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/SCC/SCCServlet) 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: 6 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 (IPA) 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 pervious 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
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

54-106 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.

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

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

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

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

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

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

54-124 Ballet I
Spring: 5 units
This course continues Classical technique (Ballet) to build body placement, alignment and muscular strength and flexibility. Designed to help the student develop a way of learning how to work and train for any dance form. This technique is the basis of the choreography in American musical theater. This course is for Music Theatre majors only. 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 Introduction to Writing for Television
Spring: 9 units
Students will write an original pilot, focusing on structure, character, and an analysis of what makes great TV.

54-135 The Basics of Self-Producing: How to Put Up Your Show in NYC and Get It Reviewed
Fall and Spring: 6 units
For any actor/writer/director/theatre artist in New York City, the time between jobs can feel stressful and frustrating. Self-producing is the quickest way to get your work on stage without permission from anyone else or having to adhere to anyone else’s restrictions. From 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!, Blantly Blaine, Pop Punk High, Donny and Kelly Save the Slumber Valley ASPCA, and more - all produced and reviewed in NYC.

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

54-152 Stagecraft
Spring: 13 units
The stagecraft class is designed to provide an introductory level of technical training in all the theatrical technical disciplines over the course of two semesters. The intent is to prepare 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 run crew experience in most aspects of building and running a production.
54-162 Introduction to Costume Design
Spring: 6 units
A rigorous introductory studio course for newly declared School of Drama Costume Design Sophomores in their fourth semester of matriculation. Basics of the design process are covered as well as drawing, 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. PREREQUISITES: Basic Design 54-171 and 54-172. All others: interview/portfolio review and instructor permission. FOR: 3rd semester Sophomore Costume Designers and students outside of School of Drama. IDEATE. Prerequisites: 54-171 and 54-172
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54-163 Production for Non Majors
Fall: 6 units
Basic introduction for non-majors to backstage operations through practical experience handling scenery, costumes, props and lighting. Orientation session offered in fall required prior to taking this class. Contact instructor to register and discuss limited openings.

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

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

54-168 Acting for Directors I
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.

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. PREREQUISITE: 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. PREREQUISITE: Declared Design/PTM focus in the School of Drama. FOR: Second Semester Design/PTM Undergraduate Students only.

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

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

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

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

54-184 Dramaturgy 2: Introduction to Production Dramaturgy
Intermittent: 9 units
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 Introduction to Playwriting
Fall and Summer: 6 units
This course aims to teach students the fundamentals of playwriting from the basic elements of a script to the necessary guidelines for successful workshop collaboration. Throughout the semester, students will engage in writing exercises—building up to writing short plays (ranging from 10 to 30 minutes long)—as they study master playwrights on the form. Class time will be dedicated to roundtable readings and discussions of each other’s writing.

54-189 Advanced Writing for Television
Intermittent: 9 units
In this course students will be introduced to the major components of writing for TV, including character and structure, while analyzing genre television and pilot writing. Exercises designed to familiarize students with the tools available to TV writers will be assigned, and over the course of the semester, students will develop an original TV pilot. (Students who have not taken ‘Intro to TV Writing’ need to seek permission from the instructor, but don’t let that deter you!) Prerequisite: 54-134
54-190 Playwriting
Fall: 9 units
Section A: Are Quentin Tarantino’s films, such as Django Unchained, exploitative or celebratory of black culture? Is a show like Bodyguard reinforcing negative stereotypes about Muslim people or challenging the way that terrorism is viewed in the U.K.? If it’s a problem for Scarlett Johansson to play a Japanese character in Ghost in the Shell, is it also problematic that David Oyelowo black Britplays Martin Luther King Jr. in Selma? These are just a few of the sorts of questions we will be asking in this class. We ask these questions not to put down other artists, but to seriously interrogate our own views of representation. In addition to analyzing representation of race/ethnicity in film, TV, and theatre, students will write scenes and (ultimately) one-act plays that incorporate characters from multiple racial identity backgrounds. We are just now at a point in the United States where people of color are being given more space to tell their own stories; this is only the beginning of the process of dismantling stereotypical representations of race. In a diverse nation and a diverse world, we need to better understand one another’s class will act as a step in that process.

Section B: Playwrights study historic plays to learn the craft of writing. What is lacking in our education as writers because women are missing from our intellectual heritage? In this course we will explore a sampling of the many and diverse female writers who have been left out of the canon. Readings of plays and feminist texts will guide us as we develop our craft as writers and seek a clearer understanding of historical female playwrights: what did they write? Why did history choose not to remember them? What can we gain as writers and theater-makers from remembering them now? Students will write in class every week and will also bring three original short plays, inspired by classic texts, to share in class.

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

54-192 Acting Ensemble for Non-Majors
Fall and Spring: 9 units
This course offers a practical introduction into the work of an actor through collaboration on composition assignments and scene work with undergraduate or graduate student directors. Each week actors will be cast in a different composition piece, creating a rotating ensemble so that all actors and directors have the opportunity to work with one another at least once and begin to build collaborative relationships. The second half of the semester students are cast in a scene and focus solely on the one scene working with one director. Students are expected to rehearse a maximum of 4 hours outside of class. Audition required at the beginning of the semester. Admittance to class by permission of professor. If you are interested, add yourself to the wait list. ****

54-193 Intro to Screenwriting
Intermittent: 9 units
Ever watched a terrible movie and thought ‘I can do better than that’? Or seen a beautiful film and had the opposite reaction: ‘I could never do that!’ Then this is the class for you! This practical skills course will provide students with the tools they need to construct compelling, image-driven screenplays. Students will be writing throughout the semester, ultimately preparing them to complete a polished script of a short film as a final project. Assignments will include reading masterwork screenplays for in-class analysis. Class time will also be dedicated to roundtable readings & discussions of each other’s writing.

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

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

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

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

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

54-203 Voice and Speech II
Fall: 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 Ballet II
Fall: 3 units
This course is designed to build on the technical foundation, work habits and professional behavior established in Ballet I. The material presented expands the classical dance vocabulary to the next level of difficulty. Course closed: Only for Music Theatre majors in Drama. Prerequisite: Permission of instructor Prerequisites: 54-123 and 54-124

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

54-207 Movement II
Fall
This entire term focuses on the Neutral Mask, a completely non-verbal masked movement form, through which actors search for a neutral base, both physically and psychologically, a place of complete presence in the present. The mask allows them to uncover all that is emotional in the body, the ‘baggage’ carried from role to role, and provides techniques to free them from these limitations. Identifications with other forms of energy, the four elements, seasons, materials, colors and plant life give students new insights into the process of character development. The Neutral Mask work is immediately reinforced with applications to scene work in Acting class. Limited to Acting/MT majors only. Prerequisites: 54-107 and 54-108
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54-208 Movement II
Spring: 3 units
This term is divided between two classic physical forms: Commedia dell'Arte and Clowns. In the first half of the semester students wear the half-masks of the archetypal Commedia characters (Harlequin, Pantalone, et al), to learn their psychology and physicality, improvise on historical and contemporary scenarios, and apply Commedia technique to modern comedy. Commedia dell'Arte gives them the tools to tackle physical comedy from any era, past or present. In the second half of the term students discover their personal Clowns. This clown has nothing to do with the American Barnum & Bailey Circus clown; this is not a character or caricature, but rather a revelation of the clown each student hides under the mask of adulthood. Discovering this clown gives them all a way to laugh at themselves, to uncover what makes each individual uniquely funny; it also lets them see how we only laugh at truth and in the personal material lies universal humor. Inside this freedom is the technique to know what’s funny and why, and the ability to apply these rules in comedy.
Prerequisites: 54-107 and 54-108 and 54-207

54-209 Voice and Speech II: Mini Practicums
Spring: 2 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: 54-211 and 54-101 and 54-102

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

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

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, African, using body isolations and rhythmic patterns. Course closed: Only for Music Theatre majors in Drama.
Prerequisite: Permission of instructor
Prerequisites: 54-124 and 54-123

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 Theatre History and Repertoire
Fall: 6 units
TBD
Prerequisites: 54-281 or 54-500

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

54-221 Directing II: Fundamentals
Fall: 9 units
Directing II This is a fall-semester course for 2nd-year Directing students and others with special permission introducing the fundamentals of the director's craft: text analysis; the concept of Action & Change, directors units & transitions) Visual Vocabulary & Staging. Tools including planes, levels, body positions, composition, picturization, emphasis &movement, and the ground plan. Work includes unscripted exercises, scene breakdowns, detailed character analysis, and a final 7 to 10 minute devised performance
Prerequisites: 54-222

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

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

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

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

54-229 Super Worm Moon
Fall: 9 units
Drama majors only. Required for all Sophomore Design and Production majors. Bring tools.
Prerequisite: 54-172

54-230 Make-Up for Designers
Spring: 6 units
This 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 effactual 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: 54-172 and 54-171 and 54-169 and 54-170
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, the human figure, still life objects.

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

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

54-242 Improvisation
Spring: 2 units
This course is for Sophomore Actors only. This course not only sharpens their skills as ensemble performers, but also allows for more playfulness, creativity and exploration, cultivating risk-taking and a certain abandon. The course concentrates on non-verbal psychological improv, helping actors achieve a kind of physical truth and spontaneity, while becoming aware of the importance of the body in conveying information. Prerequisites: 54-101 and 54-102

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

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

54-247 Dramaturgy 4: In Company
Intermittent: 9 units
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.

54-249 Stagecraft II
Fall: 14 units
Stagecraft II presents advanced shop skills and beginning department head skills for Scenery, Lighting, and Costumes. This course will require additional time during the evening and on weekends. Prerequisites: Stagecraft I (two semesters) OR Instructor Permission
Prerequisites: 54-256 and 54-184

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: 54-172 and 54-171 and 54-169

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

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

54-256 Dramaturgy 3: New Play Dramaturgy
Intermittent: 9 units
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; no non-majors will be admitted to this course in fall 2020.
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 four most common metal joining processes, including Oxyfuel processes (welding, brazing, braze welding, and bending), SMAW (stick), GMAW (MIG), and GTAW (TIG). Welding safety, equipment setup and basic welding techniques will be covered. This is a required course for Drama Technical Direction majors. Open to non-majors if space is available.

54-265 Advanced Fabrication 1
Fall: 6 units
This course 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: 3 units
Required for Production Management / Stage Management majors

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

54-268 Organized Sound
Fall: 9 units
Both music and sound design are defined by the presence of a human hand in the organization of sound. This course explores what lies at the intersection of music, technology and sound design. Using compositional techniques in conjunction with the creative application and utilization of studio techniques, field recording, editing and sound manipulation, the student will explore this interstitial landscape. Drama majors have priority; however, this course is also open to Music Technology majors and minors, or with permission of instructor. Prerequisites: 54-267 and 54-166

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

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 & Installation
Spring: 6 units
The Scenic Fabrication & Installation course consolidates and builds upon material presented in the first semester of Basic PTM and in the three semesters of Stagecraft class. Whether they intend to pursue careers as technicians, engineers, or managers students must understand how scenic and light 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 focuses on scenic rigging systems and scenery rigging practices. Laboratory assignments tied to this course will consist of carriage assignments in the shop 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 evaluation of this paperwork and its usefulness in multiple professional applications is covered.

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

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

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

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

54-284 Fundamentals of Directing
Fall: 6 units
Fundamentals of Directing is a fall-semester course for Drama Design and PTM majors. 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

54-287 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 practice 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).

54-290 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 use 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 practice 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 2
Fall: 6 units
Continuation of Ad Fab. For Drama PTM-TD only.

54-297 VMD Systems Studio
Spring: 6 units
This course is designed to augment the conceptual background and technical skills of First year Graduate students and newly declared VMD Sophomores, and others interested in learning about media design for theater 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 & 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 over at Studio 201. 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 Dramaturgy Research Hours
Fall and Spring: 6 units
For Dramaturgy majors.

54-301 Acting III
Fall: 5 units
This is a two-semester course in Acting for Third-Year Actors & MTs who will explore performance within directed structure in various non-Fourth-Wall forms of Theatre including: Greek Tragedy, the Greek Chorus, Moliere Comedy & Brecht. This is not a course that will aspire to provide any ‘correct’ way to play various ‘styles’. Rather, it is a course in which to acquire new tools & perspectives when working in new theatrical worlds. Goals include: to find the appropriate level of external expression to meet the demands of the particular text & its directed world, & to ‘fill the Form’ believably & passionately; to make active choices within a directed framework; to learn to work within industry standards; to learn the nature of the actor’s ‘homework’ in a directed framework; to include the Audience in the work.
Prerequisites: 54-202 and 54-201

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

54-305 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: 54-305 and 54-105 and 54-106

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: 54-208 and 54-207

54-309 Dialects and Accents
Fall: 6 units
TBA

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

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

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

54-313 Ballet III
Fall: 3 units
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: 54-205 and 54-206

54-314 Ballet III
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 Directing for Digital Stages
Fall: 9 units
TBD

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 their 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 & IV: Viewpoints
Fall: 9 units
The Viewpoints is a physical training discipline in studio format that addresses the two issues all theater artists deal with when creating work for the stage: Time and Space. This is a rigorous, experiential class rather than a lecture. All students are expected to physically participate. Through a series of exercises specifically designed to investigate each of the nine Viewpoints, participants experience and begin to gain a deeper understanding of their own relationship to Time and Space, participate in ensemble generated work, develop a sense of spontaneity and move fluidly between structure and intuition. This training develops focus, strength, stamina, flexibility of body and mind, strength in movement, articulation and presence. Students trained in the Viewpoints develop a vocabulary to share, recognize and ‘point at’ identifiable concepts that can be classified either under Time or Space, when working either as individuals or in an ensemble.
Prerequisite: 54-222

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

54-324 Tap III
Spring: 2 units
This course continues to expand tap vocabulary and clear precision of execution through moderately difficult and extended combinations. Course closed: Only for Music Theatre majors in Drama. Prerequisite: 54-223 and Permission of instructor
Prerequisite: 54-323

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

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

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

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

54-329 Junior Theatrical Voice
Spring: 2 units
Missing Course Description - please contact the teaching department.

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 Junior SMPM and TD ONLY or with instructor permission.

54-334 Production Resource Management
Spring: 6 units
This course examines the management of resources for the production of live theatrical productions. We start with analysis of scripts, to find the foundation for resource allocation. Then we move on to study the allocating 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 Screen
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.

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

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

54-341 Fundamentals of Costume Design
Fall: 9 units
Multiple studio projects comprise this one semester course that focuses on the principals and elements of design, including color theory, as they relate to Costume Design. Hands-on practical workshops include a Television Workshop component with celebrated CMU alumni, and a dance component that culminates in the second semester Dance/Light Concert. A fabric Identification component rounds out the semester. PRE-REQUISITE: Declared Costume Design Major in School of Drama. All others: Portfolio Review and special permission of teacher required. Drawing For The Theatrical Designer & Figure Drawing may be taken concurrently. FOR: First semester Graduate Costume Design and Costume Production Students, First semester Junior Costume Majors.

54-342 Costume Design for TV and Film
Spring: 5.5 units
A mini course in the second semester that explores the aesthetic and technical processes of designing costumes for the screen. The course introduces film-specific practical skills including the fundamentals of analyzing and breaking down screenplays for costume design, what design means during the pre-production and shooting phases of a production, and the aesthetic and technical differences of designing for the camera’s eye compared to designing for the human eye. The course will consist of lectures, visual presentations, including viewing of films that illustrate the processes described in class, script break-down assignments, and design process projects. PRE-REQUISITE: Design/PTM Costume major. All others: Portfolio Review and special permission of teacher required. FOR: Second year Graduate Costume Design majors and Senior Costume Design students.

54-346 Introduction to Costume Construction
Spring: 6 units
This sophomore level course is designed to provide an intermediate level of training in the area of clothing construction. Students 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.

54-349 Automated Lighting Technology
Spring: 6 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
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

54-352 Musical and Opera Lighting Design
Spring: 9 units
Through hands-on lab exercises and preparation of full lighting design plots, students will study lighting design for Musical Theater and Opera. The class will learn to visually analyze the emotional content of music, explore the various forms of musical performance, learn how to develop a design process, create focus in a large-scale space, and strategies for implementing a design. 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: 3 units
For Production Technology & Management majors.

54-357 Directing: Production III
Fall: 12 units
Assignments as stage manager or assistant director.
54-360 Leadership Workshop: Ethics & Innovation
Intermittent: 6 units
This course will be an exploration of both innovative strategies and the ethics of leadership within the performing arts. It will build on the management principles covered in foundational courses and is designed to offer the student an approach to leadership development that is tailored to the individual's 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
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.

54-363 Dramaturgy 5: Devised and Documentary Theatre
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 & documentary theatre - explore the dramaturg's role in devising theatre - investigate various methods for creating devised & documentary theatre - learn techniques for developing theatre from source material - create original devised pieces in collaboration with other students Prerequisite: 54-184 and 54-109

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

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

54-366 Physics of Stage Machinery
Fall: 9 units
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.

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

54-371 Personalized Responsive Environments
Fall: 9 units
[IDEAte collaborative course] Environmental factors have a significant impact on mood and productivity. Creating responsive environments necessitates the design of surroundings that are able to metamorphose in order to optimize user strengths and available resources and evolve in stride with user needs. This course will investigate the development of spaces that adapt to user preferences, moods, and task specific demands. Both the design and engineering of such personalized environments will be explored. Central course concepts will include, understanding the user, integrating various modalities (e.g., light, heat, sound) to support the changing needs of task and user, and the creation of adaptive environments that learn user preferences over time. Please note that there may be usage/materials fees associated with this course. Prerequisites: 16-223 or 15-104 or 18-090 or 60-223 or 62-150

54-372 Theatre for the Ear
Spring: 6 units
Survey of aural storytelling with technology focusing on forms with no visual component. Topics include the history of radio drama to present day, radio sound art, cut-up and tape manipulation, comedy records and podcast dramas. Prerequisites: 54-166 Introduction To Sound Design, 54-267 Conceptual Sound Design 1 Restrictions: The course is open to sound design majors or with permission of the instructor.

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

54-374 Musical Theater Audition
Spring: 5 units
Missing Course Description - please contact the teaching department.

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

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

54-377 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 & 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 Scenic Design Skills: Drafting
Fall: 4 units
This mini explores careful and clear graphic communication in drafting. A series of weekly drafting exercise, either hand or CAD, take each student through the process of drafting a scenic design. Emphasis is placed on precision, clarity, and appropriate use of standard drafting conventions.

54-380 Music Reading for Production
Fall: 4 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.

54-381 Special Topics in Drama: History, Literature and Criticism
Fall and Spring: 6 units
Every semester, members of the School of Drama's faculty offer seminars on special topics that investigate some aspect of theatre history, dramatic literature, dramatic theory, or a particular author, period, or genre. Like all Dramatic Literature classes, these are academically rigorous, requiring some amount of intensive critical reading and writing. Contemporary Women Playwrights (Section A: Wendy Arons) in this course we will read, discuss, and analyze a range of works written by women in the last decade or so. We’ll read plays by writers like Sarah Ruhl, Kia Corthron, Lynn Nottage, Madeleine George, Young Jean Lee, Jennifer Haley, Lauren Gunderson, Ann Washburn, Jackie Sibblies Drury, Lily Padilla, Martyna Majok ... and more! We will explore their works through in-class discussion, reaction papers, and presentations and activities. Interpretation and Reinterpretation (Section B: Maggie McGann) In 'Interpretation and Reinterpretation,' we will look at the ways performance texts have been crafted through time and develop our own practice of reflection and iteration. Here in 2020, we are in constant conversation with our past and the stories we keep telling. Even in creating new work, we frequently start from a place of looking back or reinterpreting works that resonate in our current climate. We will consider how stories are made relevant and, more importantly, ‘sticky’ – evocative and impactful so as to ‘stick’ within the audience’s mind. Students will have the opportunity to lean-in to their area of focus or explore concepts through other means of expression (such as visual art-making, creative writing, performance or performance-adjacent presentation). Topics will range from semiotic/semantic representation to casting and performance of actors, manipulation of design elements, and craft of performance experience by writers and directors. Prerequisites: 54-282 or 54-281

54-383 Introduction to Digital Media
Fall: 9 units

54-386 Scenic Design Skills: 3D Model Making
Spring: 4 units
In this mini students explore a variety of three-dimensional media techniques as they learn to build models for the Scenic Designer. Students will investigate many aspects of model-making, from basic structural ideas to complex organic and architectural forms, furniture, and advanced techniques such as scale painting, soldering and carving. Through these methods, students will develop a better understanding of space and objects in space in the theater. 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.
54-399 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 on stage, 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
Spring: 9 units
Staging Media is a practical, process-oriented class, focused on building the skills to go from a conceptual design to an actual completed show. We cover how to create, rehearse with and stage meaningful media designs. Through real-world examples, students will learn the best practices for bringing their designs to life. Students are expected to master a wide range of material. Required for new VMD Juniors, 1st Year VMD Grads; others by permission.

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

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

54-403 Advanced Speech Techniques
Fall: 3 units
TBD

54-404 Directing: Viewpoints
Fall: 9 units
TBD

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

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

54-407 Movement IV
Fall: 4 units
Movement IV is a cross-option course, wherein Sophomore Designers build masks for the Senior Actors to use in the creation of a movement mask piece based on a classic text. The course gives Senior Actors an opportunity to create an original ensemble performance piece, bringing up to 30 masks to life, using skills learned in the previous classes in mask work (Neutral Mask, Commedia dell’Arte, character and larval masks). Due to the necessity of working as an ensemble in the creation of this piece, the students must work together in various roles: as actors, of course, but also as directors, writers, musicians, dramaturges and stage managers; this course offers a rare chance for students to experiment with actor-created theatre, as well as, because it is cross-option, an opportunity for actors and designers to work together to create masks which are able to be brought to life through movement, that are learned in the previous classes in mask work. Prerequisites: 54-208 and 54-207

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

54-409 Theatre Lab for Undergraduates I
Fall
This is a two-semester class which teaches the collaborative process of theatre — including the role of the living dramatic writer. New scripts are written by graduate dramatic writers, then developed and realized by junior actors, senior dramaturgs graduate and undergraduate directors with the playwright. This work results in 10-minute play scripts, one acts, monologue dramas, and the texts for the MFA Thesis Productions. This class is co-taught by the Acting Dramatic Writing, Dramaturgy and Directing Options.

54-410 Theatre Lab for Undergraduates II
Spring
Theatre Lab is a place to practice collaboration. We will examine and explore the relationships between actor, director, and playwright in working on new plays. The objectives are to prepare students to work collaboratively on new play production as it is practiced in the field, to prepare the responsibilities of actor, director, and playwright in work on a new text, and to practice being an outstanding collaborator.

54-411 Rehearsal and Performance IV
Fall: 16 units
Participation outside of class requirements in departmental productions. Putting into practice the techniques acquired over the years of training and exploring the development of a performance played before the public over two weeks. Prerequisites: 54-312 and 54-311
54-412 Rehearsal and Performance IV  
Spring: 16 units  
Participation outside of class requirements in departmental productions. Putting into practice the techniques acquired over the years of training and exploring the development of a performance played before the public over two weeks.  
Prerequisites: 54-311 and 54-312

54-413 Showcase  
Fall: 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: 54-301 and 54-302

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

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

54-416 Broadway Styles  
Spring: 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 Voice & Speech IV  
Fall: 2 units  
For Senior Acting majors only.

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

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

54-422 Directing IV  
Spring: 9 units  
This course is a discussion/analysis-based exploration of what specific considerations are needed for conceptualizing, preparing & mounting a musical for a director. In doing so students will look at canonical musicals, talk revivals & radical re-imaginings, and touch on new musicals & adaptations, plus discuss scale. Guest visitors and watching live and recorded musicals flesh out the remainder of the course study. More practically, students will have the opportunity to conduct mock auditions & callbacks, and collaborate with performers on scene/book work classic musicals. Students should be in their final year of directing training or enrolled in the graduate directing program as there will also be heavy use of musicals as a frame in which we talk about many general directing issues.

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

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

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

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

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

54-436 MT Senior Voice Coaching  
Spring: 1 unit  
No course description provided.  
Prerequisite: 54-500

54-437 Acting IV  
Spring: 6 units  
TBD  
Prerequisites: 54-301 and 54-302

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

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

54-442 Costume Design for the Classics  
Spring: 5 units  
This Mini 3 focuses on a range of playwrights and classic theatre genres from among Moliere, Brecht and Shakespeare. Special attention is paid to process, research, critical thinking, character development, style, nuts and bolts and the honing of each individual designer's skills. PRE-REQUISITE: Design/PTM Costume major. All others: Portfolio Review and special permission of teacher required. FOR: First year Graduate Costume Design majors and Junior Costume Design students.  
Prerequisite: 54-341
54-444 Draping for the Designer II
Spring: 3 units
Draping for the Designer II is a continuation and development of the proficiencies established in Draping for the Designer I. This course emphasizes the designer’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 workshop. 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 interconnected projects that allow for the application of research, development of complex patterns, composition of complete construction plans and fostering of effective teamwork. To take this class, the student needs to have taken either 54-373 Draping for the Designer I or 54-814 Draping for the Graduate Designer I or to have a background in draping and gain permission from the instructor. Prerequisite: 54-373

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

54-446 Professional Preparation
Spring: 1 unit
An introduction to the issues and conventionally held practices for the development of responsible self-employment by design-oriented professionals. Discussions investigate the challenges of conducting business within the competitive marketplace of performance-based industries. This is a micro mini that will meet on Jan 14, Jan 21, and Jan 23.

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

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

54-450 Painting for the Theatrical Designer
Intermittent: 9 units
This studio course engages students in watercolor and acrylic study of subjects relative to the development of scene and costume designers. The human figure, architecture, landscape, furniture, clothing, accessories, fabrics, props and building materials for both scenery and costumes are explored. Rigorous practice required. PRE-REQUISITE: Drawing for the Theatrical Designer. All others: Portfolio Review and special permission of teacher required. FOR: All Design/PTM majors- specifically scene and theatrical designer. All others: Portfolio Review and special permission only) which combines options from the School of Drama. 2) current practical examples of experiences of professional production managers, and 3) contemporary management texts. Topics covered include: Budgeting, Scheduling, Communication, and Project Management. Permission of instructor required.

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

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

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

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

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

54-463 Dramaturgy Research Hours
Fall and Spring
TBD

54-464 PTM Professional Practice
Spring: 3 units
A seminar about issues surrounding a career as a technical manager. In a series of presentations and discussions students will encounter tools and strategies for job seeking and personal promotion. Guest lecturers will present materials on professional obligations like insurance and taxes and non-salary compensation like retirement and health benefits.
54-467 Costume Design with Music
Spring: 5 units
A rigorous second semester exploration of costume design for musicals and opera that engages students in aesthetic and practical techniques applied toward these two genres. Special attention paid to music skills, process research, designing for principals and chorus, swatching, nuts and bolts and the honing of each designer's individual skills. PRE-REQUISITE: Design/PTM Costume major. All others: Portfolio Review and special permission of teacher required. FOR: First year Graduate Costume Design majors and Senior Costume Design students.

54-468 Theater Management
Intermittent: 6 units
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
Fall: 3 units
Design for Dance Light.

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

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

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

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

54-476 Media Creation Studio
Fall: 6 units
This class will strengthen the student's content creation process while centering conceptual strength in video design. The class will center on three projects that will require the student to use lens-based capture and post-production software to conceive, plan, generate, previsualize and actualize a video design within a formal framework. In addition the class will serve as a workshop space for content creation for this season's productions. Class time will be used for technical lectures, demonstrations, guest lectures, reading discussions and student presentations.

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

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

54-479 Lighting for the Camera 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 teams script will be produced in the Wells Video Studio as a three-camera shoot. Following the completion of taping each scene, students will view the final results and receive feedback on their work.
Prerequisite: 54-252

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

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

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

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

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

54-490 Dramaturgy: Internship
Spring
Professional internship with a dramaturg at a LORT or similarly-ranked theatre in the US or abroad.
54-491 Concert Lighting Design  
Fall: 9 units  
Students will explore lighting design for concert touring. Emphasis will be on the conceptual development, design process, music analysis, methods of rendering ideas and strategies for implementation of designs. The course will demonstrate methods of working with the tools, vocabulary and technology available to the concert lighting designer.

54-493 Business of Acting  
Fall: 4 units  
This course introduces the (advanced) actor to various aspects of the professional world. Emphasis is placed on the audition and interview process for casting directors, talent agents and personal managers. Each student will present either an individual or small group project chosen from a wide ranging list of topics which include performers unions, various production contracts, New York and regional 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 in Design and Production  
Fall and Spring  
An opportunity to pursue a predefined design project outside of the standard curriculum under the guidance and direction of a School of Drama faculty member. By special permission only.

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

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

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

54-503 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.

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.

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  
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  
Fall: 6 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 breakthrough and distressing is covered in an ongoing exercise that spans the duration of the semester.

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

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

54-519 Acting for the Camera  
Fall: 6 units  
This course 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  
Spring: 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

54-521 Video Media Design Senior Thesis  
Spring  
TBA
54-522 Plays and Pitches
Spring: 6 units
Plays and Pitches teaches students to identify and develop productions they would like to execute, to describe those productions vividly and clearly, and to present themselves and their ideas in an artistically professional manner and context. This course equips students with the practices and skills they need to advance towards readiness for the Senior Capstone project required of BFA directors, and which they will use in their future professional lives.

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

54-525 Entertainment Lighting Programming
Fall: 4 units
Students learn and practice programming techniques on the grandMA2 series of lighting control consoles. Advanced programming techniques are explored, including media server control and user-defined commands for the console. Different applications are introduced, but the primary focus is on programming for live music performance. Prerequisite: 54-349

54-527 Automated Lighting Workshop
Spring
In the spring semester of the 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: 54-349

54-534 Costume Crafts: Theatrical Footwear
Spring: 4 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: 4 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. Prerequisite: 54-538

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 dye theory. -The student should gain a basic understanding of several specialty dye techniques that could excite further exploration.

54-561 The Films of the Coen Brothers
Fall and Spring: 6 units
Films of the Coen Brothers
54-722 Graduate Directing: Text to Stage  
Spring  
Missing Course Description - please contact the teaching department.

54-729 Graduate Automated Lighting Workshop  
Fall and Spring  
In the spring semester of the 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 previzualization 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 Graduate Theatre for the Ear  
Spring: 6 units  
Survey of aural storytelling with technology focusing on forms with no visual component. Topics include the history of radio drama to present day, radio sound art, cut-up and tape manipulation, comedy records and podcast dramas. Prerequisites: 54-767 Graduate Conceptual Sound Design 1 & 54-768 Graduate Conceptual Sound Design 2 OR 54-791 Playwriting I. Restrictions: The course is open to Graduate Sound Design majors, Graduate Dramatic Writers or with permission of the instructor.

54-759 Working with Dramaturgs  
Intermittent: 3 units  
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 Graduate Introduction to Sound Design for Theatre  
Spring: 6 units  
Students explore the basic principles and theories of sound design from technical, psychological and aesthetic standpoints. Course work includes instruction in the controllable properties of sound, practical planning of sound plots, cue creation, and the design process. Restrictions: Open to all Graduate Drama Majors, CFA graduate students or with permission of instructor.

54-773 Graduate Couture Sewing Techniques  
Intermittent: 9 units  
This course 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 Graduate 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 Graduate 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: 9 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 course is a focused exploration of the process of negotiating, both formally and everyday. We will examine interactions on all levels and environments, with an evaluation of tactics, strategies and the measure of success. From there, the class expands into the nature of conflicts and the manager’s role in identifying and confronting them. Throughout the class, we hope to find solutions to implement in our lives and work. In-class exercises and role play will be a fundamental part of class activity.

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

54-822 Graduate Directing: Future Stages II  
Spring  
Future Stages for second-year Graduate Directors
This course will allow you to explore how scenery moves and the ways in which it can enhance a text. How do these elements help to tell the story? 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.