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 full daytime 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 rehearsed 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 development 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.

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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 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>Fall</th>
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<tbody>
<tr>
<td>54-011 Introduction to Alexander Technique</td>
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<td>54-103 Speech I</td>
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<td>54-107 Movement I</td>
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<td>54-110 Text for Actors</td>
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<td>54-175 Conservatory Hour</td>
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<td>54-177 Foundations of Drama I</td>
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<td>99-101 Computing @ Carnegie Mellon (usually taken over the summer)</td>
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<td>79-104 Global Histories</td>
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#### Spring

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### Sophomore Year

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<td>54-203 Voice and Speech II</td>
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<td>54-207 Movement II</td>
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<td>54-211 Actor Dance II</td>
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<td>54-281 Foundations of Drama II or Non-Drama Elective</td>
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<tr>
<td>54-213 Singing for Actors II (Optional)</td>
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<td>62-314 The Art of Personal Finance</td>
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#### Junior Year

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<td>54-305 Voice for the Stage III</td>
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<td>54-307 Movement III</td>
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<td>54-309 Dialects and Accents</td>
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<td>54-325 Actor Dance III</td>
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</table>
### School of Drama

**Non-Drama Elective**: 6 units each. The Anti-Racist Theater Course and 62-314 are considered two of the seven electives.

### Music Theater Option

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<td>Text for Actors</td>
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<td>54-123</td>
<td>Dance Technique I: Physical Mechanics and Anatomy</td>
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<td>Music Skills I</td>
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<td>54-175</td>
<td>Conservatory Hour</td>
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**Fall**

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<td>54-217</td>
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<td>54-219</td>
<td>Special Topics: Music Theatre History and Repertoire</td>
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<td>54-223</td>
<td>Tap II</td>
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<td>54-281</td>
<td>Foundations of Drama II</td>
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<td>54-500</td>
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**Fall**

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<td>54-382</td>
<td>Anti-Racist Theater: In Context</td>
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<td>Cabaret</td>
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### Senior Year

**Fall**

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<td>Alexander Technique Tutorials (Optional)</td>
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<td>54-381</td>
<td>Special Topics in Drama: History, Literature and Criticism</td>
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<td>54-407</td>
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<td>54-493</td>
<td>Business of Acting</td>
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<td>Acting for the Camera</td>
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<td>Digital Narratives (optional)</td>
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<td>54-403</td>
<td>Advanced Speech Techniques</td>
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<tr>
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<tr>
<td>54-414</td>
<td>Showcase</td>
<td>9</td>
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<tr>
<td>54-520</td>
<td>Acting for the Camera</td>
<td>6</td>
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<tr>
<td>54-436</td>
<td>Acting IV</td>
<td>3</td>
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<tr>
<td>xx-xxx Non-Drama Elective</td>
<td>6-9</td>
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</tbody>
</table>
First Year

Fall
54-312 Rehearsal and Performance III 16
54-314 Ballet III 3
54-316 Jazz III 2
54-324 Tap III 2
54-500 Voice Lab 5
54-381 Special Topics in Drama: History, Literature and Criticism 6
54-374 Musical Theater Audition 5

60

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 Var.
54-436 MT Senior Voice Coaching 1

48-49

Spring
54-285 Alexander Technique Tutorials (Optional) 1.5
54-412 Rehearsal and Performance IV 16
54-438 Acting IV 3
54-414 Showcase 9
54-416 Broadway Styles 5
54-500 Voice Lab 5
54-520 Acting for the Camera 6
54-418 Songs for Showcase 2

47.5

** 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.

Design Option

First Year

Fall
54-151 Stagecraft 13
54-157 Production Science 6
54-169 StudioCraft 13
54-171 Basic Design 1 6
54-175 Conservatory Hour 1
99-101 Computing @ Carnegie Mellon (Usually completed in summer) 3
54-362 Anti-Racist Theater: Core 4.5
54-382 Anti-Racist Theater: In Context Var.
76-101 Interpretation and Argument 9

55.5-56.5

Spring
54-152 Stagecraft 13
54-158 Production Planning 6
54-170 StudioCraft 2 8
54-172 Basic Design 2 6
54-176 Conservatory Hour 1
54-177 Foundations of Drama I 6
xx-xxx Non-Drama Elective 6

79-104 Global Histories 9

Sophomore Year

Fall - ALL DESIGN
54-231 Design for the Stage 6
54-232 Design for the Stage: Lighting 4
54-249 Stagetech II 6
54-271 Technical Management 6
54-281 Foundations of Drama I or Non-Drama Elective 6
54-284 Fundamentals of Directing 6
54-362 Anti-Racist Theater: Core 4.5
54-382 Anti-Racist Theater: In Context Var.

38.5-39.5

Spring - ALL DESIGN
54-361 Production Preparation Var.
54-281 Foundations of Drama II OR H&SS Approved Elective 6
xx-xxx Non-Drama Elective 6-9
54-381 Special Topics in Drama: History, Literature and Criticism (if required) 6
54-446 Professional Preparation 1

Spring - SOUND DESIGN (consult with advisor)
54-166 Introduction to Sound Design for Theatre 6
54-666 Production Audio 6
54-117 Design Collaboration Project 3

Spring - COSTUME DESIGN (consult with advisor)
54-162 Introduction to Costume Design 6
54-230 Make-Up for Designers 6
54-346 Introduction to Costume Construction 6
54-447 Figure Drawing 3
54-117 Design Collaboration Project 3

Spring - SCENIC DESIGN (consult with advisor)
54-250 Introduction to Scenic Design 6
54-386 Scenic Design Skills: 3D Model Making 4
54-392 Scenic Design Skills: 2D Drawing and Rendering 4
54-350 Scenic Design Forum 1
54-117 Design Collaboration Project 3

Spring - LIGHTING DESIGN (consult with advisor)
54-252 Introduction to Lighting Design 6
54-368 Lighting Management I 4
54-369 Lighting Management II 4
54-287 Introduction to Lighting Design Skills 3
54-117 Design Collaboration Project 3

Spring - VIDEO & MEDIA DESIGN (consult with advisor)
60-110 Electronic Media Studio: Introduction to the Moving Image 10
54-297 VMD Systems Studio 6
54-XXX Design ‘Co-Option’
XX-XXX VMD Interdepartmental Course

Junior Year

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

Fall - SOUND DESIGN (consult with advisor)
54-267 Conceptual Sound Design 9
54-389 Composition for Theatrical Sound Design I 9
54-505  Ear Training  1
54-508  Theatrical Sound System Design 1  9

Fall - COSTUME DESIGN (consult with advisor)  Units
54-245  Who Were What: When, Where, and Why  6
54-341  Fundamentals of Costume Design  9
54-373  Draping for the Designer I  6
54-511  Millinery I  9
Or
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: Explanations  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
54-499  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)  9
or 54-470  Costume Rendering (offered every other year)  or approved substitute  
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  Units
Fall - ALL DESIGN
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)  1
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)  Var.

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)  
or 54-450  Painting for the Theatrical Designer  
54-xxx  Costume Crafts Mini (optional)  

Fall - VIDEO & MEDIA DESIGN (consult with advisor)  Units
54-xxx  Design 'Co-option' (for co-option students)  
54-450  Painting for the Theatrical Designer  
54-xxx  Costume Crafts Mini (optional)  
Spring - SCENIC DESIGN (consult with advisor)  
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)  
54-452 Architectural Lighting Design  9
54-524 Dance Lighting Design  3
54-527 Automated Lighting Workshop  (optional)  Var.

Spring - VIDEO & MEDIA DESIGN (consult with advisor)  
54-xxx Design ‘Co-Option’ (for co-option students)  Var.
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.

** Director's Colloquium  

Directing Option

First Year

Fall
54-167 Acting for Directors I  10
54-107 Movement I  4
54-109 Dramaturgy 1: Approaching 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

Fall
54-168 Acting for Directors I  10
54-122 Directing I: Sources  9
54-176 Conservatory Hour  1
54-159 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  9
79-104 Global Histories  9

51

Sophomore Year

Fall
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.

Spring - NYC TEPPER INTERNSHIP SEMESTER  
Tepper Semester courses  45

Senior Year

Fall
54-381 Special Topics in Drama: History, Literature and Criticism  (if offered)  6
54-322 Directing III & IV: P.O.V. & INTRODUCTION TO DIRECTING FILM AND TV  9
54-431 Scenography  9
54-457 Directing: Prgdction 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

Fall
54-422 Directing IV  9
54-252 Introduction to Lighting Design  (optional)  6
54-458 Directing: Production IV  (if available)  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
### Production Technology and Management (PTM) Option

#### First Year

**Fall**
- 54-151 Stagecraft 13
- 54-157 Production Science 6
- 54-169 Studiocraft 1 13
- 54-171 Basic Design I 6
- 54-175 Conservatory Hour 1
- 99-101 Computing @ Carnegie Mellon 3
- 54-362 Anti-Racist Theater: Core 4.5
- 54-382 Anti-Racist Theater: In Context Var.
- 76-101 Interpretation and Argument 9

**Units:** 55.5-56.5

**Spring**
- 54-152 Stagecraft 13
- 54-170 Studiocraft 2 8
- 54-158 Production Planning 6
- 54-172 Basic Design 2 6
- 54-176 Conservatory Hour 1
- 54-177 Foundations of Drama I 6
- 79-104 Global Histories 9

**Units:** 49

### Sophomore Year

**Fall**
- 54-231 Design for the Stage 6
- 54-232 Design for the Stage: Lighting 4
- 54-271 Technical Management 6
- 54-249 Stagecraft II 6
- 54-281 Foundations of Drama II 6
- 54-362 Anti-Racist Theater: Core 4.5
- 54-382 Anti-Racist Theater: In Context Var.
- 54-284 Fundamentals of Directing 6
- xx-xx Non-Drama Elective 6-9

**Units:** 44.5-48.3

**Spring - ALL PTM**
- 54-361 Production Preparation (as required) Var.
- 54-381 Special Topics in Drama: History, Literature and Criticism 6
- xx-xx Directed Elective 3-12
- 54-362 Anti-Racist Theater: Core 4.5
- 54-382 Anti-Racist Theater: In Context Var.

**Fall - PTM TECHNICAL DIRECTION**
- 54-353 Structural Design I (offered every other year) 9
- or 54-366 Physics of Stage Machinery
- 54-295 Advanced Fabrication 2 6

**Fall - PTM SPM**
- 54-266 Stage Management: Cue Lab 3
- 54-339 Stage Management Seminar 3
- 54-454 Advanced Topics in Stage Management I 6
- 54-380 Music Reading for Production 3

**Spring - ALL PTM**
- 54-361 Production Preparation Var.
- 54-468 Theater Management 6
- 54-381 Special Topics in Drama: History, Literature and Criticism 6
- xx-xx Non-Drama Elective 6-9
- xx-xx Directed Drama Elective
- 54-355 30 Hour OSHA (when available) 3

**Spring - PTM TECHNICAL DIRECTION**
- 54-354 Structural Design II 9
- or 54-365 Machine Design I
- 54-378 Technical Direction II 6

**Spring - PTM SPM**
- 54-339 Stage Management Seminar 3
- 54-453 Production Management Workshop 3
- 54-368 Lighting Management I 4

### Senior Year

**Fall - ALL PTM**
- 54-361 Production Preparation (as required) Var.
- 54-464 PTM Professional Practice 3
- 54-381 Special Topics in Drama: History, Literature and Criticism 6
- 54-362 Anti-Racist Theater: Core 4.5
- 54-382 Anti-Racist Theater: In Context Var.

**Fall - PTM TECHNICAL DIRECTION**
- 54-477 Technical Direction III 6
- 54-353 Structural Design I 9
- or 54-366 Physics of Stage Machinery
- xx-xx Directed Elective

**Fall - PTM SPM**
- 54-339 Stage Management Seminar 3
- 54-453 Production Management Workshop 3
- 54-455 Production Data Manipulation 6

**Spring - ALL PTM**
- 54-361 Production Preparation Var.
- 54-381 Special Topics in Drama: History, Literature and Criticism 6
- 54-355 30 Hour OSHA (when available) 6
- or 54-468 Theater Management
- xx-xx Non-Drama Elective 6-9

**Spring - PTM TECHNICAL DIRECTION**
- 54-354 Structural Design II 9
- or 54-365 Machine Design I

### Notes:
- **One semester of Directing Production IV: Senior Thesis Play is required.**
- Second semester is optional.
- Directors take a minimum of seven Non-Drama Electives, 6-9 units each.

**NON-DRAMA ELECTIVES:**

- Production Personnel Management
- Technical Direction I
- Fundamentals of Directing
- Anti-Racist Theater: Core
- Foundations of Drama II
- Stagecraft
- Technical Management
- Production Preparation
- Anti-Racist Theater: In Context
- Non-Drama Elective
- OR approved HSS course
Sophomore Year

Dramaturgy Option

** 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 of Drama II has been completed.
- Classes offered in alternating years.

Junior Year

Fall

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
54-200 Dramaturgy Forum 1
54-381 Special Topics in Drama: History, Literature and Criticism 6
54-200 Dramaturgy Forum 1
54-381 Special Topics in Drama: History, Literature and Criticism 6

Spring

54-381 Special Topics in Drama: History, Literature and Criticism 6
54-489 Dramaturgy Internship or 54-585 9

Senior Year

Fall

54-247 Dramaturgy 4: In Company (if needed) 9
54-200 Dramaturgy Forum 1
54-587 Dramaturgy Production (by assignment) 6
54-381 Special Topics in Drama: History, Literature and Criticism 6
54-489 Dramaturgy Internship or 54-585 9
<table>
<thead>
<tr>
<th>Units</th>
<th>Course</th>
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<tbody>
<tr>
<td>6</td>
<td>Dramaturgy Research Hours (by assignment)</td>
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<td>9</td>
<td>Directed Elective</td>
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<td>6-9</td>
<td>Non-Dramaturgy Elective</td>
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<tr>
<td>12</td>
<td>Arts Enterprises: Management &amp; Structures (if needed)</td>
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<td>Var.</td>
<td>Anti-Racist Theater: In Context</td>
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<td>Anti-Racist Theater: Core</td>
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**Spring**

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<th>Units</th>
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<tbody>
<tr>
<td>9</td>
<td>New Play Collaboration (in needed)</td>
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<tr>
<td>9</td>
<td>Dramaturgy 6: Critical Writing</td>
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<td>1</td>
<td>Dramatury Forum</td>
</tr>
<tr>
<td>6</td>
<td>Special Topics in Drama: History, Literature and Criticism (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.</td>
</tr>
<tr>
<td>12</td>
<td>Dramaturgy Production (if not in fall)</td>
</tr>
<tr>
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<td>Directed Elective</td>
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<tr>
<td>6-9</td>
<td>Non-Dramaturgy Elective</td>
</tr>
<tr>
<td>1</td>
<td>Professional Preparation</td>
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All Students must complete a minor in Literature and Cultural Studies in the English Department.

**DIRECTED ELECTIVES: EUROPEAN STUDIES & HISTORY**

<table>
<thead>
<tr>
<th>Units</th>
<th>Course</th>
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<tbody>
<tr>
<td>9</td>
<td>Dramaturgy students take one European Studies course (cannot be an English course, but can be a History course)</td>
</tr>
<tr>
<td>27</td>
<td>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.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Units</th>
<th>Course</th>
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</table>

**DIRECTED ELECTIVES: FOREIGN LANGUAGE**

Dramaturgy students take at least one Foreign Language course at the 200-level or above.

**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 – MFA, 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 LIMAUCO, Professor, Lighting Design – M.F.A., Florida State; Carnegie Mellon, 1987–

GARY LOGAN, Associate Professor, Voice & Dialects – MFA, 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 SISONS, 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 – MFA, 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 WEILD, 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–