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.

54-012 Warmup
Spring: 1 unit
Drama majors only.
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 & 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
Voice 1 Fall Voice 1 covers the introduction to voice training based on the Linklater voice work as well as other techniques. Students will learn basic warm ups, identification of healthy voice use and application of voice work to acting work, based on Michael Shurtleff THE AUDITION. Required Text: FREETING THE NATURAL VOICE, second edition by Kristin Linklater. Time permitting some basic introductory work to the Alexander Technique will be covered.

54-106 Voice/Alexander I
Spring: 5 units
Voice 1 Spring (prerequisite Voice 1 fall) A continuation of Voice 1 introducing the exploration of resonators,(resonex ®), Shakespeare and personal writing. Students will develop a basic daily vocal practice and learn how to lead a basic warm up. Time permitting, continuation of introductory Alexander work.
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
Prerequisite: 54-107 or permission of the instructor. 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 class focuses on building the skills and knowledge necessary for a dramaturgical analysis of plays for production. Course readings introduce students to key theoretical approaches to literature that can provide new insights and interpretations of plays. Course assignments involve students in dramaturgical research, oral presentation, and critical writing on the plays we read. Required for Freshmen Dramaturgs; open to other majors with instructor permission.

54-110 Text
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.
Corequisite: 54-101.

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.

54-121 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: 2 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.

54-126 Music Skills II
Spring: 2 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.

54-151 Stagecraft
Fall: 15 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, Metals, 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 will require additional time during the evening and on weekends.

54-152 Stagecraft
Spring: 11 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, Metals, Costumes, Lights, Sound, and Rigging. 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 will require additional time during the evening and on weekends.

54-157 Basic PTM
Fall: 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.

54-158 Basic PTM
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 Symposium I
Fall: 6 units
Hands on experience in most aspects of building and running a production.

54-160 Production Symposium I
Spring: 6 units
Hands on experience in most aspects of building and running a production. Prerequisite: 54-159.

54-162 Introduction to Costume Design
Spring: 6 units
A rigorous introductory Costume Design course for School of Drama Sophomores in the second semester who have just declared a Costume major. Basics of the design process are covered in discreet exercises. Drawing, sculpture, play and character analysis, research, figure drawing and painting are included. Collaboration with students of other design disciplines on final project. Prerequisites: 54171 & 54172 Basic Design. For non-Costume majors an interview/portfolio review and instructor permission are required for admission into this course. Prerequisites: 54-171 and 54-172.

54-163 Production for Non Majors
Fall: 6 units
Basic Introduction and practice for non-majors, through preparation and crew assignments, in building and handling scenery, costumes, props, and lighting. Special Permission required to take this course.

54-164 Production for Non Majors
Spring: 6 units
Basic Introduction and practice for non-majors, through preparation and crew assignments, in building and handling scenery, costumes, props, and lighting. Special Permission required to take this course.

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: 54171 & 54172 Basic Design and 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. Prerequisites: 54-231 and 54-172 and 54-171.

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

54-170 StudioCraft
Spring: 8 units
The studiocraft course provides beginning level instruction in Drawing, Hand Drafting, and CAD Drafting.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>54-171</td>
<td>Basic Design</td>
<td>6</td>
<td>A year-long studio course exploring the principles and elements of design and research in discreet exercises and projects first semester. Second semester focuses on the theatrical design process and each of the disciplines with projects in scene, costume, lighting, and sound design as well as a strong component in drawing. Reports throughout the year expose the students to designers theatres and artists of note in the world. This section is concurrent with Drafting and Figure Drawing sections. PRE-REQUISITE: Declared Design/PTM focus in the School of Drama FOR: First Year Undergraduate Students.</td>
</tr>
<tr>
<td>54-172</td>
<td>Basic Design</td>
<td>6</td>
<td>Spring: 6 units A year-long studio course exploring the principles and elements of design and research in discreet exercises and projects first semester. Second semester focuses on the theatrical design process and each of the disciplines with projects in scene, costume, lighting, and sound design as well as a strong component in drawing. Reports throughout the year expose the students to designers theatres and artists of note in the world. This section is concurrent with Drafting and Figure Drawing sections. PRE-REQUISITE: Declared Design/PTM focus in the School of Drama FOR: First Year Undergraduate Students.</td>
</tr>
<tr>
<td>54-175</td>
<td>Conservatory Hour</td>
<td>1</td>
<td>Fall: 1 unit A year-long discussion class for first-year Drama students. Open to non-majors interested in declaring a Drama minor.</td>
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<tr>
<td>54-176</td>
<td>Conservatory Hour</td>
<td>1</td>
<td>Spring: 1 unit A year-long discussion class for first-year Drama students. Open to non-majors interested in declaring a Drama minor.</td>
</tr>
<tr>
<td>54-177</td>
<td>Foundations of Drama I</td>
<td>6</td>
<td>Fall: 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. All other majors must receive the instructor’s permission.</td>
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<tr>
<td>54-178</td>
<td>Foundations of Drama I</td>
<td>6</td>
<td>Spring: 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. All other majors must receive the instructor’s permission.</td>
</tr>
<tr>
<td>54-184</td>
<td>Dramaturgy 2: History and Practice</td>
<td>9</td>
<td>Intermittent: 9 units This class 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.</td>
</tr>
<tr>
<td>54-187</td>
<td>Introduction to Playwriting</td>
<td>9</td>
<td>Fall: 9 units Students will be introduced to the major components of writing for the stage, including dramatic action, character, and dialogue. Exercises designed to familiarize students with the tools available to the playwright will be assigned, and readings of exercises and works-in-progress will take place on a weekly basis. By the end of the course each student will have completed the first draft of a one-act play.</td>
</tr>
<tr>
<td>54-188</td>
<td>Introduction to Playwriting</td>
<td>9</td>
<td>Spring: 9 units Students will be introduced to the major components of writing for the stage, including dramatic action, character and dialogue. Exercises designed to familiarize students with the tools available to the playwright will be assigned each week. Readings of exercises and works-in-progress will take place on a weekly basis. In addition to reading, each other’s work, members of the class will also serve as the first test audience for your colleagues. Students will be expected to discuss their reaction to each exercise that is read. The final project for the course will be the completion of the first draft of a Ten-Minute play.</td>
</tr>
<tr>
<td>54-189</td>
<td>Advanced Playwriting</td>
<td>9</td>
<td>Fall: 9 units This course is intended to continue the process of familiarizing students with the basic components of dramatic writing, paying particular attention to the most basic building block of all effective plays — dramatic action. We will also focus on the development of an effective structure for a one-act play, and on finding theatrical conventions which both suit the story and make it live on stage. In some cases, students may work on a long play with permission of instructor. Readings will focus on contemporary plays that suggest effective alternative structures and unique uses of theatrical language. Prerequisites: 54187 Prerequisites: 54-188 or 54-187.</td>
</tr>
<tr>
<td>54-190</td>
<td>Advanced Playwriting</td>
<td>9</td>
<td>Spring: 9 units This course is intended to continue the process of familiarizing students with the basic components of dramatic writing, paying particular attention to the most basic building block of all effective plays — dramatic action. We will also focus on the development of an effective structure for a one-act play, and on finding theatrical conventions which both suit the story and make it live on stage. In some cases, students may work on a long play with permission of instructor. Readings will focus on contemporary plays that suggest effective alternative structures and unique uses of theatrical language. Prerequisites: 54187 or 54188, or instructor permission. Prerequisites: 54-188 or 54-187.</td>
</tr>
<tr>
<td>54-191</td>
<td>Acting for Non-Majors</td>
<td>9</td>
<td>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.</td>
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<td>54-192</td>
<td>Acting for Non-Majors</td>
<td>9</td>
<td>Spring: 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.</td>
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<tr>
<td>54-193</td>
<td>Introduction to Screenwriting</td>
<td>9</td>
<td>Fall: 9 units This course is designed to introduce basic screenplay structure and formatting. Readings and films to see will be assigned. A short film or step-outline of a full length film are to be completed by the end of the semester.</td>
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<tr>
<td>54-194</td>
<td>Introduction to Screenwriting</td>
<td>9</td>
<td>Spring: 9 units This course is designed to introduce basic screenplay structure and formatting. Readings and films to see will be assigned. A short film or step-outline of a full length film are to be completed by the end of the semester.</td>
</tr>
<tr>
<td>54-195</td>
<td>Advanced Screenwriting</td>
<td>9</td>
<td>Fall: 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 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. By permission only. Prerequisites: 54-194 or 54-193.</td>
</tr>
<tr>
<td>54-196</td>
<td>Advanced Screenwriting</td>
<td>9</td>
<td>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 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. By permission only. Prerequisites: 54-194 or 54-193.</td>
</tr>
<tr>
<td>54-200</td>
<td>Dramaturgy Forum</td>
<td>1</td>
<td>Fall: 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.</td>
</tr>
<tr>
<td>54-201</td>
<td>Acting II</td>
<td>12</td>
<td>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: 54-101 and 54-102.</td>
</tr>
</tbody>
</table>
Prerequisites: 54-207 and 54-107 and 54-108.

apply these rules in comedy.

freedom is the technique to know what’s funny and why, and the ability to laugh at truth and in the personal material lies universal humor. Inside this makes each individual uniquely funny; it also lets them see how we only

of the clown each student hides under the mask of adulthood. Discovering Circus clown; this is not a character or caricature, but rather a revelation of the archetypal Commedia characters (Harlequin, Pantalone, et al), to learn and Clowns. In the first half of the semester students wear the half-masks of Spring: 3 units

is immediately reinforced with applications to their scene work in Acting insights into the process of character development. The Neutral Mask work from these limitations. Identifications with other forms of energy, the "baggage" carried from role to role, and provides techniques to free

present. The mask allows them to uncover all that is emotional in the body; both physically and psychologically, a place of complete presence in the This entire term focuses on the Neutral Mask, a completely non-verbal

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.

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 and Permission of instructor Prerequisite: 54-205.

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: 54-124 and 54-123.

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: 54-104 and 54-103.

Fall: 3 units

The 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: 54-122 and 54-123.

Fall: 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.

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.

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: 54-102 and 54-101.

Spring: 3 units

A continuation of Classical technique (Ballet) and a unit of social dance styles, waltz, polka, fox trot, tango, swing. Course closed: Only for Acting majors in Drama. Prerequisite: 54-211 and Permission of instructor Prerequisites: 54-211 and 54-102 and 54-101.

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: 54-102 and 54-101.

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: 54-102 and 54-101.

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. Prerequisites: 54-217 and 54-123 and 54-124.

Fall: 3 units

A continuation of the work done in the first semester of Directing II. Limited to directing majors and BHA directors 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: 54-123 and 54-124.

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 and Permission of instructor  
Prerequisite: 54-223.

54-226 Acting a Song  
Spring: 4 units  
Mines the personal life experience to bridge the gap between the Performer and the Song Lyric. Exercises are designed to break down internal blocks built by the expectation of Technical Perfection. The visceral is valued over the intellectual when approaching the Song Material. The students are exposed to groups of composers divided into units including Gershwin, Porter, Rogers and Hammerstein, Bernstein, Coleman, Sondheim to the present composers. Each student prepares and performs the given songs and receives critique and instruction from each of the music and the acting teachers.  
Prerequisite: 54-219.

54-229 Olivier’s Nose  
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  
All Semesters: 6 units  
PREREQUISITE: Design/PTM major in the School of Drama Basic techniques of stage make-up and their adaptation to theatrical styles.

54-231 Design for the Stage  
Fall: 6 units  
This course is divided into four minis to introduce the student to the design process for costumes, lighting, scenery and sound. Prerequisite: 54172  
Prerequisite: 54-171.

54-232 Design for the Stage  
Spring: 9 units  
This course deals with the fundamental needs and responsibilities of the scenic and costume designer. Emphasis is on the development of ideas based on a dramatic text. Students are asked to interpret a text and create a visual statement based on that interpretation through the design process. Studio work is included in the course work.

54-237 Scenic Painting I  
Fall: 6 units  
This 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 2 and 3 dimensions, and color mixing. Subject matter changes often and may include: architecture, natural and man-made textures, drapery, interior/exterior scenes, the human figure, still life objects.

54-238 Scenic Painting I  
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 2 and 3 dimensions, and color mixing. Subject matter changes often 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  
Fall  
This slide/lecture course is a survey of architecture, interiors and furniture from ancient Egypt to the beginnings of the 20th Century.

54-240 History of Architecture and Decor  
Spring  
This slide/lecture course is a survey of architecture, interiors and furniture from ancient Egypt to the beginnings of the 20th 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: 54101 & 54102 Acting I, and 54207 Movement II  
Prerequisites: 54-102 and 54-101.

54-245 History of Clothing  
Fall  
FOR: All Students, Drama Students have priority This year-long course traces the development of garments of the Western World from Egypt to the beginning of the 20th Century. The shapes of the various elements are considered as well as the way they are worn, how they affect the body and the society from which they spring. A course that involves lectures, slides, research projects, quizzes and exams, the time line continues through the year. Second semester can be taken separately with permission of the instructor. 4 units for undergrad Directors, 6 units for everyone else. PRE-REQUISITES: None.

54-246 History of Clothing  
Spring  
Open to all students, Drama majors have priority This year-long course traces the development of garments of the Western World from Egypt to the beginning of the 20th Century. The shapes of the various elements are considered as well as the way they are worn, how they affect the body and the society from which they spring. A course that involves lectures, slides, research projects, quizzes and exams, the time line continues through the year. Second semester can be taken separately with permission of the instructor. 4 units for undergrad Directors, 6 units for everyone else. PRE-REQUISITES: None.

54-247 Dramaturgy 3: Adaptation  
Intermittent: 9 units  
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: 54151 and 54152 OR Instructor Permission  
Prerequisite: 54-151.

54-250 Scenic Design: Fundamental  
Intermittent: 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, Studio/Opera. Drama majors have priority. Non-majors may be allowed in with instructor permission.  
Prerequisites: 54-171 and 54-172 and 54-169.

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: 54231 Design for the Stage, or instructor permission.  
Prerequisite: 54-231.

54-256 Dramaturgy 4: Theatre Historiography  
Intermittent: 9 units  
Prerequisites: 54-109 and 54-184.

54-257 Directing: Production II  
Fall: 6 units  
Assignments as stage manager or assistant director for the Studio and Kresge Theatres.  
Prerequisites: 54-172 and 54-169.

54-258 Directing: Production II  
Spring: 6 units  
Assignments as stage manager or assistant director for the Rauh Studio and Chosky Theatres.
54-260 Production Preparation II
Spring
Hands on experience in most aspects of building and running a production. Participation in School of Drama productions, usually on shop fabrication or theatre installation crews. Some participants will fill assistant supervisor positions for other students filling creative or production roles. Prerequisite: Stagecraft II or instructor permission.

54-261 Production Symposium II
Fall: 6 units
Participation in School of Drama productions, usually on shop fabrication or theatre installation crews. Some participants will fill assistant supervisor positions for other students filling creative or production roles. Prerequisites/Co-requisites: Introduction to Production or instructors permission. Prerequisites: 54-160 and 54-159.

54-262 Production Symposium II
Spring: 6 units
Participation in School of Drama productions, usually on shop fabrication or theatre installation crews. Some participants will fill assistant supervisor positions for other students filling creative or production roles. Prerequisites/Co-requisites: Introduction to Production or instructors permission. Prerequisites: 54-160 and 54-159.

54-264 Welding
Spring: 4 units
An introduction to the four most common metal joining processes, including oxy-fuel processes (welding, brazing, braze welding, and bending), SMAW (stick), GMAW (MIG), and GTAW (TIG). Welding safety, equipment setup and basic welding techniques will be covered. This is a required course for Drama Technical Direction majors. Open to non-majors if space is available.

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 sound scape 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 Conceptual Sound Design
Spring: 9 units
Continuation of 54-267; Students explore the unique qualities of audio as a design element. Emphasis on the creative application and utilization of the studio in sound shaping sound scape design. recording techniques, field recording, and mixing. PREREQUISITE: 54267 Sound Design I 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 Studio craft 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.

54-270 Photos hop for the Theatrical Designer
Spring: 3 units
Students will begin the semester by learning the basics of Photoshop and progress by mid-semester to being able to explore the visual theatrical design process through Photoshop, in scenery, lighting and costumes, in conjunction with other methods of image creation. During the second half of the semester, students will learn the basics of Dreamweaver and website creation, with each student producing and publishing a professional website. Registration for this course is limited to Drama students only. Prerequisite: 54-231.

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: 99101 and 54158.

54-272 Scenic Fabrication and Installation
Spring: 6 units
variable 6-18 units The Scenery Fabrication & Installation course consolidates and builds upon material presented in the first semester of Basic PIM and in the theatre installation crews. 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 learn 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 elements of the Scenery class. 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
6-21 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: 54-158 or 54-272.

54-277 Theme Park Management
Fall: 6 units
This class expands on the fall semester through a series of hands-on exercises and production experiences. Students refine skills in cue-calling and managing productions, and will work with other populations on collaborative projects.

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: 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: 54-178 or 54-177.

54-282 Foundations of Drama II
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: 54-178 or 54-177.
54-284 Fundamentals of Directing
Fall: 6 units
Fundamentals of Directing is a fall-semester course for Drama Design, Dramaturgy, 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.

54-291 Speech and Phonetics Instruction and Outreach I
Fall: 6 units
This course is designed for mentors to teach children at the 5th grade level to speak in a clear, efficient and pleasing manner with self-confidence. The children will also be able to understand the relationship between sound and speech; realize the differences between American English speech and spelling; relate symbols of IPA to phonemes we use in speech; improve their articulation of Vowels, Consonants and Diphthongs; discover the musical patterns their voices can make; follow directions and drills to learn to discriminate between correct and incorrect productions of Vowels, Consonants and Diphthongs; develop the techniques for memorization of challenging poetry.

54-292 Speech and Phonetics Instruction and Outreach II
Spring: 6 units
This course is designed for mentors to teach children at the 5th grade level to speak in a clear, efficient and pleasing manner with self-confidence. The children will also be able to understand the relationship between sound and speech; realize the differences between American English speech and spelling; relate symbols of IPA to phonemes we use in speech; improve their articulation of Vowels, Consonants and Diphthongs; discover the musical patterns their voices can make; follow directions and drills to learn to discriminate between correct and incorrect productions of Vowels, Consonants and Diphthongs; develop the techniques for memorization of challenging poetry and participate in a presentation for family and friends using the skills they have learned.

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.

54-299 Dramaturgy Production: Practical Observation
Fall
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: 54-202 and 54-201.

54-302 Acting III
Spring: 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. Prerequisite: 54-301.

54-303 Dialects for the Stage
Fall: 6 units
(Voice) The actors continue to strengthen their vocal techniques with voice classes, which become specific in their purpose and require the students to become responsible for their own preparation process. The class also focuses on particular performance challenges in private tutorial work. (Dialects & Accents) Dialects and accents class meets twice weekly in order to build a repertoire of ten American, British, Irish dialects and/or European accents. Each actor also develops an independent project in order to discover a process of research for additional dialects he/she may encounter in the professional world. Prerequisites: 54-204 and 54-203.

54-304 Dialects for the Stage
Spring: 6 units
(Voice) The actors continue to strengthen their vocal techniques with voice classes, which become specific in their purpose and require the students to become responsible for their own preparation process. The class also focuses on particular performance challenges in private tutorial work. (Dialects & Accents) Dialects and accents class meets twice weekly in order to build a repertoire of ten American, British, Irish dialects and/or European accents. Each actor also develops an independent project in order to discover a process of research for additional dialects he/she may encounter in the professional world. Prerequisites: 54-204 and 54-203.

54-305 Voice/Alexander III
Fall: 5 units
Review of Linklater work, continuation of Alexander work and introduction to the Fitzmaurice voice work. Students develop personal warm ups for particular performance challenges. Students are assigned text work complementary to acting class work, as well as personal writing projects in conjunction with the Head of Playwriting. Students are also undertake the role of voice captains in productions. Prerequisites: 54-106 and 54-105.

54-306 Voice/Alexander III
Spring: 5 units
Students continue in Linklater voice and Fitzmaurice voice, incorporating the principles of the Alexander Technique. Students are assigned special voice research projects to do with an area of interest in voice science, voice psychology or other area. Students integrate voice with acting class and performance work and continue as voice captains. Prerequisites: 54-305 and 54-106 and 54-105.

54-307 Movement III
Fall: 5 units
Prerequisite: 54-107, 54-108, 54-207, 54-208, or permission of the instructor. This course introduces students to the basic exercises of physical 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. Where 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: 54-208 and 54-207.

54-308 Movement II
Spring: 5 units
Prerequisite: 54-307, or permission of the instructor. This course focuses on the art of stage combat. Basic techniques of unarmed stage violence are studied and an introduction to other weapons such as knife and/or single rapier may be included. Emphasis is place 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: 54-208 and 54-207.

54-309 Accents for the Stage
Fall: 6 units
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.
54-310 Accents for the Stage  
Spring: 6 units  
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 class is co-taught by the Acting, Dramatic Writing, Dramaturgy, and Directing Options.

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: 54-202 and 54-201.

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.  
Prerequisites: 54-202 and 54-201.

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: Permission of instructor  
Prerequisites: 54-206 and 54-205.

54-314 Ballet III  
Spring: 3 units  
This course continues to hone technical skills, expand the classical dance vocabulary to the next level of difficulty, and address issues of strength, stamina, and endurance. Course closed: Only for Music Theatre majors in Drama. Prerequisite: 54-313 and Permission of instructor  
Prerequisites: 54-206 and 54-205.

54-315 Jazz III  
Fall: 2 units  
This course is 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: 54-218 and 54-217.

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: Permission of instructor  
Prerequisites: 54-316 and 54-315.

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: 54-202 and 54-201.

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: 54-201 and 54-101.

54-322 Directing III: Forms and Formats  
Spring: 9 units  
This two-semester class for 3rd-Year Directors is directly related to the work in Directing 3/Acting Lab 2. The Seminar consists of organizational meetings, lectures & discussions relevant to the current class work — such as ground planning, rehearsal organization, vision, genre differentiation, new formats, working with actors, etc.

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: 54-223 and 54-224.

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  
Prerequisites: 54-223 and 54-224.

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: 54-202 and 54-201.

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: 54-202 and 54-201.

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 scope of creating 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 Scene 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 arrangement of space, composition and ground plan, 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-reg intro to Scene Design).

54-332 Scenic Design: Boot Camp
Spring: 9 units
A continuation of the fall semester of Scene Design One. There will be added emphasis on collaboration during the spring semester. Concentration on the design process, the director-designer relationship, and the refinement of conceptual development will be highlighted. 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.

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 two 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.

54-337 Scenic Painting 2
Fall: 4 units
This is a year long course designed to explore more complex scene painting skills and techniques with an emphasis on professional standards. Projects in the first semester will address such topics as: translucency, tromp l’oeil, aging, signage, perspective, and carving and texture techniques. The second semester of this course is devoted to the generation and completion of an independent semester long project that explores skills and topics of the students’ choosing. Prerequisites: 54-238 or 54-237.

54-338 Scenic Painting 2
Spring: 6 units
This is a year long course designed to explore more complex scene painting problems with an emphasis on professional standards. Projects in the first semester will address such topics as: translucency, tromp l’oeil, aging techniques, signage, perspective, and working 3 dimensionally. Adequate mastery of skills in the first semester will permit more freedom in the second semester to do independent projects or group projects for public display. Prerequisites: 54-337 and 54-237 and 54-238.

54-339 Stage Management Seminar
Fall: 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
Portfolio Review and special permission required. Description: A two semester course that engages students with Susan Tsu and guest designers. Principals and elements of design including color theory are examined in discreet costume projects with a strong orientation toward process. Television Workshop with CMU alumni annually. Final project covers play analysis, research, emotional response, deconstruction of script, character analysis, awareness of all design disciplines, writing, painting, painting, swatching, and spec sheets. Students participate in Design Workshops such as the annual Dance/Light/Costume production design. Prerequisites: Drawing For The Theatrical Designer & Figure Drawing may be taken in the same year. Prerequisite: 54-162.

54-342 Costume Design I
Spring: 9 units
Portfolio Review and special permission required. A two semester course that engages students with Susan Tsu and guest designers. Principals and elements of design including color theory are examined in discreet costume projects with a strong orientation toward process. Television Workshop with CMU alumni annually. Final project covers play analysis, research, emotional response, deconstruction of script, character analysis, awareness of all design disciplines, drawing, painting, painting, swatching, and spec sheets. Students participate in Design Workshops such as the annual Dance/Light/Costume production design. Prerequisites: Drawing For The Theatrical Designer & Figure Drawing may be taken in the same year. Prerequisites: 54-348 and 54-246.

54-343 Costume Construction I
Fall
FOR: Drama sophomores and juniors. This hands on practical application course is a study of primary construction principals with emphasis on the development of patterns from the basic costume shapes through history. Primary shapes first semester include men’s and women’s multi-piece bodices, historic sleeve shapes, breeches and skirts. The ability to look at a picture and interpret it to create the shape in fabric is stressed. Second semester, draping, boots and millinery are explored with some garments patterned for departmental productions. Techniques for communicating with the designer and fitting the actor are developed.

54-344 Costume Construction I
Spring: 6 units
FOR: Drama sophomores and juniors. This hands on practical application course is a study of primary construction principals with emphasis on the development of patterns from the basic costume shapes through history. Primary shapes first semester include men’s and women’s multi-piece bodices, historic sleeve shapes, breeches and skirts. The ability to look at a picture and interpret it to create the shape in fabric is stressed. Second semester, draping, boots and millinery are explored with some garments patterned for departmental productions. Techniques for communicating with the designer and fitting the actor are developed.

54-346 Introduction to Costume Construction
Spring: 4 units
For: Declared Costume Design Sophomores Students will build on the skills developed in Costume Design Majors. This hands on practical application course is a study of primary construction principals with emphasis on the development of patterns from the basic costume shapes through history. Emphasis will be placed on refining construction skills and learning finishing techniques. Students will also be provided with the skills necessary to perform successfully and safely as an assistant to a crew head.

54-347 Figure Drawing I
Fall: 4 units
This is a one semester course and is a PRE-REQUISITE for Figure Drawing II. Enrollment priority is given to Costume Design Majors, then Costume Design Majors. This course will explore the realistic and expressive depiction of the human form. Students will work from live models each week, addressing such topics as anatomy and structure, gesture and movement, proportion and composition and individual expression. A variety of 2-dimensional media will be explored, as well. This course is designed to give students a solid grounding in their understanding of the human form and to increase their facility and confidence in drawing it accurately and expressively.

54-349 Figure Drawing I
Spring: 6 units
PRE-REQUISITES: One semester of 54-347 Figure Drawing I. DESCRIPTION: This is a long course explores the realistic and expressive depiction of the human form, primarily in two dimensional media. Students will work from nude, draped and clothed live models, and will explore various media and formal approaches to the figure. 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. Although most of the work takes place in class, some outside study is required.
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: Prerequisites: 54-351, 54-352 and 54-351.

54-350 Introduction to Media Design
Spring: 9 units
Students become familiar with pre-visualization software programs as a tool for problem solving design issues and communicating design intent. Programs may include WYSIWYG, Visionary, ESP Vision and Martin Show Designer. Prerequisite: 54-252.

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 texts and lab work. Issues of collaboration with the director and other members of the design team are discussed as part of the design process. Prerequisites: 54252 Prerequisite: 54-252.

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. Prerequisite: 54-353.

54-355 30 Hour Osha
Fall: 6 units

54-356 Stage Management TV Project
Fall: 3 units

54-357 Directing: Production III
Fall: 12 units
Assignments as stage manager or assistant director for the Studio and Kresge Theatres.

54-358 Directing: Production III
Spring: 12 units
Assignments as stage manager or assistant director for the Rauh Studio and Chosky Theatres.

54-359 Stage Management and Actors Equity
Fall: 3 units
This class provides an in-depth exploration of Actors Equity Association and work rules for actors and stage managers. Through careful reading of contracts and guidelines, we will gain an understanding of current practice and the stage manager’s place within it. The class will also study related unions and current issues affecting the theatre.

54-361 Production Preparation III
Fall

54-362 Production Preparation III
Spring

54-363 Dramaturgy 5: Devised and Documentary Theatre
All Semesters: 9 units
Prerequisites: 54-184 and 54-109.

54-364 Dramaturgy 6: Advanced Topics
Intermittent: 9 units
Prerequisite: 54-184.

54-365 Machine Design I
Fall: 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
Spring: 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: 2 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. This class meets during weeks 1-5 of the fall 2011 semester.

54-368 Production Electrics
Spring
Class content includes practical skills in lighting and electrical theory and practice as it pertains to entertainment lighting as well as development of managerial techniques used by Production Electricians in the industry. Students completing the class satisfactorily will be prepared for Master Electrician assignments on School of Drama productions as well as similar positions outside of the School. Co-requisite: 54-252.

54-373 Drawing for Theatrical Designers
Fall: 9 units
A semester-long basic drawing course taught by Susan Tsu focusing on developing hand-eye coordination, approaches to seeing and translating what the student sees onto the page free from preconceived notions and old habits. Discrete exercises allow the student many entry points into drawing. Developed for Theatrical Design students, accurate drawing of proportion is also a focus. Marker and pencil use only. Instructor permission and an interview/portfolio review required. This course is for School of Drama Design/PTM majors.

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. Prerequisite: 54-477.

54-378 Technical Direction II
Spring: 9 units
This course is an exploration of techniques and practices of Technical Designers. The class has four main components: an exploration 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. Pre-requisites/Co-requisites: Technical Direction or instructor’s permission. Prerequisite: 54-273.

54-379 Scenic Design Studio: Drafting
Fall: 4 units
Students explore a variety of two dimensional media and techniques as they pertain to building ideas for the Scene Designer. Students will investigate drawing, watercolor, gouache, acrylics, drafting, rendering, basic thumbnails, paint elevations and markers.
54-380 Music Reading for Drama Technicians
Spring: 3 units
This class gives the basics of music theory, musical terminology and score reading. Students focus on the difference in various musical scores, ie. piano/vocal, full, hand written scores. Students are guided in class listening which a wide variety of music including, opera, musical theatre, ballet, and choral/orchestral 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.

54-382 History of Drama
Fall and Spring: 3 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 is limited to Drama majors.

54-386 Scenic Stagecraft: Model Making
Spring: 4 units
Students explore a variety of three dimensional media and techniques as they pertain to building ideas for the Scene Designer. Students will investigate many aspects of model building, from basic structural ideas to complex organic and architectural forms, furniture, and advanced techniques such as metal work. Students will also work in depth with the concepts of working in three dimensional space through ideas of scale and layering.
Prerequisite: 54-231.

54-387 Dramaturgy: Production I
Fall
Working as a production dramaturg for a senior thesis or grad show, or as an assistant dramaturg for a season show, in junior year.

54-388 Dramaturgy: Production I
Spring
Working as a production dramaturg for a senior thesis or grad show, or as an assistant dramaturg for a season show, in junior year.

54-389 Composition for Theatrical Sound Design I
Fall: 6 units

54-390 Growing Theatre Community Outreach
Spring: 9 units
Growing Theater engages students and mentors in the development of a collaborative theater experience. Through Mentor Role Modeling, Growing Theater uses drama as a medium to expose at risk population of fifth graders from a local school to a supportive learning environment that is shared, creative, confident, patient and respectful. Growing Theater Mentors will broaden students’ personal and professional outlooks by guiding them through this theatrical process. The resulting play is performed in May at CMU.

54-393 My True Voice
Fall: 6 units
This course is designed for mentors to teach children at the 5th grade level to speak in a clear, efficient and pleasing manner with self-confidence. The children will also be able to understand the relationship between sound and speech; realize the differences between American English speech and spelling; relate symbols of IPA to phonemes we use in speech; improve their articulation of Vowels, Consonants and Diphthongs; discover the musical patterns their voices can make; follow directions and drills to learn to discriminate between correct and incorrect productions of Vowels, Consonants and Diphthongs; develop the techniques for memorization of challenging poetry.

54-394 My True Voice
Spring: 6 units
This course is designed for mentors to teach children at the 5th grade level to speak in a clear, efficient and pleasing manner with self-confidence. The children will also be able to understand the relationship between sound and speech; realize the differences between American English speech and spelling; relate symbols of IPA to phonemes we use in speech; improve their articulation of Vowels, Consonants and Diphthongs; discover the musical patterns their voices can make; follow directions and drills to learn to discriminate between correct and incorrect productions of Vowels, Consonants and Diphthongs; develop the techniques for memorization of challenging poetry and participate in a presentation for family and friends using the skills they have learned.

54-397 Special Topics in Sound Design
Fall: 9 units
Pre-requisites: 54-267/268 Sound Design I. Drama majors have priority, however this course is also open to Music Technology majors and minors, or with permission of instructor.
Prerequisites: 54-268 or 54-267.

54-398 Special Topics in Sound Design
Spring: 9 units
Prerequisites: 54-268 and 54-267.

54-399 Decoding Media
Fall: 6 units
Decoding Media: Based in the analysis of several plays, students learn media basics for the theatre, from creating their own media by shooting with small cameras and editing in widely available programs to the presentation of media in a variety formats. The class takes students through the process of initial creative brainstorming, to communication tools (concept sketches, digital renderings, 3D models), onto projection optics and final design presentations. For Juniors and seniors. No Pre-requisite Open to non-majors.

54-401 Camera Lab
Fall: 3 units
This is a year long course required for senior undergraduate directing and acting majors and second year graduate directors. The students are introduced to some fundamental ideas about story telling with a camera. The students learn and practice both single and multi-camera techniques. There are a series of projects for the students to encounter and practice acting, directing, and designing for the camera.
Prerequisite: 54-302.

54-402 Camera Lab
Spring: 3 units
Advanced scene study: selectivity, clarity; the honing of performance techniques. Professional requirements, the practical extension of the training. Audition and T.V. techniques. Preparation for a New York presentation at the end of the Spring semester.

54-403 Voice Over Acting
Fall: 3 units
(Voice-Over Acting) A commercial aspect of the voice work is introduced, developed and marketed in the Voice-Over Acting class. The course presents information which is then applied to narrating radio and television commercials, industrials, feature-length animations, books on tape, CD-ROM videos, computer software programs, etc. Texts are developed for two demo tapes, which are prepared in class and readied for a professional studio-taping session.
54-404 Voice Over Acting
Spring: 6 units
(Voice) The senior actors continue to strengthen their voice work with individualized voice classes and tutorials. The voice work often addresses particular issues, which these actors encounter in the mainstage productions. Students also re-visit classical text work and build on their sophomore year preparation with additional Shakespearean material. The pieces are prepared as professional audition selections in this work. (Voice-Over Acting) A commercial aspect of the voice work is introduced, developed and marketed in the Voice-Over Acting class. The course presents information which is then applied to narrating radio and television commercials, industrials, feature-length animations, books on tape, CD-ROM videos, computer software programs, etc. Texts are developed for two demo tapes, which are prepared in class and readied for a professional studio-taping session.

54-405 Future Stages for Undergrad Actors
Fall: 3 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. Prerequisites: 54-302 and 54-301.

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. (Examples: HEDDA GABLER, CAT ON A HOT TIN ROOF, DRACULA, CYRANO). The course gives Senior Actors an opportunity to create an original ensemble performance piece, bringing over 30 masks to life, using skills learned in the previous classes in mask work (Neutral Mask, Commedia, 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, dramaturgs 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. 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: 54-208 and 54-207.

54-409 Theatre Lab for Undergraduates
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 senior 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
Spring
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 senior actors, senior dramaturgs graduate and undergraduate directors with the playwright. This class is co-taught by the Acting Dramatic Writing, Dramaturgy and Directing Options.

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: 54-312 and 54-311.

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: 54-311 and 54-312.

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: 54-302 and 54-301.

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: 54-302 and 54-301.

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: 4 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: 54-415 and Permission of instructor
Prerequisite: 54-319.

54-422 Directing IV
Spring: 6 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.

54-423 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: 54-423 and Permission of instructor
Prerequisite: 54-423.

54-424 Tap IV
Spring: 2 units
This 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 and Permission of instructor
Prerequisite: 54-423.
54-431 Scenography
Fall: 9 units
The first semester of a full-year investigation of the processes, challenges and techniques that support the design development of scenic environments for live-performance and camera-based industries. Assignments of both produced and theoretical projects are evaluated through text analysis and pragmatic problem-solving. Disciplines of conceptualization, collaboration and communication are explored and engaged. Prerequisites: 54-331 & 54-332
Prerequisite: 54-331.

54-432 Scenic Design: Modern Classical
Spring: 9 units
The second semester of a full-year investigation of the processes, challenges and techniques that support the design development of scenic environments for live-performance and camera-based industries. Assignments of both produced and theoretical projects are evaluated through text analysis and pragmatic problem-solving. Disciplines of conceptualization, collaboration and communication are explored and engaged. Prerequisite: 54-431.

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
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.

54-439 Stage Management Seminar
Fall: 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.

54-440 Stage Management Seminar
Spring
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.

54-441 Costume Design for Dance
Fall: 9 units
Portfolio Review and special permission required. Description: For the advanced Costume Designer. A two semester course that engages students with Susan Tsu and guest designers. Focused on a range of playwrights and theatre genres- Moliere, Musical Theatre, Brecht, Shakespeare, International and Contemporary pieces are researched and designed. Special attention paid to process, research, nuts and bolts and the honing of each designer's skills. Prerequisites: Drawing For The Theatrical Designer, Intro to Costume Design, Costume Design I. History of Clothing and Figure Drawing can be taken simultaneously. FOR: Second year graduate costume majors and Senior undergraduates with declared majors. Prerequisites: 54-245 and 54-341 and 54-347.

54-442 Costume Design II
Spring: 9 units
Portfolio Review and special permission required. Description: For the advanced Costume Designer. A two semester course that engages students with Susan Tsu and guest designers. Focused on a range of playwrights and theatre genres- Moliere, Musical Theatre, Brecht, Shakespeare, International and Contemporary pieces are researched and designed. Special attention paid to process, research, nuts and bolts and the honing of each designer's skills. Prerequisites: Drawing For The Theatrical Designer, Intro to Costume Design, Costume Design I. History of Clothing and Figure Drawing can be taken simultaneously. FOR: Second year graduate costume majors and Senior undergraduates with declared majors. Prerequisites: 54-448 and 54-246.

54-443 Costume Construction II
Fall: 6 units
FOR: All Costume Majors have priority Advanced problems in costume building and pattern development are individually assigned to strengthen the skills of the student. Projects may be drawn from actual designs for productions if the challenge is suitable for the student's development. This course may be taken for 1 or 2 semesters, starting either Fall or Spring PRE-REQUISITES: Both semesters of Costume Construction I Prerequisites: 54-343 and 54-344.

54-444 Costume Construction II
Spring: 6 units
FOR: All Costume Majors have priority Advanced problems in costume building and pattern development are individually assigned to strengthen the skills of the student. Projects may be drawn from actual designs for productions if the challenge is suitable for the student's development. This course may be taken for 1 or 2 semesters, starting either Fall or Spring PRE-REQUISITES: Both semesters of Costume Construction I Prerequisites: 54-343 and 54-344.

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 issues and problem-solving skills will be introduced through lectures, discussions and handouts. No testing or project work outside of class is anticipated for the successful completion of this course. Prerequisite: open to Seniors only.

54-447 Figure Drawing II
Fall: 4 units
PRE-REQUISITES: If taking Figure Drawing II, both semesters of Figure Drawing I FOR: Costume Majors have priority, then Design Majors. First experience should be in Zamborsky section. DESCRIPTION: This year-long 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. Although most of the work takes place in class, some outside study is required.

54-448 Figure Drawing II
Spring: 6 units
PRE-REQUISITES: If taking Figure Drawing II, both semesters of Figure Drawing I FOR: Costume Majors have priority, then Design Majors. First experience should be in Zamborsky section. DESCRIPTION: This year-long 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. Although most of the work takes place in class, some outside study is required.

54-450 Painting for Theatrical Designer
Spring: 6 units

54-451 Architectural Lighting Design
Fall: 9 units
Prerequisites: 54-352 and 54-349 and 54-350.

54-453 Production Management Workshop I
Fall: 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.
54-456 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: 10 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.

54-459 Future Stages for Undergrad Directors and Dramaturgs
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.

54-460 Future Stages for Undergrad Designers
Fall: 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: 54-231.

54-461 Production Preparation IV
Fall
Participation in School of Drama productions, usually in supervisory roles in design or production. Prerequisites: 54361 and 54362 Prerequisites: 54-361 and 54-362.
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 theater season,s 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: 54-302 and 54-301.

54-494 Business of Acting  
Spring: 3 units  
The 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 theater season,s professional publications and web sites. Occasional tests are administered on the subject of current Broadway and Off-Broadway seasons.  
Prerequisites: 54-301 and 54-302.

54-498 Expanded Theater  
Intermittent: 10 units

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 or Drama minors, Music Technology major/minors, ETC students, or permission of instructor.

54-509 Advanced System Design  
Fall: 9 units  
Intensive course exploring the theory, art and technology of large scale sound system design for entertainment, specifically live theater productions.  
Prerequisites: 54-166 or 54-766 Intro to Sound Design for Theatre, and 54-666 Production Audio, OR permission of instructor.  
Prerequisites: 54-666 and 54-166.

54-511 Millinery I  
Fall: 9 units  
DRAMA MAJORS ONLY, and Costume Design students have priority.

54-517 Director's Colloquium  
Fall: 1 unit

54-518 Director's Colloquium  
Spring: 1 unit

54-519 Acting for the Camera  
6 units  
Prerequisite: 54-302.