School of Drama

Location: Purnell Center for the Arts, 221
www.drama.cmu.edu (http://www.drama.cmu.edu)

The School of Drama at Carnegie Mellon University is the oldest drama program in the country. CMU Drama offers rigorous, world-class classical training in theater while providing thorough preparation for contemporary media.

As a member of the Consortium of Conservatory Theater Training Programs, the school chooses students to participate in the program based on their potential ability. Every Drama student is treated as a member of a theatrical organization and must acquire experience in all phases of the dramatic arts. Students are also asked to broaden their knowledge through courses in the other colleges of the university. The undergraduate Drama program, which incorporates approximately 200 students, leads to a Bachelor of Fine Arts in Drama. The options available are: Acting, Music Theater, Design, Production Technology and Management, Directing, Dramaturgy, and Theater Studies. The production of plays, a natural extension of demanding class work, is our lab, and constitutes one of the school’s major activities. The choice of texts used is determined by the particular needs of current students. Each semester, 15 to 25 lab productions, directed by faculty, guest directors, and advanced students, are presented in our three theater spaces. The labs range from completely mounted, full-length dramatic and musical works to more simply produced directing projects and one-acts. The Drama program is rigorous and exacting, making demands on students that necessitate good health, a willingness to work and a commitment to professional discipline at all times. Because of the demanding nature of class work and heavy production schedules, much production preparation takes place in the evening. Drama students, therefore, are advised to live in residence halls or in the immediate vicinity of the campus.

The information contained in this section is accurate as of July 2020 and is subject to change. Please contact the School of Drama at drama-relations@andrew.cmu.edu with any questions.

Options in Drama

Acting Option

The Acting option is designed to prepare the student for immediate entry into the profession. It is a sequence-based training program with accumulative skills building upon each other over the course of four years. It is a conservatory training course, and the curriculum focuses primarily on the technique and craft of theater. At the same time it offers skills that are applicable to all media. Courses in acting, voice, speech, movement, and theater history are integral parts of the program at all four levels.

In addition to studio classes, Acting majors are required to take at least one liberal arts class each semester outside the school of drama to expand their intellectual curiosity and worldview.

All students must demonstrate a commitment to growth, show continued progress in their work and in the knowledge of their craft, and show a respect for professional standards in discipline, quality and ethics.

The freshman year is a discovery year and provides an introduction to basic skills working from self, learning to play objectives and actions and the beginning of character exploration.

In the sophomore year these skills are solidified and deepened as more sophisticated, verbally complex material is introduced, through a focus on in-depth study, both contemporary and Shakespeare.

In the junior year students continue to develop their craft by investigating a variety of styles, including Greek, Brecht, and Restoration. Skills are now tested and strengthened through public performance.

The senior year provides a bridge from training to the professional world and offers the opportunity to appear on the School of Drama’s main stage.

At the end of the senior year, students are introduced to the profession through Showcase performances in New York City and Los Angeles. The privilege to participate in Showcase is subject to the approval of the School of Drama faculty and as a rule is granted only to students who have obtained the necessary credits for graduation.

Music Theater Option

The students in the Music Theater program share the training philosophy and much of the same curriculum as others in the acting option. In addition, they take courses particular to the demands of Music Theater. These include private voice along with training in a variety of dance techniques (Ballet, Jazz, Tap and Broadway Styles) and music theater styles and skills.

Design Option

Design students are expected to develop artistic ability in the conception and execution of scene, lighting, sound and costume design for plays of all periods under varying theatrical conditions. Students may elect to have a focus on one or two areas but must have a solid background in all four. Freshmen in design receive instruction in drawing and painting, three-dimensional techniques, and in the application of basic design principles through courses in drawing and design. Sophomores learn to apply design principles to the theater through research, play analysis, and studies in the fundamentals of scene, lighting, sound and costume design. Design assignments cover various styles and periods and include the preparation of models, renderings, and working drawings, lighting storyboards, and light plots. Juniors and Seniors take specialized courses in two areas of stage design and are expected to head studio and main-stage production crews. As part of the degree work, juniors may design sets, lights, sound or costumes for a production in the Studio Theater and seniors may design sets, lights, sound or costumes for a Master's thesis show or a main-stage production. Designing for lab productions, both those that are highly resourced and those that are moderately resourced, requires a variety of creative approaches, preparing designers for a variety of real-world situations.

Directing Option

The John Wells Directing Program promotes creativity, intellectual curiosity, a broad and well-rounded understanding of the theater and leadership ability. It provides a detailed exploration of the technique of directing for stage and for camera. The curriculum is designed for those serious about the art of directing and intending to pursue a career in theater, film or television.

Course work in scene design, lighting and costume design develops the students’ visual sophistication as well as an understanding of how these elements combine in practical production situations. Stage management skills are studied and practiced. Theater history, criticism, play-writing, play production and theater management classes introduce the student to the wide range of knowledge necessary for directing. There are many avenues open for practical application: scene work in class, a short film written and directed by the students, opportunities in multi-camera directing and a studio project. The broad scope of the directing curriculum encourages the director’s interaction with all the theatrical disciplines. Collaboration in all forms, so necessary to the art, is the goal.

Production Technology and Management (PTM) Option

The Production Technology and Management program develops the technologists and managers of the future with an intensive curriculum designed to synthesize academic development and production experience. The curriculum focuses on the production requirements of live performance, in the form of traditional theatrical presentation, while also providing exposure to television, film and emerging technology-based art forms. Integrated in a world class research university environment, the School of Drama is uniquely positioned to contribute to the advancement of the collaborative arts. The goal of the PTM program is to prepare today’s students to become tomorrow’s leading professionals in the entertainment industry.

All undergraduate students begin with the development of visual and written communication skills. The first four semesters immerse the student in a range of collaborative and individual studies: scenery, costume, sound and lighting design fundamentals; dramatic structure and interpretation; manual and computer-based drafting; perspective and figure drawing, fundamentals of directing; production management and preparation, history of art and history of architecture and décor. The last four semesters focus in the student’s analytical skills within their chosen area of concentration: technical direction or stage/production management.
Technical Directors are offered classes in: material applications, metal working techniques, structural design, scenic crafts, fabrication design and detailing, machinery design, rigging techniques, power system and electronic design fundamentals, introduction to sound design, automation system technology, technical management and production management. Technical Directors may take a single semester internship at an approved regional or commercial producing organization, in lieu of one semester of study. Student selected elective courses, outside the School of Drama, provide balance and breadth to the professional undergraduate education offered in the PTM program of study.

Stage Managers and Production Managers are offered classes in: stage management, production planning and scheduling, theater management, introduction to accounting, cash budgeting, producing for television and film, camera lab, computer applications, technical management, organizational behavior, principles of economics, business communications and production management workshop. Stage and Production Managers may take a single semester internship at an approved regional or commercial producing organization, in lieu of one semester of study. Student selected elective courses, outside the School of Drama, provide balance and breadth to the professional undergraduate education offered in the PTM program of study.

Dramaturgy Option

Dramaturgy is the number-one growth field in the entertainment industry. Dramaturgs are theater insiders who thrive on the process of being behind living theater events. They love reading, writing, and thinking and believe in the power of theater to enlighten, stimulate and entertain audiences. Through Carnegie Mellon University's new and innovative Dramaturgy Option you'll become an expert on historical practices and aesthetic theories behind any text, whether in production or waiting to come alive on stage. You will have the insights to reveal playwrights' intentions and the ability to communicate them to producers, directors, performers, and audiences.

The Dramaturg adapts traditional, historical, and classic texts for the modern stage; aids directors, designers, and performers in clarifying their insights; collaborates with artistic directors in choosing exceptional repertory; finds social relevance in every work; links audiences with the ideas behind the productions in program notes, lectures, and talk-backs.

You will receive rigorous, highly structured academic and artistic training; broad and deep historical research; intensive study of aesthetic and critical theories; practical, professional-level experience in full scale theater productions; opportunities to develop diversity by studying with Carnegie Mellon University professors in other arts as well as in the sciences and humanities; opportunities to study abroad; opportunities to work with professional companies in the US, Asia, Latin America, Africa, and Europe.

Your career possibilities include literary management; story editing for films and television; production dramaturgy; teaching: developing the talents and insights of students at educational institutions.

Theater Studies Option

The Theater Studies option offers students from any of the School's conservatory areas of specialized study the opportunity to continue developing their theater related skills while expanding their interests to other artistic and academic areas. This option will only be available to Drama students who have completed their sophomore year in the School of Drama (ie: two years of conservatory training). Students are required to write a proposal outlining their interests in the Theater Studies option, and the proposal must be approved by the Head of the School of Drama.

The goal of the Theater Studies option is to enable students to explore the diverse opportunities for which conservatory drama training can be a basis, and to examine the possibility of post graduate education in a new area of specialization after obtaining a BFA in Drama. As the intent of the Theater Studies option is to broaden your experiences, a semester studying abroad or participating in a recommended internship is required for one semester, either in the fall or spring. Individualized courses of study are established for each student in consultation with an appropriate faculty advisor.

Curriculum

The School of Drama curriculum is continuously reviewed and modified in an effort to provide the best conservatory experience for undergraduate students in the School of Drama. The following curriculum is subject to change. Not all requirements are listed, and units are often variable within each Option based on performances, production assignments, and individual projects.

### Acting Option

**First Year**

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>Fall</td>
<td>Introduction to Alexander Technique</td>
<td>4.5</td>
</tr>
<tr>
<td>Fall</td>
<td>Acting I</td>
<td>5</td>
</tr>
<tr>
<td>Fall</td>
<td>Speech I</td>
<td>5</td>
</tr>
<tr>
<td>Spring</td>
<td>Acting I</td>
<td>10</td>
</tr>
<tr>
<td>Spring</td>
<td>Speech I</td>
<td>6</td>
</tr>
<tr>
<td>Spring</td>
<td>Voice for the Stage I</td>
<td>5</td>
</tr>
<tr>
<td>Spring</td>
<td>Movement I</td>
<td>4</td>
</tr>
<tr>
<td>Spring</td>
<td>Text for Actors</td>
<td>2</td>
</tr>
<tr>
<td>Fall</td>
<td>Conservatory Hour</td>
<td>1</td>
</tr>
<tr>
<td>Fall</td>
<td>Foundations of Drama I</td>
<td>6</td>
</tr>
<tr>
<td>Fall</td>
<td>Computing @ Carnegie Mellon</td>
<td>3</td>
</tr>
<tr>
<td>Spring</td>
<td>Global Histories</td>
<td>9</td>
</tr>
<tr>
<td>Fall</td>
<td>Anti-Racist Theater: Core</td>
<td>4.5</td>
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<tr>
<td>Fall</td>
<td>Anti-Racist Theater: In Context</td>
<td>Var.</td>
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**Total Units:** 51.5-52.5

**Sophomore Year**

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>Fall</td>
<td>Acting II</td>
<td>12</td>
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<tr>
<td>Fall</td>
<td>Voice and Speech II</td>
<td>4</td>
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<tr>
<td>Fall</td>
<td>Movement II</td>
<td>5</td>
</tr>
<tr>
<td>Fall</td>
<td>Actor Dance II</td>
<td>3</td>
</tr>
<tr>
<td>Spring</td>
<td>Foundations of Drama II or Non-Drama Elective</td>
<td>6</td>
</tr>
<tr>
<td>Spring</td>
<td>Singing for Actors II (Optional)</td>
<td>3</td>
</tr>
<tr>
<td>Fall</td>
<td>Anti-Racist Theater: Core</td>
<td>4.5</td>
</tr>
<tr>
<td>Spring</td>
<td>Anti-Racist Theater: In Context</td>
<td>Var.</td>
</tr>
<tr>
<td>Fall</td>
<td>The Art of Personal Finance</td>
<td>6</td>
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**Total Units:** 43.5-44.5

**Junior Year**

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>Fall</td>
<td>Acting III</td>
<td>5</td>
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<tr>
<td>Fall</td>
<td>Voice for the Stage III</td>
<td>5</td>
</tr>
<tr>
<td>Fall</td>
<td>Movement III</td>
<td>5</td>
</tr>
<tr>
<td>Fall</td>
<td>Dialects and Accents</td>
<td>6</td>
</tr>
<tr>
<td>Fall</td>
<td>Actor Dance III</td>
<td>2</td>
</tr>
<tr>
<td>Fall</td>
<td>Anti-Racist Theater: Core</td>
<td>4.5</td>
</tr>
<tr>
<td>Fall</td>
<td>Anti-Racist Theater: In Context</td>
<td>Var.</td>
</tr>
</tbody>
</table>

**Total Units:** 45
xx-xxx Non-Drama Elective 6
54-317 Singing for Actors III 2
(Official)
54-327 Auditioning for the Screen 2
(Official)
54-381 Special Topics in Drama: History, Literature and
Criticism 6

**43.5-44.5**

Spring Units
54-302 Acting III 10
54-310 Dialects and Accents 6
54-306 Voice for the Stage III 5
54-308 Movement III 5
54-312 Rehearsal and Performance III 16
54-326 Actor Dance III 2
xx-xxx Non-Drama Elective 6
54-318 Singing for Actors III 2
(Official)
54-335 Auditioning for the Screen 2
(Official)

**54**

Senior Year

Fall Units
54-285 Alexander Technique Tutorials 1.5
(Official)
54-381 Special Topics in Drama: History, Literature and
Criticism 6
54-407 Movement IV 4
54-413 Showcase 6
54-362 Anti-Racist Theater: Core 4.5
54-382 Anti-Racist Theater: In Context Var.
54-493 Business of Acting 4
54-519 Acting for the Camera 6
54-405 Digital Narratives 5
(Official)
xx-xxx Non-Drama Elective 6
54-403 Advanced Speech Techniques 3

**46-47**

Spring Units
54-285 Alexander Technique Tutorials 1.5
(Official)
54-412 Rehearsal and Performance IV 16
54-414 Showcase 9
54-520 Acting for the Camera 6
54-436 Acting IV 3
xx-xxx Non-Drama Elective 6-9

**41.5-44.5**

NON-DRAMA ELECTIVES:
Actors take a minimum of seven Non-Drama Electives, 6-9 units
each. The Anti-Racist Theater Course and 62-314 are considered
two of the seven electives.

Music Theater Option

First Year

Fall Units
54-101 Acting I 10
54-103 Speech I 6
54-105 Voice for the Stage I 5
54-107 Movement I 4
54-110 Text for Actors 2
54-123 Dance Technique I: Physical Mechanics and
Anatomy 5
54-125 Music Skills I 4
54-175 Conservatory Hour 1
54-500 Voice Lab 5

99-101 Computing @ Carnegie Mellon 3
(usually taken over the summer)
54-382 Anti-Racist Theater: In Context Var.
54-362 Anti-Racist Theater: Core 4.5

**49.5-50.5**

Spring Units
54-102 Acting I 10
54-104 Speech I 6
54-106 Voice for the Stage I 5
54-108 Movement I 4
54-124 Ballet I 5
54-126 Music Skills II 4
54-176 Conservatory Hour 1
54-159 Production Practicum 6
54-500 Voice Lab 5
54-177 Foundations of Drama I 6
79-104 Global Histories 9

or 76-101 Interpretation and Argument

**61**

Sophomore Year

Fall Units
54-201 Acting II 12
54-203 Voice and Speech II 4
54-205 Ballet II 3
54-207 Movement II 4
54-217 Jazz II 2
54-219 Special Topics: Music Theatre History and
Repertoire 6
54-223 Tap II 2
54-281 Foundations of Drama II 6
54-500 Voice Lab 5
54-362 Anti-Racist Theater: Core 4.5
54-382 Anti-Racist Theater: In Context Var.

**48.5-49.5**

Spring Units
54-202 Acting II 12
54-204 Voice and Speech II 4
54-206 Ballet II 3
54-208 Movement II 3
54-218 Jazz II 2
54-224 Tap II 2
54-220 Acting A Song 4
54-159 Production Practicum 6
54-281 Foundations of Drama II 6
if not in fall
54-500 Voice Lab 5

**47**

Junior Year

Fall Units
54-301 Acting III 5
54-305 Voice for the Stage III 5
54-309 Dialects and Accents 6
54-313 Ballet III 3
54-362 Anti-Racist Theater: Core 4.5
54-382 Anti-Racist Theater: In Context Var.
54-315 Jazz III 2
54-319 Cabaret 6
54-323 Tap III 2
54-500 Voice Lab 5

**38.5-39.5**

Spring Units
54-302 Acting III 10
54-306 Voice for the Stage III 5
54-310 Dialects and Accents 6
### First Year

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-312</td>
<td>Rehearsal and Performance III</td>
</tr>
<tr>
<td>54-314</td>
<td>Ballet III</td>
</tr>
<tr>
<td>54-316</td>
<td>Jazz III</td>
</tr>
<tr>
<td>54-324</td>
<td>Tap III</td>
</tr>
<tr>
<td>54-500</td>
<td>Voice Lab</td>
</tr>
<tr>
<td>54-381</td>
<td>Special Topics in Drama: History, Literature and Criticism</td>
</tr>
<tr>
<td>54-374</td>
<td>Musical Theater Audition</td>
</tr>
</tbody>
</table>

### Senior Year

#### Fall
- 54-285: Alexander Technique Tutorials (Optional) | 1.5
- 54-381: Special Topics in Drama: History, Literature and Criticism | 6
- 54-413: Showcase | 6
- 54-418: Songs for Showcase | 2
- 54-403: Advanced Speech Techniques | 3
- 54-415: Broadway Dance Styles | 5
- 54-493: Business of Acting | 4
- 54-500: Voice Lab | 5
- 54-519: Acting for the Camera | 6
- 54-407: Movement IV (Optional) | 4
- 54-362: Anti-Racist Theater: Core | 4.5
- 54-382: Anti-Racist Theater: In Context (Optional) | Var.
- 54-436: MT Senior Voice Coaching | 1

#### Spring
- 54-285: Alexander Technique Tutorials (Optional) | 1.5
- 54-381: Special Topics in Drama: History, Literature and Criticism | 6
- 54-413: Showcase | 6
- 54-418: Songs for Showcase | 2
- 54-403: Advanced Speech Techniques | 3
- 54-415: Broadway Dance Styles | 5
- 54-493: Business of Acting | 4
- 54-500: Voice Lab | 5
- 54-519: Acting for the Camera | 6
- 54-407: Movement IV (Optional) | 4

### Design Option

#### First Year

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-151</td>
<td>Stagecraft</td>
</tr>
<tr>
<td>54-157</td>
<td>Production Science</td>
</tr>
<tr>
<td>54-169</td>
<td>Studiocraft I</td>
</tr>
<tr>
<td>54-171</td>
<td>Basic Design I</td>
</tr>
<tr>
<td>54-175</td>
<td>Conservatory Hour</td>
</tr>
<tr>
<td>99-101</td>
<td>Computing @ Carnegie Mellon (Usually completed in summer)</td>
</tr>
<tr>
<td>54-362</td>
<td>Anti-Racist Theater: Core</td>
</tr>
<tr>
<td>54-382</td>
<td>Anti-Racist Theater: In Context</td>
</tr>
<tr>
<td>76-101</td>
<td>Interpretation and Argument</td>
</tr>
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</table>

#### Junior Year

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>54-361</td>
<td>Production Preparation (if required)</td>
</tr>
<tr>
<td>54-381</td>
<td>Special Topics in Drama: History, Literature and Criticism (if needed)</td>
</tr>
<tr>
<td>54-362</td>
<td>Anti-Racist Theater: Core</td>
</tr>
<tr>
<td>54-382</td>
<td>Anti-Racist Theater: In Context</td>
</tr>
<tr>
<td>54-267</td>
<td>Sound Design (consult with advisor)</td>
</tr>
<tr>
<td>54-389</td>
<td>Composition for Theatrical Sound Design I</td>
</tr>
</tbody>
</table>

**Music Theater students are required to take an approved Scientific and Quantitative Reasoning elective. Students usually take 62-314 The Art of Personal Finance to fulfill this requirement.**

### Sophomore Year

#### Fall - ALL DESIGN

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-231</td>
<td>Design for the Stage</td>
</tr>
<tr>
<td>54-232</td>
<td>Design for the Stage: Lighting</td>
</tr>
<tr>
<td>54-249</td>
<td>Stagecraft II</td>
</tr>
<tr>
<td>54-271</td>
<td>Technical Management</td>
</tr>
<tr>
<td>54-281</td>
<td>Foundations of Drama II or Non-Drama Elective</td>
</tr>
<tr>
<td>54-284</td>
<td>Fundamentals of Directing</td>
</tr>
<tr>
<td>54-362</td>
<td>Anti-Racist Theater: Core</td>
</tr>
<tr>
<td>54-382</td>
<td>Anti-Racist Theater: In Context</td>
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#### Spring - ALL DESIGN

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-361</td>
<td>Production Preparation</td>
</tr>
<tr>
<td>54-281</td>
<td>Foundations of Drama II OR H&amp;SS Approved Elective</td>
</tr>
<tr>
<td>54-381</td>
<td>Special Topics in Drama: History, Literature and Criticism</td>
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<tr>
<td>54-446</td>
<td>Professional Preparation</td>
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#### Spring - SOUND DESIGN (consult with advisor)

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<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-162</td>
<td>Introduction to Costume Design</td>
</tr>
<tr>
<td>54-230</td>
<td>Make-Up for Designers</td>
</tr>
<tr>
<td>54-346</td>
<td>Introduction to Costume Construction</td>
</tr>
<tr>
<td>54-447</td>
<td>Figure Drawing</td>
</tr>
<tr>
<td>54-117</td>
<td>Design Collaboration Project</td>
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</table>

#### Spring - COSTUME DESIGN (consult with advisor)

<table>
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<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-250</td>
<td>Introduction to Scenic Design</td>
</tr>
<tr>
<td>54-386</td>
<td>Scenic Design Skills: 3D Model Making</td>
</tr>
<tr>
<td>54-392</td>
<td>Scenic Design Skills: 2D Drawing and Rendering</td>
</tr>
<tr>
<td>54-350</td>
<td>Scenic Design Forum</td>
</tr>
<tr>
<td>54-117</td>
<td>Design Collaboration Project</td>
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</table>

#### Spring - LIGHTING DESIGN (consult with advisor)

<table>
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<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-252</td>
<td>Introduction to Lighting Design</td>
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<tr>
<td>54-368</td>
<td>Lighting Management I</td>
</tr>
<tr>
<td>54-369</td>
<td>Lighting Management II</td>
</tr>
<tr>
<td>54-287</td>
<td>Introduction to Lighting Design Skills</td>
</tr>
<tr>
<td>54-117</td>
<td>Design Collaboration Project</td>
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#### Spring - VIDEO & MEDIA DESIGN (consult with advisor)

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<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>60-110</td>
<td>Electronic Media Studio: Introduction to the Moving Image</td>
</tr>
<tr>
<td>54-297</td>
<td>VMD Systems Studio</td>
</tr>
<tr>
<td>54-XXX</td>
<td>Design “Co-Option”</td>
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<td>XX-XXX</td>
<td>VMD Interdepartmental Course</td>
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### Junior Year

#### Fall - ALL DESIGN

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<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-361</td>
<td>Production Preparation (if required)</td>
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<tr>
<td>54-381</td>
<td>Special Topics in Drama: History, Literature and Criticism (if needed)</td>
</tr>
<tr>
<td>54-362</td>
<td>Anti-Racist Theater: Core</td>
</tr>
<tr>
<td>54-382</td>
<td>Anti-Racist Theater: In Context</td>
</tr>
</tbody>
</table>

#### Fall - SOUND DESIGN (consult with advisor)

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-267</td>
<td>Conceptual Sound Design</td>
</tr>
<tr>
<td>54-389</td>
<td>Composition for Theatrical Sound Design I</td>
</tr>
</tbody>
</table>
54-505 Ear Training 1
54-508 Theatrical Sound System Design 1 9

Fall - COSTUME DESIGN (consult with advisor) Units
54-341 Fundamentals of Costume Design 9
54-373 Draping for the Designer I 6
54-511 Millinery I 9
54-473 Drawing for Theatrical Designers 9
54-516 Fabric Painting 9
54-441 Costume Design for Dance 5

Fall - SCENIC DESIGN (consult with advisor) Units
54-237 Scenic Painting I 6
54-239 History of Architecture and Decor 1: Ancients to Gothic Var.
54-331 Scenic Design: Explorations 9
54-383 Introduction to Digital Media 9
54-350 Scenic Design Forum 1

Fall - LIGHTING DESIGN (consult with advisor) Units
54-349 Automated Lighting Technology 6
54-351 Theatrical Lighting Design 9
54-367 Lighting Design Skills 6
54-469 Lighting for Online Platforms 3

Fall - VIDEO & MEDIA DESIGN (consult with advisor) Units
54-399 Decoding Media 9
54-405 Digital Narratives 5
xx-xxx VMD Interdepartmental Course 6-12
54-xxx Design "Co-option" (for co-option students) 6-9

Spring - ALL DESIGN Units
54-381 Special Topics in Drama: History, Literature and Criticism (if needed) 6
54-361 Production Preparation Var.
xx-xxx Non-Drama Elective 6-9

Spring - SOUND DESIGN (consult with advisor) Units
54-390 Composition for Theatrical Sound Design 2 9
54-505 Ear Training 1
54-509 Theatrical Sound System Design 2 9
54-328 Advanced Digital Sound Design Skills 6

Spring - COSTUME DESIGN (consult with advisor) Units
54-246 History of Clothing 2 6
54-442 Costume Design for the Classics 5
54-467 Costume Design with Music 5
54-447 Figure Drawing 3
54-450 Painting for the Theatrical Designer (offered every other year) 9
or 54-470 Costume Rendering
54-xxx Costume Crafts Mini (optional)
54-444 Draping for the Designer II (optional) 3
54-486 Understanding Textiles 3

Spring - SCENIC DESIGN (consult with advisor) Units
54-238 Scenic Painting II 6
54-240 History of Architecture and Decor 2: Renaissance to the 21st Century 6
54-332 Scenic Design: Boot Camp 4.5
54-450 Painting for the Theatrical Designer (offered every other year) or approved substitute 9
54-350 Scenic Design Forum 1

Spring - LIGHTING DESIGN (consult with advisor) Units
54-352 Musical and Opera Lighting Design 9
54-527 Automated Lighting Workshop (optional) Var.

Spring - VIDEO & MEDIA DESIGN (consult with advisor) Units
54-400 Staging Media 9
xx-xxx VMD Interdepartmental class
54-xxx Design "Co-option" (for co-option students)

Senior Year

Fall - ALL DESIGN Units
54-381 Special Topics in Drama: History, Literature and Criticism (if needed) 6
54-361 Production Preparation (if required) Var.
54-362 Anti-Racist Theater: Core 4.5
54-382 Anti-Racist Theater: In Context Var.

Fall - SOUND DESIGN (consult with advisor) Units
54-268 Organized Sound 9
54-505 Ear Training 1
54-275 History of Sound Design 3
54-398 Special Topics in Sound Design 9
54-377 Production Composition Studio 3

Fall - COSTUME DESIGN (consult with advisor) Units
54-431 Scenography or 54-405 Digital Narratives 9
54-447 Figure Drawing 3
54-511 Millinery I (offered every other year) 9
or 54-516 Fabric Painting
54-239 History of Architecture and Decor 1: Ancients to Gothic Var.

Fall - SCENIC DESIGN (consult with advisor) Units
54-473 Drawing for Theatrical Designers (if needed) 9
54-431 Scenography 9
54-405 Digital Narratives (Optional) 5
54-350 Scenic Design Forum 1
54-239 History of Architecture and Decor 1: Ancients to Gothic (if needed) 9

Fall - LIGHTING DESIGN (consult with advisor) Units
54-469 Lighting for Online Platforms 3
54-491 Concert Lighting Design 9
54-525 Entertainment Lighting Programming (Optional) 4

Fall - VIDEO & MEDIA DESIGN (consult with advisor) Units
54-xxx Design "Co-Option" (for co-option students) 6
54-405 Digital Narratives 5
54-521 Video Media Design Senior Thesis (or approved Advanced VMD course) Var.
54-476 Media Creation Studio 6

Spring - ALL DESIGN Units
54-381 Special Topics in Drama: History, Literature and Criticism (if needed) 6
54-446 Professional Preparation 1
54-361 Production Preparation Var.
xx-xxx Non-Drama Elective 6-9

Spring - SOUND DESIGN (consult with advisor) Units
54-372 Theatre for the Ear 6
54-397 Sound Design For Interactive Environments 9
54-505 Ear Training 1

Spring - COSTUME DESIGN (consult with advisor) Units
54-470 Costume Rendering (offered every other year) 9
or 54-450 Painting for the Theatrical Designer
54-xxx Costume Crafts Mini (optional)
Sophomore Year

Spring - SCENIC DESIGN (consult with advisor)  Units
54-432  Scenic Design: Modern Classical  9
54-450  Painting for the Theatrical Designer  (or approved substitute)  if not taken in junior year  9
54-350  Scenic Design Forum  1

Spring - LIGHTING DESIGN (consult with advisor)  Units
54-452  Architectural Lighting Design  9
54-524  Dance Lighting Design 2  3
54-527  Automated Lighting Workshop (optional)  Var.

Spring - VIDEO & MEDIA DESIGN (consult with advisor)  Units
54-xxx  Design "Co-Option" (for co-option students)  9
54-521  Video Media Design Senior Thesis  (or Advanced VMD course)  Var.
54-880  Graduate Special Topics in Media: Mediated Reality  (if offered)  Var.

NON-DRAMA ELECTIVES:
Designers take a minimum of seven Non-Drama Electives, 6-9 units each.

Notes:
** All Designers are required to complete Special Topics in Drama: History, Literature and Criticism. It may be taken at any time after Foundations II has been completed.

Directing Option

First Year

Fall  Units
54-167  Acting for Directors I  10
54-107  Movement I  4
54-109  Dramaturgy 1: Approaches to Text  9
54-110  Text for Actors  2
54-121  Directing I: Sources  9
54-175  Conservatory Hour  1
99-101  Computing @ Carnegie Mellon (usually taken over the summer)  3
54-517  Director’s Colloquium  1
76-101  Interpretation and Argument  9
54-362  Anti-Racist Theater: Core  4.5
54-382  Anti-Racist Theater: In Context  Var.

52.5-53.5

Spring  Units
54-168  Acting for Directors I  10
54-122  Directing I: Sources  9
54-176  Conservatory Hour  1
54-145  Production Practicum  6
54-184  Dramaturgy 2: Introduction to Production Dramaturgy  9
54-518  Director’s Colloquium  1
54-177  Foundations of Drama I  6
xx-xxx  Non-Drama Elective  6
79-104  Global Histories  9

51

Junior Year

Fall  Units
54-322  Directing III & IV: P.O.V. & INTRODUCTION TO DIRECTING FILM AND TV  9
54-357  Directing: Production III (if available)  12
54-405  Digital Narratives  5
54-381  Special Topics in Drama: History, Literature and Criticism  6
54-517  Director’s Colloquium  1
xx-xxx  Non-Drama Elective  6
54-271  Technical Management (Optional)  6
54-362  Anti-Racist Theater: Core  4.5
54-382  Anti-Racist Theater: In Context  Var.
54-320  Directing for Digital Stages  9
76-270  Writing for the Professions (recommended)  9

67.5-68.5

Spring - NYC TEPPER INTERNSHIP SEMESTER
Tepper Semester courses  45

Senior Year

Fall  Units
54-381  Special Topics in Drama: History, Literature and Criticism (if needed)  6
54-322  Directing III & IV: P.O.V. & INTRODUCTION TO DIRECTING FILM AND TV  9
54-431  Scenography  9
54-457  Directing: Production IV (if required)  12
54-517  Director’s Colloquium  1
54-239  History of Architecture and Decor 1: Ancients to Gothic (Optional)  Var.
54-362  Anti-Racist Theater: Core  4.5
54-382  Anti-Racist Theater: In Context  Var.
76-270  Writing for the Professions (recommended)  9
54-503  Directors’ Practicum  2

52.5-54.5

Sophomore Year

Fall  Units
54-233  Acting For Directors II  12
54-221  Directing II: Fundamentals  9
54-257  Directing: Production II (if required)  6
54-281  Foundations of Drama II  6
54-517  Director’s Colloquium  1
54-271  Technical Management (Optional)  6
54-362  Anti-Racist Theater: Core  4.5
54-382  Anti-Racist Theater: In Context  Var.

62-314  The Art of Personal Finance  6

50.5-51.5

Spring  Units
54-234  Acting For Directors II  12
54-222  Directing II: Fundamentals  9
54-258  Directing: Production II  6
54-330  Introduction to Stage Management  6
54-518  Director’s Colloquium  1
54-117  Design Collaboration Project  3
54-522  Plays and Pitches  6
xx-xxx  Non-Drama Elective  6

49

Spring  Units
54-422  Directing IV  9
54-252  Introduction to Lighting Design (optional)  6
54-458  Directing: Production IV **  Var.
54-518  Director’s Colloquium  1
xx-xxx  Non-Drama Elective  6-9
54-240  History of Architecture and Decor 2: Renaissance to the 21st Century (Optional)  4

26-30
NON-DRAMA ELECTIVES:
Directors take a minimum of seven Non-Drama Electives, 6-9 units each.

Notes:
** One semester of Directing Production IV: Senior Thesis Play is required. Second semester is optional.

Production Technology and Management (PTM) Option

First Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-151</td>
<td>Stagecraft</td>
</tr>
<tr>
<td>54-157</td>
<td>Production Science</td>
</tr>
<tr>
<td>54-169</td>
<td>Studio CRAFT 1</td>
</tr>
<tr>
<td>54-171</td>
<td>Basic Design 1</td>
</tr>
<tr>
<td>54-175</td>
<td>Conservatory Hour</td>
</tr>
<tr>
<td>99-101</td>
<td>Computing @ Carnegie Mellon (usually taken over the summer)</td>
</tr>
<tr>
<td>54-362</td>
<td>Anti-Racist Theater: Core</td>
</tr>
<tr>
<td>54-382</td>
<td>Anti-Racist Theater: In Context</td>
</tr>
<tr>
<td>76-101</td>
<td>Interpretation and Argument</td>
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55.5-56.5

<table>
<thead>
<tr>
<th>Spring</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-152</td>
<td>Stagecraft</td>
</tr>
<tr>
<td>54-170</td>
<td>Studio CRAFT 2</td>
</tr>
<tr>
<td>54-158</td>
<td>Production Planning</td>
</tr>
<tr>
<td>54-172</td>
<td>Basic Design 2</td>
</tr>
<tr>
<td>54-176</td>
<td>Conservatory Hour</td>
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<tr>
<td>54-177</td>
<td>Foundations of Drama I</td>
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<tr>
<td>79-104</td>
<td>Global Histories</td>
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Sophomore Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-231</td>
<td>Design for the Stage</td>
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<tr>
<td>54-232</td>
<td>Design for the Stage: Lighting</td>
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<tr>
<td>54-271</td>
<td>Technical Management</td>
</tr>
<tr>
<td>54-249</td>
<td>Stagecraft II</td>
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<tr>
<td>54-291</td>
<td>Foundations of Drama II **</td>
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<tr>
<td>54-362</td>
<td>Anti-Racist Theater: Core</td>
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<tr>
<td>54-382</td>
<td>Anti-Racist Theater: In Context</td>
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<tr>
<td>54-284</td>
<td>Fundamentals of Directing</td>
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<tr>
<td>xx-xxx</td>
<td>Non-Drama Elective</td>
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</table>

44.5-48.5

<table>
<thead>
<tr>
<th>Spring - ALL PTM</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>54-361</td>
<td>Production Preparation</td>
</tr>
<tr>
<td>54-272</td>
<td>Scenic Fabrication and Installation</td>
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<tr>
<td>54-330</td>
<td>Introduction to Stage Management</td>
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<tr>
<td>54-334</td>
<td>Production Resource Management</td>
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<tr>
<td>54-281</td>
<td>Foundations of Drama II</td>
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<td>xx-xxx</td>
<td>Non-Drama Elective</td>
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<tr>
<td>xx-xxx</td>
<td>Directed Elective</td>
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<td>Spring - PTM TECHNICAL DIRECTION</td>
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<tr>
<td>54-264</td>
<td>Welding</td>
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<td>54-265</td>
<td>Advanced Fabrication 1</td>
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<td>Spring - PTM STAGE &amp; PRODUCTION MANAGEMENT (SPM)</td>
<td>Units</td>
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<tr>
<td>54-666</td>
<td>Production Audio</td>
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Junior Year

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<tr>
<th>Fall - ALL PTM</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-273</td>
<td>Technical Direction I</td>
</tr>
<tr>
<td>54-333</td>
<td>Production Personnel Management</td>
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<tr>
<td>54-361</td>
<td>Production Preparation (as required)</td>
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<tr>
<td>54-381</td>
<td>Special Topics in Drama: History, Literature and Criticism</td>
</tr>
<tr>
<td>xx-xxx</td>
<td>Directed Elective</td>
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<tr>
<td>54-362</td>
<td>Anti-Racist Theater: Core</td>
</tr>
<tr>
<td>54-382</td>
<td>Anti-Racist Theater: In Context</td>
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<tr>
<td>Fall - PTM TECHNICAL DIRECTION</td>
<td>Units</td>
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<tr>
<td>54-353</td>
<td>Structural Design I</td>
</tr>
<tr>
<td>54-355</td>
<td>Structural Design II</td>
</tr>
<tr>
<td>or 54-366</td>
<td>Physics of Stage Machinery</td>
</tr>
<tr>
<td>54-295</td>
<td>Advanced Fabrication 2</td>
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<table>
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<tr>
<th>Fall - PTM SPM</th>
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<tbody>
<tr>
<td>54-266</td>
<td>Stage Management: Cue Lab</td>
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<tr>
<td>54-339</td>
<td>Stage Management Seminar</td>
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<td>54-454</td>
<td>Advanced Topics in Stage Management</td>
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<tr>
<td>54-380</td>
<td>Music Reading for Production</td>
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<tr>
<td>Spring - ALL PTM</td>
<td>Units</td>
</tr>
<tr>
<td>54-361</td>
<td>Production Preparation</td>
</tr>
<tr>
<td>54-468</td>
<td>Theater Management</td>
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<tr>
<td>54-381</td>
<td>Special Topics in Drama: History, Literature and Criticism</td>
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<tr>
<td>xx-xxx</td>
<td>Non-Drama Elective</td>
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<tr>
<td>xx-xxx</td>
<td>Directed Drama Elective</td>
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<tr>
<td>54-355</td>
<td>30 Hour OSHA (when available)</td>
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<tr>
<td>Spring - PTM TECHNICAL DIRECTION</td>
<td>Units</td>
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<tr>
<td>54-354</td>
<td>Structural Design II</td>
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<tr>
<td>or 54-365</td>
<td>Machine Design I</td>
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<tr>
<td>54-378</td>
<td>Technical Direction II</td>
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<td>Spring - PTM SPM</td>
<td>Units</td>
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<tr>
<td>54-339</td>
<td>Stage Management Seminar</td>
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<td>54-453</td>
<td>Production Management Workshop</td>
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<tr>
<td>54-368</td>
<td>Lighting Management I</td>
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Senior Year

<table>
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<tr>
<th>Fall - ALL PTM</th>
<th>Units</th>
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<tbody>
<tr>
<td>54-361</td>
<td>Production Preparation (as required)</td>
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<tr>
<td>54-464</td>
<td>PTM Professional Practice</td>
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<td>Anti-Racist Theater: Core</td>
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<td>Anti-Racist Theater: In Context</td>
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<td>Fall - PTM TECHNICAL DIRECTION</td>
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<td>Structural Design I</td>
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<td>Physics of Stage Machinery</td>
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<td>Directed Elective</td>
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<td>54-455</td>
<td>Production Data Manipulation</td>
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<td>Units</td>
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<td>54-361</td>
<td>Production Preparation</td>
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<td>54-381</td>
<td>Special Topics in Drama: History, Literature and Criticism</td>
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<tr>
<td>54-355</td>
<td>30 Hour OSHA when available</td>
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<tr>
<td>or 54-468</td>
<td>Theater Management</td>
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<tr>
<td>xx-xxx</td>
<td>Non-Drama Elective</td>
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<td>Spring - PTM TECHNICAL DIRECTION</td>
<td>Units</td>
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<tr>
<td>54-354</td>
<td>Structural Design II</td>
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<tr>
<td>or 54-365</td>
<td>Machine Design I</td>
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</tbody>
</table>
Sophomore Year

54-376 Entertainment Rigging 3
54-380 Technical Direction IV 6

Spring - PTM SPM Units
54-456 Production Management Workshop 3
54-339 Stage Management Seminar 3
54-475 Advanced Topics in Stage Management 3
xx-xxx Directed Drama Elective
54-277 Negotiation and Conflict Management 3

NON-DRAMA ELECTIVES:
PTM students take a minimum of seven Non-Drama Electives, 6-9 units each.
SMPM Students must complete 4 Directed Drama Electives.

Notes:
** Foundations of Drama II will be taken only one semester in the sophomore year. Sophomore PTM students will be required to take an approved Humanities and Social Sciences (H&SS) elective in the Dietrich College during the semester they are not taking Foundations of Drama II. This course counts as one of the required seven Non-Drama Electives.
*** All PTM students are required to complete Special Topics in Drama: History, Literature and Criticism. It may be taken at any time after Foundations II has been completed.
- Classes offered in alternating years.

Dramaturgy Option

First Year

Fall Units
54-109 Dramaturgy 1: Approaches to Text 9
54-121 Directing I: Sources 9
54-175 Conservatory Hour 1
54-177 Foundations of Drama I 6
54-200 Dramaturgy Forum 1
76-101 Interpretation and Argument 9
82-xxx Foreign Language * 9-12
99-101 Computing @ Carnegie Mellon 3
54-362 Anti-Racist Theater: Core 4.5
54-382 Anti-Racist Theater: In Context 9

54.5-55.5

Spring Units
54-176 Conservatory Hour 1
54-159 Production Practicum 6
54-184 Dramaturgy 2: Introduction to Production 9
82-xxx Foreign Language * 9-12
54-281 Foundations of Drama II 6
xx-xxx Directed Elective 6-9
54-117 Design Collaboration Project 3
54-122 Directing I: Sources 9
54-200 Dramaturgy Forum 1

50-56

Sophomore Year

Fall Units
54-256 Dramaturgy 3: New Play Dramaturgy 9
54-299 Dramaturgy Production:Assistant (or in spring) 9
54-387 Dramaturgy : Production I (by assignment) 9
54-200 Dramaturgy Forum 1
xx-xxx Directed Elective 9
54-362 Anti-Racist Theater: Core 4.5
82-xxx Modern Language, if needed * 9-12
54-382 Anti-Racist Theater: In Context Var.

54.239 History of Architecture and Decor 1: Ancients to Gothic (or 54-240 in the spring) 6
54-362 Anti-Racist Theater: Core 4.5
54-382 Anti-Racist Theater: In Context Var.
54-190 Playwriting 9

70-75

Spring Units
54-299 Dramaturgy Production:Assistant (or in fall) 9
54-387 Dramaturgy : Production I (by assignment) 9
54-363 Dramaturgy 5: Devised and Documentary Theatre (in even years) 9
54-300 Dramaturgy Research Hours Var.
54-240 History of Architecture and Decor 2: Renaissance to the 21st Century (if not 54-239 in fall) 6
54-522 Plays and Pitches 6
54-200 Dramaturgy Forum 1
xx-xxx Directed Elective 9
xx-xxx Non-Dramaturgy Elective 6-9
82-xxx Foreign Language, if needed * 9-12
54-446 Professional Preparation 1

65-72

Junior Year

Fall Units
54-247 Dramaturgy 4: In Company (in even years) 9
54-487 Dramaturgy: Production II (if not in spring) 12
54-200 Dramaturgy Forum 1
54-381 Special Topics in Drama: History, Literature and Criticism 6
54-463 Dramaturgy Research Hours 6
xx-xxx Directed Elective 9
xx-xxx Non-Dramaturgy Elective 6-9
54-245 Who Were What: When, Where, and Why 6
54-362 Anti-Racist Theater: Core 4.5
54-382 Anti-Racist Theater: In Context Var.

59.5-63.5

Spring Units
54-487 Dramaturgy: Production II (if not in fall) 12
54-xxx Intro to Design (field of choice) 6
54-468 Theater Management 6
or 93-703 Arts Enterprises in senior fall
54-300 Dramaturgy Research Hours (by assignment) 6
54-200 Dramaturgy Forum 1
54-381 Special Topics in Drama: History, Literature and Criticism 6
xx-xxx Non-Dramaturgy Elective 6-9
54-254 New Play Collaboration (or in senior year) 9

52-55

Senior Year

Fall Units
54-247 Dramaturgy 4: In Company (if needed) 9
54-200 Dramaturgy Forum 1
54-587 Dramaturgy Production (by assignment) 6
or 54-585 Dramaturgy Capstone Thesis 6
54-381 Special Topics in Drama: History, Literature and Criticism 6
54-489 Dramaturgy: Internship Var. 9
54-300 Dramaturgy Research Hours 6
xx-xxx Directed Elective 9
xx-xxx Non-Dramaturgy Elective 6-9
93-703 Arts Enterprises: Management & Structures (if needed) 12
54-382 Anti-Racist Theater: In Context Var.
54-362 Anti-Racist Theater: Core 4.5

68.5-72.5

Spring
54-254 New Play Collaboration (in needed) 9
54-364 Dramaturgy 6: Critical Writing 9
54-200 Dramaturgy Forum 1
54-381 Special Topics in Drama: History, Literature and Criticism 6
54-587 Dramaturgy Production (if not in fall) 12
xx-xxx Directed Elective 9
xx-xxx Non-Dramaturgy Elective 6-9
54-446 Professional Preparation 1

53-56

All Students must complete a minor in Literature and Cultural Studies in the English Department.

DIRECTED ELECTIVES: EUROPEAN STUDIES & HISTORY Units
Dramaturgy students take one European Studies course (cannot be an English course, but can be a History course) 9
Dramaturgy students take at least 3 History courses (two 200-level and one 300-level). One course must focus on history pre-1900, and one must focus on African, Asian, Latin American, or Caribbean studies. 27

DIRECTED ELECTIVES: FOREIGN LANGUAGE Units
Dramaturgy students take at least one Foreign Language course at the 200-level or above. 12

NON-DRAMATURGY ELECTIVES:
Dramaturgy students take a minimum of seven Non-Dramaturgy Electives, 6-9 units each.

Notes:
* Dramaturgy students starting a modern language at the 100-level should begin in the fall of freshman year.
*** Dramaturgy students are required to take a total of 12 units of Special Topics in Drama: History, Literature and Criticism during their junior and senior year.
- Dramaturgy Internship may be completed in the summer, fall, or spring semester of junior or senior year.

Faculty

WENDY ARONS, Professor, Dramatic Literature – Ph.D., University of California, San Diego; Carnegie Mellon, 2007–


DICK BLOCK, Teaching Professor, Design – M.F.A., Northwestern University; Carnegie Mellon, 1988–

DAVID BOEVERS, Associate Professor, Production Technology and Management – M.F.A., Yale University; Carnegie Mellon, 2000–

C. TODD BROWN, Associate Teaching Professor, Lighting – B.A., Ohio State University; Carnegie Mellon, 2001–

JAMES CATON, Associate Teaching Professor, Dance Carnegie Mellon, 1988–

JUDITH CONTE, Teaching Professor, Dance – B.F.A., University of Wisconsin/ Milwaukee; Carnegie Mellon, 1978–

TOME COUSIN, Associate Professor, Dance Carnegie Mellon, 2011–

RICK EDINGER, Associate Teaching Professor, Music Theater – M.A., City University of New York: Hunter College; Carnegie Mellon, 2018–

MELINDA ESHELMAN, Associate Professor, Costume Design – M.F.A., Carnegie Mellon University; Carnegie Mellon, 2017–


KYLE HADEN, Assistant Professor, Acting – M.F.A., Columbia University; Carnegie Mellon, 2016–

ROB HANDEL, Associate Professor, Dramatic Writing – M.F.A., Brown University; Carnegie Mellon, 2009–

HUGH HANSON, Associate Teaching Professor, Costume Production – M.F.A., University of Hawaii at Manoa; Carnegie Mellon, 2015–


KEVIN HINES, Associate Teaching Professor, Production Technology & Management – M.F.A., Yale University; Carnegie Mellon, 1998–


CINDY LIMAURU, Professor, Lighting Design – M.F.A., Florida State; Carnegie Mellon, 1987–

GARY LOGAN, Associate Professor, Voice & Dialects – M.F.A., American Conservatory Theater; Carnegie Mellon, 2016–

JUSTIN LUCERO, Assistant Professor, Directing – M.F.A., University of Essex, East 15 Acting School; Carnegie Mellon, 2019–


CATHERINE MOORE, Teaching Professor, Movement – M.F.A., University of Cincinnati, College-Conservatory of Music; Carnegie Mellon, 2000–

ANNE MUNDELL, Professor, Design – M.F.A., Brandeis University; Carnegie Mellon, 1989–

SARTJE Pickett, Associate Professor, Sound Design – M.F.A., Yale University; Carnegie Mellon, 2012–

JOE PINO, Associate Professor, Sound Design – M.F.A., University of Virginia; Carnegie Mellon, 1999–

MEGAN RIVAS, Associate Professor, Dramaturgy – M.F.A., University at Austin, Texas; Carnegie Mellon, 2013–

BRIAN RUSSMAN, Associate Teaching Professor, Costume Production – M.F.A., Ohio State University; Carnegie Mellon, 2009–

TINA SHACKLEFORD, Associate Teaching Professor – M.F.A., University of California, San Diego; Carnegie Mellon, 2004–

LARRY SHEA, Associate Professor, Video and Media Design – M.F.A., Massachusetts College of Art; Carnegie Mellon, 2010–

NARELLE SISSONS, Associate Professor, Design – M.A., Central/ST Martins and The Royal College of Art in London, UK; Carnegie Mellon, 2007–

ANDREW SMITH, Associate Professor, Acting – M.F.A., University of California, San Diego; Carnegie Mellon, 2014–

LISA VELTEN SMITH, Assistant Professor, Voice – M.F.A., University of California, San Diego; Carnegie Mellon, 2019–

AUSAR STEWART, Assistant Professor, Voice – M.F.A., York University; Carnegie Mellon, 2019–

ROBERT THOMSON, Associate Professor, Lighting Carnegie Mellon, 2014–


KAF WARMAN, Associate Professor, Movement – M.F.A., Goddard College, Ecole; Carnegie Mellon, 1996–

KIM WELD, Associate Professor, Directing – M.F.A., Columbia; Carnegie Mellon, 2017–

MISO WEI, Assistant Teaching Professor of Stage and Production Management – M.F.A., University of California, San Diego; Carnegie Mellon, 2020–