

# School of Drama Courses

## About Course Numbers:

Each Carnegie Mellon course number begins with a two-digit prefix that designates the department offering the course (i.e., 76-xxx courses are offered by the Department of English). 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. Depending on the department, xx-6xx courses may be either undergraduate senior-level or graduate-level, and xx-7xx courses and higher are graduate-level. 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 Introduction to Alexander Technique

Fall: 1 unit  
TBD

### 54-012 Warmup

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

### 54-101 Acting I

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

### 54-102 Acting I

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

### 54-103 Speech I

Fall: 4 units  
(Speech I) The course introduces students to the pronunciation of the sounds of Standard American English pronunciation as presented by Edith Skinner in her textbook SPEAK WITH DISTINCTION. The International Phonetic Alphabet is used to introduce the students to a distinct symbol for each vowel, diphthong and consonant sound. This process will strengthen the student's placement of sounds and will help to illustrate and control regional characteristics. The work is applied to regular individual presentations of various texts. Phonetic transcription is required of class participants throughout the course. Written accuracy of the sounds are required and assigned regularly. This course is open to first year Acting majors who have been accepted to the School of Drama only.

### 54-104 Speech I

Spring: 6 units  
The Spring course continues to develop the foundational work from the previous term. This includes the identification and pronunciation of the sounds of Standard American English. Students will study the physical placement and pronunciation of each sound in isolated applications. The International Phonetic Alphabet (IPA) has been introduced and will continue with further diphthong and triphthong sounds and symbols. Further study will involve strong and weak forms of words, linking 'r' sounds and syllabic consonants; students will apply the advanced speech work to challenging extravagant material as well as exercises with commonly mispronounced words.  
Prerequisite: 54-103

### 54-105 Voice for the Stage I

Fall: 5 units  
An Introduction to the fundamental foundation of speaking voice training for the actor; physical awareness, breath, and the free release of sound. Resonance, range, articulation, vocal clarity and expressiveness are also emphasized. The work is based upon the classic progression of voice exercises of Kristin Linklater. The exercises are designed to liberate the voice from habitual psychophysical tensions as well as developing sensitivity to impulse. This approach offers the possibility of liberating your natural speaking voice rather than adopting a vocal technique in order to truthfully embrace the performer's instincts. The natural voice is transparent, revealing, connected to thought, emotion, sound, and the spoken word; elements that are essential to an authentic embodiment of a character.

### 54-106 Voice for the Stage I

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

### 54-107 Movement I

Fall: 4 units  
This course serves as a foundation for all future movement studies. Kinesthetic awareness and responsiveness is developed through the introduction of the Viewpoints method of physical training. The importance of physical expressivity and specificity in storytelling is achieved by the creation of physical movement based compositions. This is a required course for all first year undergraduate Acting and Musical Theatre and Directing students.

### 54-108 Movement I

Spring: 4 units  
This course is designed to continue the physical actor training sequence begun in the previous semester by introducing new methodologies and working vocabularies. This course examines and explores the use of the human body as an expressive artistic instrument of communication. Concepts of the body in relation to Time, Space, Weight, and Energy will be explored. This is a studio course in which learning is experiential. In addition to daily class activities and exercises, assignments will include a written test and solo presentations/performances. Admission to this course fulfills a requirement for first year undergraduate acting and music theatre majors  
Prerequisite: 54-107

### 54-109 Dramaturgy 1: Approaches to Text

Intermittent: 9 units  
This course is an introduction to dramaturgical analysis of a play; the goal of this course is to provide students with a number of text analysis "tools" to use in understanding plays for production.

**54-110 Text for Actors**

Fall: 2 units

This class is in conjunction with Acting I in the School of Drama. The actor/director learns how to investigate the written text and translates it actively for performance.

**54-111 Theatre Process for Non-Majors**

Fall and Spring: 4 units

This course is designed to increase students' appreciation and awareness of theatrical art through lectures, discussion, projects, and live performance.

**54-115 Rhythmic Exploration**

Spring: 1.5 units

Optional course.

**54-117 Design Collaboration Project**

Spring: 3 units

This course is intended to provide students with hands-on experience in the process of collaboration on a design for a production. Students in the course will work in teams to design a hypothetical production of a given play.

**54-119 Vocal Technique**

Fall: 1 unit

Singing technique for first-year Music Theatre students.

**54-121 Directing I: A Director's Mindset**

Fall: 9 units

A discovery of the director's mindset. Through discussions, readings, exercises, projects and explorations, this course is intended to give the aspiring director a foundation for the continual investigation into multiple forms of expression that might feed the director's imagination and toolbox.

**54-122 Directing I: A Director's Preparation**

Spring: 9 units

A continuation of the previous semester focusing on a director's preparation.

Prerequisite: 54-121

**54-123 Dance 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 Dance I: Applying Dance Technique**

Spring: 5 units

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

Prerequisite: 54-123

**54-125 Music Skills I**

Fall: 4 units

The students explore the basics of music theory, which includes intervals, rhythm, notation and musical vocabulary. Emphasis is on acquiring these basic skills through sight singing. For School of Drama MT students only.

**54-126 Music Skills II**

Spring: 4 units

The students explore the basics of music theory, which includes intervals, rhythm, notation and musical vocabulary. Emphasis is on acquiring these basic skills through sight singing.

Prerequisite: 54-125

**54-134 Writing for Television**

Spring: 9 units

Students will write an original pilot, focusing on structure, character, and an analysis of what makes great TV.

**54-135 The Basics of Self-Producing: How to Put Up Your Show in NYC and Get It Reviewed**

Fall and Spring: 6 units

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

**54-151 Stagecraft**

Fall and Spring

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

**54-152 Stagecraft**

Spring

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

**54-157 Production Science**

Fall: 6 units

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

**54-158 Production Planning**

Spring: 6 units

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

**54-159 Production Practicum**

Fall: 6 units

Hands on experience in most aspects of installing and running a production.

**54-162 Introduction to Costume Design**

Spring: 6 units

A rigorous introductory studio course for newly declared School of Drama Costume Design Sophomores in their fourth semester of matriculation. Basics of the design process are covered as well as drawing, sculpture, semiotics, play and character analysis, research and character building are explored. An intensive collaboration project with students of other design disciplines comprises the second half of the course. All others: interview/portfolio review and instructor permission. **FOR:** 3rd semester Sophomore Costume Designers and students outside of School of Drama. **Prerequisites:** 54-171 and 54-231 and 54-232 and 54-172

**54-163 Production for Non Majors**

Fall: 6 units

Non-major involvement in a Schools of Drama production or classroom project.

**54-166 Introduction to Sound Design for Theatre**

Spring: 6 units

Students explore the basic principles and theories of sound design from technical, psychological and aesthetic standpoints. Course work includes instruction in the controllable properties of sound, practical planning of sound plots, cue creation, and the design process. **Prerequisites:** Basic Design and Design For The Stage. Drama majors have priority, however this course is also open to Music Technology majors and minors, or with permission of instructor. **Prerequisites:** 54-172 and 54-171 and 54-231 and 54-232

**54-167 Acting for Directors I**

Fall: 10 units

Acting I for Director BFA students.

**54-168 Acting for Directors 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 Directing students only.

**54-169 Studiocraft 1**

Fall: 13 units

The studiocraft course provides beginning level instruction in Drawing, Hand Drafting, and CAD Drafting.

**54-170 Studiocraft 2**

Spring: 8 units

Using the basic skills learned in the first semester, we will develop better and explore the use of basic drafting processes to solve more complex problems. The conventions of drafting do not change with the different types of drawings so line weight, clarity, neatness and organization will continue to be emphasized. We will also begin to discuss ways to improve the cosmetics of draftings. As before, classes will consist mostly of lecture and demonstration. Some class sessions will be dedicated to working on assigned projects, generally one class meeting per project. **Prerequisite:** 54-169

**54-171 Basic Design 1**

Fall: 6 units

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

**54-172 Basic Design 2**

Spring: 6 units

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

**54-175 Conservatory Hour**

Fall: 1 unit

A discussion class for first-year Drama students. Open to non-majors interested in declaring a Drama minor.

**54-176 Conservatory Hour**

Spring: 1 unit

A year-long discussion class for first-year Drama majors. Open to non-majors interested in declaring a Drama minor.

**54-177 Foundations of Drama I**

Fall and Summer: 6 units

In this course, students receive training in the basic analysis of scripts to determine key elements of structure, plot, characterization, thematic content, theatricality, and aesthetics. In addition, the course provides training in dramaturgical research and writing.

**54-179 Making Room: Study of Black American Playwrights**

All Semesters: 6 units

This course, a research forum, is an opportunity to investigate, share and analyze the work of Black American Playwrights. Classics from artists like Marita Bonner, Georgia Douglas Johnson and Pearl Cleage are entryways to the dynamic expressions of Black authorship. This course will add to the analysis pool of both classic and contemporary text. Expanding the assembly's general knowledge, students will be invited to share work that sparks their interest as well.

**54-180 Introduction to Playwriting**

Fall and Spring: 9 units

This course provides a basis and the building blocks for beginning playwrights. This course will serve as an introduction to character development, monologues, subtext, action, style, and pacing in theatrical writing. Students will write short theatrical pieces in a workshop setting, where feedback will be given by the instructor and other students.

**54-183 Introduction to Playwriting**

All Semesters: 9 units

To write plays, one must read them and see them, and understand how they deliver a story to an audience. The first half of this course will be devoted to learning what a play looks like and how it can exist. We will watch recordings of Oedipus Rex, Hamlet, The Colored Museum, and Fat Ham together in class and respond to them through conversation and Canvas discussion posts. The second half of this course will be dedicated to formatting, structuring, and writing a play, with time in class to read and write new material. By the end of this course, students will have a logline, beat outline, and first draft of an original play.

**54-184 Dramaturgy 2: Introduction to Production Dramaturgy**

Intermittent: 9 units

Dramaturgy 2 introduces students to the essential tasks and processes that dramaturgs perform on productions of established plays (i.e., plays whose texts are not changing). Students perform text analysis, conduct research, curate and present information, develop and provide critical feedback on production work in progress, and design pre- and post-performance experiences for an audience. This is a writing-intensive course with a high reading load. Dramaturgy 2 is a prerequisite for higher-level courses in the Dramaturgy curriculum.

**54-187 Writing the Speculative Play**

Fall: 9 units

Speculative fiction is a supergenre that ranges from science fiction to fantasy, horror to magical realism, fairy tale to dystopian lit. They are imaginative and epic, and they lend themselves particularly well to the living, breathing world of the theatre. In this class, we will build, dissect, and write worlds that are not the one we live in. In the first half of the semester, we will imagine our plays' worlds as their own planet with their own rules of space, time, and physics. We will imagine the beings that inhabit our new worlds and ask ourselves how they interact, what they prioritize, and how they speak. We will engage with works like Mr. Burns, a Post-Electric Play and Wicked, as we attempt to discover what about our own world is illuminated when we look outside of it. In the second half of the semester, we will use our newly generated worlds to write and workshop speculative plays of our own. At the end of the course, students will have a finished one act play (30-50 pages). This class is open to all CMU students who are excited to lean into their imagination or are interested in creating plays in the speculative genres.

**54-189 Advanced Writing for Television**

Intermittent: 9 units

In this course students will be introduced to the major components of writing for TV, including character and structure, while analyzing genre television and pilot writing. Exercises designed to familiarize students with the tools available to TV writers will be assigned, and over the course of the semester, students will develop an original TV pilot. (Students who have not taken "Intro to TV Writing" need to seek permission from the instructor, but don't let that deter you!)

Prerequisite: 54-134

**54-190 Writing Science Fiction for Television**

Spring: 9 units

Science fiction, the final frontier of television writing. In this course you will learn the fundamentals of writing for television including outlines and standard tv script formatting that will culminate in your final project, an original or spec script. Each week we will watch examples from television to inspire and introduce you to classic science fiction tropes such as, "aliens came to earth!" (Resident Alien), "we have superhuman abilities!" (ExtraOrdinary), and "travel between stars is possible!" (Orville). You will also learn the 50+ essential literary devices through writing exercises, workshops, and reading examples of science fiction such as Mary Shelley's "Frankenstein" and TV pilots like "Mr.Robot", that will help you develop into a captivating screenwriter. If you want to write a spec script for one of your favorite sci-fi shows and watch canon sci-fi tv like Battlestar Galactica, Star Trek, and more, this is the course for you. So say we all!

**54-191 Acting for Non-Majors**

Fall and Spring: 9 units

This course is designed to develop the students' awareness of the actor's process and to foster a general sense of theatre as an area of human endeavor. Students will be introduced to basic communication skills, including physical and vocal presence in front of an audience. The course will also develop an introductory level of acting skill through the use of regular warm-ups, theater games, improvisation, and simple scene study. Scenes will be selected from a diverse range of playwrights and students will examine the political, cultural and social context of each play. The course will also provide an introduction to basic theater terminology and foster the ability to respond to and reflect on theatrical performances.

**54-192 Acting Ensemble for Non-Majors**

Fall and Spring

This course offers an opportunity to work with undergraduate student directors on their projects, which will widely range in material (e.g. adaptations of literature to television scripts to musical theatre). Directors will hold auditions in the first week of school for their projects, and the actors who are cast will then have the opportunity to enroll in this class. Depending on the project, actors may be cast for one mini or two, potentially working with more than one director. Actors will be required to attend rehearsals outside of class up to 5 hours a week, and to attend class when showings happen. Audition required at the beginning of the semester. Admittance to class by permission of professor. If you are interested, add yourself to the waitlist.\*\*\*\*\*

**54-193 Improv: Acting for Non-Majors**

Intermittent: 9 units

This course will introduce students to the history and components of improvisational performance. Students will explore short and long form improv styles and work in teams to create original, in-the-moment performances. We will also investigate real-world applications of improv techniques and imagine a future rooted in cooperation. A desire to work together is essential for this class.

**54-195 TBA 1 (DW student taught course)**

Fall: 9 units

Are you obsessed with all things supernatural, misunderstood, and/or mystical, ranging from bigfoot/sasquatch all the way to Gods and demons? This course aims to channel that interest into generated work, newly written screenplays as well as plays for the stage. I believe that these mediums are tailor made for supernatural elements because of the intimate nature of theatre and visual spectacle of the screen. For this course, we will use Noh theatre, African folklore, urban legends, and more to give shape to our individual fascinations. We will "give them shape" by reading plays such as The Piano Lesson by August Wilson and watching films such as Candyman (2021). The first mini will revolve around writing exercises and in-class discussion about what we are reading and watching. The second mini will revolve around the generation of pages depending on your goals. Pages can be ten-minute plays, short films, and more. There are NO WRONG ANSWERS and NO WRONG WAYS of going about this in the course other than not putting your best foot forward. I encourage students to explore their interests regardless of how developed they may be or how familiar with writing you may be as the course is open for all students both in the SOD and outside of it. Come with a positive outlook, various stages of ideas, and a willingness to grow with others!

**54-196 Curating the Writer's Life**

Spring: 9 units

Curating the Writer's Life: Demolishing Perfection, Defeating the Blank Page, and Finishing Your Projects. Anyone can say "I want to be a writer"; how do you change that sentence to "I am a writer?" It turns out the gap between daydreaming while dissociating in the shower and writing those daydreams down is small. Bridging that gap is simple and complicated. It's straightforward and infuriating. Trying to cross the gap yourself is possible, but in the way that finding the exit of a corn maze in the dark is possible. Consider this class your bridge (or your flashlight). This class will involve reading, in-class discussions and workshops, and, of course, plenty of creative writing, both in and out of the classroom. We will take inspiration from our favorite artists, learn new habits for motivation and self-care, destroy our inner critics, experiment with writing prompts, and counteract any obstacle that prevents us from writing our "shitty first drafts." Students will leave this course with a completed writing project of their choosing and a journal full of writing prompts, ideas, and tools for transforming their lives into ones that will best support their creativity. This class is open to all CMU students who want to stop thinking about their ideas and start finishing their ideas, whether they be plays, novels, short stories, or TV pilots. No previous writing experience required. General expectations of the course include showing up, completing assigned readings and writing prompts, asking questions, and engaging in class discussions and activities.

**54-198 Plays With Words: Exploring Language-Driven Theater**

Fall and Spring: 9 units

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

**54-200 Dramaturgy Forum**

Fall and Spring: 1 unit

Programmed and taught by senior students in the Dramaturgy program, this course is required for all Dramaturgy majors and meets once per week to discuss issues and topics of significance to the dramaturgy community.

**54-201 Acting II**

Fall: 12 units

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

**54-202 Acting II**

Spring: 12 units

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

**54-203 Voice and Speech II**

Fall: 4 units

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

**54-204 Voice and Speech II**

Spring: 4 units

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

**54-205 Dance II**

Fall: 3 units

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

**54-206 Dance II: Pillars to Build Dance Technique**

Spring: 3 units

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

**54-207 Movement II**

Fall: 4 units

Movement II is a Lecoq-based course that weaves together three approaches to physical development: movement foundations, mime, and mask. Foundational work covers the basic principles and practices required to gain a solid physical technique as an actor: grounding, centering, balance, tension/relaxation, tempo variance, listening, levels of play, physical imagination, etc. Mime studies of dramatic action sequences such as pulling, pushing, climbing, throwing and classical mime illusion encourages economy and precision. Mask work conceals the face and reveals the body, forcing the actor to rely less on facial expressions and focus more on the stories being projected by the body. The main objective of this course is to encourage a disciplined mastery over bodily control and physical expression that has a direct application to playing a variety of theatrical styles. Limited to Acting/MT majors only. Prerequisites: 54-107 and 54-108

**54-208 Movement II**

Spring: 3 units

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

**54-209 Voice and Speech II: Practicums**

Spring: 3 units

TBA

**54-211 Actor Dance II**

Fall: 3 units

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



**54-212 Actor Dance II**

Spring: 3 units

Beginning Ballet. A continuation of Classical technique (Ballet) and a unit of social dance styles, waltz, polka, foxtrot, tango, swing. Course closed: Only for Acting majors in Drama.

Prerequisites: 54-101 and 54-102 and 54-211

**54-213 Singing for Actors II**

Fall: 3 units

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

Prerequisites: 54-102 and 54-101

**54-214 Singing for Actors II**

Spring: 3 units

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

Prerequisites: 54-102 and 54-101

**54-216 Technical Solutions from the OSF**

Spring: 3 units

This course is an introduction to planning for repertory theater using the Oregon Shakespeare Festival as a model. Students will explore topics including the inherent tensions between time and space created by a rep, interdisciplinary technical design, automation, collaborating with designers, and common rep pitfalls. By course end, students will not only have a working analysis of the inner machinations of a repertory model, but also a deeper understanding of regional theater art making overall.

**54-217 Jazz II**

Fall: 2 units

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

Prerequisites: 54-123 and 54-124

**54-218 Jazz II**

Spring: 2 units

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

Prerequisite: 54-217

**54-219 Special Topics: Music Theater History and Repertoire**

Fall: 6 units

This course is a survey of musical comedy and musical theatre performances throughout history. Often considered a quintessential American theatrical form, we will also consider what "musical theatre" or "musical drama" means beyond the borders of the United States. The course will primarily focus in the time frame of 1860-present. We will examine the historical background, development and evolution of form, as well as impact and proliferation of this performance style. The class will look at all levels of musical theatre: music/lyrics, book, production, direction, choreography, marketing, popularity, cultural impact, globalization, etc. The course will involve lecture-based, discussion-based, and project-based styles of engagement. For this section of the course, students will engage in practice-based learning to build a diverse repertoire of songs. They will also continue to reinforce the principals of music theory learned in the first year by learning a new piece of repertoire every week that coincides with said week's topic.

Prerequisites: 54-500 or 54-281

**54-220 Acting A Song**

Spring: 4 units

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

Prerequisite: 54-500

**54-221 Directing II: In the Studio**

Fall: 9 units

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

**54-222 Directing II: In The Room**

Spring: 9 units

A continuation of the work done in the first semester of Directing II. This course is for Directing sophomores and BXA Directing students only.

Prerequisite: 54-221

**54-223 Tap II - Rhythmic Technique/Foundational to Complex**

Fall: 2 units

This course trains the student to develop a comfort level to execute percussive sounds, in a variety of percussive rhythmic patterns while applying the technical foundation of alignment and placement from classical technique. Course closed: Only for Music Theatre majors in Drama.

Prerequisite: Permission of instructor

Prerequisites: 54-124 and 54-123

**54-224 Tap II: Rhythmic Technique/Foundational to Complex**

Spring: 2 units

This course continues to technically train the student in a variety of percussive rhythmic patterns. Course closed: Only for Music Theatre majors in Drama.

Prerequisite: 54-223

**54-225 TD Case Studies**

Fall: 3 units

This course will through a weekly round table discussion look at examples of real-world experiences involving technical direction concerns, obstacles, and dilemmas. Each week the class will be given a situation or example that occurred in the past during production of a Pittsburgh Civic Light Opera summer season. The students mediated by the instructor will brainstorm and discuss reactions and solutions to these problems. Realizing that often there are many solutions to the same TD problems depending on any given situation, not only will the discussion look at what was done at the time of the example but how other methods might be weighed against those used. Once the group comes to a consensus on the week's issue the students will be responsible for outlining the process to correct the problem, avoid future similar concerns, or alter the contributing situations. This outline might be in the form of mechanical drawings, excel files, word docs, or actual outlines.

**54-227 Scenic Design Production Advising**

Fall and Spring: 1 unit

TBA

**54-228 Design and Production Skills: Vectorworks**

Spring: 6 units

This course introduces undergraduate and graduate level students to the fundamentals of computer aided design (CAD) drafting with a focus on Vectorworks software and its application in Entertainment Design. Through a combination of lectures, videos, hands on exercises, and projects, students will gain foundational skills in creating 2D and 3D models, drafting technical drawings, and visualizing designs for entertainment productions.

Prerequisite: 54-231

**54-229 Oswald: The Return**

Fall: 6 units

Drama majors only. Required for all Sophomore Design and Production majors. Bring tools.

**54-230 Make-Up for Designers**

Spring: 6 units

This course is structured as a lecture/demonstration and lab employing and exploring the principles of stage makeup, the variety of materials available and the practical application of these materials. The course is designed to provide the student with a working knowledge of broad-based application procedures, materials and techniques. We will also explore the principles of characterization allowing for the development, planning, and execution of effectual character makeup designs. The student should also be able to determine the stage-worthiness of a makeup application and how light will influence its appearance.

**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. For Drama majors only, or instructor permission

Prerequisites: 54-170 and 54-169 and 54-172 and 54-171

**54-232 Design for the Stage: Lighting**

Spring: 4 units

This course is an introduction to the process of lighting design. Students will engage in various hands-on light lab exercises and group projects to explore the physical properties of light in storytelling. Discovery and experimentation are encouraged. Students will begin to build a process for visualizing a play through the principles of design, interpreting a text, and communicating ideas.

Prerequisites: 54-170 and 54-171 and 54-172

**54-233 Acting For Directors II**

Fall: 12 units

Acting II for Directors

**54-234 Acting For Directors II**

Spring: 12 units

Acting II for Directors

**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 II**

Spring: 6 units

This is a studio course in the foundations of scenic painting for theater and related fields. Students will complete projects that address the following topics: preparation of and paint techniques for both soft goods and hard covered surfaces, drawing and painting to scale, representing textures in both 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 1: Ancients to Gothic**

Fall: 6 units

This course is a survey of architecture, furniture and interiors from ancient times to the Gothic period. A lecture/slide course, the discussion of architecture is done with reference to social, political and economic history.

**54-240 History of Architecture and Decor 2: Renaissance to the 21st Century**

Spring: 6 units

This course will cover the styles and movements of architecture, furniture and to a lesser degree, the decorative arts, from the Italian Renaissance to modern day architecture in the West as well as the major Chinese, Indian and Islamic periods in the East. Discussions will include the social, economic, religious and political history of each period in as much as it helps illuminate the reasoning behind the visual nature of its architecture.

**54-241 Dramaturgy 3: Dramaturgy in Translation**

Fall: 9 units

Theatre is a global art form, and the average student's knowledge of world drama is made possible by the practice of translating seminal works into the English language. But what if a play has more than one translation? How does a theatre artist/scholar choose which text is right for their project? And what do you do when you don't speak the other language in question? Dramaturgy 5: Dramaturgy in Translation will introduce students to contemporary theories and questions of translation studies and equip them with a set of best practices for selecting the most appropriate text for their needs. Speaking a language in addition to English is not required for this course.

Prerequisites: 54-109 and 54-184

**54-242 Improvisation**

Spring: 2 units

This course is for Sophomore Actors only. This course not only sharpens their skills as ensemble performers, but also allows for more playfulness, creativity and exploration, cultivating risk-taking and a certain abandon. The course concentrates on non-verbal psychological improv, helping actors achieve a kind of physical truth and spontaneity, while becoming aware of the importance of the body in conveying information.

Prerequisites: 54-102 and 54-101

**54-245 History of Clothing**

Fall: 6 units

We will look at the progression of the shapes and forms that aesthetically define the clothing of each period, while also exploring the broader relationship of costume to culture and society throughout history. The course will comprise visual presentations of the art, design and architecture of each period, especially pertaining to representations of clothing.

**54-246 The Evolution of Costume Through World History and Social Interaction.**

Spring: 6 units

We will look at the progression of the shapes and forms that aesthetically define the clothing of each period, while also exploring the broader relationship of costume to culture and society throughout history. The course will comprise visual presentations of the art, design and architecture of each period, especially pertaining to representations of clothing.

**54-247 Dramaturgy 5: In Company**

Intermittent: 9 units

Dramaturgical work in a theatre company extends far beyond individual productions. In this course students get hands-on practice in season planning, writing fundraising text, writing marketing text, and public speaking - all responsibilities that are typically but less visibly part of a dramaturg's job description. This course provides good grounding for a future in artistic leadership. Required for dramaturgy and directing majors; open to non-majors with instructor permission.

Prerequisite: 54-184

**54-249 Stagecraft II**

Fall

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

Prerequisites: 54-151 and 54-158 and 54-152

**54-250 Introduction to Scenic Design**

Spring: 6 units

This course will introduce students to the principles and methods of designing scenery using the development of ideas based on a text.

Prerequisites: 54-231 and 54-171 and 54-172 and 54-169 and 54-232

**54-251 Automated Lighting Maintenance**

Spring: 2 units

Hands-on exploration of the operation and maintenance of equipment that falls into the category of automated lighting.

**54-252 Introduction to Lighting Design**

Spring: 6 units

Students explore the physical properties of light in various design applications and develop a process of storytelling that involves analysis, research, exploration, questioning, problem solving and implementation of a successful design product. Prerequisite: Design for the Stage, or instructor permission.

Prerequisites: 54-231 and 54-232

**54-254 Dramaturgy 6: New Work Development**

Spring: 6 units

For Dramaturgy majors.

**54-255 New Play Collaboration for Actors**

Fall: 1 unit

TBA

Prerequisite: 54-101

**54-256 Dramaturgy 4: New Play Dramaturgy**

Intermittent: 9 units

This course focuses on the dramaturg's collaborative relationship with a playwright during the creation of a new play. During the first mini, dramaturgs work on close reading of multiple drafts of a new play, tracking changes and assessing their impact, and developing healthy collaborative processes. During the second mini, playwrights join the course; each dramaturg is matched with a playwright and puts those new skills into practice. Required for dramaturgy majors.

Prerequisites: 54-109 and 54-184

**54-257 Directing: Production II**

Fall: 6 units

Assignments as stage manager or assistant director.

**54-258 Directing: Production II**

Spring: 6 units

Assignments as stage manager or assistant director for the Rauh Studio and Chosky Theatres.

**54-264 Welding**

Fall and Spring: 4 units

An introduction to the two most commonly used welding processes used in the entertainment industry. 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.

**54-265 Advanced Fabrication 1**

Fall: 6 units

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

**54-266 Stage Management: Cue Lab**

Fall and Spring: 4 units

Required for Production Management / Stage Management majors. Practical experience in cue calling from a variety of sources and with various tools and methods.

**54-267 Conceptual Sound Design**

Fall: 9 units

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

Prerequisite: 54-166

**54-268 Collaborations in Organized Sound**

Fall: 3 units

Both music and sound design are defined by the presence of a human hand in the organization of sound. This course explores what lies at the intersection of music, technology and sound design, as well as the challenge of writing for an experiential, time-based art. Using compositional and dramatic writing techniques in conjunction with the creative application and utilization of studio techniques, field recording, editing and sound manipulation, the student will explore this interstitial landscape. Drama majors have priority, however this course is also open to Music Technology majors and minors, or with permission of instructor.

Prerequisites: 54-267 and 54-166

**54-269 Studiocraft II**

Spring: 3 units

A continuation of 169/170, this course introduces applied drafting practices, perspective drafting, 3D CAD modeling, model building, and other graphical skills. Prerequisites: 54169 and 54170 OR Instructor Permission

Prerequisites: 54-171 and 54-172

**54-270 Advanced Topics in Stage Management I: Communication**

Spring: 6 units

Communication is essential for our collaboration in work and daily life. It is a life-long lesson. This course will guide you through the arts and craft of communication including both in-person and communication through different forms of media. The first part of class will include active listening, effective expression, self-disclosure, and body language. A series of activities will be used to help the students understand how messages flow among people. As we live in a digital world, people use many different platforms to communication. The instantaneous and far-reaching communication nature impacts our relationships and business. The second part of the class will talk about written communication in a professional setting. Meanwhile we will address communication which happens in feedback and conflicts. Finally, as we are facing a global and diverse society, how do we work under a multilingual environment? The language differences don't just exist in between different countries. They are also everywhere among different groups and departments. For example, in theatre, technicians speak an entirely different language than performers. In a theatre company, you will find departments like finance, marketing, human resources have their distinctive vocabularies. Students will learn how to communicate with awareness and respects under these perspectives.

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: 54-158 and 54-157



**54-272 Scenic Fabrication and Installation**

Spring: 3 units

The Scenic Fabrication and Installation course consolidates and builds upon material presented in the first semester of Basic PTM and in the three semesters of Stagecraft class. Whether they intend to pursue careers as technicians, engineers, or managers students must understand how scenery is built and what is involved in the assembly of the scenery in the theatre. Throughout the semester students will explore the materials and equipment used by all kinds of professionals in the fabrication industry. Through this exploration students will become conversant with the kinds of properties, and the advantages and disadvantages of many different items. Along with this exploration is a concurrent investigation of entertainment industry accidents. This material is valuable in how it contextualizes the kind of work students will be involved in, and helps to drive home the very real consequences of errors pertaining to scenery. In the classroom and in lab students in this course will develop their knowledge and processes for building scenery. The course has three basic units. The beginning of the semester focuses on building materials and on tool use. Through the center of the semester course material focuses on traditional scenery practices. The end of the semester material addresses rigging systems and scenery rigging practices. Laboratory assignments tied to this course will consist of carpentry assignments in the shop and carpentry and rigging assignments during load in. Occasionally students pursuing a more customized path may have lab assignments in the paint department in the shop and in the electrics department during install. All students may receive apprentice assignments in the scenery office.

**54-273 Technical Direction I**

Fall: 6 units

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

Prerequisites: 54-158 or 54-272

**54-274 Seminar in Costume Management**

Fall: 4 units

This mini course focuses on the fundamentals of organizational paperwork surrounding costume production and basic operational protocol. The evolution of this paperwork and its usefulness in multiple professional applications is covered.

**54-275 History of Sound Design**

Intermittent: 3 units

The history of the use of sound in theater from the Greeks to current day including study of the development of the art, significant practitioners and landmark productions.

**54-277 Negotiation and Conflict Management**

Fall: 3 units

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

**54-278 Stage Management I**

Spring: 6 units

This class introduces the student to the work of a stage manager on a theatrical production. Students learn the functions and responsibilities of the stage manager. Also covered: blocking notation, cue organization, rehearsal reports and AEA rules and regulations.

**54-279 Embedded Electronics**

Fall: 3 units

TBD

**54-281 Foundations of Drama II**

Fall and Spring: 6 units

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

**54-284 Fundamentals of Directing**

Fall: 6 units

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

**54-285 Alexander Technique Tutorials**

Fall and Spring: 1.5 units

Half-hour tutorials, individually scheduled per student. Optional for Acting and Musical Theater students.

Prerequisite: 54-101

**54-286 Stage Rigging Concepts**

All Semesters: 3 units

TBA

**54-287 Introduction to Lighting Design Skills**

Spring: 3 units

Students will gain the basic skills and practical experience to use the lighting industry's primary software programs: Vectorworks and Lightwright. The class will be seminar based and allow focused opportunity to acquire the skills to execute some of the assignments in the Introduction to Lighting Design course. This course must be taken simultaneously with Introduction to Lighting Design (54-252).

**54-288 Vectorworks**

All Semesters: 6 units

This course introduces undergraduate and graduate level students to the fundamentals of computer aided design (CAD) drafting with a focus on Vectorworks software and its application in Entertainment Design. Through a combination of lectures, videos, hands on exercises, and projects, students will gain foundational skills in creating 2D and 3D models, drafting technical drawings, and visualizing designs for entertainment productions.

**54-290 IDEATe: Movement for Animators**

Fall and Spring: 4 units

Movement serves as a basis for communication and visual storytelling. This course will provide actual physical movement training so that you may better understand its implications and applications for technology-based usage and your own engagement in the creative process with others. Playful participation, observation, and discussion will allow you to consider how to apply physical movement and movement theory in the areas of Animation and Special Effects, Motion Capture, Game Design, and other technology practices and research. Drawing from a number of methodologies you will explore how the variances of Time, Space, Weight, and Energy affect communication, storytelling, character development and narrative structure. We will examine the ways in which movement conveys psychological intent and emotion. This course is designed for students who may range from having no prior movement training experience to those who have some background in sports, dance or theatrical movement.

**54-294 Make-Up for Performers**

Spring: 2 units

PREREQUISITE: Acting/MT major in the School of Drama. Basic techniques of stage make-up and their adaptation to theatrical styles.

Prerequisite: 54-102

**54-295 Advanced Fabrication II**

Fall: 6 units

Continuation of Ad Fab. For Drama PTM-TD only.

**54-297 VMD Systems Studio**

Spring: 9 units

This course is designed to augment the conceptual background and technical skills of First year Graduate students and newly declared VMD Sophomores, and others interested in learning about media design for theater and installations. The course reviews foundational readings about media, technology and society and explores the skills used in contemporary media work. Through real-world examples, building custom media servers, experimenting with materials and software, rigging multiple types of display systems and visiting artists - students will learn the best practices for bringing their designs to life. A great deal of technical information will be covered including; video compression formats, projector optics, cueing software, projection mapping and amp; custom surfaces, media servers both custom and professional, networking and control protocols, live camera systems, and stage rigging for projection systems. The class will give students a clearer perspective of the field and help them plan a fulfilling course of study, based on their goals and interests. Class projects range from presentations of research to building media installations. Required for new VMD Sophomores, 1st Year VMD Grads; open to IDeATe and BXA students; others accepted up to class limit.

**54-299 Dramaturgy Production:Assistant**

Fall and Spring: 9 units  
For Dramaturgy majors.

**54-300 Distinguished Playwright Scene Program**

Fall and Spring: 3 units  
TBA

**54-301 Acting III**

Fall: 5 units

This is a two-semester course in Acting for Third-Year Actors and amp; MTs who will explore performance within directed structure in various non-Fourth-Wall forms of Theatre including: Greek Tragedy, the Greek Chorus, Moliere Comedy and amp; 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 and amp; 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 and amp; its directed world, and amp; to "fill the Form" believably and amp; passionately; to make active choices within a directed framework; to learn to work within industry standards; to learn the nature of the actor's "homework" in a directed framework; to include the Audience in the work. Prerequisites: 54-201 and 54-202

**54-302 Acting III**

Spring: 5 units

This is a two-semester course in Acting for Third-Year Actors and amp; MTs who will explore performance within directed structure in various non-Fourth-Wall forms of Theatre including: Greek Tragedy. 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 and amp; 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 and amp; its directed world, and amp; to "fill the Form" believably and amp; 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 Puppetry: Design & Performance**

Fall: 8 units  
TBA

**54-304 Production Prep: Properties Shop**

Fall and Spring: 4 units  
For BFA junior Scenic Designers

**54-305 Voice for the Stage III**

Fall: 5 units

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

**54-306 Voice for the Stage III**

Spring: 5 units

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

**54-307 Movement III**

Fall: 5 units

This course is designed to provide students with an introduction to the actor training method of Tadashi Suzuki in conjunction with a more advanced investigation of the Viewpoints actor training gained in the student's first year. This course examines and explores the use of language and the human body as an expressive artistic instrument. Concepts of the body in relation to Time, Space, and Energy will be explored. This is a studio course in which learning is experiential. Prerequisites: 54-208 and 54-207

**54-308 Movement III**

Spring: 5 units

This course is designed to expand the student's movement skills to include the basic principles and techniques of unarmed stage combat and an introduction to weapons fighting. As a studio course, activities will consist of learning and performing physical techniques, reading materials pertaining to the subject matter, viewing filmed examples of work, and giving performance presentations. Prerequisites: 54-207 and 54-208

**54-309 Speech III**

Fall: 4 units  
TBA

**54-310 Speech III**

Spring: 6 units  
For School of Drama Acting/MT students only.

**54-311 Rehearsal and Performance III**

Fall

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

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

**54-313 Dance III**

Fall: 3 units

Intermediate ballet. 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 Dance III: Expand Dynamic of Dance Technique**

Spring: 3 units

Intermediate ballet. 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  
Prerequisite: 54-313

**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: 54-217 and 54-218

**54-316 Jazz III**

Spring: 2 units

This course continues to expand the versatility of the student dancer to master more complex exercises, in dynamics, direction and rhythm using Jazz styles examined by decades. Understanding the 20th century historical background of the 20's, 30's 40's, 50's 60's and 70's. Course closed: Only for Music Theatre majors in Drama.  
Prerequisite: 54-315

**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

**54-320 Costume Forum**

Fall: 1 unit

Costume Majors

**54-321 Acting III for Directors**

Fall: 9 units

An examination of various directing styles with particular attention to: verse forms including Greek and Elizabethan, comedy/ farce texts and Early 20th century styles including Ibsen and Shaw. On occasion, guest directors for our main-stage productions will be engaged to teach the style of the production that they are presently working on. Alternately, there is the possibility of this semester being used for an applied internship with a major producing organization.  
Prerequisites: 54-101 and 54-201

**54-322 Directing III: Introduction to TV & Film**

Fall: 9 units

An intensive introduction to directing with a camera in narrative film and episodic television for third year undergraduate directing and dramaturgy students. Students learn how to prepare for a camera shoot including breaking down a script, camera terminology, shot types and what can be accomplished, how to make a shot lists, visual style and how to express it. Students learn shot progression in the scene and point-of-view.

**54-323 Tap III - Expand Percussive Rhythms**

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: Expand Percussive Rhythms**

Spring: 2 units

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

**54-325 Actor Dance III**

Fall: 2 units

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

**54-327 Auditioning for TV/Film**

Fall: 2 units

An optional course for Junior Acting and Music Theatre majors.  
Prerequisite: 54-202

**54-328 Advanced Digital Sound Design Skills**

Fall: 9 units

Sound Design Majors ONLY. Advanced sound creation and manipulation through student designed and constructed software and hardware.  
Prerequisite: Conceptual Sound Design I.  
Prerequisite: 54-267

**54-329 Directing III: Directing for TV & Film 2**

Spring: 9 units

A continuation of the previous semester focusing on a director's prepping and shooting films. Opportunity for collaboration with English Dept's Film and amp;Media Program.  
Prerequisite: 54-322

**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 arrangements of space, composition and groundplan, conceptual structure, real life obstacles and the elements of a successful final project. By the end of this course, students will have improved their overall design skills, have some projects they can include in their portfolio and have created new routes toward their creativity. (pre-req, intro to Scene Design)

**54-332 Scenic Design: Boot Camp**

Spring: 4.5 units

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

**54-333 Production Personnel Management**

Fall: 6 units

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

**54-334 Production Resource Management**

Spring: 6 units

This course examines the management of resources for the production of live theatrical productions. We start with analysis of scripts, to find the foundation for resource allocation. Then we move on to study the allocating 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.

**54-335 Auditioning for the Stage**

Spring: 2 units

An optional course for Junior Acting and Music Theatre majors.

**54-336 Musical Theater History**

Intermittent: 6 units

This course is a survey of musical comedy and musical theatre performances throughout history. Often considered a quintessential American theatrical form, we will also consider what "musical theatre" or "musical drama" means beyond the borders of the United States. The course will primarily focus in the time frame of 1860-present. We will examine the historical background, development and evolution of form, as well as impact and proliferation of this performance style. The course will involve lecture-based, discussion-based, and project-based styles of engagement. \*\*No previous knowledge of or practice of "musical theatre" is necessary to succeed in this course. Open to non-majors.

**54-337 Introduction to Lighting Technology**

Fall: 6 units

Introduction to Entertainment Lighting Technology provides students with an overview of lighting equipment and software used in entertainment production. Topics include automated fixtures, console programming and pre-visualization software.

**54-338 Explorations for Directors**

Fall and Spring: 4.5 units

TBD

**54-339 Stage Management Seminar**

Fall and Summer: 3 units

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

**54-340 Coding & Control for Theatrical Sound**

Fall: 9 units

This course will explore coding techniques, show control, networking and software applications within the context of theatrical sound design and engineering. Pre-requisites 54267, 54166 and 54389 (or permission of instructor).

Prerequisites: 54-267 and 54-166 and 54-389

**54-341 Fundamentals of Costume Design**

Fall: 9 units

Multiple studio projects comprise this one semester course that focuses on the principals and elements of design, including color theory, as they relate to Costume Design. Projects focus on the empowerment and development of each student's individual imagination. PRE-REQUISITE: Declared Costume Design Major in School of Drama. All others: Portfolio Review and special permission of teacher required. Drawing For The Theatrical Designer and Figure Drawing may be taken concurrently. FOR: First semester Graduate Costume Design and Costume Production Students, First semester Junior Costume Majors.

Prerequisite: 54-162

**54-342 Costume Design for TV and Film**

Spring: 7 units

A course that explores the aesthetic and technical processes of designing costumes for the screen. The course introduces film-specific practical skills including the fundamentals of analyzing and breaking down screenplays for costume design, what design means during the pre-production and shooting phases of a production, and the aesthetic and technical differences of designing for the camera's eye compared to designing for the human eye. The course will consist of lectures, visual presentations, including viewing of films that illustrate the processes described in class, script breakdown assignments, and design process projects. PRE-REQUISITE: Design/PTM Costume major. All others: Portfolio Review and special permission of teacher required. FOR: Second year Graduate Costume Design majors and Costume Design students.

**54-343 Lighting Design Skills 2**

Fall: 3 units

TBA

Prerequisite: 54-367

**54-346 Introduction to Costume Construction**

Spring: 6 units

This sophomore level course is designed to provide an intermediate level of training in the area of clothing construction. Students will learn how to read patterns, prepare and cut fabric appropriately for construction purposes, and complete a garment employing necessary finishing techniques. Additionally, students will be exposed to the rudimentary skills necessary for basic flat patterning and begin the process of project time management and comprehension of product value.

Prerequisites: 54-231 and 54-232

**54-347 Sound Workshops**

Fall: 3 units

TBA

Prerequisite: 54-166

**54-348 Advanced Vectorworks for Lighting Design**

Spring: 3 units

TBD

**54-349 Automated Lighting Technology**

Spring: 9 units

Automated lighting equipment is explored, with a concentration in programming techniques on advanced lighting control consoles.

Prerequisite: 54-369

**54-350 Scenic Design Forum**

Fall and Summer: 1 unit  
Required weekly meeting of all Scenic Designers.

**54-351 Theatrical Lighting Design-UGrad**

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

**54-352 Opera Lighting Design**

Spring: 9 units  
Through hands-on lab exercises and preparation of full paper lighting design plots, students will study lighting design for Operetic Theatre. The class will learn to visually analyze the emotional content of music, explore the various forms of opera design, learning how to develop a design process, create focus in a large-scale space, and strategies for implementing a design.  
Prerequisite: 54-351

**54-353 Structural Design I**

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

**54-354 Structural Design II**

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

**54-355 30 Hour OSHA**

Intermittent: 2 units  
For Production Technology and amp; Management majors.

**54-356 Production Prep: Lighting Production**

Fall and Spring  
Production Preparation is a required course and is a core component of the curriculum for all drama production and design students. The production experience provides students with experience in the following areas: production management, stage management, production run work, stage operations, design, lighting, sound, costume construction, prop construction, scenery construction, video and media, and scenic painting. Fully participating in these experiences will facilitate students' future success in the School of Drama as well as in the profession.

**54-357 Directing: Production III JPP**

Fall: 12 units  
Assignments as stage manager or assistant director.

**54-359 Introduction to Show Networking**

Fall: 3 units  
Introduction to Show Networking explores the integration of network structures and methods into entertainment production. The course will utilize readings, class discussion and individual study as preparation for a series of projects to demonstrate networking techniques as applicable in the field of production technology.  
Prerequisite: 54-249

**54-360 Leadership Workshop: Ethics & Innovation**

Intermittent: 6 units  
This course will be an exploration of both innovative strategies and the ethics of leadership within the performing arts. It will build on the management principles covered in foundational courses and is designed to offer the student an approach to leadership development that is tailored to the individuals strengths and needs as well as their role within theatrical organizations. For PTM students only or with permission from the instructor.  
Prerequisite: 54-333

**54-361 Production Preparation**

Fall and Spring  
Participation in School of Drama productions in design or production roles.

**54-362 Anti-Racist & Equitable Practices in Theater**

Fall: 6 units  
This course provides an essential exploration of race and theatre, focusing on cultural competency and the historical evolution of diverse theatrical practices. Open to all theatre students, the curriculum emphasizes key skills in design, dramaturgy, and performance while critically addressing themes of race and identity. Students will engage in workshops that cover vital topics such as cultural competency, aesthetics in design, and production management. The course will feature guest artists from Broadway and television, offering insights into successful practices that navigate outside traditional structures. Key areas of focus include casting, budgeting, season selection, and the creation of inclusive theatre spaces. Through collaborative projects, students will develop research, writing, and analytical skills, allowing them to engage effectively with the complexities of race in theatre. Additionally, the course will explore innovative techniques employed by diverse theatre companies and examine the financial aspects of production to prepare students for industry challenges. By the end of the course, participants will gain a comprehensive understanding of cultural aesthetics, advocacy, and the historical context of various theatre movements. They will emerge as culturally competent artists ready to contribute meaningfully to the evolving landscape of theatre, championing diversity and inclusion in their work.

**54-363 Dramaturgy 4: Devising**

All Semesters: 9 units  
Dramaturgy students only. Others by permission. In this class, students will: - gain an introduction to the history and practice of devised and amp; documentary theatre - explore the dramaturg's role in devising theatre - investigate various methods for creating devised and amp; documentary theatre - learn techniques for developing theatre from source material - create original devised pieces in collaboration with other students  
Prerequisites: 54-109 and 54-184

**54-364 Dramaturgy 7 - Expo Prep**

Intermittent: 3 units  
For Dramaturgy majors.  
Prerequisite: 54-363

**54-365 Machine Design I**

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

**54-366 Physics of Stage Machinery**

Fall: 9 units  
This class teaches the basic physics of dynamic mechanical systems, specifically in the context of lifts, winches, turntables and wagons used in theatrical production. Material covered consists of Newtonian Dynamics, elementary mechanics, and fluid power. Required for all junior undergraduate PTM students. Drama majors only, or instructor permission.



**54-367 Lighting Design Skills**

Fall: 6 units

Students will concentrate on developing the skills necessary for lighting designers to successfully implement their designs in the theatre. Content includes communication, CAD programs, paperwork, focusing the show, programming conventional and moving light consoles, cue writing and expectations and responsibilities of the design assistant. Prerequisite: 54252 Corequisite: 54351

Prerequisite: 54-252

**54-368 Introduction to Lighting Management**

Spring: 6 units

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

Prerequisite: 54-249

**54-369 Lighting Management II**

Spring: 4 units

Lighting Management II continues the investigation of the role of the department head within a theatrical lighting department, concentrating on skills needed to perform the role within the School of Drama.

**54-370 Dramaturgical Sensibilities**

Spring: 3 units

In this course, dramaturgy majors will meet with professionals in the field who have used a dramaturgical sensibility to build careers in "dramaturgy-adjacent" fields.

**54-371 Production Preparation**

Fall

Participation in School of Drama productions in design or production roles

**54-372 Theatre for the Ear**

Spring: 6 units

Survey of aural storytelling with technology focusing on forms with no visual component. Topics include the history of radio drama to present day, radio sound art, cut-up and tape manipulation, comedy records and podcast dramas. Prerequisites: 54-166 Introduction To Sound Design, 54-267 Conceptual Sound Design I Restrictions: The course is open to sound design majors or with permission of the instructor.

**54-373 Draping Fundamentals**

Fall: 3 units

Draping Fundamentals is a half-semester introduction to the arena of the costume draper. This course illustrates what the draper's role is in effectively spearheading garment production for the performing arts, emphasizing the collaboration skills needed to propel a design from page to stage. The course instills a strong foundation in pattern development skills through the use of the dress or suit stand. Additional skills such as application of research, fitting procedures and protocol, pattern manipulations and refinements and complete construction plans are explored. This class provides tangential learning through a thorough investigation of sculptural and spatial relationships, emphasis on strategic planning, development of fine motor skills, and exposure to a broad spectrum of materials and methods that can be adapted to other purposes.

**54-374 Musical Theater Audition**

Spring: 5 units

Missing Course Description - please contact the teaching department.

**54-375 IDeATe: Robotics for Creative Practice**

Fall: 10 units

Robots come in all shapes and sizes: it is the integration of software and hardware that can make any machine surprisingly animate. This project-oriented course brings art and engineering together to build performance systems using embodied behavior as a creative medium. Students learn skills for designing, constructing and programming automated systems for storytelling and human interaction, then explore the results through exhibition and performance. Technical topics include programmed motion control, pneumatic machine design, closed-loop feedback systems, machine choreography, and human-robot interaction. Discussion topics include contemporary kinetic sculpture and animatronics. This interdisciplinary course is part of IDeATe Physical Computing but is open to any student. Prerequisites: 15-104 or 99-361 or 60-210 or 60-212 or 15-112 or 15-110

**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 and amp; solutions. Instructor's permission only.

**54-377 Production Composition Studio**

All Semesters: 3 units

This course is a laboratory style studio class. It is designed to support the student through the process of composing music for theatrical and amp; film productions and projects. Students will be required to bring ongoing creative work materials to class.

Prerequisites: 54-389 and 54-390

**54-378 Technical Direction II**

Spring: 6 units

This course is an exploration of techniques and practices of Technical Designers. The class has four main components: an 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.

Prerequisite: 54-273

**54-379 Captured Storytelling**

Fall: 7 units

In this course we will consider the differences between traditional live storytelling and stories that are captured to be viewed remotely or at a later date. Using the lens as the proscenium, you control how your audience experiences the story. How do you prepare for that? How does the lens change the way we design? We will talk with and explore the work of industry professionals such as directors, cinematographers, production designers, editors, and costume designers. Hands on, we will storyboard and shoot our own stories.

**54-380 Music Reading for Production**

Fall: 3 units

This class gives the basics of music theory, musical terminology and score reading. Students focus on the difference in various musical scores, ie. piano/vocal, full, hand written scores. Students are guided in classroom listening which a wide variety of music including, opera, musical theatre, ballet, and choral/orchestra works. Required for junior SMPM and Lighting Design.

Prerequisite: 54-271

**54-381 Special Topics in Drama**

Fall and Spring: 6 units

F25: Respectful Cultural Research in Theatre Making, This course explores the significance of cultural representation in theatre design, equipping students with the skills and ethical awareness necessary to create thoughtful and informed portrayals of diverse cultures. Through case studies, discussions, and hands-on design exercises, students will critically examine the impact of cultural appropriation, ethical research methods, and effective communication strategies for working with production teams. Students will analyse historically and contemporarily controversial productions, evaluating their representation of different cultures and the broader implications of their designs. Emphasis will be placed on conducting responsible research, identifying problematic portrayals, and proposing revisions that foster inclusive and respectful storytelling. By engaging in activities such as ethical research assignments, role-playing discussions, and practical design tasks, students will develop strategies to navigate cultural concerns in theatre with nuance and integrity. Throughout the course, students will work individually and collaboratively to deepen their understanding of cultural narratives in performance. The final group project challenges students to present a redesigned production that reflects ethical cultural representation. This course fosters an open and respectful learning environment, encouraging students to engage critically and thoughtfully with cultural storytelling while balancing artistic creativity and social responsibility."

**54-382 Anti-Racist Theater: In Context**

Fall: 4.5 units  
TBD

**54-383 Lighting for Film & TV**

Spring: 3 units  
TBD  
Prerequisite: 54-252

**54-384 Lighting Forum**

Spring: 1 unit  
A weekly meeting of all Lighting students and faculty to discuss issues of importance to the community; opportunities for guest visits or presentations; sharing of current production design process or post mortem; and professional preparation and amp; career advice.

**54-385 Automated Lighting Rig Engineering**

Spring: 6 units  
Students continue to develop technical drawing and engineering skills while completing the decision-making process for the implementation of a concert lighting rig.

**54-386 Scenic Design Skills: 3D Model Making**

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

**54-387 Dramaturgy : Production I**

Fall and Spring: 9 units  
Working as a production dramaturg for a Horizons Reading or as an assistant dramaturg.

**54-389 Composition for Theatrical Sound Design 1**

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

**54-390 Composition for Theatrical Sound Design 2**

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

**54-391 Lighting Design for Directors**

Fall: 4 units  
An exploration of the lighting design process that will provide the tools for stage directors to communicate, collaborate and explore with designers. Students will explore the physical properties of light and the artistic potential of light through script analysis and hands on use of the Light Lab. (For Junior Directing Students)

**54-392 Scenic Design Skills: 2D Drawing and Rendering**

Spring: 4 units  
This mini offers practice in two-dimensional drawing and rendering for the theatre.

**54-394 Production Prep: Matt & Ben**

Fall and Spring  
Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-396 Theatrical Lighting Management**

Fall and Spring: 6 units  
Theatrical Lighting Management continues the investigation of the role of the department head within a theatrical lighting department, concentrating on skills needed to perform the role within the School of Drama.  
Prerequisite: 54-368

**54-397 Sound Design For Interactive Environments**

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

**54-398 Special Topics in Sound Design**

Spring: 9 units  
A one semester course covering various rotating topics including the history and critical theories of film sound design, the history of sound recording and technology, Foley sound, recording and editing techniques, and 5.1 audio. Prerequisites: 54-166 Introduction To Sound Design for Theater, 54-267 Conceptual Sound Design. Restrictions: The course is open to Drama sound design majors and minors, Music Technology majors and minors or by permission of the instructor.  
Prerequisites: 54-267 and 54-166

**54-399 Decoding Media**

Fall: 9 units  
Media technologies are designed to do a lot with very little effort. This creates a problem of abundance for artists trying to use these technologies in creative ways. One can relatively quickly pull images off the internet and project them huge onstage, but what does it mean? Decoding is the term I'm using to help you keep control of your process and create meaningful (not just dazzling) imagery for the stage. The entire theatrical process can be considered as a series of decodings and re-encodings, first decoding the text/idea (by the creative team), re-encoding (the design) and finally decoding by the audience. This class is designed to give students a solid foundation in contemporary media design skills while simultaneously providing an examination of the function of theater historically and the ways media technologies fill those needs today. Early assignments focus on students use of media in their everyday lives, by keeping media journals and bringing in media objects for examination. Later classes focus on taking ideas from this research and applying them in conceptual stage designs for an ancient Greek play and then a controversial adaptation from the 1990's by Sara Kane. Students learn how to go from textual analysis to a visual interpretation and staging with media. The class takes students through the process of initial creative brainstorming, to communication tools (concept sketches, digital renderings, 3D models), onto specifying a design through CAD documentation, projection optics calculations and final design presentations.

**54-400 Staging Media- Immersive Edition**

Spring: 9 units

Are you interested in learning advanced media design skills and creating a multi-room immersive science-fiction experience? Staging Media is a practical, process-oriented class, focused on building the skills to go from a conceptual design to an actual completed event. This semester will be structured around creating a science fiction themed, immersive experience at the 477 Melwood building off campus. Class projects will explore different kinds of immersion, looking at the spectrum from a really engrossing novel on one end, to the sensory overload of Omega Mart/Meow Wolf, or the sensory "capture" of VR systems on the other. Students will work with different technologies and media systems in ways that support these various levels of audience experience. We will read interviews and learn strategies from immersive theater companies such as Non Zero One, Punchdrunk, Blast Theory and others. And we will also read several short stories, parts of novels, and screen a few films in the Melwood screening room's 4K theater, as research and inspiration. Students will use multiple industry standard software systems as they design and build the experience, including Cinema4D, Vectorworks, TouchDesigner, Max/MSP/Jitter, and Unity/Unreal. Prior experience with some of these tools is preferred, but students will also be exposed to workshops and tutorials, and gain practical experience by learning in a project based manner. Visiting artists from the entertainment industry will open the class to their experiences and professional workflows.

**54-401 Through the Lens : Storytelling with the Camera**

Fall: 9 units

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

**54-402 Through the Lens : Storytelling with the Camera**

Spring: 9 units

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

Prerequisite: 54-401

**54-403 Actor as Artist**

Fall: 6 units

TBD

**54-404 Writer's Room Workshop**

Fall: 9 units

TBD

**54-405 Digital Narratives**

Fall: 5 units

This course combines options from the School of Drama in a unique configuration: through working collaboratively across disciplines, students will investigate innovative approaches to contemporary theater and new ways of storytelling. Contemporary techniques for ensemble creation, devising and media integration will be explored through exercises, readings, and viewing of other artist's work. This Fall the course will explore the wide variety of digitally mediated forms for online, remote and distanced work - techniques of collaboration, creation and experiencing of performance focused work. We will pursue multiple techniques for cross-platform storytelling, drawing from students' lived experiences to engage the current political and social milieu via multiple digital and mediated systems. Experimental and devised processes of theater making have long mined the complex relationship between the form and the content of an artwork - how can we do so in pursuit of a critical/political perspective? Students will become familiar with contemporary and historical companies who work this way and through small group in-class workshops create new narrative experiences and share them with the larger class. Through embracing these tools and forms, we utilize the theatrical conversation to engage in artistic discourse to discover new complexities of meaning. We invite students to come explore these possibilities in a spirit of experimentation and group exploration.

**54-406 Media Creation Studio I**

Fall: 6 units

Missing Course Description - please contact the teaching department.

**54-407 Movement IV**

Fall: 6 units

Movement IV is a Lecoq-based course that focuses upon the creation of actor generated physical theatre. In contrast to the actor-as-interpreter tradition, class work is completely centered upon the actor-as-creator. All performance material is created by the students themselves. Class work includes solo, duo, and ensemble explorations. Improvisational prompts and various themes will be introduced and explored, resulting in improvised or semi-rehearsed presentations. Potential themes include autobiographical material, topical issues, original music theatre, inspirations from nature, interpretations of art (music/poetry/paintings), mask performance, contrasting characters, clown entrees, etc. A final project or projects will be determined by the class material generated throughout the semester, as well as by student interest. Limited to Acting/MT majors only. Prerequisite Knowledge: Movement I, II, and III

Prerequisites: 54-207 and 54-208

**54-408 Drama Directing TBA**

Spring: 6 units

TBA

**54-409 Theatre Lab for Undergraduates I**

Fall

This is a two-semester class which teaches the collaborative process of theatre and #8212; including the role of the living dramatic writer. New scripts are written by graduate dramatic writers, then developed and realized by junior actors, senior dramaturgs graduate and undergraduate directors with the playwright. This work results in 10-minute play scripts, one acts, monologue dramas, and the texts for the MFA Thesis Productions. This class is co-taught by the Acting Dramatic Writing, Dramaturgy and Directing Options.

**54-410 Directors Discourse**

Spring: 2 units

For BFA Directors

**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

Participation outside of class requirements in departmental productions. Putting into practice the techniques acquired over the years of training and exploring the development of a performance played before the public over two weeks.

Prerequisites: 54-312 and 54-311

**54-413 Showcase**

Fall: 6 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: 54-301 and 54-302

**54-415 Broadway Dance Styles**

Fall: 5 units

This course is designed to provide the student with a practical and historical knowledge of the dance repertoire in American Musical Theater using the original choreography from prominent Broadway choreographers. Course closed: Only for Music Theatre majors in Drama. Prerequisite:

Permission of instructor

Prerequisite: 54-319

**54-416 Broadway Styles**

Spring: 5 units

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

Prerequisite: 54-319

**54-418 Songs for Showcase**

Spring: 2 units

Vocal preparation for Senior Showcase presentation.

Prerequisite: 54-500

**54-419 Production Prep: TBA 11**

Fall and Summer

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-420 Production Prep: TBA 3**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-421 Production Prep: Red & Brown Water**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-422 Directing IV: Next Steps**

Spring: 9 units

TBD

**54-423 Production Prep: La clemencia di Tito**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-424 Production Prep: Little Prince**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-425 Production Prep: TBA 1**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-426 Production Prep: Arcadia**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-427 Musical Lighting Design**

All Semesters: 9 units

Through hands-on lab exercises and preparation of full paper lighting design plots, students will study lighting design for various forms of Musical Theatre. The class will learn to visually analyze the emotional content of music, learning how to develop a design process, create strategies for implementing a design.

Prerequisite: 54-252



**54-428 Production Prep: TBA 2**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-429 Production Prep: TBA 10**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-430 Production Prep: TBA 9**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-431 Scenography**

Fall: 4.5 units

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

**54-432 Design for Spaces**

Spring: 4.5 units

A1: Design for Live Spaces: Scenic Design is a course that focuses on creating design within the format of live performance. The projects will be varied and will include new works, existing texts and other innovative forms of live design within the community. A2: Design for Screen Spaces: Scenic Design is a course that focuses on design for the screen. The projects may alternate between TV and Film design depending on the year. Industry professionals will be part of the course experience, giving students real-time knowledge. Projects will build towards a portfolio of work for use in the industry. This course focuses on developing the design tools in areas such as: research, collage assembly, model making, storyboards and creation of a short reel amongst other things.

**54-433 The Basics of Self-Producing for Theater Artists**

Fall and Spring: 6 units

Students learn the basics of producing a new play festival through hands-on experience producing the School of Drama New Works readings.

**54-434 Production Prep: New Works**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-435 Production Prep: External Projects**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-436 MT Senior Voice Coaching**

Spring: 1 unit

No course description provided.

Prerequisite: 54-500

**54-437 Acting IV**

Spring: 6 units

Tbd

Prerequisites: 54-302 and 54-301

**54-438 Acting IV-Perspectives**

Spring: 3 units

TBD

Prerequisites: 54-301 and 54-302

**54-440 Production Prep:TBD 12**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-441 Costume Design for Dance**

Fall: 5 units

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

**54-442 Costume Design for the Classics**

Spring: 5 units

This course focuses on left and right brain approaches to complex classics written by a playwright chosen from amongst Moliere, Brecht, Pedro Calder and #243;n de la Barca, and Shakespeare, as well as contemporary female playwrights such as Sarah Ruhl, Ellen McLaughlin and Lauren Gunderson who have written plays inspired by the classics. Special attention is paid to process: research, critical thinking, character development, style, nuts and bolts paperwork, and the honing of each individual designer's skills. PRE-REQUISITE: Design/PTM Costume major. All others: Portfolio Review and special permission of teacher required. FOR: First year Graduate Costume Design majors and Junior Costume Design students. Prerequisite: 54-341

**54-443 Production Prep: Looking at You**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.



**54-444 Advanced Designer Draping**

Spring: 6 units

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

Prerequisite: 54-373

**54-445 Commercial Intensive**

Fall: 3 units

This course helps actors to develop an understanding of commercial type, work with commercial copy, learn about the SAG-AFTRA commercial contract and use wardrobe, technology and self-taping to best effect in order to book commercial work.

**54-446 Professional Prep for Costume Designers**

Spring: 3 units

An optional professional preparation course geared toward Costume Designers entering the theatre industry. The slide/lecture course will cover doing taxes, job search information: including resume formatting, cover letter styles and tone, portfolios and websites; United Scenic Artists' union membership and benefits, "How to Survive the First Years in the Business." Minimal homework.

**54-447 Figure Drawing**

Fall: 3 units

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

**54-449 Production Prep: Carnegie Scenic**

Fall and Spring  
tbd

**54-450 Painting for the Theatrical Designer**

Intermittent: 9 units

Taught 2 days a week every other Spring, watercolor and acrylics are explored for scene, lighting and costume designers with discipline specific studies such as architecture, furniture, landscapes and interiors as lit for scene and lighting designers; human costume and accessories for costume designers.

Prerequisite: 54-473

**54-451 Scenic Design Packet**

Fall and Spring: 4 units

In Scenic Design Packet students will explore the full process and craft of scenic design deliverables, working with a previously designed class project. The course is a companion course to Scenic Design Bootcamp, taking one of the preliminary scenic design ideas to a complete final scenic packet. Through demonstrations, laboratories, and project work, students will create portfolio worthy drafting, models, paint elevations, storyboards and properties information.

**54-452 Architainment Lighting Design**

Spring: 9 units

The study of Architainment Lighting Design for interior and exterior spaces.

Prerequisite: 54-252

**54-453 Production Management Workshop**

Fall and Spring: 3 units

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

**54-454 Advanced SM: Management Styles**

Fall and Spring: 6 units

In-depth exploration of Management Styles, examination of personal approaches, collaboration, and priorities for the future

**54-455 Production Data Manipulation**

Spring: 9 units

In depth analysis of how to work with production data across multiple software platforms to allow the Production Manager to make more informed decisions. Required for Production Management / Stage Management majors.

**54-456 Production Preparation**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. In the Lighting Production course students will work within technical lighting teams to support production work on School of Drama shows and events.

**54-457 Directing: Production IV**

Fall

SENIOR DIRECTING CAPSTONE: Fully-designed presentation directed by a 4th-Year Directing student with the following goals: to publicly realize a playwright's purpose for an audience; to tell an entire theatrical story with a beginning, progression and amp; ending; to extend practical understanding of Theatre as a collaborative process; to synthesize and amp; apply prior studies at Carnegie Mellon, or other approved Capstone Project.

**54-458 Directing: Production IV**

Spring

SENIOR DIRECTING PROJECT: This is a 90-minute, public, fully-designed presentation directed by a 4th-Year Directing student with the following goals: to publicly realize a playwright's purpose for a live audience; to tell an entire theatrical story with a beginning, progression and amp; ending; to work as a team with actors and amp; design team to shape a cohesive and amp; coherent theatrical presentation; to extend practical understanding of Theatre as a collaborative process; to synthesize and amp; 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 and #8212; devising an interdisciplinary performance requires a keen focus on combining creative invention with a rigorous structure of concept development and #8212; 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

**54-461 Experimental Capture**

Fall and Spring: 12 units

This class will strengthen the student's video content creation process while centering conceptual strength in video design for live applications. Skills taught will focus on workflows and best practices for creating media content for live performance context. Tools and skills taught include FFmpeg transcoding, video generation via TouchDesigner, Advanced Millumin and NDI workflows. This intensive workshop style class's corequisite is the course Expanded Theater. This pairing will allow students to apply the skills acquired in this class to multiple collaborative and live mediated projects. Class time will be reserved for technical lectures/demonstrations.

**54-463 Production Prep: Putting it Together (SOM 1)**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-464 PTM Professional Practice**

Spring: 3 units

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

**54-465 Production Prep: Bernarda Alba**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-466 Advanced Entertainment Lighting Programming Lab**

Spring

Students will explore advanced techniques and methods while programming on top-end lighting control systems.

**54-467 Costume Design with Music**

Spring: 5 units

A second semester exploration of costume design for musicals and opera that engages students in aesthetic and practical techniques applied toward these two genres. Extensive presentations of the history of opera and musicals comprise most of this class. Students choose the opera or musical they wish to design. Special attention paid to music skills, glossary, process, research, designing for principals and chorus, swatching, nuts and bolts paperwork and the honing of each designer's individual skills. PRE-REQUISITE: Design/PTM Costume major. All others: Portfolio Review and special permission of teacher required. FOR: First year Graduate Costume Design majors and Senior Costume Design students.

**54-468 Theater Management**

Intermittent: 6 units

The course examines theatre enterprises, focusing on both existing and emerging business models for producing or presenting theatre organizations from Broadway to Omaha. Theatres are uniquely responsive to their audiences and ecosystems, hence, the course will investigate how the business works - internally and externally. While programming (plays) are at the core of the theatrical exchange, this course will focus its attention on the institutional frameworks that provide the financing, staffing and audiences to those works. The course will be organized in a seminar structure. Lecture will occur to deliver core concepts but the course emphasizes discussion, individualized investigations and creative projects.

**54-469 Dance Lighting Design 1**

Fall: 3 units

Through hands-on exploration, lecture and discussion, students will develop a design process for lighting dance. Topics will include: historical background of dance roots, approaches to lighting ballet and modern dance, designing a dance rep plot, and dance lighting techniques.

**54-470 Costume Rendering**

Spring: 9 units

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

Prerequisite: 54-473

**54-473 Drawing for Theatrical Designers**

Fall: 9 units

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

**54-475 Advanced Topics in Stage Management: Cross-Boundaries**

Fall and Spring: 6 units

This class will use the theory of cultural intelligence to explore cross-cultural and interdisciplinary collaboration in the world of performing arts and entertainment. We will delve into different interdisciplinary artists and productions' unique culture and process on both national and international platforms. The learning intention is to develop the students' managerial culture awareness and adaptability when encountering different areas including dance, branded experiences, theme park, cruise line, award shows, concerts, and USO Entertainment (United Service Organizations).

**54-476 Specters and Systems: Advanced Horror Experience Studio**

Fall

Build an immersive horror experience in this advanced, hands-on course in theatrical design, interactive technology, and storytelling. Students will collaborate, conceptualize, design, and construct a fully realized immersive experience, integrating sound, lighting, projection, show networking, and sensor-based interactivity. This course is ideal for advanced students in theatrical design, as well as those interested in experience design, storytelling, and interaction design. Students well suited for this class will be equipped with some but not all of the following skills: show networking, physical computing such as raspberry pi and arduinos, projection design, sound design, lighting design, world-building for games and experiences and production management.

**54-477 Technical Direction III**

Fall: 6 units

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

**54-478 Lighting for the Camera**

Fall: 3 units

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

Prerequisite: 54-469

**54-479 Lighting for the Camera 2**

Intermittent: 3 units

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

Prerequisite: 54-252

**54-480 Technical Direction IV**

Spring: 6 units

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

Prerequisite: 54-477

**54-482 VMD Production Forum**

Fall: 1 unit

For BFA VMD students

**54-486 Understanding Textiles**

Spring: 3 units

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

**54-487 Dramaturgy: Production II**

Fall and Spring: 12 units

Working as a production dramaturg for a School of Drama production in the junior year.

**54-488 Dramaturgy: Production II**

Spring

Working as a production dramaturg for a season show or a professionally-produced show at a LORT or similarly-ranked theatre in the US or abroad, in senior year.

**54-489 Dramaturgy: Internship**

Fall and Spring: 9 units

Professional internship with a dramaturg at a LORT or similarly-ranked theatre in the US or abroad.

**54-490 Special Topics in Media: Mediated Reality**

Spring: 10 units

Mediated Realities is an advanced studio course that investigates the potential applications of mediated-reality technologies and location-based interactivity for storytelling, site-specific art-making, and live performance (broadly defined). Converging trends in cultural production, mobile computation, and media technologies present new affordances for artists and designers to shape location-based experiences. Studio work engages a breadth of strategies in post-media aesthetics, as related to one's experience and understanding of place. Trans-media storytelling, real-time graphics, machine learning, gamification, locative artworks, augmented reality and powerful portable media devices present opportunities for artists and designers to create experiences that heighten multisensory experience by merging live performance and participant interaction with systems for digital information, imagery, and 3D visualization - all ubiquitously available in low-cost and widely distributable formats (e.g. apps, mobile web sites). The course frames technological experimentation in the context of 1970's Land Art, Happenings, Fluxus games, Performance Art, Expanded Cinema, and the unresolved theoretical issues emerging from this rich period in American history - site specificity, competing definitions of "community," the effects of media and representation, audience/performer dynamics, and the nature and limits of the art work. Reading discussions, site visits, and presentations from outside experts (CMU faculty, visiting artists) will expose a range of relevant topics, disciplinary and creative perspectives, and potential avenues for investigation. Specific areas of focus will include Pittsburgh history, local ecological dynamics, labor history and the effects of technology on the landscape and lives of Pittsburgh's population.

**54-491 Concert Lighting Design**

Fall: 9 units

Students will explore lighting design for concert touring. Emphasis will be on the conceptual development, design process, music analysis, methods of rendering ideas and strategies for implementation of designs. The course will demonstrate methods of working with the tools, vocabulary and technology available to the concert lighting designer.

**54-493 Business of Acting & The Practice**

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 seasons, professional publications and web sites. Occasional tests are administered on the subject of current Broadway and Off-Broadway seasons. Registration for this course is limited to Drama majors only.

Prerequisites: 54-301 and 54-302

**54-497 Directed Study**

Fall and Spring

An opportunity to pursue a predefined project or content outside of the standard curriculum under the guidance and direction of a School of Drama faculty member. By special permission only.

**54-498 Expanded Theater**

Intermittent: 8 units

Expanded Theater is a hands-on studio course where students work with a wide variety of media, network, and computational technologies in a performance-focused workshop environment. Students work in small teams, experimenting and iterating, with low-stakes showings, to gather feedback and see things "on their feet." Through working collaboratively across disciplines, students investigate innovative approaches to contemporary theater and new ways of storytelling. Contemporary techniques for ensemble creation, devising and media integration will be explored through these exercises, readings, and viewing of other artist's work. The course is open to all students who are excited by "thinking with media" and how the systems and technologies we use every day can be incorporated more deeply into the design, dramaturgy, and experience of contemporary performance. The course will take place off-campus at the Melwood Building, and students will have a variety of different spaces to explore the creation of these hybrid media/performance experiences. The CMU Shuttle will allow students to quickly get to and from campus. Considering theater as an ancient technology of mass participation and social cohesion, this course explores how emerging technologies can expand upon the basic theatrical relationships in new and culturally relevant ways. Collaboration and integration of design, media, and storytelling is critical to this approach. The Melwood Building is the former Pittsburgh Filmmakers building that is being re-imagined as a performance and technology research center, engaging many schools and outside partners who are exploring how new technologies, networked systems, and experimental artistic practices bridge previously separate disciplines and open-up new possibilities for storytelling, performance, and art. This course is a model for this new collaborative initiative between Drama, Art, and other CMU Schools.

**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 and amp; 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.

**54-503 Directors' Practicum**

All Semesters: 2 units

A mini-semester course introducing career paths and professional tools for directors.

**54-505 Ear Training**

Fall: 1 unit

Ear Training for sound designers and audio technologists. Introduction and development of skills and techniques for discerning, measuring and expressing the physical qualities of sound with accuracy and sensitivity. Topics include recognizing frequencies (1/3 octave and dual-octave) and analyzing effects and processing (pitch, amplitude, time domain and timbral). This course is open to Drama Sound Design majors/minors, Music Technology major/minors or by permission of the instructor. Prerequisite: 54-166

**54-508 Theatrical Sound System Design 1**

Fall: 9 units

Intensive course exploring the theory, art and technology of large scale sound system design for entertainment, specifically live theater productions.

**54-509 Theatrical Sound System Design 2**

Fall: 9 units

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

**54-511 Millinery I**

Fall: 9 units

This course surveys basic hat making skills and allows students to create project work in the areas of simple construction, blocked felt and buckram shapes.

**54-513 Millinery II**

Spring: 9 units

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

Prerequisite: 54-511

**54-516 Fabric Painting**

Spring: 9 units

This course is structured as a lecture/demonstration and lab employing the principles of fabric painting/printing techniques, fabric painting/printing materials and the practical use of these techniques and materials. The student should learn the basic concepts behind each of the covered processes, the materials and alternate methods involved with each process, and introductory concepts behind pattern registration. Additionally, the world of breakdown and distressing is covered in an ongoing exercise that spans the duration of the semester.

**54-517 Directors Common Hour**

Fall: 1 unit

Directors Colloquium is a weekly meeting for undergraduate Directing majors and BXA students in directing. Specific topics in directing are discussed and School of Drama productions are critiqued.

**54-518 Director's Colloquium**

Spring: 1 unit

Missing Course Description - please contact the teaching department.

**54-519 Acting for the Camera**

Fall: 6 units

This course teaches the skills necessary to work as an actor in the film and television industry. Incorporating the proficiencies and techniques acquired during previous training, we'll learn and practice the additional skills required to work on camera.

Prerequisite: 54-302

**54-520 Acting for the Camera**

Fall and Spring: 8 units

This course teaches the skills necessary to work as an actor in the film and television industry. Incorporating the proficiencies and techniques acquired during previous training, we'll learn and practice the additional skills required to work on camera.

Prerequisite: 54-302

**54-521 Video Media Design Senior Thesis**

Spring

TBA

**54-522 Director/Dramaturg Play Lab**

Spring: 3 units

Run by and for the directors and dramaturgs of the sophomore class, this course will foster collaboration while reading new plays every week. With a focus on analysis, presentation, and pre-production skills, the goal is to bring together directors and dramaturgs, while preparing for BFA Directors' Senior Capstone project



**54-524 Dance Lighting Design 2**

Fall: 3 units

Through discussions and collaboration students will develop a design process for lighting dance. The students will participate in the creation of a shared lighting plot for the next season's Dance/Light Concert.

Prerequisite: 54-469

**54-525 Entertainment Lighting Programming**

Fall

Students learn and practice programming techniques on the MA3 series of lighting control consoles. Advanced programming techniques are explored, including media server control and user-defined commands for the console. Different applications are introduced, but the primary focus is on programming for live music performance.

Prerequisite: 54-337

**54-527 Automated Lighting Workshop**

Spring

In the spring semester Automated Lighting Workshop course will consist of seven distinct modules. The first will focus on the operation and maintenance of equipment that falls into the category of automated lighting. The second module will focus on the programming of media servers using lighting consoles. This year Eos Family consoles and MBox will be used. The third module will concentrate on the development of previsualization skills using LightConverse software. In the fourth portion of the class students will engineer the automated lighting rig that will be used for the summer and fall of 2020 in the Wells Video Studio. The fifth module will be a continuation of programming on the Hog4 console, concentrating on preparing students for the national Hog Factor competition. Module six will be an introduction to the Vx76 line of control consoles. In the seventh module students who have experience on the GrandMA2 line of consoles may continue the development of skills on that platform.

Prerequisite: 54-349

**54-534 Costume Crafts: Theatrical Footwear**

Spring: 5 units

This introductory course serves to instruct the student in the language, materials and processes of designing, creating and adapting footwear for the stage.

**54-535 Costume Crafts: Fabric Modification**

Spring: 5 units

This course is intended to introduce the student to processes of fabric modification that utilize techniques beyond painting and dyeing. Students will be encouraged to investigate the world of garment decoration and to actively explore a wide variety of processes and materials ranging from old world needle arts to modern crafts which utilize long established techniques in contemporary context.

**54-536 Costume Crafts: Mask Making**

Spring: 6 units

This course opens the world of mask creation to the adventurous student. A broad range of techniques are touched upon and explored allowing students to pick and choose those processes which appeal to their aesthetic and apply to their needs.

**54-539 Fabric Dyeing I**

Fall: 9 units

This course is designed to provide the student with an introductory level of instruction for a broad range of fabric dyeing and painting techniques. -Students should gain an understanding of the various dye classes and their safe use in dyeing fabric for the theatre. -The student should gain a full comprehension of the processes of each of these classes, including common terminology, and be able to correctly enumerate steps in the processes. -The student should be able to match the appropriate product to the demands of the project. -The student should gain skills necessary to manipulate the dye process to achieve desired results including exercising their understanding of color theory. -The student should gain a basic understanding of several specialty dye techniques that could excite further exploration.

**54-548 Sound Forum**

Spring: 1 unit

Twice weekly meeting of all declared sound design majors to discuss production assignments and issues surrounding productions.

**54-561 The Films of the Coen Brothers**

Fall and Spring: 6 units

Films of the Coen Brothers

**54-565 Dance/Light**

Fall: 3 units

A practical application of the knowledge and skills learned in Dance Lighting Design 1+2. The class shares the experience of each student creating the lighting for at least one dance performance piece in the Dance/Light Concert.

Prerequisite: 54-524

**54-585 Dramaturgy Capstone Thesis**

Fall: 9 units

No course description provided.

**54-587 Dramaturgy Production**

Fall and Spring: 12 units

This course provides dramaturgy students with the opportunity to engage in production dramaturgy on a School of Drama production. Expectations and tasks for these courses will be determined in consultation with the advisor on the production, and may include, but are not limited to: script preparation and analysis, rehearsal dramaturgy, gathering and curating of materials for the director, designers, and actors, lobby display curation and creation, the writing of a program note, audience outreach, facilitation of talkbacks and pre-show discussions, and other dramaturgical tasks/activities as needed for a particular production.

**54-588 Dramaturgy Production III**

Spring

For Dramaturgy majors.

**54-590 The Post Apocalypse on Film**

Spring: 6 units

This course will survey cinematic treatments of the end of civilization from a wide variety of filmmakers. We will analyze the cultural, philosophical, mythical and political elements of each film. We will also discuss the technical and artistic aspects in order to better understand the genre and filmmaking in general. The goal is for each student to develop ways to think critically about film.

**54-592 Costume Crafts: Theatrical Armor**

Fall: 5 units

This mini course introduces the student to the world of armor creation for the stage. Techniques covered range from traditional to revolutionary and provide the student with a breadth of possibilities geared toward solving the general conundrum of successful armor for the theatrical production.

Prerequisite: 54-538

**54-593 Stanley Kubrick and His Films**

Intermittent: 6 units

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

**54-599 Woody Allen and Mel Brooks films**

Fall: 6 units

TBA

**54-616 MFA Director's Lab**

Fall and Spring: 10 units

TBD

**54-617 Independent Study in Dance**

Fall and Spring

Independent Study in Dance with faculty approval.



**54-633 The Basics of Self-Producing for Theater Artists**

Spring: 6 units

Is self-producing for you, or do you prefer to use other people's resources? Basics of Producing for Theater Artists will introduce the mechanics of getting your work to the spectator while creating a sustainable life as an artist. We'll investigate old models and new platforms to help you find the location and the recipe for your unique mission. We will walk through budgeting, fundraising, marketing, contracts, rights, risks, and the audience of the future. As a final project, you will assemble a package you can hand to a potential funder that explains why your theater is needed to fill a void in the culture, and why no one is better suited to do it.

**54-648 Advanced Vectorworks for Lighting Design**Fall: 3 units  
TBD**54-666 Production Audio**

Spring

Introduction to the theories and technologies used in sound system design for theater and live entertainment. Sound Majors: Register for Section A, 6 Units Non-Majors: Register for Section B, 4 Units

**54-672 Production Prep: Ajax**

Fall and Spring

Production Preparation is a required course and is a core component of the curriculum for all drama directing, dramaturgy, production, and design students. The production experience provides students with experience in the following areas: directing; dramaturgy; production management; stage management; production run work; stage operations; design of scenery, costumes, lighting, sound, and video/media; costume construction; prop construction; scenery construction; sound and video and media technology; and scenic painting. Fully participating in these experiences will facilitate students future success in the School of Drama as well as in the profession.

**54-711 The Dye Room in Practice: Exploration in Practical Dyeing for Theatrical Artisan**

Spring: 3 units

An Exploration in Practical Dyeing for the Theatrical Artisan

**54-714 Costume Rendering**

Spring: 9 units

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

**54-721 Graduate Directing: Text to Stage**Spring: 6 units  
TBD**54-722 Graduate Directing: Text to Stage**

Fall: 9 units

Text to Stage is a studio laboratory course for graduate CMU MFA directing students.

**54-729 Automated Lighting Workshop**

Fall and Spring

In the spring semester of the 2019/2020 academic year the Automated Lighting Workshop course will consist of seven distinct modules. The first will focus on the operation and maintenance of equipment that falls into the category of automated lighting. The second module will focus on the programming of media servers using lighting consoles. This year Eos Family consoles and MBox will be used. The third module will concentrate on the development of previsualization skills using LightConverse software. In the fourth portion of the class students will engineer the automated lighting rig that will be used for the summer and fall of 2020 in the Wells Video Studio. The fifth module will be a continuation of programming on the Hog4 console, concentrating on preparing students for the national Hog Factor competition. Module six will be an introduction to the Vx76 line of control consoles. In the seventh module students who have experience on the GrandMA2 line of consoles may continue the development of skills on that platform.

Prerequisite: 54-771

**54-755 Drama Practicum**

Summer: 3 units

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

**54-756 Theatre for the Ear**

Spring: 6 units

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

**54-759 Working with Dramaturgs**

Intermittent: 3 units

This mini-2 course enrolls writers with fully drafted dramatic works in progress and pairs them with student dramaturgs to advance the development of those works according to the writers' goals. Students develop collaborative skills and understanding of the role a dramaturg can play in new play development. Required of Dramatic Writing graduate students; open to other writers with instructor permission.

**54-760 Grad Leadership Workshop: Ethics & Innovation**

Intermittent: 6 units

This course will be an exploration of both innovative strategies and the ethics of leadership within the performing arts. It will build on the management principles covered in foundational courses and is designed to offer the student an approach to leadership development that is tailored to the individuals strengths and needs as well as their role within theatrical organizations. For PTM students only or with permission from the instructor. Prerequisite: 54-749

**54-766 Introduction to Sound Design for Theatre**

Spring: 6 units

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

**54-773 Couture Sewing Techniques**

Intermittent: 9 units

This course is designed to help the student gain an understanding of and appreciation for high-end sewing and finishing techniques and how these techniques improve the quality of the clothing they are employed in. -The student should gain a comprehension of the terminology commonly used in couture sewing and high-end finishing. -The student should gain a full comprehension of the process of each of these techniques and be able to logically enumerate steps in the full process involved with each technique. -The student should be able to appropriately apply each technique and distinguish between techniques when making choices in the sewing process.

**54-780 Fabric Painting**

Spring: 9 units

This course is structured as a lecture/demonstration and lab employing the principles of fabric painting/printing techniques, fabric painting/printing materials and the practical use of these techniques and materials. The student should learn the basic concepts behind each of the covered processes, the materials and alternate methods involved with each process, and introductory concepts behind pattern registration. Additionally, the world of breakdown and distressing is covered in an ongoing exercise that spans the duration of the semester.

Prerequisite: 54-845

**54-795 Costume Crafts: Mold Making and Casting**

Spring: 6 units

This course is designed to introduce the student to a wide variety of molding and casting techniques that might be encountered in the costume crafts area. Upon completion of this course students should understand basic products and processes available to them to enhance either their design work or their production capabilities. By no means is this an exhaustive survey and further study is encouraged.

**54-796 The Basics of Self-Producing: How to Put Up Your Show in NYC and Get It Reviewed**

Intermittent: 6 units

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

**54-815 Graduate Negotiation and Conflict Management**

Fall: 3 units

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

**54-819 Figure Drawing**

Fall and Spring: 3 units

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

**54-832 Design for Spaces**

Spring: 4.5 units

This course focuses on creating design for performance, and for this Mini will focus specifically on designing new work for the stage. Playwrights and designers will work collaboratively towards a shared understanding of each discipline's storytelling and world-building process. This is an opportunity for each writer to workshop the world of their script with designers just as they might workshop the text of the play in a reading with actors. Just as different actors and directors might interpret a text differently, so too will different designers; in this class, each play script will have multiple worlds created by randomly assigned design students. Designer-writer collaboration will encourage exploration of adaptive design and focus on developing design tools in areas such as: research, design conception, rendering model making, and storyboards. Playwrights will likewise explore responsive, collaborative approaches in their script revisions. The shared goal for both playwrights and designers is to conceive a world on stage in four dimensions: length, width, height, and most importantly time.

**54-880 Special Topics in Media: Mediated Reality**

Spring: 10 units

Mediated Realities is an advanced studio course that investigates the potential applications of mediated-reality technologies and location-based interactivity for storytelling, site-specific art-making, and live performance (broadly defined). Converging trends in cultural production, mobile computation, and media technologies present new affordances for artists and designers to shape location-based experiences. Studio work engages a breadth of strategies in post-media aesthetics, as related to one's experience and understanding of place. Trans-media storytelling, real-time graphics, machine learning, gamification, locative artworks, augmented reality and powerful portable media devices present opportunities for artists and designers to create experiences that heighten multisensory experience by merging live performance and participant interaction with systems for digital information, imagery, and 3D visualization - all ubiquitously available in low-cost and widely distributable formats (e.g. apps, mobile web sites). The course frames technological experimentation in the context of 1970's Land Art, Happenings, Fluxus games, Performance Art, Expanded Cinema, and the unresolved theoretical issues emerging from this rich period in American history - site specificity, competing definitions of "community," the effects of media and representation, audience/performer dynamics, and the nature and limits of the art work. Reading discussions, site visits, and presentations from outside experts (CMU faculty, visiting artists) will expose a range of relevant topics, disciplinary and creative perspectives, and potential avenues for investigation. Specific areas of focus will include Pittsburgh history, local ecological dynamics, labor history and the effects of technology on the landscape and lives of Pittsburgh's population.

**54-884 Graduate Digital Narratives**

Fall: 5 units

This course combines options from the School of Drama in a unique configuration: through working collaboratively across disciplines, students will investigate innovative approaches to contemporary theater and new ways of storytelling. Contemporary techniques for ensemble creation, devising and media integration will be explored through exercises, readings, and viewing of other artist's work. This Fall the course will explore the wide variety of digitally mediated forms for online, remote and distanced work - techniques of collaboration, creation and experiencing of performance focused work. We will pursue multiple techniques for cross-platform storytelling, drawing from students' lived experiences to engage the current political and social milieu via multiple digital and mediated systems. Experimental and devised processes of theater making have long mined the complex relationship between the form and the content of an artwork - how can we do so in pursuit of a critical/political perspective? Students will become familiar with contemporary and historical companies who work this way and through small group in-class workshops create new narrative experiences and share them with the larger class. Through embracing these tools and forms, we utilize the theatrical conversation to engage in artistic discourse to discover new complexities of meaning. We invite students to come explore these possibilities in a spirit of experimentation and group exploration.

**54-905 Ear Training**

Spring: 1 unit

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

#### **54-929 Grad Directing: Directing for TV and Film**

Spring: 9 units

A continuation of the previous semester focusing on a director's prepping and shooting films. Opportunity for collaboration with English Dept's Film and amp; Media Program  
Prerequisite: 54-822

#### **54-939 Entertainment Lighting Programming**

Fall: 9 units

Students learn and practice programming techniques on the MA3 series of lighting control consoles. Advanced programming techniques are explored, including media server control and user-defined commands for the console. Different applications are introduced, but the primary focus is on programming for live music performance.  
Prerequisite: 54-837

#### **54-964 Graduate Scenic Design: Moving the Musical**

Fall: 5 units

Designing scenery for a musical presents a number of specific and unique issues, often quite different than designing straight play. Addressing not only the story and the meaning of the piece is of course important but one must pay close attention to the style of the music and the way the songs are incorporated into the text. How do these elements help to tell the story? This course will allow you to explore how scenery moves and the ways in which it can enhance a text.

#### **54-972 PTM Professional Practice**

Fall: 3 units

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

#### **54-973 Costume Production Thesis**

Fall and Spring: 12 units

TBD

#### **54-997 Sound Design For Interactive Environments**

Spring: 9 units

This course will examine the process, execution and implementation of sound design for interactive and non-linear storytelling paradigms. Emerging trends in immersive theater, gaming, installation art and multi-media place unique demands on the sound designer both in terms of content and delivery. The student will explore how these demands effect the fundamental processes of design, development of content and flexible delivery systems. Through a combination of directed readings, exploration of current and amp; emerging trends, and project assignments the student will be encouraged to experiment and explore design modes and methodologies that support this flexible method of storytelling.  
Prerequisites: 54-868 or 54-867

#### **54-998 Special Topics in Sound Design**

Intermittent: 9 units

A one semester course covering various rotating topics including the history and critical theories of film sound design, the history of sound recording and technology, Foley sound, recording and editing techniques, and 5.1 audio.  
Prerequisites: 54-867 Conceptual Sound Design. Restrictions: The course is open to Drama sound design majors and minors, Music Technology majors and minors or by permission of the instructor.  
Prerequisite: 54-867