: 3 units
This course is intended to provide students with hands-on experience in the process of collaboration on a design for a production. Students in the course will work in teams to design a hypothetical production of a given play.
54-119 Vocal Technique
Fall: 1 unit
Singing technique for first-year Music Theatre students.

54-121 Directing I: Sources
Fall: 9 units
An interdisciplinary exploration of the directors art through the study of modern art movements. Students will be required to do extensive research on one specific movement i.e. Surrealism or abstract expressionism, and create a performance piece based on the visual and social elements of that particular movement.

54-122 Directing I: Sources
Spring: 9 units
A continuation of the previous semester focusing on Music and Dance of the twentieth century and how they influence the directors art. Prerequisite: 54-121

54-123 Ballet I
Fall: 5 units
This course uses Classical technique (Ballet) to build body placement, alignment and muscular strength and flexibility. Designed to help the student develop a way of learning how to work and train for any dance form. This technique is the basis of the choreography in American musical theater. This course is for Music Theatre majors only. Permission of instructor.

54-124 Ballet I
Spring: 5 units
This course continues Classical technique (Ballet) to build body placement, alignment and muscular strength and flexibility. Designed to help the student develop a way of learning how to work and train for any dance form. This technique is the basis of the choreography in American musical theater. This course is for Music Theatre majors only. Prerequisite: 54-123 and permission of instructor. Prerequisite: 54-123

54-125 Music Skills I
Fall: 4 units
The students explore the basics of music theory, which includes intervals, rhythm, notation and musical vocabulary. Emphasis is on acquiring these basic skills through sight singing. For School of Drama MT students only.

54-126 Music Skills II
Fall: 4 units
The students explore the basics of music theory, which includes intervals, rhythm, notation and musical vocabulary. Emphasis is on acquiring these basic skills through sight singing. Prerequisite: 54-125

54-134 Introduction to Writing for Television
Spring: 9 units
Students will write an original pilot, focusing on structure, character, and an analysis of what makes great TV.

54-135 The Basics of Self-Producing: How to Put Up Your Show in NYC and Get It Reviewed
Fall and Spring: 6 units
For any actor/writer/director/theatre artist in New York City, the time between jobs can feel stressful and frustrating. Self-producing is the quickest way to get your work on stage without permission from anyone else or having to adhere to anyone else’s restrictions. From blurs to budgets to rehearsal space to press releases to equity paperwork, this course covers everything you need to know in order to get your work produced and noticed in New York City without breaking the bank. This course will draw from readings on independent theatre, interviews with working independent producers in New York, and the working experience of Anderson Cook, author/producer of The Disembodied Hand That Fisted Everyone to Death - the Musical!, Blatantly Blaine, Pop Punk High, Donny and Kelly Save the Slumber Valley ASPCA, and more - all produced and reviewed in NYC.

54-151 Stagecraft
Fall: 13 units
The stagecraft class is designed to provide an introductory level of technical training in all the theatrical technical disciplines over the course of two semesters. The intent is to produce people who can capably fill roles on production crews and perhaps serve as an assistant to the head of the crew. Course content will cover materials, tools & equipment, procedures, safety and operations for Carpentry, Props, Paints, Media, Costumes, Lights, Sound, Rigging, and Run Crew. As well as providing opportunity and experience to grow as technicians, this content will also help establish a foundation to begin the process of becoming managers and designers. As craft skills are often best communicated in a master/apprentice environment this course is set up as a mentored practical experience. This course requires significant additional scheduled time on evenings and weekends for crew calls, which are an important element of the course.

54-152 Stagecraft
Spring
The stagecraft class is designed to provide an introductory level of technical training in all the theatrical technical disciplines over the course of two semesters. The intent is to produce people who can capably fill roles on production crews and perhaps serve as an assistant to the head of the crew. Course content will cover materials, tools, equipment, procedures, safety and operations for Carpentry, Props, Paints, Media, Costumes, Lights, Sound, Rigging, and Run Crew. As well as providing opportunity and experience to grow as technicians, this content will also help establish a foundation to begin the process of becoming managers and designers. As craft skills are often best communicated in a master/apprentice environment this course is set up as a mentored practical experience. This course requires significant additional scheduled time on evenings and weekends for crew calls, which are an important element of the course.

54-157 Production Science
Fall: 6 units
Students in the Production Science course are exposed to the very fundamentals, the primitives, of entertainment technology. The intent is to provide the absolutely strongest beginning for all the work to come, to provide a solid foundation for students and instructors to build upon. Production professionals routinely perform organizational tasks. In order to be able to meet that challenge, students will need to build a toolkit of information and procedures. That toolkit will be comprised of knowledge of the kinds of parameters and techniques that are normally selected, the indices that parameters and techniques are evaluated against, and many of the wide range of issues that might point a manager toward one decision or another. There also exists an entire pantheon of information that people typically learn “on the job.” Activities and information presented in this course are designed to try to expose students to as much of this on the job type development as possible with the goal of leapfrogging them past the bottom rung of the workplace ladder. Drama Design/Production majors only, or with instructor permission.

54-158 Basic PTM 2
Spring: 6 units
Students in the Basic PTM course are exposed to the very fundamentals, the primitives, of entertainment technology. The intent is to provide the absolutely strongest beginning for all the work to come, to provide a solid foundation for students and instructors to build upon. Production professionals routinely perform organizational tasks. In order to be able to meet that challenge, students will need to build a toolkit of information and procedures. That toolkit will be comprised of knowledge of the kinds of parameters and techniques that are normally selected, the indices that parameters and techniques are evaluated against, and many of the wide range of issues that might point a manager toward one decision or another. There also exists an entire pantheon of information that people typically learn “on the job.” Activities and information presented in this course are designed to try to expose students to as much of this on the job type development as possible with the goal of leapfrogging them past the bottom rung of the workplace ladder. PREREQUISITES: Declared Design/PTM focus in the School of Drama FOR: First Year Undergraduate Students

54-159 Production Practicum
Fall: 6 units
Hands on experience in most aspects of building and running a production.
54-162 Introduction to Costume Design
Spring: 6 units
A rigorous introductory studio course for newly declared School of Drama Costume Design Sophomores in their fourth semester of matriculation. Basics of the design process are covered as well as drawing, sculpting, semiotics, play and character analysis, research and character building are explored. An intensive collaboration project with students of other design disciplines comprises the second half of the course. PREREQUISITES: Basic Design 54-171 and 54-172. All others: interview/portfolio review and instructor permission. FOR: 3rd semester Sophomore Costume Designers and students outside of School of Drama. IDEATE. Prerequisites: 54-171 and 54-172

54-163 Production for Non Majors
Fall: 6 units
Basic introduction for non-majors to backstage operations through practical experience handling scenery, costumes, props and lighting. Orientation session offered in fall required prior to taking this class. Contact instructor to register and discuss limited openings

54-166 Introduction to Sound Design for Theatre
Spring: 6 units
Students explore the basic principles and theories of sound design from technical, psychological and aesthetic standpoints. Course work includes instruction in the controllable properties of sound, practical planning of sound plots, cue creation, and the design process. Prerequisites: Basic Design and Design For The Stage. Drama majors have priority, however this course is also open to Music Technology majors and minors, or with permission of instructor.

54-167 Acting for Directors I
Fall: 10 units
Acting I for Director BFA students.

54-168 Acting for Directors I
Fall: 10 units
A knowledge and beginning understanding of the components of acting. Basic exercises, improvisations and prepared work in relaxation, concentration, imagination, communication. The ability to create the reality of a given situation in theatrical terms. Craft fundamentals in preparation for scene study. The beginning development of the students creative resources. This course is for Directing students only.

54-169 StudioCraft 1
Fall: 13 units
The studiocraft course provides beginning level instruction in Drawing, Hand Drafting, and CAD Drafting.

54-170 StudioCraft 2
Spring: 8 units
The studiocraft course provides beginning level instruction in Drawing, Hand Drafting, and CAD Drafting for Design/PTM majors.

54-171 Basic Design 1
Fall: 6 units
A year-long studio course that explores the principles and elements of design utilizing discreet exercises and projects first semester. Research and reports expose the students to designers, theatres and artists of note in the world. Second semester focuses on the semiotics of the visual and aural aspects of theatrical design. Projects fold in each of the disciplines of scene, costume, lighting, sound and media design. PRE-REQUISITE: Declared Design/PTM focus in the School of Drama. FOR: First Semester Design/PTM Undergraduate Students only.

54-172 Basic Design 2
Spring: 6 units
A year-long studio course that explores the principles and elements of design utilizing discreet exercises and projects first semester. Research and reports expose the students to designers, theatres and artists of note in the world. Second semester focuses on the semiotics of the visual and aural aspects of theatrical design. Projects fold in each of the disciplines of scene, costume, lighting, sound and media design. PRE-REQUISITE: Declared Design/PTM focus in the School of Drama. FOR: Second Semester Design/PTM Undergraduate Students only.

54-175 Conservatory Hour
Fall: 1 unit
A year-long discussion class for first-year Drama students. Open to non-majors interested in declaring a Drama minor.

54-176 Conservatory Hour
Spring: 1 unit
A year-long discussion class for first-year Drama majors. Open to non-majors interested in declaring a Drama minor.

54-177 Foundations of Drama I
Fall and Summer: 6 units
In this course, students receive training in the basic analysis of scripts to determine key elements of structure, plot, characterization, thematic content, theatricality, and aesthetics. In addition, the course provides training in dramaturgical research and writing. Registration for this course is limited to Drama majors and minors.

54-183 Writing History Plays: Ethics, Authorship, and Hamilton
All Semesters: 9 units
This class will focus on the craft of writing a history play. Students will explore several types of history plays through assigned reading and listening (from Hamilton to Shakespeare) to understand how several dramatists have mined historical narratives to author stories only they can tell, and to examine the ethical implications of dramatizing real events on stage. The class will transition to a workshop environment as students create their own one-act history play, from the research phase to a finished product. Students should have an elementary knowledge of playwriting and theater prior to this course. No need to have extensive history knowledge, just an interest in using history for theatrical purposes.

54-184 Dramaturgy 2: Introduction to Production Dramaturgy
Intermittent: 9 units
This course continues the basic skill training of the dramaturg, emphasizing the history of world theatre from a dramaturgical perspective, a broad grounding in the history of critical theory of drama, and skill-building exercises in research, presentation, and writing. Required for Freshmen Dramaturgs; open to other majors with instructor permission.

54-187 Introduction to Playwriting
Fall: 9 units
This course aims to teach students the fundamentals of playwriting from the basic elements of a script to the necessary guidelines for successful workshop collaboration. Throughout the semester, students will engage in writing exercises— building up to writing short plays (ranging from 10 to 30 minutes long)— as they study master playwrights on the form. Class time will be dedicated to roundtable readings and discussions of each other’s writing.

54-189 Advanced Writing for Television
Intermittent: 9 units
In this course students will be introduced to the major components of writing for TV, including character and structure, while analyzing genre television and pilot writing. Exercises designed to familiarize students with the tools available to TV writers will be assigned, and over the course of the semester, students will develop an original TV pilot. (Students who have not taken “Intro to TV Writing” need to seek permission from the instructor, but don’t let that deter you!) Prerequisite: 54-134

54-190 Advanced Playwriting
Spring: 9 units
In this class students will fine-tune their individual voices as writers and break outside the conventional notions of what a play should be. Students will read texts by playwrights that experiment with structure and break outside the conventional notion of what a play should be. Students will read texts by playwrights that experiment with structure and theatricality, partake in writing exercises— building up to writing short plays (ranging from 10 to 30 minutes long)— as they study master playwrights on the form. Class time will be dedicated to roundtable readings and discussions of each other’s writing.

54-191 Acting for Non-Majors
Fall: 9 units
This class is designed for non-acting majors and introduces the student to the basic principles of acting, character study and improvisation. One semester course.

54-192 Acting Ensemble for Non-Majors
Spring
This course offers a practical introduction into the work of an actor through collaboration on composition assignments and scene work with undergraduate student directors. Each week actors will be cast in a different composition piece, creating a rotating ensemble so that all actors and directors have the opportunity to work with one another at least once and begin to build collaborative relationships. The second half of the semester students are cast in a scene and focus solely on the one scene working with one director. Students are expected to rehearse a minimum of four hours outside of class. Audition required at the beginning of the semester. Admitance to class by permission of professor.
54-193 Intro to Screenwriting  
Intermittent: 9 units  
Ever watched a terrible movie and thought “I can do better than that?” Or seen a beautiful film and had the opposite reaction: “I could never do that!” Then this is the class for you! This practical skills course will provide students with the tools they need to construct compelling, image-driven screenplays. Students will be writing throughout the semester, ultimately preparing them to complete a polished script of a short film as a final project. Assignments will include reading masterwork screenplays for in-class analysis. Class time will also be dedicated to roundtable readings & discussions of each other’s writing.

54-196 Advanced Screenwriting  
Spring: 9 units  
This course is designed to give writers a variety of tools they can use in writing or rewriting a current project full-length screenplay. There will be films assigned to watch and analyze. Either a first draft or a rewritten version of a full-length screenplay is to be completed by the end of the semester. Prerequisite Introduction to Screenwriting, or instructor permission. Prerequisites: 54-193 or 54-194

54-198 Plays With Words: Exploring Language-Driven Theater  
Fall and Spring: 9 units  
This course will provide students with an understanding of the category of plays that use language as their main engine of storytelling. Students will learn to identify and analyze the conventions of language plays, as well as practicing techniques to write their own. Some of the elements of language plays discussed in this course include plays with non-naturalistic language, emotionally expressive language, and action-driven language. The course will culminate in a final project in the form of a completed, full-length language play.

54-200 Dramaturgy Forum  
Fall and Spring: 1 unit  
Programmed and taught by senior students in the Dramaturgy program, this course is required for all Dramaturgy majors and meets once per week to discuss issues and topics of significance to the dramaturgy community.

54-201 Acting II  
Fall: 12 units  
Scene study: the fundamental techniques needed to participate in the developing conflict within the imaginary world. Character building through unfamiliar behavior and beliefs; relationships; language. Spring semester: The use of classical texts and ensemble playing. The deepening of the actors inner resources to be supported by the craft techniques. Prerequisites: 54-102 and 54-101

54-202 Acting II  
Spring: 12 units  
Scene study: the fundamental techniques needed to participate in the developing conflict within the imaginary world. Character building through unfamiliar behavior and beliefs; relationships; language. Spring semester: The use of classical texts and ensemble playing. The deepening of the actors inner resources to be supported by the craft techniques. Prerequisite: 54-201

54-203 Voice and Speech II  
Fall: 5 units  
The actors take a more concentrated approach to elevated text. The course focuses on the effective production of classical text. The warm up sessions are geared towards preparing the student actors for the extravagant language from Shakespeare’s plays and sonnets. Meter, imagery and further specific text work is also employed to encourage each student to find clear shape in the work. A repertoire of at least five classical monologues will come from the course work. Prerequisites: 54-103 and 54-104

54-204 Voice and Speech II  
Spring: 6 units  
The actors take a more concentrated approach to elevated text. The course focuses on the effective production of classical text. The warm up sessions are geared towards preparing the student actors for the extravagant language from Shakespeare’s plays and sonnets. Meter, imagery and further specific text work is also employed to encourage each student to find clear shape in the work. A repertoire of at least five classical monologues will come from the course work. Prerequisites: 54-203 and 54-104 and 54-103

54-205 Ballet II  
Fall: 3 units  
This course is designed to build on the technical foundation, work habits and professional behavior established in Ballet I. The material presented expands the classical dance vocabulary to the next level of difficulty. Course closed: Only for Music Theatre majors in Drama. Prerequisite: Permission of instructor  
Prerequisites: 54-124 and 54-123

54-206 Ballet II  
Spring: 3 units  
This course continues to build on the technical foundation, work habits and professional behavior established in Ballet I. The material presented expands the classical dance vocabulary to the next level of difficulty. Course closed: Only for Music Theatre majors in Drama. Prerequisite: 54-205

54-207 Movement II  
Fall  
This entire term focuses on the Neutral Mask, a completely non-verbal masked movement form, through which actors search for a neutral base, both physically and psychologically, a place of complete presence in the present. The mask allows them to uncover all that is emotional in the body, the “baggage” carried from role to role, and provides techniques to free them from these limitations. Identifications with other forms of energy, the four elements, seasons, materials, colors and plant life give students new insights into the process of character development. The Neutral Mask work is immediately reinforced with applications to scene work in Acting class. Limited to Acting/MT majors only. Prerequisites: 54-108 and 54-107

54-208 Movement II  
Spring: 3 units  
This term is divided between two classic physical forms: Commedia dell’Arte and Clowns. In the first half of the semester students wear the half-masks of the archetypal Commedia characters (Harlequin, Pantalone, et al), to learn their psychology and physicality, improvise on historical and contemporary scenarios, and apply Commedia technique to modern comedy. Commedia dell’Arte gives them the tools to tackle physical comedy from any era, past or present. In the second half of the term students discover their personal Clowns. This clown has nothing to do with the American Barnum & Bailey Circus clown; this is not a character or caricature, but rather a revelation of the clown each student hides under the mask of adulthood. Discovering this clown gives them all a way to laugh at themselves, to uncover what makes each individual uniquely funny; it also lets them see how we only laugh at truth and in the personal material lies universal humor. Inside this freedom is the technique to know what’s funny and why, and the ability to apply these rules in comedy. Prerequisites: 54-107 and 54-108 and 54-207

54-209 Lab Review Prep for Dramaturgs and Directors  
Spring: 6 units  
TBA

54-211 Actor Dance II  
Fall: 3 units  
This course introduces the basic, fundamental vocabulary of Classical technique (Ballet) to train the body in proper alignment, placement, and muscular strength. Course closed: Only for Acting majors in Drama. Prerequisite: Permission of instructor  
Prerequisites: 54-101 and 54-102

54-212 Actor Dance II  
Spring: 3 units  
A continuation of Classical technique (Ballet) and a unit of social dance styles, waltz, polka, foxtrot, tango, swing. Course closed: Only for Acting majors in Drama. Prerequisites: 54-211 and 54-102 and 54-101

54-213 Singing for Actors II  
Fall: 3 units  
The students have a class voice experience which includes a physical and vocal warm-up and discussion and practice of healthy singing technique. There is group and individual rehearsal of potential audition and performance material. Toward the end of the term, there are weekly opportunities to perform in public, thus preparing for auditions. Prerequisites: 54-101 and 54-102
54-214 Singing for Actors II  
Spring: 3 units  
The students have a class voice experience which includes a physical 
and vocal warm-up and discussion and practice of healthy singing 
technique. There is group and individual rehearsal of potential audition 
and performance material. Toward the end of the term, there are weekly 
opportunities to perform in public, thus preparing for auditions. 
Prerequisites: 54-101 and 54-102

54-217 Jazz II  
Fall: 2 units  
This course is designed to incorporate the strength of classical dance 
technique to a jazz dance style. Training the body in a variety of 
contemporary jazz styles, i.e. Latin, Blues, Lyric, African, using body 
isolations and rhythmic patterns. Course closed: Only for Music Theatre 
majors in Drama. Prerequisite: Permission of instructor. 
Prerequisites: 54-123 and 54-124

54-218 Jazz II  
Spring: 2 units  
This course continues to incorporate the strength of classical dance 
technique to a jazz dance style. Training the body in a variety of 
contemporary jazz styles, i.e. Latin, Blues, Lyric, African, using body isolations and 
rhythmic patterns. Course closed: Only for Music Theatre majors in Drama. 
Prerequisite: 54-217 and Permission of instructor. 
Prerequisite: 54-217

54-219 Music Theatre Literature and Repertoire  
Fall: 4 units  
The students are exposed to many music scores of the basic choral and 
musical theatre literature. The students learn this repertory, reinforcing the 
principals of music theory learned in the first year. 
Prerequisites: 54-126 and 54-125

54-220 Acting A Song  
Spring: 4 units  
This class is for Music Theatre majors only. This class explores the personal 
relationships between performer and song. Exercises include Class 
Interrogation, Story Telling, and Text Analysis. Based primarily on the 
personal experience the actor brings to the text, rather than technical 
aspects. Acting a Song is the prerequisite for Cabaret class. 
Prerequisite: 54-500

54-221 Directing II: Fundamentals  
Fall: 9 units  
Directing II This is a fall-semester course for 2nd-year Directing students 
and others with special permission introducing the fundamentals of 
the director’s craft (text analysis; the concept of Action & Change, 
characters, directors units & transitions) Visual Vocabulary & Staging. Tools including 
planes, levels, body positions, composition, picturization, emphasis 
& movement, and the ground plan. Work includes unscripted exercises, 
scene breakdowns, detailed character analysis, and a final 7 to 10 minute 
devised performance. 
Prerequisite: 54-221

54-222 Directing II: Fundamentals  
Spring: 9 units  
A continuation of the work done in the first semester of Directing II. This 
course is for Directing sophomores and BXA Directing students only. 
Prerequisite: 54-221

54-223 Tap II  
Fall: 2 units  
This course trains the student to develop a comfort level to execute 
percussive sounds, in a variety of percussive rhythmic patterns while 
applying the technical foundation of alignment and placement from 
classical technique. Course closed: Only for Music Theatre majors in Drama. 
Prerequisite: Permission of instructor. 
Prerequisites: 54-124 and 54-123

54-224 Tap II  
Spring: 2 units  
This course continues to technically train the student in a variety of 
percussive rhythmic patterns. Course closed: Only for Music Theatre majors 
in Drama. 
Prerequisite: 54-223

54-227 How to Write a Shakespeare Play  
Fall and Spring: 9 units  
There are dozens of books that present a set of rules for writing a play, but 
not one of them will result in a play like those written by the world’s most 
beloved playwright. This is madness. Whom should we take as a model if 
not Shakespeare? Can we invent an alternative set of rules that will permit 
shifts of tone, disregard for unities of time and place, stages shared by 
people from different social classes, inside-out characters (driven by 
individual psychology) alongside outside-in characters (driven by archetypal 
impersonative), bad puns, dirty jokes, storms, slapstick, and the raising of 
answered (and unanswerable) questions? In this course, we will ransack 
our colleague Shakespeare’s work to find strategies we can steal and 
reshape for our own purposes, through a series of writing projects on the 
level of the line, the speech, the scene, the act, and the play.

54-229 Hedy Lamarr’s Owl  
Fall: 9 units  
Drama majors only. Required for all Sophomore Design and Production 
majors. Bring tools. 
Prerequisite: 54-172

54-230 Make-Up for Designers  
Spring: 6 units  
This is a lecture/demonstration and lab course exploring the principles of 
stage makeup. Course is designed to provide the theatrical designer with 
a working knowledge of broad-based application procedures, materials, 
and techniques. Course also explores the principles of characterization 
allowing for the development and execution of effective makeup designs.

54-231 Design for the Stage  
Fall: 9 units  
This course is divided into four minis to introduce the student to the design 
process for costumes, lighting, scenery and sound. For Drama majors only, 
or instructor permission. 
Prerequisites: 54-170 and 54-171 and 54-172 and 54-169

54-233 Acting For Directors II  
Fall: 12 units  
Acting II for Directors 
Prerequisite: 54-229

54-234 Acting For Directors II  
Spring: 12 units  
Acting II for Directors 

54-237 Scenic Painting I  
Fall: 6 units  
This course is a one semester studio course in the foundations of scenic painting for 
theater and related fields. Students will complete projects that address the 
following topics: preparation of and paint techniques for both soft goods and hard 
covered surfaces, drawing and painting to scale, representing textures in both two and three dimensions, and color mixing. Subject matter changes 
and may include: architecture, natural and man-made textures, drapery, 
interior/ exterior scenes, the human figure, still life objects.

54-238 Scenic Painting II  
Spring: 6 units  
This is a studio course in the foundations of scenic painting for theater and related fields. Students will complete projects that address the 
following topics: preparation of and paint techniques for both soft goods and hard covered surfaces, drawing and painting to scale, representing textures in both two and three dimensions, and color mixing. Subject matter changes 
and may include: architecture, natural and man-made textures, drapery, 
interior/ exterior scenes, human figure, still life objects.

54-239 History of Architecture and Decor 1: Ancients to Gothic  
Fall  
This course is a survey of architecture, furniture and interiors from ancient 
times to the Gothic period. A lecture/slide course, the discussion of 
architecture is done with reference to social, political and economic history.

54-240 History of Architecture and Decor 2: Renaissance to the 21st Century  
Spring  
This slide/lecture course is a survey of architecture, interiors and furniture 
from the Italian Renaissance to the beginnings of the 21st Century.
54-242 Improvisation
Spring: 2 units
This course is for Sophomore Actors only. This course not only sharpens their skills as ensemble performers, but also allows for more playfulness, creativity and exploration, cultivating risk-taking and a certain abandon. The course concentrates on non-verbal psychological improv, helping actors achieve a kind of physical truth and spontaneity, while becoming aware of the importance of the body in conveying information. Prerequisites: 54-101 and 54-102

54-245 History of Clothing 1
Fall: 6 units
This year-long course surveys the development of garments in the Western World from ancient civilizations to the first half of the 20th century. We will look at the progression of the shapes and forms that aesthetically define the clothing of each period, while also exploring the broader relationship of costume to culture and society through history. The course will comprise visual presentations of the art of each period, especially pertaining to representations of clothing, along with research projects, quizzes and exams.

54-246 History of Clothing 2
Spring: 6 units
The 2nd part of this year-long course surveys the development of garments in the Western World from ancient civilizations to the first half of the 20th century. We will look at the progression of the shapes and forms that aesthetically define the clothing of each period, while also exploring the broader relationship of costume to culture and society through history. The course will comprise visual presentations of the art of each period, especially pertaining to representations of clothing, along with research projects, quizzes and exams.

54-247 Dramaturgy 4: In Company
Intermittent: 9 units
For Dramaturgy majors. Open to non majors with instructor permission. Prerequisites: 54-109 and 54-184

54-249 Stagecraft II
Fall: 14 units
Stagecraft II presents advanced shop skills and beginning department head skills for Scenery, Lighting, and Costumes. This course will require additional time during the evening and on weekends. Prerequisites: Stagecraft I (two semesters) OR Instructor Permission Prerequisites: 54-152 and 54-151

54-250 Introduction to Scenic Design
Spring: 6 units
An introduction to the principles and practices of designing scenery emphasizing the interpretation and development of ideas based on a text. Prerequisites: Basic Design, StudioCraft. Drama majors have priority. Non-majors may be allowed in with instructor permission. Prerequisites: 54-172 and 54-169 and 54-171

54-252 Introduction to Lighting Design
Spring: 6 units
Students explore the physical properties of light in various design applications and develop a process of storytelling that involves analysis, research, exploration, questioning, problem solving and implementation of a successful design product. Prerequisite: Design for the Stage, or instructor permission. Prerequisite: 54-231

54-254 New Play Collaboration
Spring: 9 units
For Dramaturgy majors.

54-256 Dramaturgy 3: New Play Dramaturgy
Intermittent: 9 units
For Dramaturgy majors and others with instructor permission. Prerequisites: 54-109 and 54-184

54-257 Directing: Production II
Fall: 6 units
Assignments as stage manager or assistant director.

54-258 Directing: Production II
Spring: 6 units
Assignments as stage manager or assistant director for the Rauh Studio and Chosky Theatres.

54-264 Intro to Welding (MIG & TIG)
Fall and Spring: 4 units
The purpose of this course is to give the student an introduction to and develop practical skills in the MIG (Gas Metal Arc Welding) and TIG (Gas Tungsten Arc Welding) processes. Course will include: comprehensive safety coverage setup, troubleshooting and basic maintenance of all machines basic metal preparation emphasis on identifying proper consumables, machine settings, and determining the success of the welds Work boots/shoes are required for this class.

54-265 Advanced Fabrication 1
Fall: 6 units
This class sets forth to gain a comprehensive understanding of the various tools found in a well-equipped fabrication shop. Shop safety will be emphasized at all times and rigorously promoted per tool. Understanding the differences between tools and when to choose each will be a constant theme. Exploring the various ways of achieving a certain result but with different tools will be a recurring theme. Since most shops use tools for multiple applications, understanding how various materials relate to various tools will be discussed in detail. For TDs only. The first task will be to do an overview of all of the common tools used for woodwork and metalworking. Then we will go through the shop tool-by-tool and make sure everyone understands what the tool was designed for, how it is used, and how it may be utilized for alternative uses.

54-266 Stage Management: Cue Lab
Fall and Spring: 3 units
Required for Production Management / Stage Management majors

54-267 Conceptual Sound Design
Fall: 9 units
Students explore the unique qualities of audio as a design element and the development of a design process through script analysis. Emphasis on the creative application and utilization of the studio in sound shaping and soundscape design. PREREQUISITE: 54-166 Introduction To Sound Design for Theater, 54-231 Design For The Stage. Drama majors have priority, however this course is also open to Music Technology majors and minors, or with permission of instructor. Prerequisite: 54-166

54-268 Organized Sound
Fall: 6 units
Both music and sound design are defined by the presence of a human hand in the organization of sound. This course explores what lies at the intersection of music, technology and sound design. Using compositional techniques in conjunction with the creative application and utilization of studio techniques, field recording, editing and sound manipulation, the student will explore this interstitial landscape. Drama majors have priority, however this course is also open to Music Technology majors and minors, or with permission of instructor. Prerequisites: 54-267 and 54-166

54-269 StudioCraft II
Spring: 3 units
A continuation of 169/170, this course introduces applied drafting practices, perspective drafting, 3D CAD modeling, model building, and other graphical skills. Prerequisites: 54169 and 54170 OR Instructor Permission Prerequisites: 54-172 and 54-171

54-271 Technical Management
Fall: 6 units
Required for all sophomore Design and PTM students. This class establishes a set of standards for creative project management and introduces students to several software packages that can be utilized within these tasks. Prerequisites: 54-157 and 54-158
54-272 Scenic Fabrication and Installation
Spring: 6 units
The Scenic Fabrication & Installation course consolidates and builds upon material presented in the first semester of Basic PTM and in the three semesters of Stagecraft class. Whether they intend to pursue careers as technicians, engineers, or managers students much understand how scenery is built and what is involved in the assembly of the scenery in the theatre. Throughout the semester students will explore the materials and equipment used by all kinds of professionals in the fabrication industry. Through this exploration students will become conversant with the kinds of properties, and the advantages and disadvantages of many different items. Along with this exploration is a concurrent investigation of entertainment industry accidents. This material is valuable in how it contextualizes the kind of work students will be involved in, and helps to drive home the very real consequences of errors pertaining to scenery. In the classroom and in lab students in this course will develop their knowledge and processes for building scenery. The course has three basic units. The beginning of the semester focuses on building materials and on tool use. Through the center of the semester course material focuses on traditional scenery practices. The end of the semester material addresses rigging systems and scenery rigging practices. Laboratory assignments tied to this course will consist of carpentry assignments in the shop and carpentry and rigging assignments during load in. Occasionally students pursuing a more customized path may have lab assignments in the paint department in the shop and in the electrics department during install. All students may receive apprentice assignments in the scenery office.

54-273 Technical Direction I
Fall: 6 units
This course is an exploration of techniques and practices of the Technical Director. The class has three main components: classroom presentation of School of Drama production technical direction process, classroom lectures centering on TD process, and project work. Over the course of the semester, students will work on two productions as paper projects. This is an opportunity to have a somewhat less stressful pass through a show, completing estimates, schedules, and drawings designed to help establish a professional foundation for the student as a technical director. All of the course components run concurrently. Prerequisites: 54272 or Instructor Permission Prerequisites: 54-272 or 54-158

54-274 Seminar in Costume Management
Fall: 4 units
This mini course focuses on the fundamentals of organizational paperwork surrounding costume production and basic operational protocol. The evolution of this paperwork and its usefulness in multiple professional applications is covered.

54-275 History of Sound Design
Intermittent: 3 units
The history of the use of sound in theater from the Greeks to current day including study of the development of the art, significant practitioners and landmark productions.

54-277 Negotiation and Conflict Management
Fall: 3 units
This class is a focused exploration of the process of negotiating, both formally and everyday. We will examine interactions on all levels and environments, with an evaluation of tactics, strategies and the measure of success. From there, the class expands into the nature of conflicts and the manager’s role in identifying and confronting them. Throughout the class, we hope to find solutions to implement in our lives and work. In-class exercises and roleplay will be a fundamental part of class activity.

54-278 Stage Management I
Spring: 6 units
This class introduces the student to the work of a stage manager on a theatrical production. Students learn the functions and responsibilities of the stage manager. Also covered: blocking notation, cue organization, rehearsal reports and AEA rules and regulations.

54-281 Foundations of Drama II
Fall and Spring: 6 units
In this course students build on the skills of Foundations I to develop acumen in targeted research in support of production. The students learn the “circles of knowledge” technique to provide evidentiary arguments concerning a play script, its author, the historical contexts in which it was written, the theoretical frameworks that may be applied to its interpretations, its production history, and what knowledge is needed to bring its themes to relevance in a modern production. As in Foundations I, there is a great deal of exposure to significant texts, both artistic and philosophical, from theatre history. Registration for this course is limited to Drama majors. All other majors must request the instructor’s permission. Prerequisites: 54-177 or 54-178

54-284 Fundamentals of Directing
Fall: 6 units
Fundamentals of Directing is a fall-semester course for Drama Design and PTM sophomores. It is an introductory course that examines some of the basic tools of the director. Emphasis is completely on theatrical work although some elements are applicable to television and film.

54-285 Alexander Technique
Fall and Spring: 1.5 units
Required Alexander work for Senior Acting and Music Theatre majors only. Prerequisite: 54-101

54-287 Introduction to Lighting Design Skills
Spring: 3 units
TBD

54-294 Make-Up for Performers
Spring: 2 units
PREREQUISITE: Acting/MT major in the School of Drama. Basic techniques of stage make-up and their adaptation to theatrical styles. Prerequisite: 54-102

54-295 Advanced Fabrication 2
Fall: 6 units
Continuation of Ad Fab. For Drama PTM-TD only.

54-297 VMD Systems Studio
Spring: 6 units
This course is designed to augment the conceptual background and technical skills of first year Graduate students and newly declared VMD Sophomores, and others interested in learning about media design for theater. The course reviews foundational readings about media, technology and society and explores the skills used in contemporary media work. Through readings, discussions and workshops (some lead by visiting experts) the class will give students a clearer perspective of the field and help them plan a fulfilling course of study, based on their goals and interests. Class projects range from presentations of research to building media installations over at Studio 201. Required for new VMD Sophomores, 1st Year VMD Grads. Included in Emerging Media Masters curriculum; others accepted up to class limit.

54-299 Dramaturgy Production:Assistant
Fall and Spring: 9 units
For Dramaturgy majors.

54-300 Dramaturgy Research Hours
Fall and Spring: 6 units
For Dramaturgy majors.

54-301 Acting III
Fall: 10 units
This is a two-semester course in Acting for Third-Year Actors & MTs who will explore performance within directed structure in various non-Fourth-Wall forms of Theatre including: Greek Tragedy, the Greek Chorus, Moliere Comedy & Brecht. This is not a course that will aspire to provide any “correct” way to play various “styles”. Rather, it is a course in which to acquire new tools & perspectives when working in new theatrical worlds. Goals include: to find the appropriate level of external expression to meet the demands of the particular text & its directed world, & to “fill the Form” believably & passionately; to make active choices within a directed framework; to learn to work within industry standards; to learn the nature of the actor’s “homework” in a directed framework; to include the Audience in the work. Prerequisites: 54-201 and 54-202
35-302 Acting III  
Spring: 10 units  
This is a two-semester course in Acting for Third-Year Actors & MTs who willingness to explore performance within directed structure in various non-Fourth Wall forms of Theatre including Greek Tragedy, Greek Chorus, Commedia & Brecht. This is not a course that will aspire to provide any “correct” way to play various “styles”. Rather, it is a course in which to acquire new tools & perspectives when working in new theatrical worlds.  
Goals include: to find the appropriate level of external expression to meet the demands of the particular text & its directed world, & to “fill the Form” believably & passionately; to make active choices within a directed framework; to learn to work within industry standards; to learn the nature of the actor’s “homework” in a directed framework; to include the Audience in the work.  
Prerequisite: 54-201 and 54-202

54-305 Voice/Alexander III  
Fall: 5 units  
Students explore voice work and various methods in more depth and beyond Alexander alignment awareness work to enhance vocal freedom and full body support of the voice. Areas include: breath support, vocal release, developing freedom in resonating areas, clarity in articulators, building range and stamina. Emphasis is placed on integration of methods with speaking of text. Writing projects are sometimes explored as a way to free the voice creatively and imaginatively. Voice/Alexander 1 is a pre-requisite to registering in this course.  
Prerequisites: 54-105 and 54-106

54-306 Voice/Alexander III  
Spring: 5 units  
Students explore voice work and various methods in more depth and beyond Alexander alignment awareness work to enhance vocal freedom and full body support of the voice. Areas include: breath support, vocal release, developing freedom in resonating areas, clarity in articulators, building range and stamina. Emphasis is placed on integration of methods with speaking of text. Writing projects are sometimes explored as a way to free the voice creatively and imaginatively. Voice/Alexander 1 is a pre-requisite to registering in this course.  
Prerequisites: 54-105 and 54-303 and 54-106

54-307 Movement III  
Fall: 5 units  
Prerequisite: 54-107, 54-108, 54-207, 54-208, or permission of the instructor. This course focuses on the study of the Viewpoints method of actor training developed by Tadashi Suzuki and examines more advanced uses of the Viewpoints method of actor training. Physically rigorous, this course challenges not only physical stamina, but also concentration, focus and the actor’s sense of discipline. The use of spoken text is incorporated into the exercises in an integration of all the physical aspects of the actor’s craft. This course is also designed to complement and inform the actor’s entry into rehearsal and performance work.  
This course is required for all third year Acting majors.  
Prerequisites: 54-207 and 54-208

54-308 Movement III  
Spring: 5 units  
Prerequisite: 54-307, or permission of the instructor This course focuses on the art of stage combat. Basic techniques of unarmored stage violence are studied and an introduction to other weapons such as knife and/or single rapier may be included. Emphasis is placed not only on technique, but the acting of scenes of violence found in both classical and contemporary plays.  
This is a required course for all third year Acting majors.  
Prerequisites: 54-207 and 54-208

54-309 Dialects and Accents  
Fall: 6 units  
TBA

54-310 Dialects and Accents  
Spring: 6 units  
For School of Drama Acting/MT students only.

54-311 Rehearsal and Performance III  
Fall: 16 units  
Performance training through projects at different levels of difficulty and staging, directed by students and presented in the studio theatre. The actor has the opportunity to put into practice with his/her peers, in a creative and experimental atmosphere, the principles and techniques developed in the classroom.  
Prerequisites: 54-201 and 54-202

54-312 Rehearsal and Performance III  
Spring: 16 units  
Performance training through projects at different levels of difficulty and staging, directed by students and presented in the studio theatre. The actor has the opportunity to put into practice with his/her peers, in a creative and experimental atmosphere, the principles and techniques developed in the classroom. Note: Tues or Thurs time used as needed for performance critiques.  
Prerequisites: 54-201 and 54-202

54-313 Ballet III  
Fall: 3 units  
This course is dedicated to honing technical skills, expanding the classical dance vocabulary to the next level of difficulty, and addressing issues of strength, stamina, and endurance. Course closed: Only for Music Theatre majors in Drama.  
Prerequisite: 54-205 and 54-206

54-314 Ballet III  
Spring: 2 units  
This course continues to expand the versatility of the student dancer to master more complex exercises, in dynamics, direction and rhythm using Jazz styles examined by decades. Understanding the 20th century historical background of the 20’s, 30’s 40’s, 50’s 60’s and 70’s. Course closed: Only for Music Theatre majors in Drama.  
Prerequisite: Permission of instructor.  
Prerequisites: 54-217 and 54-218

54-316 Jazz III  
Spring: 2 units  
This course continues to expand the versatility of the student dancer to master more complex exercises, in dynamics, direction and rhythm using Jazz styles examined by decades. Understanding the 20th century historical background of the 20’s, 30’s 40’s, 50’s 60’s and 70’s. Course closed: Only for Music Theatre majors in Drama.  
Prerequisite: 54-313

54-317 Singing for Actors III  
Fall: 2 units  
The students have a class voice experience which includes a physical and vocal warm-up and discussion and practice of healthy singing technique. There is group and individual rehearsal of potential audition and performance material. Toward the end of the term, there are weekly opportunities to perform in public, thus preparing for auditions.  
Prerequisites: 54-201 and 54-202

54-318 Singing for Actors III  
Spring: 2 units  
The students have a class voice experience which includes a physical and vocal warm-up and discussion and practice of healthy singing technique. There is group and individual rehearsal of potential audition and performance material. Toward the end of the term, there are weekly opportunities to perform in public, thus preparing for auditions.  
Prerequisites: 54-201 and 54-202

54-319 Cabaret  
Fall: 6 units  
The Art of Cabaret: Explores the use of Stories and Song to communicate life experiences within an intimate setting, breaking down the invisible fourth wall for honest communication. The course includes a section on the use of the microphone for singers. This Study produces two Cabarets containing Material on a chosen Theme to provide hands-on Song Expression in a public forum.  
Prerequisite: 54-220

54-321 Acting III for Directors  
Fall: 9 units  
An examination of various directing styles with particular attention to: verse forms including Greek and Elizabethan, comedy/farce texts and Early 20th century styles including Ibsen and Shaw. On occasion, guest directors for our main-stage productions will be engaged to teach the style of the production that they are presently working on. Alternately, there is the possibility of this semester being used for an applied internship with a major producing organization.  
Prerequisites: 54-101 and 54-201
54-322 Directing III: Future Stages
Fall: 4 units
FUTURE STAGES combines options from the School of Drama in a new configuration: through working collaboratively across disciplines, students investigate multimedia approaches to contemporary theatre and new ways of storytelling. Directors, designers, actors, and dramaturgs work in groups to generate original ideas, images, texts, and material in a workshop environment. These working groups create projects over the course of the semester which are shown in informal presentations. The emphasis is on process, not product — devising an interdisciplinary performance requires a keen focus on combining creative invention with a rigorous structure of concept development — both of which are explored here. We also examine the work of several significant contemporary theater artists whose work approaches collaboration across a variety of disciplines. Artists have included: Ariane Mnouchkine, Dumitrescu, Complicite, Ralph Lemon, Robert LePage, and more. Students learn to define and distinguish these artist’s approaches through viewing video excerpts, readings, and discussion. This class is an opportunity to explore avenues outside of traditional production modes and beyond each student’s individual discipline. We focus on the process of creating a theatrical language which truly integrates disciplines.

54-323 Tap III
Fall: 2 units
This course expands tap vocabulary and clear precision of execution through moderately difficult and extended combinations. Course closed: Only for Music Theatre majors in Drama. Prerequisite: Permission of instructor
Prerequisites: 54-224 and 54-223

54-324 Tap III
Spring: 2 units
This course continues to expand tap vocabulary and clear precision of execution through moderately difficult and extended combinations. Course closed: Only for Music Theatre majors in Drama. Prerequisite: 54-323 and Permission of instructor
Prerequisite: 54-323

54-325 Actor Dance III
Fall: 2 units
This course uses basic and fundamental contemporary jazz styles, i.e. Latin, Blues, Lyric, African, to technically train the body using isolations and rhythmic patterns. Course closed: Only for Acting majors in Drama. Prerequisite: Permission of instructor
Prerequisites: 54-201 and 54-202

54-326 Actor Dance III
Spring: 2 units
This course continues to use basic and fundamental contemporary Jazz styles, i.e., Latin, Blues, Lyric, African, to technically train the body using isolations and rhythmic patterns. Course closed: Only for Acting majors in Drama. Prerequisite: 54-325 and Permission of instructor
Prerequisites: 54-201 and 54-202

54-327 Auditioning for the Stage
Fall: 2 units
An optional course for Junior Acting and Music Theatre majors. Prerequisite: 54-202

54-328 Advanced Digital Sound Design Skills
Fall: 6 units
Sound Design Majors ONLY. Advanced sound creation and manipulation through student designed and constructed software and hardware. Prerequisite: Conceptual Sound Design I.
Prerequisite: 54-267

54-330 Introduction to Stage Management
Spring: 6 units
This course is intended to provide students an opening to the knowledge and skills of the professional stage manager. It will also illuminate the qualities of a good stage manager specific to personality and human interaction. Within this course we will examine the role of the stage manager throughout the full-scales of canceling a production, including preparatory work, rehearsal period, technical rehearsal, performance and closing.

54-331 Scenic Design: Explorations
Fall: 9 units
Students will spend the year in an exciting and intensive exploration of the process of Scenic Design as well as an examination of the nature of creativity and storytelling. Students will also engage extensively in the skills a professional Scene Designer requires, such as drafting, drawing, model making, painting and general collaborative skills. Students will be expected to deal with in-depth research, scriptural examinations, careful arrangements of space, composition and groundplan, conceptual structure, real life obstacles and the elements of a successful final project. By the end of this course, students will have improved their overall design skills, have some projects they can include in their portfolio and have created new routes toward their creativity. (pre-req, intro to Scene Design)

54-332 Scenic Design: Boot Camp
Spring: 9 units
A rapid-fire design course for scenic design majors. This course offers the students the opportunity to work on six projects over the course of the semester. These projects may include contemporary, classical and non-linear plays, as well as TV workshop and a new plays collaboration with dramatic writing students. Co-taught by Scenic Design faculty.
Prerequisite: 54-250

54-333 Production Personnel Management
Fall: 6 units
Study of the management of production personnel for live theatrical productions. In depth analysis of union contracts from a management perspective: AEA, IATSE, USA. Projects in scheduling and budgeting based on those contracts. Study of hiring, evaluating, and retaining a quality staff. Examination of the role of safety protocols in production. The Course concentrates on the relationship between the Production Manager and all of the personnel that one comes in contact with. For Junior SMPM and TD ONLY or with instructor permission.

54-334 Production Resource Management
Spring: 6 units
This course examines the management of resources for the production of live theatrical productions. We start with analysis of scripts, to find the foundation for resource allocation. Then we move on to study the allocating of the largest production resources: time and money. A significant exploration of the tracking of time and money extends throughout the course, with half of the class sessions taking place in a computer cluster, where we concentrate on advanced application of Excel, Access, and specialized calendar software.

54-335 Auditioning for the Screen
Spring: 2 units
An optional course for Junior Acting and Music Theatre majors.

54-339 Stage Management Seminar
Fall and Summer: 3 units
This class provides stage managers an opportunity to participate in in-depth discussion about the production process. Specific issues related to CMU productions and troubleshooting problems are a particular focus. The class also presents guest speakers on related topics and will work on longer-term projects as needed.

54-340 Stage Management Seminar
Spring: 3 units
This class provides stage managers an opportunity to participate in in-depth discussion about the production process. Specific issues related to CMU productions and troubleshooting problems are a particular focus. The class also presents guest speakers on related topics and will work on longer-term projects as needed.

54-341 Fundamentals of Costume Design
Fall: 9 units
Multiple studio projects comprise this one semester course that focuses on the principals and elements of design, including color theory, as they relate to Costume Design. Hands-on practical workshops include a Television Workshop component with celebrated CMU alumni, and a dance component that culminates in the second semester Dance/Light Concert. A fabric identification component rounds out the semester. PRE-REQUISITE: Declared Costume Design Major in School of Drama. All others: Portfolio Review and special permission of teacher required. Drawing For The Theatrical Designer & Figure Drawing may be taken concurrently. FOR: First semester Graduate Costume Design and Costume Production Students, First semester Junior Costume Majors.
54-342 Costume Design for TV and Film  
Spring: 4.5 units  
A mini course in the second semester that explores the aesthetic and technical processes of designing costumes for the screen. The course introduces film-specific practical skills including the fundamentals of analyzing and breaking down screenplays for costume design, what design means during the pre-production and shooting phases of a production, and the aesthetic and technical differences of designing for the camera's eye compared to designing for the human eye. The course will consist of lectures, visual presentations, including viewing of films that illustrate the processes described in class, script break-down assignments, and design process projects. REQUIRED: Design/PTM Costume major. All others: Portfolio Review and special permission of teacher required. FOR: Second year Graduate Costume Design majors and Senior Costume Design students.

54-346 Introduction to Costume Construction  
Spring: 6 units  
This sophomore level course is designed to provide an intermediate level of training in the area of clothing construction. Students learn how to read patterns, prepare and cut fabric appropriately for construction purposes, and complete a garment employing necessary finishing techniques. Basic flat-pattern and tailoring techniques are also explored.

54-349 Automated Lighting Technology  
Spring: 6 units  
Students are exposed to a range of automated lighting equipment and develop skills in the implementation of them in a production situation. Programming of automated fixtures on a variety of consoles is emphasized. Pre-requisites: 54-369  
Prerequisite: 54-369

54-350 Scenic Design Forum  
Fall and Summer: 1 unit  
Required weekly meeting of all Scenic Designers.

54-351 Theatrical Lighting Design  
Fall: 9 units  
The student's ability to analyze and translate information in the script to descriptive stage pictures is developed in a more in-depth process. Verbal, written and visual communication of ideas is emphasized and explored through text and lab work. Issues of collaboration with the director and other members of the design team are discussed as part of the design process. Pre-requisites: 542-52  
Prerequisite: 54-252

54-352 Musical and Opera Lighting Design  
Spring: 9 units  
Through hands-on lab exercises and preparation of full lighting design plots, students will study lighting design for Musical Theater and Opera. The class will learn to visually analyze the emotional content of music, explore the various forms of musical performance, learn how to develop a design process, create focus in a large-scale space, and strategies for implementing a design. Pre-requisite: 54-351

54-353 Structural Design I  
Fall: 9 units  
Required for all senior undergraduate Technical Direction students. A concentrated training in Structural Design specifically developed for the theater technician. This course teaches the process of Allowable Stress Design for the engineering of scenic structures in wood and steel. Drama majors only, or with instructor permission.

54-354 Structural Design II  
Spring: 9 units  
Required for all senior undergraduate Technical Direction students. Upon completion of this two-semester sequence, students are familiar with beam and column design/specification, truss design, tensile systems and structural connections. Pre-requisite: 54-353

54-355 30 Hour OSHA  
Intermittent: 3 units  
For Production Technology & Management majors.

54-357 Directing: Production III  
Fall: 12 units  
Assignments as stage manager or assistant director.

54-360 Leadership Workshop: Ethics & Innovation  
Intermittent: 6 units  
This course will be an exploration of both innovative strategies and the ethics of leadership within the performing arts. It will build on the management principles covered in foundational courses and is designed to offer the student an approach to leadership development that is tailored to the individuals strengths and needs as well as their role within theatrical organizations. For PTM students only or with permission from the instructor. Prerequisite: 54-353

54-361 Production Preparation  
Fall and Spring  
Participation in School of Drama productions in design or production roles.

54-363 Dramaturgy 5: Designed and Documentary Theatre  
All Semesters: 9 units  
Dramaturgy students only. Others by permission. Prerequisites: 54-184 and 54-109

54-364 Dramaturgy 6: Critical Writing  
Intermittent: 9 units  
For Dramaturgy majors. Prerequisite: 54-184

54-365 Machine Design I  
Spring: 9 units  
Required for all senior undergraduate Technical Direction students. In this course, concepts from Physics of Stage Machinery are applied to the specification, selection, design and assembly of real-world mechanical components for the realization of winches, turntables, wagons and lifts for theatrical use. Drama majors only, or with instructor permission. Prerequisite: 54-366

54-366 Physics of Stage Machinery  
Fall: 9 units  
Required for all junior undergraduate PTM students. This is a one-semester pure Physics class designed to give theater technicians a base knowledge of Newtonian Physics, a pre-requisite for later courses in Machine Design. For this course, I have obtained special permission to use an unpublished text by Alan Hendrickson of the Yale University school of Drama. Drama majors only, or instructor permission.

54-367 Lighting Design Skills  
Fall: 6 units  
Students will concentrate on developing the skills necessary for lighting designers to successfully implement their designs in the theatre. Content includes communication, CAD programs, paperwork, focusing the show, programming conventional and moving light consoles, cue writing and expectations and responsibilities of the design assistant.

54-368 Lighting Management I  
Spring: 4 units  
Lighting Management I is an overview of the management process within a theatrical lighting department. Topics covered include communication tools, paperwork and physical resources used by department heads to facilitate lighting designs, as well as other duties performed within that role.

54-369 Lighting Management II  
Spring: 4 units  
Lighting Management II continues the investigation of the role of the department head within a theatrical lighting department, concentrating on skills needed to perform the role within the School of Drama.

54-371 Personalized Responsive Environments  
Fall: 9 units  
[IDEAe collaborative course] Environmental factors have a significant impact on mood and productivity. Creating responsive environments necessitates the design of surroundings that are able to metamorphose in order to optimize user strengths and available resources and evolve in stride with user needs. This course will investigate the development of spaces that adapt to user preferences, moods, and task specific demands. Both the design and engineering of such personalized environments will be explored. Central course concepts will include, understanding the user, integrating various modalities (e.g., light, heat, sound) to support the changing needs of task and user, and the creation of adaptive environments that learn user preferences over time. Please note that there may be usage/ materials fees associated with this course. Prerequisites: 62-150 or 15-104 or 16-223 or 18-090 or 60-223
54-372 Theatre for the Ear
Spring: 6 units
Survey of aural storytelling with technology focusing on forms with no visual component. Topics include the history of radio drama to present day, radio sound art, cut-up and tape manipulation, comedy records and podcast dramas. Prerequisites: 54-166 Introduction To Sound Design, 54-267 Conceptual Sound Design 1 Restrictions: The course is open to sound design majors or with permission of the instructor.

54-373 Draparing for the Designer I
Fall: 6 units
This is a semester introduction to the arena of the draper. This course illustrates what the draper's role is in effectively spearheading garment production, emphasizing the collaboration and discussion skills needed to follow a garment's design from page to stage. The course instills a strong foundation in pattern creation skills through the use of the dress or suit stand and fosters a laboratory environment for imaginative solutions in clothing pattern development and garment creation. Additional skills such as application of research, garment fitting procedures, pattern manipulations and refinements, and compiling construction plans are explored. This class provides tangential learning through a thorough investigation of fabric, its history and identification, sculptural and spatial relationships, strategic planning, development of fine motor skills, and exposure to a broad spectrum of materials and methods that can be adapted to other purposes.

54-375 IDEATE: Robotics for Creative Practice
Fall: 9 units
Robots come in all shapes and sizes: it is the integration of software and hardware that can make any machine surprisingly animate. This project-oriented course brings art and engineering together to build performance systems using embodied behavior as a creative medium. Students learn skills for designing, constructing and programming automated systems for storytelling and human interaction, then explore the results through exhibition and performance. Technical topics include programmed motion control, pneumatic machine design, closed-loop feedback systems, machine choreography, and human-robot interaction. Discussion topics include contemporary kinetic sculpture and animatronics. This interdisciplinary course is part of IDEATE Physical Computing but is open to any student.

54-376 Entertainment Rigging
Spring: 3 units
This course is a survey of the techniques and practices of theatrical rigging. The course has two main components: permanently installed rigging systems typically found in theatres, and background and technical information concerning the components typically used for stage rigging. Discussion topics include selection criteria for line, hardware, and terminations stressing entertainment industry standards, workplace safety and common industry misconceptions. Time permitting the course will shift from a general discussion of components to their assembly into custom rigging systems & solutions. Instructor's permission only.

54-377 Noises Off
All Semesters: 6 units
We are able to access our recent past and communicate with history through recorded mediums. How we hear the past is filtered through these ancient mechanisms. This course will be a project based exploration of the history of sound design in theatre. The sound designer is often called upon to replicate or implement ancient devices, mechanisms and dead media. This course will explore these challenges and provide an opportunity to experiment with solutions both live and recorded.

54-378 Technical Direction II
Spring: 6 units
This course is an exploration of techniques and practices of Technical Designers. The class has four main components: an investigation of the types of strategies used by Technical Designers to arrive at solutions, building an expert vocabulary for discussion of technical design issues, development of actual technical solutions, on paper, in discussion, and in the shop, discussion of any pertinent technical issues for any of the school productions while in development. Prerequisite: 54-273

54-379 Scenic Design Skills: Drafting
Fall: 4 units
This mini explores careful and clear graphic communication in drafting. A series of weekly drafting exercises, either hand or CAD, take each student through the process of drafting a scenic design. Emphasis is placed on precision, clarity, and appropriate use of standard drafting conventions.

54-380 Music Reading for Production
Fall: 3 units
This class gives the basics of music theory, musical terminology and score reading. Students focus on the difference in various musical scores, i.e., piano/vocal, full, hand written scores. Students are guided in classroom listening which a wide variety of music including, opera, musical theatre, ballet, and choral/orchestra works.

54-381 Special Topics in Drama: History, Literature and Criticism
Fall and Spring: 6 units
Every semester, members of the School of Drama's faculty offer seminars on special topics that investigate some aspect of theatre history, dramatic literature, dramatic theory, or a particular author, period, or genre. Like all Dramatic Literature classes, these are academically rigorous, requiring some amount of intensive critical reading and writing. Registration for this course is limited to Drama majors. Spring 2018: Contemporary American Playwrights of Color(s) This course will introduce students to a variety of contemporary plays by African American, Native American, Asian American, Latinx, and Middle Eastern American playwrights. The reading will focus primarily on plays premiered in the past ten years. The reading list will be gender-balanced. The syllabus is still under construction (pending publishing dates for certain plays) but the following is a representative sample of writers whose works are likely to be included: Branden Jacobs-Jenkins Tanya Saracho Hansol Jung Lynn Nottage Larissa Fasthors Rajiv Joseph A. Rey Pammatat Qui Nguyen Prerequisites: 54-282 or 54-281

54-383 Introduction to Digital Media
Fall: 9 units

54-386 Scenic Design Skills: 3D Model Making
Spring: 4 units
In this mini students explore a variety of three-dimensional media techniques as they learn to build models for the Scenic Designer. Students will investigate many aspects of model-making, from basic structural ideas to complex organic and architectural forms, furniture, and advanced techniques such as scale painting, soldering and carving. Through these methods, students will develop a better understanding of space and objects in space in the theatre. Prerequisite: 54-231

54-387 Dramaturgy: Production I
Fall and Spring: 9 units
Working as a production dramaturg for a Horizons Reading or an assistant dramaturg.

54-389 Composition for Theatrical Sound Design 1
Fall: 9 units
Composition for Theatrical Sound Design 1 This course will concentrate on developing compositional skills for use in theatrical sound design. The full length of this course is designed to take place over two semesters. The rst semester will examine the building blocks of composition such as rhythm, modes, harmony and counterpoint. The second semester will focus on more advanced skills in composition within a theatrical context. Through projects distributed throughout the semester you will practice the skill-based techniques of music notation, orchestration, synthesis, sequencing, and the creation and utilization of sample-based instruments. This course will also cover textual analysis as it applies to both the inspiration for composition and to the more direct challenge of setting music to text.

54-390 Composition for Theatrical Sound Design 2
Spring: 9 units
This course will concentrate on further developing compositional skills for use in theatrical sound design. The full length of this course is designed to take place over two semesters. This is the second semester and builds on compositional techniques such as writing melody, harmony, counterpoint and orchestration techniques. The second semester focuses particularly on more advanced skills in composition within a theatrical context. Through projects distributed throughout the semester students practice the skill-based techniques of music notation, orchestration, synthesis, sequencing, working with instrumentalists and the creation and utilization of sample-based instruments. This course will also cover textual analysis as it applies to both the inspiration for composition and to the more direct challenge of setting music to text.

54-391 Media Design Skills
Fall and Spring: 3 units
to be determined
54-392 Scenic Design Skills: 2D Drawing and Rendering
Spring: 4 units
This mini offers practice in two-dimensional drawing and rendering for the theatre.

54-397 Sound Design For Interactive Environments
Spring: 9 units
This course will examine the process, execution and implementation of sound design for interactive and non-linear storytelling paradigms. Emerging trends in immersive theater, gaming, installation art and multimedia media place unique demands on the sound designer both in terms of content and delivery. The student will explore how these demands effect the fundamental processes of design, delivery, content and flexible delivery systems. Through a combination of directed readings, exploration of current & emerging trends, and project assignments the student will be encouraged to experiment and explore design modes and methodologies that support this flexible method of storytelling. Prerequisites: 54-268 or 54-267

54-398 Film Sound Design
Spring: 9 units
A one semester course introducing the art of film sound design. Topics include the history of sound design for film, critical theories about cinematic sound design and an introduction to the techniques used especially as they relate to and differ from theatrical sound design. Prerequisites: 54-267 Conceptual Sound Design 1. Restrictions: The course is open to Drama majors, Music Technology majors or by permission of the instructor. Prerequisite: 54-267

54-399 Decoding Media
Fall: 6 units
The entire theatrical process can be considered as a series of decodings and re-encodings, first decoding the text (by the creative team), re-encoding (the design & direction) and finally decoding by the audience. And the media design process itself requires a sophisticated grasp of multiple layers of encoding and decoding technically, conceptually and experientially. This class is designed to give students a solid foundation in contemporary media design skills while simultaneously providing an examination of the function of theater historically and the ways media technologies fill those needs today. Early assignments focus on students use of media in their everyday lives, by keeping media journals and bringing in media objects for examination. Later classes focus on taking ideas from this research and applying them in conceptual stage designs for an early Greek play, a contemporary adaptation and then a play of the students choosing. The class covers technical and conceptual basics from text analysis, research, storyboarding and analyzing dramatic structure to understanding screen/ surface characteristics; video cue building; projection optics; and creating projection plots and other tools for communication with team members. Class assignments focus on the creation of dramatically relevant media-worlds and communicating these design ideas verbally, visually and in written documentation.

54-400 Staging Media
Spring: 9 units
Staging Media is a practical, process-oriented class, focused on building the skills to go from a conceptual design to an actual completed show. The course covers 3 major topics; media workflow, media system design and media staging. We cover how to create, rehearse with and stage meaningful media designs. Through real-world examples, building custom media servers, experimenting with materials and software, rigging multiple types of display systems and visiting artists students will learn the best practices for bringing their designs to life. A great deal of technical information will be covered including: video compression formats, projector optics, cueing software, projection mapping & custom surfaces, media servers both custom and professional, networking and control protocols, live camera systems, and stage rigging for projection systems. Students are expected to master a wide range of material. Required for new VMD Juniors, 1st Year VMD Grads. Included in Emerging Media Masters curriculum; others by permission.

54-401 Through the Lens : Storytelling with the Camera
Fall: 9 units
A unified, cross-disciplinary class focused on the artistic and technical requirements for single-camera storytelling. Students from each discipline will receive theoretical instruction, progress to in-class practicum work, and become an integrated production team on a field film project experience. The idea embraces: a single weekly time-frame for classes across several disciplines, a reintegration of management students; and a retooled Camera Lab class in which actors, writers, designers, managers and directors collaborate. Professional guest artists will be frequent visitors to the classroom and production process. Classes will include topics of universal interest to the larger group as well as discipline specific sessions.

54-402 Through the Lens : Storytelling with the Camera
Spring: 9 units
A unified, cross-disciplinary class focused on the artistic and technical requirements for single-camera storytelling. Students from each discipline will receive theoretical instruction, progress to in-class practicum work, and become an integrated production team on a field film project experience. The idea embraces: a single weekly time-frame for classes across several disciplines, a reintegration of management students; and a retooled Camera Lab class in which actors, writers, designers, managers and directors collaborate. Professional guest artists will be frequent visitors to the classroom and production process. Classes will include topics of universal interest to the larger group as well as discipline specific sessions. Prerequisite: 54-401

54-403 Advanced Speech Techniques
Fall: 3 units
TBD

54-405 Undergraduate Future Stages
Fall: 4 units
FUTURE Stages combines options from the School of Drama in a new configuration: through working collaboratively across disciplines, students investigate multimedia approaches to contemporary theater and new ways of storytelling. Directors, designers, actors, and dramaturgs work in groups to generate original ideas, images, texts, and material in a workshop environment. These working groups create projects over the course of the semester which are shown in informal presentations. The emphasis is on process, not product — devising an interdisciplinary performance requires a keen focus on combining creative invention with a rigorous structure of concept development — both of which are explored here. We also examine the work of several significant contemporary theater artists whose work approaches collaboration across a variety of disciplines. Artists have included: Ariane Mnouchkine, Dumbtype, Complicite, Ralph Lemon, Robert LePage, and more. Students learn to define and distinguish these artist's approaches through viewing video excerpts, readings, and discussion. This class is an opportunity to explore avenues outside of traditional production modes and beyond each student's individual discipline. We focus on the process of creating a theatrical language which truly integrates disciplines.

54-406 Media Creation Studio I
Fall: 6 units
Missing Course Description - please contact the teaching department.

54-407 Movement IV
Fall: 4 units
Movement IV is a cross-option course, wherein Sophomore Designers build masks for the Senior Actors to use in the creation of a movement mask piece based on a classic text. The course gives Senior Actors an opportunity to create an original ensemble performance piece, bringing up to 30 masks to life, using skills learned in the previous classes in mask work (Neutral Mask, Commedia dell'Arte, character and larval masks). Due to the necessity of working as an ensemble in the creation of this piece, the students must work together in various roles: as actors, of course, but also as directors, writers, musicians, dramaturges and stage managers; this course offers a rare chance for students to experiment with actor-created theatre, as well as, because it is cross-option, an opportunity for actors and designers to work together to create masks which are able to be brought to life through movement, that are comfortable, offer enough visibility, are secure during activity, etc. A unique learning laboratory for designers and actors to interact involving both artistic and practical issues related to the creation and use of these masks as theatrical metaphor. Limited to Senior Actors/MTs. Prerequisites: 54-207 and 54-208

54-408 Movement IV
Spring: 4 units
In the Senior year, students may study stage combat, including hand-to-hand, quarterstaff, and single rapier, leading to scene work incorporating these skills. Other studies might include dramatic acrobatics, circus skills, and Eastern disciplines such as yoga, Tai Chi, etc. Focus on personal physical style; application of movement training on the mainstage in performance. Prerequisites: 54-207 and 54-208

54-409 Theatre Lab for Undergraduates I
Fall
This is a two-semester class which teaches the collaborative process of theatre — including the role of the living dramatic writer. New scripts are written by graduate dramatic writers, then developed and realized by junior actors, senior dramaturgs graduate and undergraduate directors with the playwright. This work results in 10-minute play scripts, one acts, monologue dramas, and the texts for the MFA Thesis Productions. This class is co-taught by the Acting Dramatic Writing, Dramaturgy and Directing Options.
54-410 Theatre Lab for Undergraduates II
Spring
Theatre Lab is a place to practice collaboration. We will examine and explore the relationships between actor, director, and playwright in working on new plays. The objectives are to prepare students to work collaboratively on new play production as it is practiced in the field, to understand the responsibilities of actor, director, and playwright in work on a new text, and to practice being an outstanding collaborator.

54-411 Rehearsal and Performance IV
Fall: 16 units
Participation outside of class requirements in departmental productions. Putting into practice the techniques acquired over the years of training and exploring the development of a performance played before the public over two weeks.
Prerequisites: 54-311 and 54-312

54-412 Rehearsal and Performance IV
Spring: 16 units
Participation outside of class requirements in departmental productions. Putting into practice the techniques acquired over the years of training and exploring the development of a performance played before the public over two weeks.
Prerequisites: 54-312 and 54-311

54-413 Showcase
Fall: 4 units
Senior acting class for actors and Mt's who are in good standing and in position to graduate in the Spring. Preparation for the New York and Los Angeles Showcase presentations.
Prerequisites: 54-301 and 54-302

54-414 Showcase
Spring: 9 units
Senior acting class for actors and Mt's who are in good standing and in position to graduate in the Spring. Preparation for the New York and Los Angeles Showcase presentations.
Prerequisites: 54-301 and 54-302

54-415 Broadway Dance Styles
Fall: 5 units
This course is designed to provide the student with a practical and historical knowledge of the dance repertoire in American Musical Theater using the original choreography from prominent Broadway choreographers. Course closed: Only for Music Theatre majors in Drama. Prerequisite: Permission of instructor
Prerequisite: 54-319

54-416 Broadway Styles
Spring: 5 units
This course continues to provide the student with a practical and historical knowledge of the dance repertoire in American Musical Theater using the original choreography from prominent Broadway choreographers. Course closed: Only for Music Theatre majors in Drama.
Prerequisite: 54-319

54-418 Songs for Showcase
Spring: 2 units
Vocal preparation and Song Arrangements and Song Cuts explored for the Senior Showcase presentation in New York City.
Prerequisite: 54-500

54-419 Voice & Speech IV
Fall: 2 units
For Senior Acting majors only.

54-420 Voice & Speech IV
Spring: 2 units
TBA

54-421 Directing: Text to Stage
Spring: 3 units
TBD

54-422 Directing IV
Spring: 6 units
Encounter major 20th century theatrical and dramatic movements. Specific concentration on directorial innovations in the last half of the 20th century

54-423 Tap IV
Fall: 2 units
This course presents advance tap vocabulary and challenges the ability of the student to master advanced repertoire at a consistent professional level. Course closed: Only for Music Theatre majors in Drama. Prerequisite: Permission of instructor
Prerequisites: 54-323 and 54-324

54-424 Percussion Ensemble
Spring: 2 units
The course continues to present advance tap vocabulary and challenges the ability of the student to master advanced repertoire at a consistent professional level. Course closed: Only for Music Theatre majors in Drama.
Prerequisite: 54-423
Prerequisite: 54-423

54-430 Master Class/Music Theater Pedagogy
Intermittent: 2 units
In depth exploration and analysis of professional music theater repertoire.

54-431 Scenography
Fall: 9 units
A core design class between scenic designers, costume designers, media designers, and directors collaborating to create projects on paper. This class allows students to experiment away from the pressure of a realized production. The course encourages students to cross traditional boundaries in their own work and to focus on the idea of world building for their projects. This class often includes guest designers and directors.

54-432 Scenic Design: Modern Classical
Spring: 9 units
This is an advanced scenic design class. Scenic design students demonstrate an understanding of visual storytelling through class discussion and practice in the art of theatrical scenic design. Co-taught by Scenic Design faculty built around two plays or musicals, one contemporary and one classical.

54-437 Acting IV
Fall: 5 units
An integration of training and craft approaches related to the rehearsal process featuring a comprehensive approach to text. Students will also examine their propensities and limitations in order to expand their emotional physical vocal and intellectual range.
Prerequisites: 54-302 and 54-301

54-438 Acting IV
Spring: 3 units
Introduces students to improv performance; gives students an improv vocabulary; increases students freedom on stage; stimulates students sense of play; and increases students awareness of rhythm/timing/build/fall/recovery.
Prerequisites: 54-301 and 54-302

54-441 Costume Design for Dance
Fall: 5 units
A mini exploring the design elements specific to the aesthetic and performance requirements of dance. The course will examine the design of costumes at significant points in the history and evolution of dance, from classical ballet to a wide range of modern genres. Coursework will consist of lectures, visual presentations, viewing of filmed footage of notable dance performances, and research and design projects. PRE-REQUISITE: Design/PTM Costume major. All others: Portfolio Review and special permission of teacher required. FOR: Second year Graduate Costume Design majors and Junior Costume Design students.

54-442 Costume Design for the Classics
Spring: 5 units
This Mini 3 focuses on a range of playwrights and classic theatre genres from among Moliere, Brecht and Shakespeare. Special attention is paid to process, research, critical thinking, character development, style, nuts and bolts and the honing of each individual designer’s skills. PRE-REQUISITE: Design/PTM Costume major. All others: Portfolio Review and special permission of teacher required. FOR: First year Graduate Costume Design majors and Junior Costume Design students.
School of Drama Courses

54-444 Draping for the Designer II
Spring: 3 units
Draping for the Designer II is a continuation and development of the proficiencies established in Draping for the Designer I. This course emphasizes the draper's role in the creation of period women's wear: its history, unique pattern challenges, specific construction techniques, and how to manage its creation in the workroom. The synthesis of historical understanding with requirements for the performing arts is underscored. Through the patterning, fitting and making of a multi-layer, historic costume each student undertakes interrelated projects that allow for the application of research, development of complex patterns, composition of complete construction plans and fostering of effective teamwork. To take this class, the student needs to have taken either 54-373 Draping for the Designer I or 54-814 Draping for the Graduate Designer I or to have a background in draping and gain permission from the instructor. Prerequisite: 54-373

54-445 Professional Preparation
Fall: 3 units
A brief introduction for design-oriented pre-professionals to the issues, challenges and conventionally-held practices of responsible self-employment. Specific topics such as branding, resumes, cover letters, union contracts, websites and taxes will be introduced through lectures, guests, discussions and handouts. No testing outside of class is anticipated for the successful completion of this course.

54-446 Professional Preparation
Spring: 3 units
An introduction to the issues and conventionally held practices for the development of responsible self-employment by design-oriented professionals. Discussions investigate the challenges of conducting business within the competitive marketplace of performance-based industries.

54-447 Figure Drawing
Fall: 3 units
Costume Majors have priority, then Design Majors. This course explores the realistic and expressive depiction of the human form primarily in two dimensional media. Working primarily from the live model, exercises will be undertaken that address gesture, proportion, movement, anatomy and structure, composition and expressive form. Students will experience a variety of media and formal approaches to the figure, working from nude, draped, and clothed male and female models. A primary goal of the class is to develop the ability to create the human figure from imagination, based on intensive empirical study of the forms and structures of the human body from life.

54-449 Dramaturgy Professional Prep 1
Fall: 3 units
Professional Prep for Dramaturgy students

54-450 Painting for the Theatrical Designer
Intermittent: 9 units
This studio course engages students in watercolor and acrylic study of subjects relative to the development of scene and costume designers. The human figure, architecture, landscape, furniture, clothing, accessories, fabrics, props and building materials for both scenery and costumes are explored. Rigorous practice required. PRE-REQUISITE: Drawing for the Theatrical Designer. All others: Portfolio Review and special permission of teacher required. FOR: All Design/PTM majors- specifically scene and costume design students Prerequisite: 54-473

54-451 Architectural Lighting Design
Fall: 9 units
Missing Course Description - please contact the teaching department. Prerequisites: 54-349 and 54-350 and 54-352

54-452 Architectural Lighting Design
Spring: 9 units
TBD Prerequisite: 54-252

54-453 Production Management Workshop
Fall and Spring: 3 units
Investigates the organization, planning and interpersonal skills required to successfully manage a live theatrical production. Course is discussion based on 1) participants experience in laboratory productions in the School of Drama, 2) current practical examples of experiences of professional production managers, and 3) contemporary management texts. Topics covered include: Budgeting, Scheduling, Communication, and Project Management. Permission of instructor required.

54-454 Advanced Topics in Stage Management I
Spring: 6 units
For Production Management and Stage Management majors.

54-455 Production Data Manipulation
Spring: 6 units
Required for Production Management / Stage Management majors.

54-456 Production Management Workshop
Spring: 3 units
Investigates the organization, planning and interpersonal skills required to successfully manage a live theatrical production. Course is discussion based on 1) participants experience in laboratory productions in the School of Drama, 2) current practical examples of experiences of professional production managers, and 3) contemporary management texts. Topics covered include: Budgeting, Scheduling, Communication, and Project Management. Permission of instructor required.

54-457 Directing: Production IV
Fall: 12 units
SENIOR DIRECTING PROJECT: This is a 90-minute, public, fully-designed presentation directed by a 4th-Year Directing student with the following goals: to publicly realize a playwright’s purpose for a live audience; to tell an entire theatrical story with a beginning, progression & ending; to work as a team with actors & design team to shape a cohesive & coherent theatrical presentation; to extend practical understanding of Theatre as a collaborative process; to synthesize & apply prior studies at Carnegie Mellon.

54-458 Directing: Production IV
Spring SENIOR DIRECTING PROJECT: This is a 90-minute, public, fully-designed presentation directed by a 4th-Year Directing student with the following goals: to publicly realize a playwright’s purpose for a live audience; to tell an entire theatrical story with a beginning, progression & ending; to work as a team with actors & design team to shape a cohesive & coherent theatrical presentation; to extend practical understanding of Theatre as a collaborative process; to synthesize & apply prior studies at Carnegie Mellon.

54-459 Future Stages for Undergrad Directors and Dramaturgs
Intermittent: 6 units
FUTURE STAGES is a graduate level course (Drama undergraduates by permission only) which combines options from the School of Drama in a new configuration: through working collaboratively across disciplines, students investigate multimedia approaches to contemporary theater and new ways of storytelling. Directors, designers, actors, and dramaturgs work in groups to generate original ideas, images, texts, and material in a workshop environment. These working groups create projects over the course of the semester which are shown in informal presentations. The emphasis is on process, not product — devising an interdisciplinary performance requires a keen focus on combining creative invention with a rigorous structure of concept development — both of which are explored here. We also examine the work of several significant contemporary theater artists whose work approaches collaboration across a variety of disciplines. Artists have included: Ariane Mnouchkine, Dumbtype, Complicite, Ralph Lemon, Robert LePage, and more. Students learn to define and distinguish these artist’s approaches through viewing video excerpts, readings, and discussion. This class is an opportunity to explore avenues outside of traditional production modes and beyond each student’s individual discipline. We focus on the process of creating a theatrical language which truly integrates disciplines. Prerequisite: 54-222

54-463 Dramaturgy Research Hours
Fall and Spring
TBD

54-464 PTM Professional Practice
Spring: 3 units
A seminar about issues surrounding a career as a technical manager. In a series of presentations and discussions students will encounter tools and strategies for job seeking and personal promotion. Guest lecturers will present materials on professional obligations like insurance and taxes and non-salary compensation like retirement and health benefits.
Following the completion of taping each scene, students will view the final script will be produced in the Wells Video Studio as a three-camera shoot. Lighting designer, costume designer, art director and actors. Each teams script will be produced in the Wells Video Studio as a three-camera shoot. Following the completion of taping each scene, students will view the final results and receive feedback on their work.

**School of Drama Courses**

- **54-467 Costume Design with Music**
  - Spring: 5 units
  - A rigorous second semester exploration of costume design for musicals and opera that engages students in aesthetic and practical techniques applied toward these two genres. Special attention paid to music skills, process research, designing for principals and chorus, matching, nuts and bolts and the honing of each designer's individual skills. PRE-REQUISITE: Design/PTM Costume major. All others: Portfolio Review and special permission of teacher required. FOR: First year Graduate Costume Design majors and Senior Costume Design students.

- **54-468 Theater Management**
  - Intermittent: 6 units
  - to be determined

- **54-469 Dance Lighting Design**
  - Fall: 3 units
  - Design for Dance Light.

- **54-470 Costume Rendering**
  - Spring: 9 units
  - PRE-REQUISITES: Drawing for the Theatrical Designer, Major in Design Option of School of Drama FOR: Graduate and Undergraduate Design Costume Majors only. Instructor Approval required. DESCRIPTION: this fast-paced course focuses on techniques and exercises specific to the development of refined and versatile costume renderings. A variety of mediums and methods are explored including colored pencil, marker, ink, Doctor Martin's dyes, watercolor and acrylic as well as transfer drawings, resists and the use of other techniques. Color, texture, pattern, nude and clothed human models are carefully studied and rendered. Students also apply course techniques to development of designs for production and portfolio preparation. Prerequisite: 54-473

- **54-473 Drawing for Theatrical Designers**
  - Fall: 9 units
  - This semester-long basic drawing course focuses on developing hand-eye coordination through discreet exercises that allow the theatre student multiple entry points into drawing. Developed for theatrical design students, accurate drawing of proportion while viewing first hand subjects and research images is stressed. Marker and pencil use only. Rigorous practice required. PRE-REQUISITE: Design/PTM major. All others: Portfolio Review and special permission of teacher required. FOR: First semester Graduate Design and Production Students, First semester Junior Costume Majors, other Design/PTM students by consent of instructor.

- **54-474 Professional Prep for Dramaturgs**
  - Spring: 3 units
  - TBD

- **54-475 Advanced Topics in Stage Management II**
  - Fall: 3 units
  - Special topics in Stage Management for the experienced manager

- **54-477 Technical Direction III**
  - Fall: 6 units
  - Required for all senior undergraduate Technical Direction students. This “capstone” course is the second semester of a sequence requiring application of concepts from earlier courses including Standard Scenery Construction, Production Planning, Structural Design, Stage Machinery Design and Technical Design 1. This is a project-based course requiring weekly presentation of solutions to various "unusual" technical challenges, drawn from actual production experiences. Thorough documentation (shop drawings, budgets, build schedules, etc.) is a requirement for each project. Prerequisite: 54-378

- **54-478 Lighting for the Camera**
  - Fall: 3 units
  - Through hands-on exploration in a studio setting, students will learn the basics of how to light for camera. A professional television lighting designer will mentor the students through the design process in a three-day workshop. Student teams will be formed comprised of a director, writer, lighting designer, costume designer, art director and actors. Each teams script will be produced in the Wells Video Studio as a three-camera shoot. Following the completion of taping each scene, students will view the final results and receive feedback on their work.

- **54-479 Lighting for the Camera II**
  - Intermittent: 3 units
  - Through hands-on exploration in a studio setting, students will learn the basics of how to light for camera. A professional television lighting designer will mentor the students through the design process in a three-day workshop. Student teams will be formed comprised of a director, writer, lighting designer, costume designer, art director and actors. Each teams script will be produced in the Wells Video Studio as a three-camera shoot. Following the completion of taping each scene, students will view the final results and receive feedback on their work. Prerequisite: 54-252

- **54-480 Technical Direction IV**
  - Spring: 6 units
  - The purpose of this class is to prepare Technical Directors as Technical Designers, specifying the engineering and fabrication of discrete scenic elements in a production context. Upon completion of this course, students should be able to: Understand how elements function to support production. Recognize the limitations of standard approaches Develop unique approaches to technical challenges where appropriate Work with an ever-expanding body of methods, materials and hardware integrate knowledge from prior PTM coursework Develop effective drawings and prototypes Iterate technical designs to achieve optimization Prerequisite: 54-477

- **54-486 Understanding Textiles**
  - Spring: 3 units
  - Understanding Textiles is a half-semester introduction to the textiles used for the performing arts. This course begins with an overview of the historical development of textile technology and the role cloth plays in world economies. Next it examines weaving structures and how they impact suitability for particular applications. Techniques for identifying fibers, weaves and fabric density are learned. The course culminates with a project that uses all the explored skills, a fabric in history swatch book. Each student takes an era of history, researches cloth production at that time, finds period appropriate swatches, accurately identifies them and suggests uses for each. These individual chapters are combined into a large resource book, a copy of which each participant keeps for future reference.

- **54-487 Dramaturgy: Production II**
  - Fall and Spring: 12 units
  - Working as a production dramaturg for a School of Drama production in the junior year.

- **54-488 Dramaturgy: Production II**
  - Spring
  - Working as a production dramaturg for a season show or a professionally-produced show at a LORT or similarly-ranked theatre in the US or abroad, in senior year.

- **54-489 Dramaturgy: Internship**
  - Fall and Spring: 9 units
  - Professional internship with a dramaturg at a LORT or similarly-ranked theatre in the US or abroad.

- **54-490 Dramaturgy: Internship**
  - Spring
  - Professional internship with a dramaturg at a LORT or similarly-ranked theatre in the US or abroad.

- **54-491 Concert Lighting Design**
  - Fall: 9 units
  - Students will explore lighting design for concert touring. Emphasis will be on the conceptual development, design process, music analysis, methods of rendering ideas and strategies for implementation of designs. The course will demonstrate methods of working with the tools, vocabulary and technology available to the concert lighting designer.

- **54-493 Business of Acting**
  - Fall: 4 units
  - This course introduces the (advanced) actor to various aspects of the professional world. Emphasis is placed on the audition and interview process for casting directors, talent agents and personal managers. Each student will present either an individual or small group project chosen from a wide ranging list of topics which include performers unions, various production contracts, New York and regional theatre seasons, professional publications and web sites. Occasional tests are administered on the subject of current Broadway and Off-Broadway seasons. Registration for this course is limited to Drama majors only.
  - Prerequisites: 54-301 and 54-302
54-497 Directed Study in Design and Production
Fall and Spring
An opportunity to pursue a predefined design project outside of the standard curriculum under the guidance and direction of a School of Drama faculty member. By special permission only.

54-498 Expanded Theater Fusion Studio
Intermittent: 10 units
As the boundaries between theater, art, entertainment and everyday life continue to expand through engagement with new technologies, it is critical that emerging artists and technologists be provided with the tools, language, and vision to thrive in the new millennium. Expanded Theater will reanimate classical modes of performance with media, networks, robotics, locative applications, and mobile systems. Considering theater as an ancient technology of mass participation and social cohesion, this fusion studio explores how emerging technologies can expand upon the basic theatrical relationships in new and culturally relevant ways. Collaboration and integration of design, media, and storytelling is critical to this approach. Experimentation with new forms can reanimate the basic values of theater; the essential nature of a live event, the possibility of visionary spectacle, and the creation of meaning in dialogue with an audience. Expanded Theater is an opportunity to explore avenues outside of traditional theatrical production modes and beyond each students individual discipline. The curriculum combines resources from Carnegie Melons Schools of Art and Drama, Integrative Design, Arts, and Technology (IDeATe), the Emerging Media Masters (EM2), Computer Science, the Robotics Institute, and their collaborators across the university in a new configuration. Expanded Theater will explore domains ranging from site specific and networked-based performance and interventionist practices, to pervasive social media technologies and their influence on interpersonal communication. The goal is to investigate contemporary languages that allow authors, actors and technologists to collaborate in ways that push beyond our present understanding of theatrical production and reception.

54-499 Advanced Digital Image
Intermittent: 6 units
Advanced Digital Image: (Mini) This class is designed to teach students how to conceive, create and present large scale, professional-quality imagery at "realistic" budget levels. Students choose specific theatrical scenes and create a media based solution for them. Through in-class workshops and Media Lab work-time, this class covers High Definition video production, editing, animation & live video systems for the stage as well as a variety of media-server based presentation technologies. For Juniors, Seniors and Grads. No Prerequisite Open to non-majors

54-500 Voice Lab
Fall and Spring: 5 units
FOR MUSIC THEATRE MAJORS ONLY. Singing Voice based on speech-level and classical singing techniques, required of all Musical Theatre Majors. Lessons are private, for the duration of one hour per week. Voice Lab combines all students of Musical Theatre in a one-hour performance class, where repertoire is performed for faculty and students alike. Training is progressive, with each semester building on the vocal mastery achieved from the previous semester. Repertoire spans from classical to rock, but with an emphasis on songs extracted from the American Musical Canon.

54-505 Ear Training
Fall: 1 unit
Ear Training for sound designers and audio technologists. Introduction and development of skills and techniques for discerning, measuring and expressing the physical qualities of sound with accuracy and sensitivity. Topics include recognizing frequencies (1/3 octave and dual-octave) and analyzing effects and processing (pitch, amplitude, time domain and timbral). This course is open to Drama Sound Design majors/minors, Music Technology major/minors or by permission of the instructor.

54-508 Theatrical Sound System Design 1
Fall: 9 units
Intensive course exploring the theory, art and technology of large scale sound system design for entertainment, specifically live theater productions.

54-509 Theatrical Sound System Design 2
Fall: 9 units
Intensive course exploring the theory, art and technology of large scale sound system design for entertainment, specifically live theater productions. Prerequisites: Intro to Sound Design for Theatre and Production Audio, OR permission of instructor. Prerequisites: 54-166 and 54-666

54-511 Millinery I
Fall: 9 units
This course provides the student with a working knowledge of the basic practices of the theatrical milliner. Focus is given to the development of professional level skills in the areas of buckram, and felt constructions. The student is introduced to industry accepted techniques, materials, and equipment.

54-513 Millinery II
Spring: 9 units
Millinery II (513/914):This course continues the explorations begun in Millinery I. The student undergoes advanced exercises in straw, wire frames, block making and non-traditional millinery materials. Continued emphasis is given to developing professional level skills and assimilation of advanced theories.
Prerequisite: 54-511

54-516 Fabric Painting
Spring: 9 units
Students gain an understanding of the products and techniques involved in a broad range of fabric painting processes as well as pattern development and creation of registered yardage and how these can enhance the theatrical costume product.

54-517 Director's Colloquium
Fall: 1 unit
Directors Colloquium is a weekly meeting for undergraduate Directing majors and BXA students in directing. Specific topics in directing are discussed and School of Drama productions are critiqued.

54-518 Director's Colloquium
Spring: 1 unit
Missing Course Description - please contact the teaching department.

54-519 Acting for the Camera
Fall: 6 units
This course presents the skills necessary to work as an actor in the film and television industry. We will put into practice proficiencies and techniques acquired during previous training, adapt those tools, and learn the new skills required when working for the camera.
Prerequisite: 54-302

54-520 Acting for the Camera
Fall: 6 units
This course presents the skills necessary to work as an actor in the film and television industry. We will put into practice proficiencies and techniques acquired during previous training, adapt those tools, and learn the new skills required when working for the camera.
Prerequisite: 54-302

54-521 Video Media Design Senior Thesis
Spring: TBA

54-522 Plays and Pitches
Spring: 3 units
Preparation for Director project.

54-524 Dance Lighting Design 2
Spring: 3 units
DANCE LIGHT!

54-525 Entertainment Lighting Programming
Fall: 4 units
Students learn and practice programming techniques on the grandMA2 series of lighting control consoles. Advanced programming techniques are explored, including media server control and user-defined commands for the console. Different applications are introduced, but the primary focus is on programming for live music performance.
Prerequisite: 54-349
54-527 Automated Lighting Workshop  
Spring  
In the spring semester of the 2017/2018 academic year the Automated Lighting Workshop course will consist of five distinct modules. The first will focus on the operation and maintenance of equipment that falls into the category of automated lighting. The second module will focus on the programming of media servers using lighting consoles. This year the V476 and MBox will be used. The third module will concentrate on the development of previsualization skills using LightConverse software. In the fourth portion of the class students will design and engineer the automated lighting rig that will be used for the summer and fall of 2018 in the Wells Video Studio. The fifth module will be an introduction to programming on the Hog4 console. Prerequisite: 54-349

54-534 Costume Crafts: Theatrical Footwear  
Spring: 4 units  
Theatrical Footwear (534/932): This mini course serves to explore the world of footwear. The anatomy and design of the shoe, modification of existing footwear and the art and creation of custom footwear are covered.

54-535 Costume Crafts: Fabric Modification  
Spring: 4 units  
Students will learn fabric modification processes beyond traditional paint and dye. Topics may include devore, felting, extruded silicone, tambour beading, cyanotype, and needle arts. For Costume Design or Production majors only.

54-536 Costume Crafts: Mask Making  
Spring: 6 units  
This course opens the world of mask creation to the adventurous student. A broad range of techniques are touched upon and explored allowing students to pick and choose those processes which appeal to their aesthetic and apply to their needs. Prerequisite: 54-538

54-539 Fabric Dyeing I  
Fall: 9 units  
tba

54-561 The Films of the Coen Brothers  
Fall and Spring: 6 units  
Films of the Coen Brothers

54-585 Dramaturgy Capstone Thesis  
Fall: 9 units  
No course description provided.

54-587 Dramaturgy Production III  
Fall and Spring: 12 units  
Working as a dramaturg on a School of Drama production in the senior year.

54-588 Dramaturgy Production III  
Spring  
For Dramaturgy majors.

54-590 The Post Apocalypse on Film  
Spring: 6 units  
Cinematic treatments of the end of civilization by filmmakers from all over the world, including animation.

54-592 Costume Crafts: Theatrical Armor  
Fall: 4 units  
This mini course introduces the student to the world of armor creation for the stage. Techniques covered range from traditional to revolutionary and provide the student with a breadth of possibilities geared toward solving the general conundrum of successful armor for the theatrical production. Prerequisite: 54-538

54-593 Stanley Kubrick and His Films  
Intermittent: 6 units  
Stanley Kubrick and His Films Stanley Kubrick and His Films will explore the amazing diversity in this excellent film director's output from 1967-1999. The course will emphasize the psychological and moral issues raised in his films. And the course will focus on his camera techniques, his use of sound and music, and other remarkable innovative elements. With each film, Kubrick seems to re-invent himself, expanding the dimensions of film art. Films that will be shown in class include: "Paths of Glory" (1957), "Lolita" (1962), "Dr. Strangelove" (1964), "2001: A Space Odyssey" (1968), "A Clockwork Orange" (1971), "Barry Lyndon" (1976), "The Shining" (1980), "Full Metal Jacket" (1987) and "Eyes Wide Shut" (1999).

54-599 Woody Allen and Mel Brooks films  
Fall: 6 units  
TBA

54-617 Independent Study in Dance  
Fall and Spring  
Independent Study in Dance with faculty approval.

54-666 Production Audio  
Spring: 6 units  
Introduction to the theories and technologies used in sound system design for theater and live entertainment.

54-714 Costume Rendering  
Spring: 9 units  
PRE-REQUISITES: Drawing for the Theatrical Designer, Major in Design Option of School of Drama FOR: Graduate and Undergraduate Design Costume Majors only. Instructor Approval required. DESCRIPTION: this fast-paced course focuses on techniques and exercises specific to the development of refined and versatile costume renderings. A variety of mediums and methods are explored including colored pencil, marker, ink, Doctor Martin's dyes, watercolor and acrylic as well as transfer drawings, resists and the use of other techniques. Color, texture, pattern, nude and clothed human models are carefully studied and rendered. Students also apply course techniques to development of designs for production and portfolio preparation. Prerequisite: 54-811

54-721 Graduate Directing: Text to Stage  
Spring: 6 units  
to be determined

54-722 Graduate Directing: Text to Stage  
Spring  
Missing Course Description - please contact the teaching department.

54-729 Graduate Automated Lighting Workshop  
Fall and Spring  
In the spring semester of the 2017/2018 academic year the Automated Lighting Workshop course will consist of five distinct modules. The first will focus on the operation and maintenance of equipment that falls into the category of automated lighting. The second module will focus on the programming of media servers using lighting consoles. This year the V476 and MBox will be used. The third module will concentrate on the development of previsualization skills using LightConverse software. In the fourth portion of the class students will design and engineer the automated lighting rig that will be used for the summer and fall of 2018 in the Wells Video Studio. The fifth module will be an introduction to programming on the Hog4 console. Prerequisite: 54-771

54-755 Drama Practicum  
Summer: 3 units  
This course provides 3 units of pass/fail credit for students participating in a drama related internship. The student must be registered for this course during the internship, in order to earn the credit. At the end of the term, the student's supervisor must email the academic advisor with a brief statement describing the student's activities, and an evaluation of the student's performance. Students are required to submit a statement, reflecting on insights gained from the internship experience. Upon receipt of both statements, the academic advisor will assign a grade of either P or N, depending on the outcome.

54-756 Graduate Theatre for the Ear  
Spring: 6 units  
Survey of aural storytelling with technology focusing on forms with no visual component. Topics include the history of radio drama to present day, radio sound art, cut-up and tape manipulation, comedy records and podcast dramas. Prerequisites: 54-767 Graduate Conceptual Sound Design 1 & 54-768 Graduate Conceptual Sound Design 2 OR 54-791 Playwriting I. Restrictions: The course is open to Graduate Sound Design majors, Graduate Dramatic Writers or with permission of the instructor.

54-759 Working with Dramaturgs  
Intermittent: 3 units  
TBA
54-760 Grad Leadership Workshop: Ethics & Innovation
Intermittent: 6 units
This course will be an exploration of both innovative strategies and the ethics of leadership within the performing arts. It will build on the management principles covered in foundational courses and is designed to offer the student an approach to leadership development that is tailored to the individual’s strengths and needs as well as their role within theatrical organizations. For PTM students only or with permission of the instructor. Prerequisite: 54-745

54-766 Graduate Introduction to Sound Design for Theatre
Spring: 6 units
Students explore the basic principles and theories of sound design from technical, psychological and aesthetic standpoints. Course work includes instruction in the controllable properties of sound, practical planning of sound plots, cue creation, and the design process. Restrictions: Open to all Graduate Drama Majors, CFA graduate students or with permission of instructor.

54-773 Graduate Couture Sewing Techniques
Intermittent: 9 units
This course introduces the student to advanced sewing techniques used in the creation of both fashion and theatrical clothing.

54-780 Graduate Fabric Painting
Spring: 9 units
Students gain an understanding of the products and techniques involved in a broad range of fabric painting processes as well as pattern development and creation of registered yardage and how these can enhance the theatrical costume product. Prerequisite: 54-845

54-795 Graduate Costume Crafts: Mold Making and Casting
Spring: 6 units
This course opens the world of mask creation to the adventurous student. A broad range of techniques are touched upon and explored allowing students to pick and choose those processes which appeal to their aesthetic and apply to their needs.

54-796 The Basics of Self-Producing: How to Put Up Your Show in NYC and Get It Reviewed
Intermittent: 6 units
For any actor/writer/director/theatre artist in New York City, the time between jobs can feel stressful and frustrating. Self-producing is the quickest way to get your work on stage without permission from anyone else or having to adhere to anyone else’s restrictions. From blurbs to budgets to rehearsal space to press releases to equity paperwork, this course reviews in NYC.

54-815 Graduate Negotiation and Conflict Management
Fall: 3 units
This class is a focused exploration of the process of negotiating, both formally and everyday. We will examine interactions on all levels and environments, with an evaluation of tactics, strategies and the measure of success. From there, the class expands into the nature of conflicts and the manager’s role in identifying and confronting them. Throughout the class, we hope to find solutions to implement in our lives and work. In-class exercises and role play will be a fundamental part of class activity.

54-819 Graduate Figure Drawing
Fall and Spring: 3 units
Costume Majors have priority, then Design Majors. This course explores the realistic and expressive depiction of the human form primarily in two dimensional media. Working primarily from the live model, exercises will be undertaken that address gesture, proportion, movement, anatomy and structure, composition and expressive form. Students will experience a variety of media and formal approaches to the figure, working from nude, draped, and clothed male and female models. A primary goal of the class is to develop the ability to observe the human form from imagination, based on intensive empirical study of the forms and structures of the human body from life.

54-822 Graduate Directing: Future Stages II
Spring
Future Stages for second-year Graduate Directors

54-880 Graduate Special Topics in Media: Mediated Reality
Spring
This is an advanced studio course investigating mediated reality technologies and location based interactivity and their potential uses for live performance. The course is technically and conceptually demanding. We will work primarily in Autodesk Maya and Unity 3d, as well as work with various networking technologies for experiencing merged digital and real worlds. The course will start with rapid skills training, then students will work in small groups on developing content rich applications for these technologies. Through readings and discussion of a variety of contemporary works students will come up with testable ideas that will be prototyped in the second half of the semester. Undergrads with permission.

54-884 Graduate Future Stages
Fall: 4 units
FUTURE STAGES combines options from the School of Drama in a new configuration: through working collaboratively across disciplines, students investigate multimedia approaches to contemporary theater and new ways of storytelling. Directors, designers, actors, and dramaturgs work in groups to generate original ideas, images, texts, and material in a workshop environment. These working groups create projects over the course of the semester which are shown in informal presentations. The emphasis is on process, not product — devising an interdisciplinary process requires a keen focus on combining creative invention with a rigorous structure of concept development — both of which are explored here. We also examine the work of several significant contemporary theater artists whose works approach collaboration across a variety of disciplines. Artists have included: Ariane Mnouchkine, Dumbtype, Complicite, Ralph Lemon, Robert LePage, and more. Students learn to define and distinguish these artist’s approaches through viewing video excerpts, readings, and discussion. This class is an opportunity to explore avenues outside of traditional production modes and beyond each student’s individual discipline. We focus on the process of creating a theatrical language which truly integrates disciplines.

54-905 Graduate Ear Training
Spring: 1 unit
Ear Training for sound designers and audio technologists. Introduction and development of skills and techniques for discerning, measuring and expressing the physical qualities of sound with accuracy and sensitivity. Topics include recognizing frequencies (1/3 octave and dual-octave) and analyzing effects and processing (pitch, amplitude, time domain and timbral). This course is open to Drama Sound Design majors/minors, Music Technology major/minors or by permission of the instructor.

54-939 Graduate Entertainment Lighting Programming
Fall: 4 units
Students learn and practice programming techniques on the grandMA2 series of lighting control consoles. Advanced programming techniques are explored, including media server control and user-defined commands for the console. Different applications are introduced, but the primary focus is on programming for live music performance. Prerequisite: 54-771

54-964 Graduate Scenic Design: Moving the Musical
Fall: 5 units
This course will explore methods of designing a musical, emphasizing the ways in which the movement of the scenic units informs the design and helps the audience understand the story being told.

54-972 Graduate PTM Professional Practice
Fall: 3 units
A seminar about issues surrounding a career as a technical manager. In a series of presentations and discussions students will encounter tools and strategies for job seeking and personal promotion. Guest lecturers will present materials on professional obligations like insurance and taxes and non-salary compensation like retirement and health benefits.

54-973 Costume Production Thesis
Fall and Spring: 12 units TBD
54-997 Graduate Sound Design For Interactive Environments
Spring: 9 units
This course will examine the process, execution and implementation of sound design for interactive and non-linear storytelling paradigms. Emerging trends in immersive theater, gaming, installation art and multimedia place unique demands on the sound designer both in terms of content and delivery. The student will explore how these demands effect the fundamental processes of design, development of content and flexible delivery systems. Through a combination of directed readings, exploration of current & emerging trends, and project assignments the student will be encouraged to experiment and explore design modes and methodologies that support this flexible method of storytelling.
Prerequisites: 54-868 or 54-867

54-998 Graduate Film Sound Design
Intermittent: 9 units
A one semester course introducing the art of film sound design. Topics include the history of sound design for film, critical theories about cinematic sound design and an introduction to the techniques used especially as they relate to and differ from theatrical sound design. Prerequisites: 54-767 Graduate Conceptual Sound Design 1. Restrictions: The course is open to Graduate Drama majors or by permission of the instructor.
Prerequisite: 54-867