

# School of Theater Academic Requirements

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## Residence Requirements

The Bachelor of Fine Arts and Certificate of Fine Arts Programs in the School of Theater are four-year programs. The Master of Fine Arts and Advanced Certificate of Fine Arts are three-year programs (see CalArts residence policy). The MFA Scene Painting Specialization is a two-year MFA program.

## Curriculum Requirements

### Bachelor of Fine Arts and Certificate of Fine Arts

Bachelor of Fine Arts degree candidates must complete forty-six semester units of Critical Studies coursework: Certificate of

Fine Arts candidates do not complete Critical Studies courses. All other requirements for the Certificate of Fine Arts are identical to those for the BFA. Critical Studies requirements are detailed in the Critical Studies section of the Course Catalog (see Critical Studies requirements).

Students must complete the program of study approved by the mentor and the student, which will include the required courses specified in the School of Theater Course Requirements section of this Course Catalog and comprise a minimum of 120 units.

Students must successfully complete a Mid-Residence Review at the end of the fourth semester (BFA) and a Graduation Review in the final semester (see Reviews policy).

## Master of Fine Arts and Advanced Certificate of Fine Arts

Students must complete the program of study approved by the mentor and the student, which will include the required courses specified in the School of Theater Course Requirements section of this Course Catalog and comprise a minimum of 60 units.

Students must successfully complete a Mid-Residence Review at the end of the second semester and a Graduation Review in the final semester (see Reviews policy).

## Concentration in Integrated Media

See Center for Integrated Media curriculum.

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## Course Requirements—Programs in Performance

### Acting Program

By graduation, all Acting students should exhibit the following:

- The ability to transform imaginatively into a role, conveying "story" through mastery of body, voice and speech and through convincing interactions with objects, acting partners and space;
- The skills and knowledge to confidently approach a variety of texts and to give students a range of techniques to do so, from the classical to the most current;
- A deep and expansive individual aesthetic;
- The openness to experiment in rehearsal and performance techniques, combining a mastery of skills learned in studio with the ability to expand and challenge further the conventional forms through brave acting choices.
- The ability to initiate and navigate interdisciplinary investigations.
- Exhibit the ability to apply their skills/techniques with excellence to reach the level of mastery;
- The ability to cover the variety of acting requirements in order to move easily and with confidence between the demands of cinema and the stage;
- The flexibility to adapt and respond professionally to a variety of performance conditions, media, and technologies;
- The agency to pursue their professional carriers by building their entrepreneurial muscles.

In addition, MFA Acting students are encouraged to:

- Create self-generated projects that expand the definition of what it means to be an actor.
- Acquire a multiplicity of skills to augment the métier focus such as writing, directing, project development, music, film, etc.

# Bachelor of Fine Arts and Certificate of Fine Arts

## MÉTIER REQUIREMENTS

- TACT 100, 101 Acting Studio I
- TACT 200, 201 Acting Studio II
- TACT 300, 301 Acting Studio III
- TACT 400 Graduating Acting Studio
- TACT 402 Acting for the Camera
- TACT 450 Showcase
- TACT 455 Audition Practicum
- TACT 105, 106 Voice I
- TACT 205, 206 Voice II
- TACT 305, 306 Voice III
- TACT 405 Voice/Speech IV
- TACT 110, 111 Speech I
- TACT 210, 211 Speech II
- TACT 310, 311 Speech III
- TACT 115, 116 Movement I
- TACT 215, 216 Movement II
- TACT 315, 316 Movement III
- TACT 415 Movement IV
- TACT 120, 122 T'ai Chi Ch'uan Level I
- TACT 225 Alexander Technique
- TACT 010 Workshop in Special Skills: Makeup
- TACT 050 Workshop in Special Skills: Fight Choreography
- TACT 130, 131 Theater Run Crew (BFA1)
- TACT 240, 241, 340, 341, 440, 441 Rehearsal/Performance (BFA2-4)
- TAIC 100 Conversations in Contemporary Theater\*
- TAIC 300 Survey of World Theater - Text\*
- TGEN 050 Interim (every Spring that it is offered)

## THREE UNITS FROM THE FOLLOWING CRITICAL STUDIES CLASSES:

- TAIC 305 Performance Tactics\*
- TAIC 310 Arts Activism\*
- TAIC 315 Art and Community Engagement \*
- FAIC 430 History of Video Art\*
- CCST 158 European Studies\*
- CHMN 238 Early Modernism \*
- AAIC 265 Modern Art History\*
- FAIC 400 Film Today\*
- CCST 310 Theater of the Oppressed
- CSOC 147 Ritual
- Any Dance, Music or Film History Class

Electives are listed below. Note: Classes marked with a \* receive Critical Studies credit.

# Master of Fine Arts and Advanced Certificate of Fine Arts

## MÉTIER REQUIREMENTS

- TACT 500, 501 Acting Studio V
- TACT 600, 601 Acting Studio VI
- TACT 700 Graduating Acting Studio
- TACT 702 Acting for the Camera
- TACT 750 Showcase
- TACT 755 Audition Practicum
- TACT 505, 506 Voice V
- TACT 605, 606 Voice VI
- TACT 705 Voice/Speech VII
- TACT 510, 511 Speech V
- TACT 610, 611 Speech VI
- TACT 515, 516 Movement V
- MBL 550 African Dance
- TACT 615, 616 Movement VI
- TACT 715 Movement VII
- TACT 525 Alexander Technique
- TACT 540 The Performer and the Object
- TACT 525, 526 Directing Lab I
- TWFP 555 Playwright's Lab I
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TACT 640, 641, 740, 741 Rehearsal & Performance
- TACT 512 Workshop in Special Skills: Makeup
- TACT 555 Workshop in Special Skills: Fight Choreography
- TACT720 CAP Project: SOHDA (MFAs)
- TGEN 550 Interim (every Spring that it is offered)
- Electives listed below

#### ELECTIVE THEATER CLASSES FOR ACTORS (UNDERGRADUATE)

- TGEN 320, 325 Institute Directing
- TGEN 330 A Brief History of Ventriloquism (NEW)
- TGEN 340, 345 Writing for Performance Workshop
- TGEN 390 Institute Producing (NEW)
- TGEN 410 Fundraising Strategies
- TGEN 430 Grant Writing
- TGEN 450 Entrepreneurship: The Artist as Entrepreneur (BFA4 only)
- TMSM 100, 101 Basic Stage Management
- TMSM 300 Theater Management
- TMSM 340 Theatrical Unions
- TIMM 435 Flixus: Scene Generation (NEW)
- TIMM 442 F/V Pre-Production Planning (NEW)
- TIMM 475 Theme Lab 101
- TACT 360, 361 Improvisation
- TACT 320, 321 Advanced Tai Chi
- TACT 420 Dance Theater
- TACT 460 or 760 Voicing Animation
- TACT 470 or 770 Voice Over (in graduating year)
- Independent studies
- All Puppetry courses

#### ELECTIVE THEATER CLASSES FOR ACTORS (GRADUATE)

- TGEN 530 A Brief History of Ventriloquism (NEW)
  - TGEN 590 Institute Producing (NEW)
  - TGEN 630 Grantwriting
  - TGEN 750 Entrepreneurship: The Artist as Entrepreneur (MFA3)
  - TIMM 570, 571 Performing Object Lab
  - TIMM 642 F/V Pre-Production Planning (NEW)
  - TIMM 705 Art of Themed and Immersive Environments
  - TIMM 710 Commercial Content Development and Production
  - TACT 660, 661 Improvisation
  - TWFP 525 Screenwriting for the Theater Artist
  - TWFP 555, 655, 755 Playwright's Lab
  - MBLE 550 African Dance
  - THST 505-550 Graduate Seminars (graduate only)
  - TMSM 540 Theatrical Unions
  - TDIR 520, 521, 620, 621, 720, 721 Cinematic Elixirs
  - TACT 725 CAP Project: Arroyo Seco
  - TACT 760 Voicing Animation
  - TACT 770 Voice Over (in graduating year)
  - Independent studies
  - All Puppetry courses
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## Directing Program (Graduate Only)

By the time they graduate, Directing students will exhibit:

- A defined, deepened, and expanded development of their individual aesthetic terrains.
- Engagement with a variety of aesthetic and practical approaches that have challenged and expanded their unique perspectives, and have embraced an openness to that which is alien.
- An understanding of principles in multiple areas necessary for effective direction: acting, dramaturgy and design.
- Development of the communication skills needed to work effectively with collaborators coming from disparate disciplines.
- Development of acute analytical skills.
- Engagement in practical production activity in the context of a disciplined conceptual framework.
- The ability to lead effectively in complex production situations and a profound awareness of the obligations and responsibilities that are attendant in the director's leadership role, including providing ethical leadership of their processes.
- An understanding of the foundation of the discourse and practice of film, video and the visual arts in acknowledgement of the increasing importance of the media to a director's work.
- An understanding of where their work exists within the context of contemporary social, cultural, and intellectual discourse.

### MÉTIER REQUIREMENTS

- TDIR 525, 526 Directing Lab
- TDIR 503, 504 Transforming Text I&II
- TDIR 605, 606, 705, 706 Directing Seminar
- TDIR 520, 521, 620, 621, 720, 721 Cinematic Elixirs
- TDIR 640 MFA2 Directing Project
- TDIR 740 MFA3 Directing Project

- TACT 500 MFA1 Acting Studio
- TSCE 510 Performance by Design
- TSCE545 Design Methodology
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TWFP 650, 655 Playwright's Lab
- TGEN 550 Interim (every Spring that it is offered)

Additional classes to be determined in consultation with the mentor.

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## Writing for Performance (Graduate Only)

By the time students graduate they will:

- Have created texts and theatrical spaces that can, but don't necessarily have to, transcend the world of theater.
- Have a foundation in the history of non-traditional performance narratives and techniques.
- Have experience in performance technique (acting, voice, movement, etc.).
- Have engaged in interdisciplinary and collaborative work, and are comfortable writing in a variety of forms and contexts.
- Understand the importance of process through collaborative experiences.
- Have cultivated an emphasis on research and a strong footing in theory.
- Have identified their artistic mission and manifesto.
- Develop teaching skills in Writing for Performance.

### MÉTIER REQUIREMENTS

- TWFP 530 Writing for Performance I
- TWFP 535 Writing for Performance II
- TWFP 550, 555, 650, 655, 750, 755 Playwright's Lab (each semester)
- TWFP 740 MFA3 Writing for Performance Project
- TDIR 503 Transforming Text I
- TSCE 510 Performance by Design
- TDIR 520, 521 Special Topics in Directing -Cinematic Elixirs
- TACT 500 MFA1 Acting Studio
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TGEN 550 Interim (every Spring that it is offered)

Plus Critical Studies Electives selected in consultation with the mentor.

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## BFA Design and Production Course Requirements

Curricula for the Programs in Design and Production consist of classroom studies and hands-on studio and production work. Entering BFA students are required to complete a common set of Foundation courses that cover aesthetics, theory, history, literature, graphics, technology and crafts. Transfer and upper-division undergraduates work with their mentors to create training programs tailored to each student's individual needs and interests. The curriculum for each métier area is highly individualized, with core program requirements serving as a framework for further studies customized to meet each student's

goals and ambitions.

Upon graduation, successful BFA Design and Production candidates will exhibit:

- A critical understanding of the historical and cultural foundation of theatrical and arts practices, as well as knowledge of the contemporary arts landscape.
- The confidence to effectively discuss their work, and to communicate concepts skillfully in writing and through graphic or aural images.
- The ability to work professionally, responsibly and collaboratively within the challenges of a variety of projects while contributing a vibrant, creative voice.
- A developing body of original work, created in the classroom and in production, which shows an expressive understanding of Design for Performance processes and a personal aesthetic platform upon which to build.
- A demonstrable competency in the technological principles and techniques of the practiced area of specialization, along with ambition to innovatively explore new methods, materials and outcomes.
- A basic knowledge of allied theatrical disciplines (scenery, costume, lighting, sound, media) promoting an awareness of the complexity of problem-solving issues each may encounter, and the dissolution of conventional hierarchies.

## Undergraduate Foundation Year

Undergraduate studies in Design and Production offer students the opportunity to pursue an individualized course of study following the First Foundation Year. The BFA 1 core foundation is a comprehensive introduction to the fundamental concepts and skills used by theater artists, which fosters a sustained dialogue between thinking and making. In keeping with the school's commitment to trans-disciplinary study, the First Year core consists of four year-long courses, which are complemented by selected métier courses from each area of specialization. In subsequent years, students focus on required métier curricula and fulfill their elective credits from courses throughout the institute.

### BFA I

#### FALL

- TAIC 100 Conversations in Contemp. Theater / or CS \*
- CS- Critical Writing or Foundation \*
- TFND 101 Foundation Studio - 3D
- Production in area of choice
- Plus choose 2 métier courses
  - TSND 101 Sound Lab
  - TLTG 100 Lighting Techniques
  - TLTG 150 Light Lab: The Basic Principles
  - TSND 100 Sound Techniques Nov/Dec
  - TIMM 155 Visual Communication
  - TCOS 250 20th C. Fashion

#### SPRING

- TAIC 100 Conversations in Contemp. Theater / or CS \*
- CS- Critical Writing or Foundation \*
- TFND 105 Theater Lab
- Production in area of choice
- TGEN 050 Interim (every Spring that it is offered)
- Plus choose 2 métier courses

- TSCE105 Hand Drafting/Model Making
- TTDI 105 Stagecraft I
- TCOS 010 Sewing Basics
- TLTG 250 Light Lab: Theatrical Conventions

#### OTHER ELECTIVES TO BE DETERMINED

Additional 2-4 units are available each semester for métier electives. Choose from courses such as Life Drawing (FVCA 110, 111), Principles of Costume Design (TCOS 200), Architectural Styles\* (TAIC 100, 101), Welding (TTDI 210), Workshops in Special Skills (TCOS 015-050), a Métier Seminar, Basic Stage Management (TMSM 100), Sewing Basics (TCOS 010) or Vectorworks (TIMM 360).

## Métier Requirements: BFA Design and Production

BFA Curriculum achieved during 2nd, 3rd, and 4th years.

- TAIC 300 Survey of World Theater - Text\*
- TGEN 050 Interim (every Spring that it is offered)
- Three units selected with mentor from the following:
  - TAIC 305 Performance Tactics\*
  - TAIC 310 Arts Activism\*
  - TAIC 315 Art and Community Engagement \*
  - CHMN 238 Early Modernism
  - FAIC 430 History of Video Art\*
  - AAIC 265 Modern Art History\*
  - FAIC 400 Film Today\*
  - AAIC 300 Visual Semiotics
  - DAIC 274 Dance History (fall)
  - TAIC 101 Architectural Styles (fall)
  - An appropriate Music or Film History class may be substituted

## BFA Costume Design

Sensitive to the art of performing, to the coordination of visual effects, to the expressions of the written and unwritten word, to the cultural anthropology of clothing, and to the techniques of manufacture, students undertake pre-professional studies in costume design, drawing and rendering, history, and related technologies.

#### MÉTIER REQUIREMENTS

- TCOS 100, 101 Costume Techniques I
- TCOS 150, 151 Costume Techniques II
- TCOS 200 Principles of Costume Design
- TCOS 300, 301 Special Topics/Costume Design
- TCOS 400 Costume Design for the Stage
- TCOS 250 20TH Century Fashion
- TAIC 350 History of Fashion\*
- TCOS 015-050 Workshops in Special Skills
- FVCA 110, 111 Life Drawing



- FCVA 210, 211 Life Drawing II
- TCOS 295, 296, 395, 396, 495, 496 Costume Production (6 semesters)
- TCOS 120-420, 121-421 Costume Design Seminar

#### RECOMMENDED ELECTIVES

- FVCA 310, 410 Advanced Life Drawing
- FCVA 130 Character Design I
- TGEN 150 Scene Painting for Theater Undergrads
- TLTG 150 Light Lab: The Basic Principles
- DCPL 101 Choreo/Performance Lab
- TIMM 435 Flixus
- TCIC 101, 102 Architectural Styles
- TSCE 200, 201 Scene Design I
- TIMM 440, 441 Digital Rendering
- Independent Studies and Internships
- Life Drawing and Painting courses as selected
- Graphic Design courses as selected
- Puppetry Courses
- Immersive Environment Courses

## BFA Lighting Design

In a program committed to both artistry and technology, students gain a firm understanding of the lighting design process, from the development and articulation of a conceptual approach, to plot making, to the creation of the realized work onstage. They broaden their experience with additional projects in film, video, dance, and art.

#### MÉTIER REQUIREMENTS

- TLTG 110 Lighting Production Seminar
- TLTG 150 Light Lab: The Basic Principles
- TLTG 250 Light Lab: Theatrical Conventions
- TLTG 210 Lighting Design I: Plot making
- TLTG 215 Lighting Design I: The Design Process
- TLTG 325 Environmental Lighting
- TLTG 326 Art and Architectural Lighting
- TLTG 425 Immersive Lighting Design
- TLTG 426 The Business of Light
- TLTG 120-420, 121-421 Lighting Design Seminar
- TLTG 295, 296, 395, 396, 495, 496 Lighting Production (6 semesters)
- TIMM 360 Vector Works
- TLTG 499 Independent Study in Design or Technology
- TCIC 100, 101 Architectural Styles\*
- TSCE 200, 201 Scene Design I
- TSND 101 Sound Lab or TSND 201 Sound Design I
- Art History\*
- History of Film or Dance\*

#### RECOMMENDED ELECTIVES

- TTDI 105 Stagecraft

- TIMM 360 Visual Communication: Rendering Concept Development
- TMSM 200 Management Techniques
- TLTG 470 Advanced Light Lab: Moving Lights for Music
- TIMM 230 Shadow Puppetry
- TCOS 200 Principles of Costume Design
- TGEN 150 Scene Painting for Theater Undergrads
- DCPL 101 Choreo/Performance Lab
- Immersive Environment Courses
- Drawing Courses

## BFA Scene Design

Scene design, in providing a visual support to the dramatic form, is an integral part of the theater and is woven into the fundamental philosophies of modern performance practice. Students strive for the vision and imagination of a creative artist; the ingenuity and skills of a stage artisan; and the knowledge and sense of a performance director.

### MÉTIER REQUIREMENTS

- TCIC 100, 101 Architectural Styles\*
- TIMM 155 Visual Communication: Rendering Concept Development
- TSCE 110 Hand Drafting/Model-Making
- TSCE 200, 201 Scene Design I
- TSCE 300, 301 Special Topics in Scene Design
- TGEN 150 Scene Painting for Theater Undergrads
- TSCE 120-420 BFA Scene Design Seminar
- TLTG 150 Light Lab: The Basic Principles
- TLTG 210, 215 Lighting Design I
- TIMM 360 Vector Works
- FVCA 140 Perspective I
- TTDI 105 Stagecraft I
- TSCE 295, 296, 395, 396, 495, 496 Scene Design Production (6 semesters)

### RECOMMENDED ELECTIVES

A minimum of 6 courses from the following:

- Art History\*
- Life Drawing, Character Animation
- Painting, Color and Design. Sculpture
- Principles of Costume Design
- History of Fashion
- Puppetry
- History of Film or Dance
- Advanced Scene Painting
- Special Topics in Scene Painting
- Immersive Environment Courses

## BFA Sound Design

While integrating aesthetic concerns with scientific disciplines, the Sound Design program can stretch as far as each student's energy, inventions, and imagination allow. Students are urged to explore abundant projects and coursework throughout the

institute.

## MÉTIER REQUIREMENTS

- TSND 100 Sound Techniques
- TSND 201 Sound Design I
- TSND 101 Sound Lab
- TSND 301 BFA Advanced Sound Design
- TSND 120, 121, 220, 221 Undergrad Sound Design Seminar I
- TSND 320, 321, 420, 421 Undergrad Sound Design Seminar II
- TSND 356 Special Topics in Sound Design: Gear
- TSND 357 Special Topics in Sound Design: Professional Practices and Paperwork
- TSND 358 Special Topics in Sound Design: Digital Delivery Systems: Mixing and Programming
- TSND 359 Special Topics in Sound Design: Themed Entertainment
- TIMM 360 Vector Works
- TSND 325, 326 Music For Non-Musicians
- TSND 340, 341 Creative Listening for the Sound Designer
- TSND 195, 196, 295, 296, 395, 396, 495, 496 Sound Design Production
- TSND 460 Professional Sound Environments
- TSND 430 Max Audio Programming
- TSND 465 Acoustic Environments
- FPFV 285 Production Sound
- FPFV 286 Post-Production Sound
- ICOM 111 Intro to Sound Production
- MAIC 101 World Music Survey

## RECOMMENDED ELECTIVES

- Art History\*
- Art-Making Electives
- Music classes
- History of Film or Dance\*
- Immersive Environment Courses

## BFA Stage Management

Through training that focuses on the context, process and product of creating theater, stage managers gain a unique sense of the essential elements of production, both performance and design/technical. They learn to function within a collaborative atmosphere as team leaders as well as supporters and facilitators of others' work. Emphasis is placed on developing strong communication and organizational skills, proficiency in the techniques and processes necessary to function effectively as a stage manager, and a commitment to the collaborative process.

## MÉTIER REQUIREMENTS

- TMSM 120, 121, 220, 221, 320, 321, 420, 421 Stage Management Seminar
- TMSM 100, 101 Basic Stage Management
- TLTG 150 Light Lab: The Basic Principles
- TSND 101 Sound Lab
- TTDI 105 Stagecraft I
- TMSM 200 Management Techniques
- TIMM 370 Management Technologies
- TMSM 030 Voice & Speech for Stage Managers

- TGEN 310 Acting Techniques I
- TGEN 320 Institute Directing
- TMSM 050 Score Reading
- TMSM 340 Theatrical Unions (BFA 3 or 4)
- TMSM 300 Theater Management (BFA 3 or 4)
- TACT 130 Run Crew
- TMSM 196, 295, 296, 395, 396, 495, 496 Stage Mgt Production (7 semesters)

#### RECOMMENDED ELECTIVES

- DCPL 101 Choreo/Performance Lab
- TAIC 350 History of Fashion
- TIMM 360 Vector Works
- TMPR 440, 441 Film Producing and Management
- TAIC 101, 102 Architectural Styles
- TTDI 300 Fundamentals of Technical Direction
- TIMM 440 F/V Pre-Production Planning
- TGEN 450 Entrepreneurship (BFA4)
- TPM 400 Management for Theater
- TPM 405 Production Management II
- Courses in design and technical direction
- Immersive Environment Courses

## BFA Technical Direction

With a high degree of skill and creativity, students discover ways to utilize today's changing technology. They take the lead in the creation of new art and technologies, and exhibit a level of professionalism that meets or exceeds the growing demands of the theater/entertainment industries and the field of technical direction.

#### MÉTIER REQUIREMENTS

- TTDI 305 Advanced Stagecraft
- TIMM 315 AutoCAD I
- TTDI 330 AutoCAD II
- TTDI 300 Fundamentals of Technical Direction
- TTDI 425 Tech Mgt Style & Technique
- TTDI 102 Video Engineering
- TSCM 225 Statical Engineering\*
- ICOM301 Digital Fabrication
- TTDI 295, 296, 395, 396, 495, 496 Technical Direction Production
- TTDI 120, 121, 220, 221, 320, 321, 420, 421 Technical Direction Seminar
- TTDI 410 Parametric Drafting
- TTDI 450 Rigging

#### RECOMMENDED ELECTIVES

- TAIC 101, 102 Architectural Styles\*
- TIMM 360 Vector Works
- TCOS 010 Sewing Basics
- TLTG 210 Lighting Design: Plotmaking
- TLTG 215 Lighting Design: The Design Process

- ICOM 101 Digital Media and Web Development
  - CSCM 262 Science of Art & Life Safety\*
  - TTDI 310 Working Metal
  - TIMM 360 Visual Communication: Rendering Concept Development
  - Immersive Environment Courses
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## MFA Design and Production Course Requirements

The MFA degrees in Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

## MFA Costume Design Program

By graduation, MFA Costume Design students should exhibit the following:

- A sophisticated ability to articulate their critical and conceptual goals and ideas verbally, visually and in writing.
- A demonstrated ability to budget money, resources and time within the parameters of a given production;
- The ability to lead a team in their area of specialization and to be proactive in the process of collaboration on any given project or production;
- A mastery of global contemporary language of the arts and performing arts and the ability to engage in interdisciplinary practice; and
- A distinct, original and personal voice and defining aesthetic, as evidenced in production work and an outstanding portfolio.

### MÉTIER REQUIREMENTS

- TCOS 510, 511 MFA 1 Costume Design
- TCOS 540, 541 Historical Patterning
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- TCOS 660, 661 Open Dress
- TCOS 710 Open Studio
- TCOS 730 Graduate Closure
- FCVA 518, 519 Life Drawing II
- TIMM 640 Digital Rendering
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TCOS 520, 521, 620, 621, 720, 721 Costume Design Seminar
- TCOS 595, 596, 695, 696, 795, 796 Production
- TGEN 550 Interim (every Spring that it is offered)

### RECOMMENDED ELECTIVES

- TWFP 550 Playwright's Lab I
- TSCE 650 Production Design
- TDIR 503 Transforming Text
- TDIR 520, 521 Cinematic Elixirs

- TSCE 600, 601 Special Topics in Design
- TCOS 512, 515, 521-535 Workshop in Special Skills
- TGEN 750 Entrepreneurship
- Life Drawing Courses
- Video Courses
- Art or Character Animation Courses
- Immersive Environment Courses
- Puppetry Courses

## MFA Lighting Design Program

By the time they graduate, MFA Lighting Design students will:

- Have a complete command of the theatrical lighting design process including:
  - Developing and articulating a conceptual approach and presentation skills
  - Creating the required drafting, renderings and technical schedules
  - Constructing budgets, schedules and contracts
  - Effectively communicating and collaborating with production teams
  - Analyze and critique performed work with cultural and historical contexts.
- Have the ability to understand physiological and psychological effects of light and other scientific principals of phenomenology.
- Have knowledge of the architectural lighting design process, including immersive and environmental lighting design.
- Have knowledge and practice with intelligent lighting, moving light consoles and other state of the art technology for use in the theater and concert stages.
- Have produced original and artistic work reflected in a professional level design portfolio.
- Have the intellectual, technical and creative skills to embark on a professional career as a lighting designer.

### MÉTIER REQUIREMENTS

- TLTG 525, 526 Theatrical Techniques
- TLTG 625 Environmental Lighting
- TLTG 626 Art and Architectural Lighting
- TLTG 725 Immersive Lighting Design
- TLTG 726 The Business of Light
- TLTG 520, 521, 620, 621, 720, 721 Lighting Design Seminar
- TLTG 670 Moving Light Lab/Lighting for Music
- TIMM 560 Vector Works
- TIMM 615 AutoCAD
- TIMM 650 Cinema 4D
- TIMM 555 Visual Communication—Rendering Concept Development
- TIMM 640 Digital Rendering
- TSCE 505 Techniques of Design
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- TLTG 595, 596, 695, 696, 795, 796 Production
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TGEN 550 Interim (every Spring that it is offered)

### RECOMMENDED ELECTIVES

- TWFP 550 Playwright's Lab
- TSCE 600, 601 Special Topics in Design
- TSCE 700 Open Studio
- TSCE 750 Graduate Closure
- TDIR 503 Transforming Text
- TTDI 650 Rigging
- Film & Video courses
- Immersive Environment Courses

## MFA Scene Design Program

Students who complete the MFA Scene Design Program will:

- Find and shape a personal artistic vision: to explore the means of expression through historical and current theory with the expressed intention of discovering new forms, theory, and means of expression.
- Develop aesthetic sophistication through studying theory across a range of disciplines (e.g. music composition, performance theory, directing and semiotics).
- Explore all aspects of live performance as a collaborative process through collective analysis.
- Expand the capacity for self-critique and critical thinking.
- Work to embrace a diversity of ideas through interdisciplinary and collaborative practices.
- Expand the means of expression, including performance practice, model making, drafting, painting, drawing and use of new media.
- Develop as generative visual artists working in performance.
- Work authentically, originally, at risk—to navigate the complexities of working within established art making structures at the same time using their voice to create new structures.

### MÉTIER REQUIREMENTS

- TSCE 505 Techniques of Design
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- TSCE 600, 601 Special Topics in Design
- TSCE 700 Open Studio
- TSCE 750 Graduate Closure
- TIMM 640 Digital Rendering
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TSCE 595, 596, 695, 696, 795, 796 Production
- TSCE 520, 621, 620, 621, 720, 721 MFA Scene Design Seminar
- TGEN 550 Interim (every Spring that it is offered)

### RECOMMENDED ELECTIVES

- TADP 500 Scene Painting
- TADP 550, 551 Advanced Scene Painting
- TTDI 550 Art and Manipulation of Scenic Materials
- TSCE 501, 502 Architectural Styles
- TIMM 560 Vector Works I or
- TIMM 575 Vectorworks II or
- TIMM 615 AutoCAD

- TIMM 650 Cinema 4D
- TWFP 550 Playwright's Lab I
- TSCE 650 Production Design
- TDIR 503 Transforming Text
- TDIR 520 Cinematic Elixirs
- Life Drawing
- Video, Art or Character Animation Courses
- Puppetry Courses
- Immersive Environment Courses

## MFA Scene Painting Specialization (A two-year MFA)

### *SCENIC ART—ART DIRECTION—VISUAL COMMUNICATION*

Students completing the program should exhibit the following:

- Skill and creativity in a wide range of scenic painting and drawing techniques used in the industry today, including applied 3-D textures, faux finishes, translucent backdrops, opaque backdrops, large format drawing and cartooning, landscape painting, portraiture, pneumatic spray gun, non-traditional materials and tools, tromp l'oeil, fine art and architecture history.
- Proficiency in the craft, processes, and management of art direction for a variety of media. Some of these processes include development of overall visual appearance, translation of moods and messages and bringing underdeveloped ideas into images.
- Demonstrate competency in digital rendering and drafting (Photoshop, Illustrator, Sketchup, InDesign, AutoCAD and/or Vectorworks)
- Management and leadership skills that demonstrate the ability to schedule and organize work to achieve the artistic goals within time and budget constraints - including scheduling and supervision of scenic paint crews, working collaboratively with the designer, production manager, technical director and other members of the production and design team; and, mastery of the principles of budget development, including labor and materials estimates.
- Demonstrate an understanding of how to maintain designated shop spaces, and to use safe and healthy practices in conjunction with manufacturer's product information and MSDS.
- Capable of sophisticated research, communication and presentation skills needed to understand and support a project concept.
- Complete professional portfolio and website.
- Complete professional internship with approved industry entity. (optional)
- Develop a professional network, using guest artist presentations and workshops along with industry contacts to develop conceptual understanding and a broad range of professional applications.
- Explore interdisciplinary practices and engage in multiple aspects of art making.

### **MÉTIER REQUIREMENTS**

- TIMM 555 Visual Communication—Rendering Concept Development
- TIMM 560 Vector Works
- TIMM 615 AutoCAD
- TIMM 640, 641 Digital Rendering
- TADP 500 Scene Painting I
- TADP 550, 551, 650, 651 Advanced Scene Painting (each semester)
- TADP 600 Art Direction I
- TADP 601 Art Direction II
- TADP 595, 596, 695, 696 Production—Applied Design (each semester)
- TADP 520, 521, 620, 621 Scenic Art /Art Direction Seminar (each semester)
- TADP 560, 660 Special Topics



- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TGEN 550 Interim (every Spring that it is offered)

## RECOMMENDED ELECTIVES

Selected in consultation with the mentor:

- TLTG 550 Light Lab
- FVCA 510 Advanced Life Drawing
- FVCA 540 Perspective I
- TSCE 650 Production Design
- TSCE 545 Design Methodology
- TSCE 510 Performance by Design
- TSCE 505 Techniques of Design
- TSCE 501, 502 Architectural Styles
- TVID 500, 501 Integrating Video and Live Performance
- TTDI 505 Advanced Stagecraft
- Character Animation and Film courses
- Art School Painting courses
- Art History courses
- Additional D&P courses as advised
- Immersive Environment Courses

## MFA Video for Performance Specialization

Students who complete the MFA Video for Performance Specialization will:

- Develop as generative artists working in live situations - including, but not limited to, performance, interactive time-based visual art, and new forms of electronically-mediated narrative.
- Develop a personal artistic vision and process. Explore methods of its expression, drawing from historical and current theory, with the intention of discovering new forms, theories, and means of expression.
- Work to embrace a diversity of ideas through interdisciplinary, collaborative practices and collective analysis.
- Expand their skill set and means of expression, including performance practice, software, hardware, drafting, drawing, and the use of new media.
- Work authentically, originally, and at risk to navigate the complexities of working within established art making structures while simultaneously striving to create new structures.

## MÉTIER REQUIREMENTS

- TVID 500, 501 Integrating Video and Live Performance
- TVID 600 Moving Images in New Performative Environments
- TVID 605 Architectural Projection and Video Objects
- TVID 610 Video Installation
- TVID 615 Living Room Interactive: Participatory Networked Storytelling
- TVID 505 Video Programming: Isadora
- TVID 510 Video Programming: Jitter
- TVID 515 Motion Graphics: After Effects
- TVID 520, 521, 620, 621, 720, 721 Video for Performance Seminar
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TIMM 640 Digital Rendering

- TSCE 510 Performance by Design (MFA1)
- TSCE 545 Design Methodology (MFA1)
- TVID 595, 596, 695, 695, 795, 796 Production
- TGEN 550 Interim (every Spring that it is offered)

## RECOMMENDED ELECTIVES

Selected in consultation with the mentor, including:

- TVID 610 Video Programming: Advanced Jitter
- TVID 650 Advanced Video for Performance Lab
- TVID 680 Professional Video Environments
- TIMM 650 Cinema 4D
- Immersive Environment Courses

## MFA Sound Design Program

Upon graduation, an MFA Sound Designer should have the following skills and attributes:

- Knowledge of current technology and standard practices used in sound for theater, film and television.
- The ability to read, edit, and create music in multiple styles.
- The ability to think critically about a script and put it in a historical and social context.
- The ability to collaborate and to communicate ideas effectively and diplomatically.
- Understanding of aural symbolism—how sounds and musical styles generate images or impressions upon an audience.
- The ability to invent new, unique ways of using technology to solve specific challenges.
- A well-developed aesthetic.
- A complete command of the sound design process, including developing a conceptual approach, creating the required drafting and paperwork, and clearly mounting designs.
- The intellectual, creative and technical skills to embark on a professional career as a sound design.

## MÉTIER REQUIREMENTS

- TSND 501 MFA Advanced Sound Design
- TSND 520, 521 Sound Design Seminar I
- TSND 620, 621 Sound Design Seminar II
- TSND 720, 721 Sound Design Seminar III
- TSND 640 Creative Listening
- TSND 656 Special Topics in Sound Design: Gear
- TSND 657 Special Topics in Sound Design: Professional Practices and Paperwork
- TSND 658 Special Topics in Sound Design: Digital Delivery Systems: Mixing and Programming
- TSND 659 Special Topics in Sound Design: Themed Entertainment
- TSND 525, 526 Music For Non-Musicians
- TSND 630 Max Audio Programming
- TSND 760 Professional Sound Environments
- TSND 765 Acoustic Environments for Performance
- FPFV 585 Production Sound
- FPFV 586 Post-Production Sound
- MTEC 668 Intro to Sound Production
- MHST 602 20th Century Intersections
- TIMM 560 Vector Works
- TSCE 510 Performance by Design (MFA1)

- TSCE 545 Design Methodology (MFA1)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TSND 595, 596, 695, 696, 795, 796 Production
- TGEN 550 Interim (every Spring that it is offered)

#### RECOMMENDED ELECTIVES

- TTDI 650 Rigging
- Music History, Art History, Art Making Electives, Video Courses, Immersive Environment Courses, Integrated Media Courses

## MFA Technical Direction Program

By graduation, the MFA Technical Direction student will:

- With a high degree of skill and creativity, utilize today's changing technology.
- Exhibit a level of professionalism that meets or exceeds the demands of the growing theater/entertainment industries and the field of technical direction.
- Take the lead in the creation of new art and technologies.
- Be able to respond critically and constructively, both verbally and in writing, to scripts and performances.
- Explore interdisciplinary practices and engage in multiple aspects of art making
- Demonstrate an understanding of global aesthetics and performance history.
- Work within collaborative processes, which are open, imaginative and ethically-balanced.

#### MÉTIER REQUIREMENTS

- TTDI 520, 521, 620, 621, 720, 721 Technical Direction Seminar
- TTDI 505 Advanced Stagecraft
- TTDI 510 Welding I
- TTDI 525, 526 Static Engineering
- TTDI 560 Technical Design
- TTDI 575 The Stagecraft of Illusion
- TTDI 500 Fundamentals of Technical Direction I
- TTDI 600 Fundamentals of Technical Direction II
- TIMM 615 AutoCAD I
- TTDI 630 AutoCAD II
- TTDI 610 Parametric Drafting
- TTDI 625 Technical Management: Style and Technique
- TTDI 650 Rigging
- TTDI 595, 596, 695, 696, 795, 796 Technical Direction Production
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TGEN 550 Interim (every Spring that it is offered)

#### RECOMMENDED ELECTIVES

- TTDI 550 Art and Manipulation of Scenic Materials
- TTDI 610 Working Metal
- TIMM 560 Vector Works

- TLTG 550 Light Lab
- TSND 511 Sound Lab
- TSND 611 Sound Design I
- TLTG 510, 515 Lighting Design I
- TPM 500 Management for Theater
- TPR 500 Foundations of Producing
- TVID 505 Video Programming: Isadora
- TIMM 710 Commercial Content Development and Production

## MFA Management Programs

### MFA Stage Management Specialization

By graduation, MFA students in Stage Management should exhibit the following:

- A proficiency in the range of skills and processes necessary to function effectively as a stage manager.
- The ability to work collaboratively and nourish creativity through trust, respect, cooperation and flexibility.
- An ability to communicate ideas, challenges and solutions effectively and to understand the fundamentals necessary to "read people."
- The ability to prioritize and balance responsibilities in a way that generates creative and practical solutions.
- An awareness of the current arts and theatrical cultures and aesthetic practices as well as a comprehension of and respect for historical perspectives.
- An understanding of the skills necessary to develop and maintain a career in the profession.
- An understanding of and commitment to safe practices.
- The ability to identify, anticipate and take steps to prevent problems and identify possible solutions to challenges that may exist.
- An openness to new ideas and an appetite for knowledge.

### MÉTIER REQUIREMENTS

- TMSM 500, 501 Graduate Management Seminar
- TPM 500 Management for Theater
- TMSM 540 Theatrical Unions
- TMSM 520, 521, 620, 621, 720, 721 Stage Management Seminar (5 semesters)
- TMSM 595, 596, 695, 696, 795, 796 Stage Mgt Production (5 semesters)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TIMM 565A, 565B, 565C Management Technologies
- TPM 798 Graduate Internship
- TGEN 550 Interim (every Spring that it is offered)
- Plus a minimum of 6 Management electives and 2 open electives.

### MANAGEMENT ELECTIVES

- TPR 540, 541 Film Producing and Management
- TIMM 642 F/V Pre-Production Planning
- TPM 505 Production Management II
- TPR 500, 501 Foundations of Producing
- TPM 630, 631 Leadership and Management
- TPR 660 The Law of Producing Theater

- TGEN 750 Entrepreneurship
- TPM 635 Budgeting for the Theater
- TPR 705 Special Topics in Producing
- TPR 505 Cultural Policy

Additional electives in consultation with mentor.

## MFA Production Management Specialization

Students who complete the MFA Production Management specialization will:

- Be well adapted, highly motivated individuals with a solid foundation of values, principles and philosophies.
- Have a well-developed sense of self and be able to appreciate who they are as individuals and how they interact with peers and colleagues.
- Understand how to foster collaboration and communication skills, both verbal and written.
- Understand the fundamentals necessary to "read people" and develop a modality of "engaging" to achieve the best relationship.
- Understand strategic initiatives and how to tactically apply them through the use of the tools of schedule and budget development, monitoring and maintenance.
- Possess the skills and the flexibility to work in a wide range of disciplines, with an awareness of the field, aesthetically, politically and globally.
- Be imbued with an understanding of the ideas and practices of leadership and management and be able to fully engage as managers in the entertainment industry specifically and in project management in general.
- Be able identify, anticipate and take steps to prevent problems and identify possible solutions to challenges that may exist.
- Develop the technical knowledge necessary to manage a technical process with artists and craftspeople

### MÉTIER REQUIREMENTS

- TPM 500 Management for Theater
- TPM 505 Prod Mgt II—Practical Application of Philosophies and Principles
- TPM 630 Leadership and Management
- TTDI 600 Fundamentals of Technical Direction I
- TPM 520, 521, 620, 621, 720, 721 Production Management Seminar (5 semesters)
- TPM 635 Budgeting for the Theater
- TPR 660 The Law of Producing Theater
- TIMM 560 Vectorworks (or TIMM 615 AutoCAD w/permission)
- TMSM 540 Theatrical Unions
- TPM 595, 596, 695, 696, 795, 796 Production Mgt Production (5 semesters)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TPM 798 Graduate Internship
- TGEN 550 Interim (every Spring that it is offered)

### RECOMMENDED ELECTIVES

A minimum of 12 units of electives selected in consultation with the mentor.

- TIMM 565A, 565B, 565C Management Technologies
- TPR 540, 541 Film Producing and Management
- TPR 500, 501 Foundations of Producing
- TPR 705 Special Topics in Producing

- TTDI 525, 526 Statical Engineering
- TTDI 560 Technical Design
- TDIR 503 Transforming Text
- TGEN 510 Acting Techniques I
- TGEN 520 Institute Directing
- TSND 511, 611 Sound Lab or Sound Design I
- TGEN 750 Entrepreneurship
- TGEN 630 Grant Writing
- TIMM 705 Art of Themed & Immersive Entertainment
- TIMM 710 Commercial Content Design and Production
- TIMM 642 F/V Pre-Production Planning
- TPM 799 Independent Study in Production Management
- Lighting courses
- Interdisciplinary courses
- TD or Prop courses

A student may enter directly into the Production Management track or shift into it from either the Stage Management or Technical Direction programs, with the approval of the faculty. The specific curriculum will be developed in consultation with the mentor and based on the student's existing background and experience.

## MFA Producing Specialization

Students who complete the MFA Producing specialization will:

- Have experienced a variety of aesthetic and practical approaches that challenge and expand their awareness of the infinite possibilities and permutations of art making and creativity.
- Possess the necessary practical skills, such as budgeting, marketing, grant writing, etc.
- Have developed the ability to extrapolate linear information from non-linear circumstances.
- Demonstrate mature and increasingly sophisticated leadership skills, while growing in self-awareness of their own strengths and weaknesses.
- Exhibit creative and independent thinking, problem-solving, and use of resources.
- Demonstrate an evolved personal aesthetic and an avid interest in new artists, audiences, and methodologies.

## MÉTIER REQUIREMENTS

- TMPR 500, 501 Foundations of Producing
- TMPR 520, 521, 620, 621, 720, 721 Producing Seminar (five semesters)
- TPM 500 Management for Theater
- TMPR 505 Cultural Policy
- TMPR 660 The Law of Producing Theater
- TMPR 510 Arts Marketing
- TMPR 631 Grant Writing
- TMPR 705 Special Topics in Producing
- TMPR 650 Advanced Case Studies in Producing
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TMPR 595, 596, 695, 696, 795, 796 Producing Production (5 semesters)
- TMPR 798 Graduate Internship
- TMPR 799 Independent Study: Thesis Project
- TMPR 540, 541 Film Producing and Management
- TGEN 550 Interim (every Spring that it is offered)

## RECOMMENDED ELECTIVES

Courses in Dramaturgy, Writing, Adaptation, Design, Management, Puppetry, Film, Dance, Music, Literature, and Immersive Environment courses.

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| Title   | Course Name | Description  | Academic Level | Course Types |
|---|-------------|--|----------------|--------------|
| Makeup Workshop (TACT-010)                    | TACT-010    | Open to Acting Program students only. Workshop in Special Skills: Makeup<br>A workshop format lasting 4 weeks covering the basic techniques for applying theatrical makeup. A theatrical makeup kit is required (\$50-\$60). There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate  |              |
| Intro to Theatrical Stage Fighting (TACT-050) | TACT-050    | Open to Acting Program students only. Introduction to Theatrical Stage Fighting 4-week course that explores the basic techniques used to safely and effectively work on scenes which demand fight choreography.  | Undergraduate  |              |
| BFA 1 Acting Studio (TACT-100)                | TACT-100    | Course open to BFA1 Acting Program students only. The BFA 1 Acting Studio focuses on the work of American playwrights. Through these texts students begin to define their individual processes by exploring fundamental acting techniques. They are made aware of their instrument and how to engage the richness of their imagination with particular focus given to the development of their individual creative gifts and identity. This class brings together all the first year training (voice, speech, movement, dramaturgy, etc.) in the service of this objective. Through intense text analysis and class discussion students learn to trust their choices and clarify their character work. The primary purpose of this class is to guide actors to make organic choices on stage - with the understanding that 'Actors bring to life what is hidden under the words' (Stanislavski An Actor Prepares). | Undergraduate  |              |
| BFA 1 Acting Studio (TACT-101)                | TACT-101    | Course open to BFA1 Acting Program students only. The BFA 1 Acting Studio focuses on the work of American playwrights. Through these texts students begin to define their individual processes by exploring fundamental acting techniques. They are made aware of their instrument and how to engage the richness of their imagination with particular focus given to the development of their individual creative gifts and identity. This class brings together all the first year training (voice, speech, movement, dramaturgy, etc.) in the service of this objective. Through intense text analysis and class discussion students learn to trust their choices and clarify their character work. The primary purpose of this class is to guide actors to make organic choices on stage - with the understanding that 'Actors bring to life what is hidden under the words' (Stanislavski An Actor Prepares). | Undergraduate  |              |
| Voice (TACT-105)                              | TACT-105    | Course open to BFA1 Acting Program students only. Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.  | Undergraduate  |              |
| Voice (TACT-106)                              | TACT-106    | Course open to BFA1 Acting Program students only. Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.  | Undergraduate  |              |
| Speech (TACT-110)                             | TACT-110    | Course open to BFA1 Acting Program students only. The first year in Speech introduces students to Edith Skinner-based Speech work, the International Phonetic Alphabet and to the practice of Speech for Acting. The work includes developing listening, transcription and articulation skills. Though the instruction takes place in a group setting, students are expected to put in substantial personal practice outside of class. The discipline and rigor that is required for the actor to have more character speaking options than the actor's habitual begins in this semester. Students' practice and progress will be given ongoing attention.   | Undergraduate  |              |
| Speech (TACT-111)                             | TACT-111    | Course open to BFA1 Acting Program students only. The first year in Speech introduces students to Edith Skinner-based Speech work, the International Phonetic Alphabet and to the practice of Speech for Acting. The work includes developing listening, transcription and articulation skills. Though the instruction takes place in a group setting, students are expected to put in substantial personal practice outside of class. The discipline and rigor that is required for the actor to have more character speaking options than the actor's habitual begins in this semester. Students' practice and progress will be given ongoing attention.   | Undergraduate  |              |
| Movement - Yoga (TACT-115)                    | TACT-115    | Course open to BFA1 Acting Program students only. The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students' range and vocabulary, and begin to connect their physical work to their acting. In semester 2 there is a continuation and deepening of work in first semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined.  | Undergraduate  |              |
| Movement (TACT-116)                           | TACT-116    | Open to Acting Program students only. The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students' range and vocabulary, and begin to connect their physical work to their acting. In semester 2 there is a continuation and deepening of work in first   | Undergraduate  |              |



semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined.

|                                |          |   |               |
|--------------------------------|----------|---|---------------|
| Tai Chi (TACT-120)             | TACT-120 | Beginning T'ai Chi Ch'uan is the first of four methods in Qigong: a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the 'essential breath' or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.   | Undergraduate |
| Tai Chi (TACT-122)             | TACT-122 | Beginning T'ai Chi Ch'uan is the first of four methods in Qigong: a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the 'essential breath' or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.   | Undergraduate |
| Run Crew (TACT-130)            | TACT-130 | Course open to BFA1 Acting Program and Stage Management students only. Covers five areas of study: props, costumes, scenery, electrics, sound. Each semester the student will crew a show in one of the areas. A set of black clothes and shoes are required for this course.   | Undergraduate |
| Run Crew (TACT-131)            | TACT-131 | Open to Acting Program students only. Covers five areas of study: props, costumes, scenery, electrics, sound. Each semester the student will crew a show in one of the areas. A set of black clothes and shoes is required for this course.   | Undergraduate |
| BFA 2 Acting Studio (TACT-200) | TACT-200 | Course open to BFA2 Acting Program students only. The mission of the BFA II Acting Studio is to shift the actor's attention to the world of language and heightened text. The intention is to get the language into the mouth and body of the actor using the disciplines of the text, as well as improvisation and exercises to free the actor's imagination in response to the word. Emphasis is placed throughout the year on truthful, specific, moment-to-moment way of acting using classical texts, with the aim of developing an actor who is skilled and comfortable approaching any level of text they may encounter during the course of a career in the theater. Disciplines learned in other classes (speech, voice, movement, text analysis), and the actor's creative instinct, passion, and imagination are brought together in BFA -2 Acting Studio. | Undergraduate |
| BFA 2 Acting Studio (TACT-201) | TACT-201 | Course open to BFA2 Acting Program students only. The mission of the BFA II Acting Studio is to shift the actor's attention to the world of language and heightened text. The intention is to get the language into the mouth and body of the actor using the disciplines of the text, as well as improvisation and exercises to free the actor's imagination in response to the word. Emphasis is placed throughout the year on truthful, specific, moment-to-moment way of acting using classical texts, with the aim of developing an actor who is skilled and comfortable approaching any level of text they may encounter during the course of a career in the theater. Disciplines learned in other classes (speech, voice, movement, text analysis), and the actor's creative instinct, passion, and imagination are brought together in BFA -2 Acting Studio. | Undergraduate |
| Voice (TACT-205)               | TACT-205 | Course open to BFA2 Acting Program students only. This course introduces the fundamentals of extended vocal range technique for the actor developed by the Roy Hart Theater. Special consideration will be given to the body as a 'producer of sound', integrating the following key elements: vocal and body presence, breath and its musculature, and strengthening of the larynx (sound/word). The material of this course will be investigated in detail over the following three semesters.  | Undergraduate |
| Voice (TACT-206)               | TACT-206 | Course open to BFA2 Acting Program students only. This course introduces the fundamentals of extended vocal range technique for the actor developed by the Roy Hart Theater. Special consideration will be given to the body as a 'producer of sound', integrating the following key elements: vocal and body presence, breath and its musculature, and strengthening of the larynx (sound/word). The material of this course will be investigated in detail over the following three semesters.  | Undergraduate |
| Speech (TACT-210)              | TACT-210 | Course open to BFA2 Acting Program students only. The Fall semester of the BFA 2 Speech year intensifies the study of the International Phonetic Alphabet as well as the practice of transcription, sound production and execution of Good Speech, in the tradition of Edith Skinner. Students become familiar with Classic American Stage Speech. Greater emphasis is placed on the application of those skills to text. Classical and heightened - language texts are used to facilitate the development of the skills, with particular focus being given to Shakespearean text. Students are also taught the traditional pronunciations in Elizabethan language.   | Undergraduate |
| Speech (TACT-211)              | TACT-211 | Course open to BFA2 Acting Program students only. The Spring semester furthers this work and introduces students to The Challengers. In this semester, special attention is paid to the integration of students' Speech skills with the rest of their Acting. Throughout the year students are required to do extensive practice outside of class. The consistency and effectiveness of their personal practice is a significant factor in evaluating students' performance in the course.  | Undergraduate |

|   |          |  |               |
|---|----------|--|---------------|
| Movement (TACT-215)                       | TACT-215 | Course open to BFA2 Acting Program students only. One semester focuses on basic strengthening and stretching using Pilates floor and machines techniques. Performance of choreographic sequences is introduced. The other semester is a review of work from the first year, particularly yoga asanas. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm-up sequence for performance preparation.   | Undergraduate |
| Movement (TACT-216)                       | TACT-216 | Course open to BFA2 Acting Program students only. One semester focuses on basic strengthening and stretching using Pilates floor and machines techniques. Performance of choreographic sequences is introduced. The other semester is a review of work from the first year, particularly yoga asanas. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm-up sequence for performance preparation.   | Undergraduate |
| Rehearsal & Performance Actors (TACT-240) | TACT-240 | Course open to BFA2 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.   | Undergraduate |
| Rehearsal & Performance Actors (TACT-241) | TACT-241 | Open to Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.   | Undergraduate |
| Alexander Technique (TACT-250)            | TACT-250 | Course open to BFA2 students only. The Alexander Technique is a method of self-discovery, which explores how we "use ourselves" in ordinary activity - how we walk, sit, stand, breathe, speak, react to stress. Learning about our own habits allows us to gradually free ourselves of our unconscious patterns that interfere with our natural coordination and spontaneity. The actor will move toward a state of psycho-physical well-being so important for imaginative growth and the development of his means of expression.  | Undergraduate |
| BFA 3 Acting Studio (TACT-300)            | TACT-300 | Course open to BFA3 Acting Program students only. This course focuses on performing the works of the modern classics such as Chekhov, Ibsen and Strindberg. We begin by analyzing the text in its depth and finding inner motive forces behind the words. Learning to convey complexity of hidden emotional world interconnected with the logic of the language is the base for our work. The actors are learning to 'commune' with each other. They are developing creative skills through various exercises. While sharing, understanding and adapting to different methods they are building up their confidence and finding personal style and force. Besides reviewing the specifics (who, where, what and why) students are encouraged to form their own ideas. Awakening their imagination, learning how to use it and making brave choices is of crucial importance. Liberating their gift in a powerful and at the same time sophisticated ways is the goal of this approach. | Undergraduate |
| BFA3 Acting Studio (TACT-301)             | TACT-301 | Course open to BFA3 Acting Program students only. This course focuses on performing the works of the modern classics such as Chekhov, Ibsen and Strindberg. We begin by analyzing the text in its depth and finding inner motive forces behind the words. Learning to convey complexity of hidden emotional world interconnected with the logic of the language is the base for our work. The actors are learning to 'commune' with each other. They are developing creative skills through various exercises. While sharing, understanding and adapting to different methods they are building up their confidence and finding personal style and force. Besides reviewing the specifics (who, where, what and why) students are encouraged to form their own ideas. Awakening their imagination, learning how to use it and making brave choices is of crucial importance. Liberating their gift in a powerful and at the same time sophisticated ways is the goal of this approach. | Undergraduate |
| Voice (TACT-305)                          | TACT-305 | Course open to BFA3 Acting Program students only. The goal of this course is to apply basic elements learned in 'Voice BFA2' and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop in physical training; use of 'raw' sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery  | Undergraduate |
| Voice (TACT-306)                          | TACT-306 | Course open to BFA3 Acting Program students only. This course is a synthesis of the material learned in 'Voice and Body Gesture BFA1 and 2' and its application to composition and the creation of work. Using the dynamic model of Meyerhold's balagan form as well as the European Cabaret style of the turn of the 20th century (where social commentary, debate and questioning prevailed), we will create a piece through process theatre. Each student must bring at least one topic, issue or piece of work. This material will be explored and worked on during the semester. Both individual and ensemble performing work will be part of the course.   | Undergraduate |
| Speech (TACT-310)                         | TACT-310 | Course open to BFA3 Acting Program students only. The Fall semester of the third year affords students yet another opportunity to refine their personal practice. The work in this course focuses on the integration of Voice and Speech skills in the speaking of text. Students practice speaking poetic texts, both classical and modern. Language techniques such as Sense Stress and  | Undergraduate |

Inflections are used to enhance students' speaking skills. Students are expected to have an effective personal practice regimen by this point, to have achieved proficiency and ease in executing the elements of Good Speech as well as acquired the ability to speak all challenging language with clarity and excellence of sound production. The second semester is primarily aimed at introducing students to Accent-Dialect technique and to further integration of Voice, Speech and Acting Technique skills.

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| Speech (TACT-311)                         | TACT-311 | Course open to BFA3 Acting Program students only. The Fall semester of the third year affords students yet another opportunity to refine their personal practice. The work in this course focuses on the integration of Voice and Speech skills in the speaking of text. Students practice speaking poetic texts, both classical and modern. Language techniques such as Sense Stress and Inflections are used to enhance students' speaking skills. Students are expected to have an effective personal practice regimen by this point, to have achieved proficiency and ease in executing the elements of Good Speech as well as acquired the ability to speak all challenging language with clarity and excellence of sound production. The second semester is primarily aimed at introducing students to Accent-Dialect technique and to further integration of Voice, Speech and Acting Technique skills.  | Undergraduate |
| Movement (TACT-315)                       | TACT-315 | Course open to BFA3 Acting Program students only. This course is taught by two instructors in order to enhance the students' exposure to a broad spectrum of movement practices. The course as a whole is designed to enhance mind/body awareness and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the course further develops the actor's ability to physically express themselves. One semester, the class requires participation in rigorous Biomechanics and psycho-physical exercises, ensemble training, mime and circus techniques. By the end of the semester, each student should be able to demonstrate a refined individual warm-up sequence for performance preparation. The other semester, the goals of the class are achieved through the practice of yoga, and to access fully embodied, deeply authentic, creative expression through the 5Rhythms dance practice. Students will develop a more conscious and committed relationship to their body through the discipline of asana practice. In moving through the 5Rhythms, they will discover new ways to free their body/mind/spirit by connecting to their most vulnerable, wild, passionate, instinctive self. This class is constructed like an intensive workshop and will alternate yoga and 5Rhythms work each week in a progressive, complimentary way. | Undergraduate |
| Movement (TACT-316)                       | TACT-316 | Course open to BFA3 Acting Program students only. This course is taught by two instructors in order to enhance the students' exposure to a broad spectrum of movement practices. The course as a whole is designed to enhance mind/body awareness and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the course further develops the actor's ability to physically express themselves. In the second semester the goals of the class are achieved through the practice of yoga, and to access fully embodied, deeply authentic, creative expression through the 5Rhythms dance practice. Students will develop a more conscious and committed relationship to their body through the discipline of asana practice. In moving through the 5Rhythms, they will discover new ways to free their body/mind/spirit by connecting to their most vulnerable, wild, passionate, instinctive self. This class is constructed like an intensive workshop and will alternate yoga and 5Rhythms work each week in a progressive, complimentary way.  | Undergraduate |
| Advanced Tai Chi (TACT-320)               | TACT-320 | The integration of movement, breath and voice helps to balance body, mind and emotions. This practice is very powerful when the maximum interaction of self-healing mechanisms is achieved. In this state, it is believed that the human system is especially able to draw from the healing energies of nature and the universe. Spontaneous Practice is an excellent way to achieve this interaction. On days when the practice is vigorous, the benefits are more directed at blood, breath, and lymph circulation and the release of connective tissue. On the days when it is more quiet and flowing, the benefits are more linked to brain chemistry.  | Undergraduate |
| Advanced Tai Chi (TACT-321)               | TACT-321 | The integration of movement, breath and voice helps to balance body, mind and emotions. This practice is very powerful when the maximum interaction of self-healing mechanisms is achieved. In this state, it is believed that the human system is especially able to draw from the healing energies of nature and the universe. Spontaneous Practice is an excellent way to achieve this interaction. On days when the practice is vigorous, the benefits are more directed at blood, breath, and lymph circulation and the release of connective tissue. On the days when it is more quiet and flowing, the benefits are more linked to brain chemistry.  | Undergraduate |
| Rehearsal & Performance Actors (TACT-340) | TACT-340 | Course open to BFA3 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.  | Undergraduate |
| Rehearsal & Performance Actors (TACT-341) | TACT-341 | Open to Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.  | Undergraduate |
| Improvisation                             | TACT-360 | According to Viola Spolin, in order to 'break through the walls that keep us  | Undergraduate |

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| (TACT-360)                                |          | from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.   |               |
| Improvisation (TACT-361)                  | TACT-361 | According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.  | Undergraduate |
| BFA4 Acting Studio (TACT-400)             | TACT-400 | Course open to BFA4 Acting Program students only. This final acting studio at the BFA levels is focused on expanding the actors' appetite and range by exploring a variety of specialized training approaches.  | Undergraduate |
| Acting for the Camera (TACT-402)          | TACT-402 | Course open to BFA4 Acting Program students only. This course is focused on developing skills used on camera in film and video work.  | Undergraduate |
| Voice and Speech (TACT-405)               | TACT-405 | Course open to BFA4 Acting Program students only. This last stage of training in Voice & Speech for undergraduates is offered in the fall and is focused on grooming each student's speaking and language skills for entry into the acting/ performance industry. Through a variety of Voice and Speech exercises, students work on fine tuning their technique and completing the integration of it with their performing. A variety of texts is used, the selection of which is based on the needs of the students. Also, a Live Microphone Technique workshop is undertaken. Though the structure and themes of the course may change dynamically according to the makeup of those enrolled, the work that all students will engage in will be to achieve - free, full vocal expression - clear and effective speech - dialect/accents skill - dexterity in speaking a wide range of texts The course can be an opportunity for graduating students to apply their technique to accents/dialects that they believe to be essential for their career. Classes are mostly physical in nature and often require the student to be warmed up physically and vocally beforehand. Students should be prepared to demonstrate their personal Voice and Speech performance preparation warm-up for the instructor and class. | Undergraduate |
| Movement (TACT-415)                       | TACT-415 | Course open to BFA4 Acting Program students only. The integration of all of the previous years of movement training with the addition of Dance Theater, Grotowski, and other contemporary movement forms. The fall semester is required and the spring semester is elective for BFA4 actors. Fall semester: This rigorous course integrates alignment and conditioning work with technical physical performance training. In preparation for entry into professional contexts, actors will be challenged to construct and refine their personal movement practices into reliable structures to support ongoing creative work, maintenance of physical health, and sustainable artistic strategies.  | Undergraduate |
| Movement (TACT-416)                       | TACT-416 | Open to Acting Program students only. An semester-long elective movement class taught by various faculty, each of whom focuses on a specific area of movement.  | Undergraduate |
| Dance Theater (TACT-420)                  | TACT-420 | The genre of Dance/Theater has always been a forum for great experimentation artistically and great ambiguity critically. What is Dance/Theater? How does one create it? And how as a performer can you bend between forms? This class will be a laboratory of movement and dialogue exploring these questions and more. Class time will be split between technique and composition workshop. Each class will begin with a vigorous modern dance warm-up, which will address coordination, balance, flexibility, dynamics and points of initiation to engage a profound sense of connection to all layers of the body. The rest of the class will focus on composition assignments, in which students will be challenged both individually and in groups to confront the process of making Dance/Theater work. We will address specific issues such as partnering, physical character and the relationship between text and dance through these compositions. Once a month class will be dedicated to viewing and discussing the work of renowned dance theater artists.  | Undergraduate |
| Rehearsal & Performance Actors (TACT-440) | TACT-440 | Course open to BFA4 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.  | Undergraduate |
| Rehearsal & Performance Actors (TACT-441) | TACT-441 | Open to Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.  | Undergraduate |
| Showcase (TACT-450)                       | TACT-450 | Course open to BFA4 Acting Program students only. This course focuses on the development of material to be used at the NY and LA Showcases for industry professionals that occur mid to late spring.  | Undergraduate |

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| Audition Practicum (TACT-455)  | TACT-455 | Open to Acting Program students only. This course introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take.  | Undergraduate |
| Shakespeare Seminar (TACT-461) | TACT-461 | Course available by permission of instructor only. An exploration of text through acting with master teacher Robert Brustein.   | Undergraduate |
| Voice-Over Elective (TACT-470) | TACT-470 | Open to Acting Program students only. This course will help students focus on the crucial areas of voice-over needed to be competitive in the V-O industry. Students will work on breath control, pacing, articulation, consistency, acting, and listening to and taking direction. Students will be given the tools needed to analyze any script in minutes; direct oneself effectively, determine the appropriate delivery in any copy, and perform consistently on each and every "take" and much, much more.  | Undergraduate |
| MFA 1 Acting Studio (TACT-500) | TACT-500 | Course open to MFA1 Acting, Directing and Writing Program students only. This acting studio focuses on the rigorous, imaginative, and unconventional approach to a variety of texts. The actors explore the use of formal gesture in order to access interior landscape, storytelling through the body, the relationship between text and music, and the performer's transformational powers of themselves and the space around them. Archetypal figures are investigated in order to bring to light the heightened potentialities of performance. In the first semester we will work on scenes from film noir and material from Raymond Chandler's collection of short stories 'Trouble is my Business'. Mid semester we will move into material chosen to address the specific issues the actor needs to focus on.  | Graduate      |
| MFA 1 Acting Studio (TACT-501) | TACT-501 | Course open to MFA1 Acting, Directing and Writing Program students only. Work continues from the fall semester, but in the second semester of Acting Studio we also explore a play or project. In the past these projects have included 'The Three Sisters', 'Orestes', 'Life is a Dream', and 'The Cherry Orchard'. The second semester's work will be presented for Theater School students and faculty at the end of the year during our 'viewings' week.  | Graduate      |
| Voice (TACT-505)               | TACT-505 | Course open to MFA1 Acting Program students only. Discussion of the approach to the voice work and how it differs from other approaches. How the voice work and why it does not work. Discussion of habitual tensions, identification of them and how they get in the way of voice work. Spine releasing work leading into work on head/neck, jaw, tongue and soft palate. Shakespeare sonnets are used for text.   | Graduate      |
| Voice (TACT-506)               | TACT-506 | Course open to MFA1 Acting Program students only. Putting the above together into channel work' expanded breathing capacity; mask resonance and middle of the voice work leading to skull into range. Articulation work into some text (if time and level or work permits).   | Graduate      |
| Speech (TACT-510)              | TACT-510 | Course open to MFA1 Acting Program students only. The first semester of the first year consists of a myriad of articulation exercises that lead the actor to the dexterity needed to produce vowel, diphthong and consonant sounds effectively. Developing the ear for the identification of the sounds of Spoken English is crucial during this time. Students are introduced to the International Phonetic Alphabet, to transcription, to Edith Skinner-based Speech training and to the elements and principles of Good Speech, in the Edith Skinner tradition/ Classic American Stage Speech. Extensive personal practice outside of class is expected and necessary in order for the understanding and execution of the skills to become a real tool in the creation of character speaking options. Students will be evaluated partly on the basis of evidence of their personal study and practice. | Graduate      |
| Speech (TACT-511)              | TACT-511 | Course open to MFA1 Acting Program students only. Second semester of the first year further solidifies students' knowledge and understanding of the International Phonetic Alphabet as well as their ability to transcribe and to consistently produce clean vowel, diphthong and consonant sounds. This process is rigorous and time consuming simply because students are working to expand their speaking options beyond their habitual and/or regional sounds. Extensive personal practice is required to facilitate such versatility and to achieve ease in speaking Good Speech. In addition, Students are introduced to the Challengers and a Live Microphone workshop is undertaken. Particular emphasis is given in this semester to the application of the skills to text as well as to beginning to integrate the skills with their Acting Technique.  | Graduate      |
| Makeup Workshop (TACT-512)     | TACT-512 | Open to MFA 1 students only. A workshop format lasting 4 weeks covering the basic techniques for applying theatrical makeup. REquired supplies include a Theatrical Makeup Kit (\$50-\$60. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate      |
| Movement - Yoga (TACT-514)     | TACT-514 | The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students' range and vocabulary, and begin to connect their physical work to their acting. In semester 2 there is a  | Graduate      |

continuation and deepening of work in first semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined.

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| Movement - Yoga (TACT-515)                    | TACT-515 | Course open to MFA1 Acting Program students only. This course prepares the student for dynamic presence and precision in advanced acting contexts via alignment and core conditioning (floor barre), somatic awareness, image work, and physical acting/performance techniques. Students will generate and manipulate choreography and action sequences in solo, duet, and trio forms. We will also address character physicality, dance genres, and improvisational/exploratory forms. Assessment includes evaluation of in-class participation, performance projects, and periodic essays/reviews.  | Graduate |
| Movement (TACT-516)                           | TACT-516 | Open to Acting Program students only. This course prepares the student for dynamic presence and precision in advanced acting contexts via alignment and core conditioning (floor barre), somatic awareness, image work, and physical acting/performance techniques. Students will generate and manipulate choreography and action sequences in solo, duet, and trio forms. We will also address character physicality, dance genres, and improvisational/exploratory forms. Assessment includes evaluation of in-class participation, performance projects, and periodic essays/reviews.  | Graduate |
| Tai Chi (TACT-520)                            | TACT-520 | Beginning Tai Chi Ch'uan is the first of four methods in Qigong; a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the 'essential breath' or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.  | Graduate |
| Tai Chi (TACT-522)                            | TACT-522 | Beginning Tai Chi Ch'uan is the first of four methods in Qigong; a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the 'essential breath' or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.  | Graduate |
| Directing Lab (TACT-525)                      | TACT-525 | Course open to MFA1 Acting Program students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.  | Graduate |
| Directing Lab (TACT-526)                      | TACT-526 | Course open to MFA1 students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.   | Graduate |
| The Performer and the Object (TACT-540)       | TACT-540 | This course will examine the essential relationship between the performer and the object in theater. The animation of objects by performers is one of the most ancient of theatrical relationships. Through in-class projects, actors will have the opportunity to explore this dynamic and to learn about the historical use and contemporary use of puppets and objects as a major element in the theatrical vocabulary. A variety of forms will be examined from shadow puppets to found objects to Bunraku.   | Graduate |
| Alexander Technique (TACT-550)                | TACT-550 | Course open to MFA1 Acting Program students only. The Alexander Technique is a method of self-discovery, which explores how we "use ourselves" in ordinary activity - how we walk, sit, stand, breathe, speak, react to stress. Learning about our own habits allows us to gradually free ourselves of our unconscious patterns that interfere with our natural coordination and spontaneity. The actor will move toward a state of psycho-physical well-being so important for imaginative growth and the development of his means of expression.  | Graduate |
| Intro to Theatrical Stage Fighting (TACT-555) | TACT-555 | Introduction to Theatrical Stage Fighting Course open to MFA2 Acting Program students only. A 4-week course that explores the basic techniques used to safely and effectively work on scenes which demand fight choreography.   | Graduate |
| MFA 2 Acting Studio (TACT-600)                | TACT-600 | Course open to MFA2 Acting Program students only. A two-semester course focused on a classical period drama. First semester is devoted to Shakespeare and understanding of the language, its importance and clarity in the performance. Second part of the year also concentrates on language and it varies from Greeks (Aristophanes, Sophocles) to Restoration and more. Complexity of the material demands at first learning the application of fundamental acting skills. That includes enabling all acting apparatus to work in synchronicity. Attention to language in connection to breathing and adopting the characters in all their complexity. Understanding of the psychology behind the words is important as much as learning to translate that energy into the action. Dramatic and extraordinary texture of the works we are investigating is giving the students the opportunity and supports them | Graduate |

to explore and use freely their imagination. It is not about the rules- rather, it is about expression and transformation, about power and measure.

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| MFA 2 Acting Studio (TACT-601)            | TACT-601 | Course open to MFA2 Acting Program students only. A two-semester course focused on a classical period drama. First semester is devoted to Shakespeare and understanding of the language, its importance and clarity in the performance. Second part of the year also concentrates on language and it varies from Greeks (Aristophanes, Sophocles) to Restoration and more. Complexity of the material demands at first learning the application of fundamental acting skills. That includes enabling all acting apparatus to work in synchronicity. Attention to language in connection to breathing and adopting the characters in all their complexity. Understanding of the psychology behind the words is important as much as learning to translate that energy into the action. Dramatic and extraordinary texture of the works we are investigating is giving the students the opportunity and supports them to explore and use freely their imagination. It is not about the rules- rather, it is about expression and transformation, about power and measure. | Graduate |
| Voice (TACT-605)                          | TACT-605 | Course open to MFA2 Acting Program students only. The goal of this course is to apply basic elements learned in MFA 1 Voice and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop in physical training; use of 'raw' sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery.   | Graduate |
| Voice (TACT-606)                          | TACT-606 | Course open to MFA2 Acting Program students only. This course is a synthesis of the material previously learned in and its application to composition and the creation of work. Using the dynamic model of Meyerhold's balagan form as well as the European Cabaret style of the turn of the 20th century (where social commentary, debate and questioning prevailed), we will create a piece through process theatre. Each student must bring at least one topic, issue or piece of work. This material will be explored and worked on during the semester. Both individual and ensemble performing work will be part of the course.   | Graduate |
| Speech (TACT-610)                         | TACT-610 | Course open to MFA2 Acting Program students only. The work in the Fall semester of this course further solidifies students' execution of Good Speech while introducing them to triphthongs, traditional pronunciations in Elizabethan language and to language techniques, such as Sense Stress and Inflections. The focus is on speaking poetic texts, both classical and modern, with clarity and specificity, in sound production and in meaning. Students are required to have gained proficiency in their execution of Good Speech by this point in their Speech training. Additionally, they are expected to have established an effective personal practice regimen and are evaluated partly on that basis.  | Graduate |
| Speech (TACT-611)                         | TACT-611 | Course open to MFA2 Acting Program students only. The Spring semester is focused on the acquisition of Accent-Dialect technique as well as the integration of Voice and Speech skills with Acting Technique.  | Graduate |
| Movement (TACT-615)                       | TACT-615 | Course open to MFA2 Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.  | Graduate |
| Movement (TACT-616)                       | TACT-616 | Open to Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.  | Graduate |
| Advanced Tai Chi (TACT-620)               | TACT-620 | The integration of movement, breath and voice helps to balance body, mind and emotions. This practice is very powerful when the maximum interaction of self-healing mechanisms is achieved. In this state, it is believed that the human system is especially able to draw from the healing energies of nature and the universe. Spontaneous Practice is an excellent way to achieve this interaction. On days when the practice is vigorous, the benefits are more directed at blood, breath, and lymph circulation and the release of connective tissue. On the days when it is more quiet and flowing, the benefits are more linked to brain chemistry.  | Graduate |
| Advanced Tai Chi (TACT-621)               | TACT-621 | The integration of movement, breath and voice helps to balance body, mind and emotions. This practice is very powerful when the maximum interaction of self-healing mechanisms is achieved. In this state, it is believed that the human system is especially able to draw from the healing energies of nature and the universe. Spontaneous Practice is an excellent way to achieve this interaction. On days when the practice is vigorous, the benefits are more directed at blood, breath, and lymph circulation and the release of connective tissue. On the days when it is more quiet and flowing, the benefits are more linked to brain chemistry.  | Graduate |
| Rehearsal & Performance Actors (TACT-640) | TACT-640 | Course open to MFA2 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.  | Graduate |
| Rehearsal & Performance Actors (TACT-641) | TACT-641 | Course open to MFA2 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.  | Graduate |

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| Teaching Speech<br>(TACT-650)             | TACT-650 | Open to Acting Program students only. This course is highly specialized and enrollment highly selective. Offered only at the graduate level and in the Spring, it is specifically for graduate acting students who have demonstrated the aptitude and skill necessary to teach Speech, have been identified as such by their Speech teachers and who are interested in pursuing Speech-teaching as a career. The primary aim of the course will be to help the student to develop the skills in sound production, listening, language technique and accents and dialects that are necessary to be an effective Speech instructor. Though the course does not certify the student to teach Speech, it is in-depth, practical, comprehensive, and aims to ensure that the student could teach Speech effectively were he/she to chosen to do so. Students enrolled in this course will be required to refine their sound production and listening skills through physical practice and to develop the ability to teach language techniques and accent/dialect principles clearly through demonstration. In addition, they will be required to teach Speech to assigned students in both a class and tutorial context as well as to coach performers in an assigned performance exercise or project. Other components of the course include attending pedagogical meetings with the instructor and demonstrating applied Good American Stage Speech, Classic American Stage Speech, language techniques and Dialects and Accents as assigned. The time structure and topic sequencing of the course is necessarily flexible and dynamic and is partly determined by, not only the instructor's and students' schedules, but also on the performance production schedule of the Institute. | Graduate |
| Improvisation<br>(TACT-660)               | TACT-660 | According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.   | Graduate |
| Improvisation<br>(TACT-661)               | TACT-661 | According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.   | Graduate |
| MFA 3 Acting Studio<br>(TACT-700)         | TACT-700 | Course open to MFA3 Acting Program students only. This final acting studio at both the BFA and MFA levels is focused on expanding the actors' appetite and range by exploring a variety of specialized training approaches.  | Graduate |
| Acting for the Camera<br>(TACT-702)       | TACT-702 | Course open to MFA3 Acting Program students only. This course is focused on developing skills used on camera in film and video work.   | Graduate |
| Voice & Speech<br>(TACT-705)              | TACT-705 | Course open to MFA3 Acting Program students only. The goal of the final semester of graduate Voice and Speech training is honing the practical application of Voice and Speech skills necessary for a seamless transition into a professional career. Through reviewing the principles and skills of Classical American Stage Speech and solidifying the Accent-Dialect technique of their second year, students are challenged to find maximal ease and effectiveness in a wide range of speaking styles, according to the text and their character. The ultimate goal is to facilitate each student's having the Voice and Speech technique necessary to have a varied and impressive repertoire of audition material coupled with tools that will allow him/her to perform to the highest professional standards in all acting venues and contexts. Students should also be prepared to demonstrate their personal Voice and Speech performance preparation warm up for the instructor and class.   | Graduate |
| Movement<br>(TACT-715)                    | TACT-715 | Course open to MFA3 Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.   | Graduate |
| Movement<br>(TACT-716)                    | TACT-716 | Open to Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.   | Graduate |
| CAP Project:<br>Arroyo Seco<br>(TACT-725) | TACT-725 | Course open to MFA3 Acting Program students only. During this semester long workshop the graduating MFA CalArts actors, in collaboration with CAP, will share their knowledge of theater games, improv and imagination building skills with 7th graders at Arroyo Seco Junior High School. The workshop culminates with a performance of original work by these young artists at CalArts.  | Graduate |
| CAP Project:<br>Arroyo Seco<br>(TACT-726) | TACT-726 | During this semester long workshop the graduating MFA CalArts actors, in collaboration with CAP, will share their knowledge of theater games, improv and imagination building skills with 7th graders at Arroyo Seco Junior High School. The workshop culminates with a performance of original work by these young artists at CalArts   | Graduate |



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| Rehearsal & Performance Actors (TACT-740)   | TACT-740 | Course open to MFA3 Acting Program students only. Credit given to theater school actors and directors for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| Rehearsal & Performance Actors (TACT-741)   | TACT-741 | Course open to MFA3 Acting Program students only. Credit given to theater school actors and directors for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| Showcase (TACT-750)                         | TACT-750 | Course open to MFA3 Acting Program students only. This course focuses on the development of material to be used at the NY and LA Showcases for industry professionals that occur mid to late spring.  | Graduate      |
| Audition Practicum (TACT-755)               | TACT-755 | Open to Acting Program students only. This course introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take.  | Graduate      |
| Shakespeare Seminar (TACT-761)              | TACT-761 | Course available by permission of instructor only. An exploration of text through acting with master teacher Robert Brustein.   | Graduate      |
| Voice-Over Elective (TACT-770)              | TACT-770 | Open to Acting Program students only. This course will help students focus on the crucial areas of voice-over needed to be competitive in the V-O industry. Students will work on breath control, pacing, articulation, consistency, acting, and listening to and taking direction. Students will be given the tools needed to analyze any script in minutes; direct oneself effectively, determine the appropriate delivery in any copy, and perform consistently on each and every "take" and much, much more.  | Graduate      |
| Applied Design Production (TADP-395)        | TADP-395 | Credit given to theater school scenic artists for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Applied Design Production (TADP-396)        | TADP-396 | Credit given to theater school scenic artists for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Art Direction I (TADP-400)                  | TADP-400 | Course open to a limited number of BFA4 Design & Production Programs students only by permission of instructor. Art Direction I will include the basic definition this title encompasses in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interfacing with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. The course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept. | Undergraduate |
| Art Direction II (TADP-410)                 | TADP-410 | This course is open to a limited number of BFA4 Design & Production students by permission of instructor. Art Direction II will include a continuation of art department practices used in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interacting with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. This course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept. | Undergraduate |
| Scenic Art/Art Direction Seminar (TADP-420) | TADP-420 | On-going forum for MFA Scenic Art students to discuss, debate, critique and formulate personal approaches to their career. Current and previous production experiences serve as the basis for interaction. Specific discussion, research and writing projects will be assigned.   | Undergraduate |
| Advanced Scenic Painting (TADP-450)         | TADP-450 | Course available by Permission of Instructor only. A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.  | Undergraduate |
| Advanced Scenic Painting (TADP-451)         | TADP-451 | Course available by Permission of Instructor only. A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.  | Undergraduate |
| Special Topics in Scene Painting (TADP-460) | TADP-460 | This class will include field trips, art direction training and exposure to fine art and production techniques. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class. Focus will include pneumatic spray gun techniques, UV painting,   | Undergraduate |

foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class.

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| Applied Design Production (TADP-495)        | TADP-495 | Credit given to theater school scenic artists for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| Applied Design Production (TADP-496)        | TADP-496 | Credit given to theater school scenic artists for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| Scenic Painting I (TADP-500)                | TADP-500 | Course open to D&P Programs and Specializations, by Permission of Instructor only. This is a one semester course addressing paint and other scenic treatments utilized in the production process. The differences between theater, film and video are also addressed. Heavily oriented towards practical skills, experiences and techniques (paint 'lab' time is required). Deals with equipment, color theory, layout and scale, specific techniques and synthesis of skills to accurately reproduce sources both 2-D and 3-D.   | Graduate      |
| Scenic Art/Art Direction Seminar (TADP-520) | TADP-520 | Open to MFA1 Applied Design for Performance students only. On-going forum for MFA Scenic Art/Art Direction students to discuss, debate, critique and formulate personal approaches to their career. Current and previous production experiences serve as the basis for interaction. Specific discussion, research and writing projects will be assigned.  | Graduate      |
| Advanced Scenic Painting (TADP-550)         | TADP-550 | A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.   | Graduate      |
| Advanced Scenic Painting (TADP-551)         | TADP-551 | Open to MFA 1 students only. A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.  | Graduate      |
| Special Topics in Scene Painting (TADP-560) | TADP-560 | Open to MFA 1 students only. This class will include field trips, art direction training and exposure to fine art and production techniques. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class.                          | Graduate      |
| MFA 1 Applied Design Production (TADP-595)  | TADP-595 | Course open to MFA1 Applied Design for Performance students only. Credit given to theater school scenic artists for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| MFA 1 Applied Design Production (TADP-596)  | TADP-596 | Course open to MFA2 Applied Design for Performance students only. Credit given to theater school scenic artists for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| Art Direction I (TADP-600)                  | TADP-600 | Course open to D&P Programs and Specializations students only. Art Direction I will include the basic definition this title encompasses in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interfacing with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. The course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.              | Graduate      |
| Art Direction II (TADP-610)                 | TADP-610 | Open to Design & Production Programs & Specializations students only. Art Direction II will include a continuation of art department practices used in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interacting with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. This course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept. | Graduate      |
| Scenic Art/Art Direction Seminar (TADP-620) | TADP-620 | Open to MFA2 Applied Design for Performance students only. On-going forum for MFA Scenic Art/Art Direction students to discuss, debate, critique and formulate personal approaches to their career. Current and previous production experiences serve as the basis for interaction. Specific discussion, research and writing projects will be assigned.  | Graduate      |
| Advanced Scenic Painting (TADP-650)         | TADP-650 | Course open to MFA2 D&P Programs and Specializations students only. A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine  | Graduate      |

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|  |          | art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.  |               |                 |
| Advanced Scenic Painting (TADP-651)                | TADP-651 | Open to MFA 2 students only. A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.  | Graduate      |                 |
| Special Topics in Scene Painting (TADP-660)        | TADP-660 | Open to MFA 2 students only. This class will include field trips, art direction training and exposure to fine art and production techniques. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class.  | Graduate      |                 |
| MFA 2 Applied Design Production (TADP-695)         | TADP-695 | Course open to MFA2 Applied Design for Performance students only. Credit given to theater school scenic artists for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |                 |
| MFA 2 Applied Design Production (TADP-696)         | TADP-696 | Open to Applied Design for Performance students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate      |                 |
| Conversations in Contemporary Theater (TAIC-100)   | TAIC-100 | A one-semester course taught both semesters, focusing on a close reading of the plays in our season, supported with critical and contextual materials. The technique of Critical Response will be used in discussing the productions. Regular journal writing including description, research, evaluation and creative writing for performance will be required.  | Undergraduate | Arts in Context |
| Architectural Styles (TAIC-101)                    | TAIC-101 | A two-semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.   | Undergraduate | Arts in Context |
| Architectural Styles (TAIC-102)                    | TAIC-102 | A two-semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.   | Undergraduate | Arts in Context |
| Survey of World Theater - Text (TAIC-300)          | TAIC-300 | Course not available to BFA1 students. Survey of World Theater - Text is designed to provide a survey of twentieth century theatre history with an emphasis on world theatre by studying the work of select playwrights. We will explore the plays/texts through a variety of assignments, including critical writing, creative projects and performance.   | Undergraduate | Arts in Context |
| Survey of World Theater - Perf Tactics (TAIC-305)  | TAIC-305 | Survey of World Theater - Performance Tactics Course not available to BFA1 students. This course considers significant performance techniques within their political contexts. Histories of theater, performance art, spectacle, and the performance of everyday life frame an understanding of the performing body and its relationship to the real, to cultural identity, and to shifting visions of modernity. Readings provide examples from different national contexts, and include performance texts, artist's writings, and critical scholarship.   | Undergraduate | Arts in Context |
| Survey of World Theater - Arts Activism (TAIC-310) | TAIC-310 | Course not available to BFA1 students. This survey course will explore the work of radical collectives, community artists, guerilla performers, and other modern and contemporary troublemakers and active agents whose artistic practices are fundamentally committed to social justice through the arts. We will investigate theoretical and historical references as they relate to public and context-based work within and outside of institutional environments. We will explore work as it pertains to the performance arts, visual arts, writing arts, community building/organizing and other practices that eloquently question/examine the dynamics between artists and their communities. This class will be modeled as a forum and active participation and engagement is expected. The class will culminate with a free day-long event/forum open to the larger (LA and SCV) community which will be shaped and designed by you and will include original performances, artwork and fiery dialog. | Undergraduate | Arts in Context |
| Art & Community Engagement (TAIC-315)              | TAIC-315 | Our class, designed for a group of 10 to 15 students, will broaden our perspective and deepen our understanding of the intersection between art, collaboration, and social change in community building and community engagement. Drawing upon a range of community-based arts projects, scholarship, case studies, screenings, interactive games, field trips, and hands-on collaboration, the students will have the opportunity to explore a myriad of community engagement projects and strategies that utilize the visual and performing arts.   | Undergraduate | Arts in Context |
| History of Fashion (TAIC-350)                      | TAIC-350 | Clothing has fulfilled a function beyond that of decoration or simple utility. Our survey of clothing modes will be in relation to the overall nature of civilizations and the people's way of life. Highlight is placed on identifying and analyzing style revivals, along with the environment or event that may  | Undergraduate | Arts in Context |

have prompted them. Central to the semester's experience is the ongoing compilation of a Source Book that each participant creates from their own gathered images and readings, making a specific present-day link to every chapter of historic information discussed in class. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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| Wkshp in Spc Skills: Sewing Basics (TCOS-010)       | TCOS-010 | Workshop in Special Skills: Sewing Basics This class will provide basic sewing skills to the novice stitcher. This is a step-by-step process that will guide the student through different sewing techniques by hand and machine sewing. Some of the techniques covered in the class will be: how to use a sewing machine, how to complete different hand stitches, sewing vocabulary and how to read and execute a commercial pattern.  | Undergraduate |
| Wkshp in Spc Skills: Corsets & Crinoline (TCOS-015) | TCOS-015 | Workshop in Special Skills: Corsets & Crinolines This course will guide the students through construction and fitting of corsets and crinolines, from Elizabethan through the Victorian silhouettes. Must be able to sew or have taken TCOS-010.   | Undergraduate |
| Wkshp in Spc Skills: Basic Draping (TCOS-020)       | TCOS-020 | Workshop in Special Skills: Basic Draping This course will focus on the merging of the cubist ideals of fragmentation, distorted perceptions, flat versus round shapes and cut as decoration with clothing construction at the early part of the 20th century cubist art movement with special emphasis on the following designers, Sonia Delaunay, Paul Poiret, Coco Chanel and Madeleine Vionnet. * Permission of instructor.  | Undergraduate |
| Wkshp in Spc Skills: Color Applications (TCOS-025)  | TCOS-025 | Workshop in Special Skills: Color Applications A practical approach to color theory and methods, ranging from paints to dyes to inks on paper and fabric. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Undergraduate |
| Wkshp in Spc Skills: Miniature Patterns (TCOS-030)  | TCOS-030 | Workshop in Special Skills: Miniature Patterns Introductory skills are practiced in the development of half-scale and quarter-scale clothing patterns for artificial life. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| Wkshp in Spc Skills: Recreating Vintage (TCOS-035)  | TCOS-035 | Workshop in Special Skills: Recreating Vintage This class focuses on copying garments without taking them apart. We will use several methods including measuring, tracing and rub-offs.  | Undergraduate |
| Wkshp in Spc Skills: Apparel Re-Pattern (TCOS-040)  | TCOS-040 | Workshop in Special Skills: Apparel Re-Patterned This workshop is an advanced study of complex garment engineering, construction, fit and alteration. Existing contemporary garments will be fitted, inspected, disassembled, re-patterned and reimaged. Class explorations include both menswear and women's wear, plus inventive hybrid silhouettes. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| Wkshp in Spc Skills: Dress? Cost? Sculpt (TCOS-045) | TCOS-045 | Workshop in Special Skills: Dress? Costume? Sculpture? Using a method called Transformational- Reconstruction developed by a Japanese designer to explore unconventional pattern cutting methods.  | Undergraduate |
| Wkshp in Spc Skills: Tailoring (TCOS-050)           | TCOS-050 | An introduction to tailoring techniques, including pad stitching, welt pockets, etc. There is a course fee to cover the cost of materials, shop supplies and copies.   | Undergraduate |
| Costume Techniques I (TCOS-100)                     | TCOS-100 | Course open to Costume Design Program students only. A beginning course which explores the various materials and techniques used in the realization of costume designs, including construction techniques, patterning and fitting skills and crafts techniques such as fabric manipulation and millinery. There will be a classroom component as well as a lab in the shop in order to increase skill levels. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| Costume Techniques I (TCOS-101)                     | TCOS-101 | Course open to Costume Design Program students only. A beginning course which explores the various materials and techniques used in the realization of costume designs, including construction techniques, patterning and fitting skills and crafts techniques such as fabric manipulation and millinery. There will be a classroom component as well as a lab in the shop in order to increase skill levels. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| BFA Costume Design Seminar (TCOS-120)               | TCOS-120 | Course open to BFA1 Costume Design Program students only. This course meets to discuss issues associated with the role of Costume Designer on the productions at CalArts and the role of costume designer in general in the professional world.  | Undergraduate |
| Costume Techniques II (TCOS-150)                    | TCOS-150 | Course open to Costume Design Program students only. Topics include drafting and draping of garment patterns and muslin fittings, body padding, armor and mask-making. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |

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| Costume Techniques II (TCOS-151)            | TCOS-151 | Course open to Costume Design Program students only. Topics include drafting and draping of garment patterns and muslin fittings, body padding, armor and mask-making. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| BFA 1 Costume Production (TCOS-195)         | TCOS-195 | Course open to BFA1 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA 1 Costume Production (TCOS-196)         | TCOS-196 | Course open to BFA1 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Principles of Costume Design (TCOS-200)     | TCOS-200 | Course open to Costume Design Program students only. In depth study of costume design processes. Emphasis on analysis, research, development of visual approach, communication techniques and practical realities. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| BFA Costume Design Seminar (TCOS-220)       | TCOS-220 | Course open to BFA2 Costume Design Program students only. This course meets to discuss issues associated with the role of Costume Designer on the productions at CalArts and the role of costume designer in general in the professional world.  | Undergraduate |
| Twentieth Century Fashion (TCOS-250)        | TCOS-250 | Course open to Design & Production Programs students only. From the styles of the early 1900's to those ushering in the new millennium, we chart the development of women's and men's clothing fashions in form, function and cultural consciousness. Wide-ranging research using paintings, photographs, periodicals, and the garments themselves allows a fast-paced examination of clothing silhouettes and prominent designers of the time. Weekly research reports and sketches, decade by decade, are required. A museum visit will be scheduled. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| BFA 2 Costume Production (TCOS-295)         | TCOS-295 | Course open to BFA2 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA 2 Costume Production (TCOS-296)         | TCOS-296 | Course open to BFA2 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Special Topics in Costume Design (TCOS-300) | TCOS-300 | Course open to Costume Design Program students only. Topics will be selected each semester to reflect the needs and interests of current students, faculty and guest artists. Adventures may include developing expressive design vocabularies and unique character studies in the arenas of farce, sci-fi, and fantasy. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| Special Topics in Costume Design (TCOS-301) | TCOS-301 | Course open to Costume Design Program students only. Topics will be selected each semester to reflect the needs and interests of current students, faculty and guest artists. Adventures may include developing expressive design vocabularies and unique character studies in the arenas of farce, sci-fi, and fantasy. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| BFA Costume Design Seminar (TCOS-320)       | TCOS-320 | Course open to BFA3 Costume Design Program students only. This course meets to discuss issues associated with the role of Costume Designer on the productions at CalArts and the role of costume designer in general in the professional world.  | Undergraduate |
| BFA 3 Costume Production (TCOS-395)         | TCOS-395 | Course open to BFA3 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA 3 Costume Production (TCOS-396)         | TCOS-396 | Course open to BFA3 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Costume Design for the Stage (TCOS-400)     | TCOS-400 | Course open to BFA4 Costume Design Program students only. George Bernard Shaw described theater as 'a factory of thought, a prompter of conscience, an elucidator of social conduct, an armory against despair and   | Undergraduate |

dullness, and a temple of the ascent of man.' This quote does not say how to study plays, but why they inhabit our portfolios. In this course we will create designs for a wide range of classic plays, including Euripides Shakespeare, Sheridan, Dickens, Churchill, O'Neill, Ionesco and Ibsen. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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| BFA Costume Design Seminar (TCOS-420)               | TCOS-420 | Course open to BFA4 Costume Design Program students only. This course meets to discuss issues associated with the role of Costume Designer on the productions at CalArts and the role of costume designer in general in the professional world.   | Undergraduate |
| BFA 4 Costume Production (TCOS-495)                 | TCOS-495 | Course open to BFA4 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| BFA 4 Costume Production (TCOS-496)                 | TCOS-496 | Course open to BFA4 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| MFA 1 Costume Design (TCOS-510)                     | TCOS-510 | Course open to MFA1 Costume, Scene, Lighting Design students only. This is the foundation course for MFA 1 Costume Designers. It is an intensive exploration of the design process and the history of western dress/costume from the ancients up to the 19th century. Students will be required to read, analyze and design 8-10 plays over the course of 2 semesters.  | Graduate      |
| MFA 1 Costume Design (TCOS-511)                     | TCOS-511 | Course is open to MFA 1 Costume Design, Scenic Design, and Lighting Design Program students only. This is the foundation course for MFA 1 Costume Designers. It is an intensive exploration of the design process and the history of western dress/costume from the ancients up to the 19th century. Students will be required to read, analyze and design 8-10 plays over the course of 2 semesters.                                   | Graduate      |
| Wkshp in Spc Skills: Sewing Basics (TCOS-512)       | TCOS-512 | Workshop in Special Skills: Sewing Basics This class will provide basic sewing skills to the novice stitcher. This is a step-by-step process that will guide the student through different sewing techniques by hand and machine sewing. Some of the techniques covered in the class will be: how to use a sewing machine, how to complete different hand stitches, sewing vocabulary and how to read and execute a commercial pattern. | Graduate      |
| Wkshp in Sp Skills: Corsets & Crinolines (TCOS-515) | TCOS-515 | Workshop in Special Skills: Corsets & Crinolines This course will guide the students through construction and fitting of corsets and crinolines, from Elizabethan through the Victorian silhouettes.  | Graduate      |
| MFA Costume Design Seminar (TCOS-520)               | TCOS-520 | Course open to MFA1 Costume Design Program students only. This course meets to discuss issues associated with the role of Costume Designer on the productions at CalArts and the role of costume designer in general in the professional world.   | Graduate      |
| Wkshp in Spc Skills: Basic Draping (TCOS-521)       | TCOS-521 | Workshop in Special Skills: Basic Draping This course will focus on the merging of the cubist ideals of fragmentation, distorted perceptions, flat versus round shapes and cut as decoration with clothing construction at the early part of the 20th century cubist art movement with special emphasis on the following designers, Sonia Delaunay, Paul Poiret, Coco Chanel and Madeleine Vionnet. * Permission of instructor.         | Graduate      |
| Wkshp in Spc Skills: Color Applications (TCOS-525)  | TCOS-525 | Workshop in Special Skills: Color Applications A practical approach to color theory and methods, ranging from paints to dyes to inks on paper and fabric. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate      |
| Wkshp in Spc Skills: Miniature Patterns (TCOS-530)  | TCOS-530 | Workshop in Special Skills: Miniature Patterns Introductory skills are practiced in the development of half-scale and quarter-scale clothing patterns for artificial life. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate      |
| Wkshp in Spc Skills: Recreating Vintage (TCOS-535)  | TCOS-535 | Workshop in Special Skills: Recreating Vintage This class focuses on copying garments without taking them apart. We will use several methods including measuring, tracing and rub-offs.   | Graduate      |
| Historical Patterning (TCOS-540)                    | TCOS-540 | Course open to MFA1 Costume Design Program students only. Must also take TCOS-510. A course in patternmaking linked with the Costume Design Seminar. Topics will rotate, based on the work in the design class. The primary focus is re-creating the shapes and silhouettes of each period into 1/2 scale garments.   | Graduate      |
| Historical Patterning (TCOS-541)                    | TCOS-541 | Course open to Costume Design Program students only. A course in patternmaking linked with the Costume Design Seminar. Topics will rotate, based on the work in the design class. The primary focus is re-creating the shapes and silhouettes of each period into 1/2 scale garments.   | Graduate      |

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| Wkshp in Spc Skills: Apparel Repatterned (TCOS-542) | TCOS-542 | Workshop in Special Skills: Apparel Re-Patterned This workshop is an advanced study of complex garment engineering, construction, fit and alteration. Existing contemporary garments will be fitted, inspected, disassembled, re-patterned and reimagined. Class explorations include both menswear and women's wear, plus inventive hybrid silhouettes. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate |                 |
| Wkshp in Spc Skills: Dress? Cost? Sculpt (TCOS-545) | TCOS-545 | Workshop in Special Skills: Costume Sculpture Using a method called Transformational- Reconstruction developed by a Japanese designer to explore unconventional pattern cutting methods.  | Graduate |                 |
| History of Fashion (TCOS-550)                       | TCOS-550 | Course open to Costume Design Program only. Clothing has fulfilled a function beyond that of decoration or simple utility. Our survey of clothing modes will be in relation to the overall nature of civilizations and the people's way of life. Highlight is placed on identifying and analyzing style revivals, along with the environment or event that may have prompted them. Central to the semester's experience is the ongoing compilation of a Source Book that each participant creates from their own gathered images and readings, making a specific present-day link to every chapter of historic information discussed in class. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Graduate | Arts in Context |
| Wkshp in Spc Skills: Tailoring (TCOS-551)           | TCOS-551 | An introduction to tailoring techniques, including pad stitching, welt pockets, etc. There is a course fee to cover the cost of materials, shop supplies and copies.  | Graduate |                 |
| MFA 1 Costume Production (TCOS-595)                 | TCOS-595 | Course open to MFA1 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |                 |
| MFA 1 Costume Production (TCOS-596)                 | TCOS-596 | Course open to MFA1 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |                 |
| MFA Costume Design Seminar (TCOS-620)               | TCOS-620 | Course open to MFA2 Costume Design Program students only. This course meets to discuss issues associated with the role of Costume Designer on the productions at Calarts and the role of costume designer in general in the professional world.   | Graduate |                 |
| Open Dress (TCOS-660)                               | TCOS-660 | Concentration on 20th C. 'art'isms ' which influenced clothing, fashion and performance. We look at specific artists whose concentration is on the body as an instrument of expression, blurring the boundaries between art and theater. Students concentrate on individual projects, removing the 'costume' from its traditional role (usually appropriate to period, style, text) and treat it as a discrete object, placing it within the context of contemporary art. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate |                 |
| Open Dress (TCOS-661)                               | TCOS-661 | Concentration on 20th C. 'art'isms ' which influenced clothing, fashion and performance. We look at specific artists whose concentration is on the body as an instrument of expression, blurring the boundaries between art and theater. Students concentrate on individual projects, removing the 'costume' from its traditional role (usually appropriate to period, style, text) and treat it as a discrete object, placing it within the context of contemporary art. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate |                 |
| MFA 2 Costume Production (TCOS-695)                 | TCOS-695 | Course open to MFA2 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |                 |
| MFA 2 Costume Production (TCOS-696)                 | TCOS-696 | Course open to MFA2 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |                 |
| Open Studio (TCOS-710)                              | TCOS-710 | Course open to MFA3 Costume Design Program students only. A master class in design. Assignments will focus on a series of both individual and group advanced theoretical design projects which are designed to challenge each student intellectually and visually. Additional directed study hours will be required. The student is expected to complete a graduate level portfolio through the work in this course. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate |                 |
| MFA Costume   | TCOS-720 | Course open to MFA3 Costume Design Program students only. This course   | Graduate |                 |

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| Design Seminar (TCOS-720)                |          | meets to discuss issues associated with the role of Costume Designer on the productions at Calarts and the role of costume designer in general in the professional world.   |               |
| Closure (TCOS-730)                       | TCOS-730 | Course open to MFA 3 Costume Design Program students only. Design students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to return to projects that were inspiring but not finished to a level that communicates fully the design. Large finished models and other expressive materials are created. Often students experience the pleasure of having more mature ideas that influence the entire work. Through the work in this course, the student is expected to complete a graduate level portfolio.  | Graduate      |
| MFA 3 Costume Production (TCOS-795)      | TCOS-795 | Course open to MFA3 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| MFA 3 Costume Production (TCOS-796)      | TCOS-796 | Course open to MFA3 Costume Design Program students only. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| Transforming Text I (TDIR-403)           | TDIR-403 | This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Directors and Designers will work in tandem, selecting and analyzing texts and considering the use of puppet forms which can illuminate the text in substantial ways. This collaboration is essential in the development of new work for the puppet stage, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the directorial approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde.  | Undergraduate |
| Transforming Text II (TDIR-404)          | TDIR-404 | This class is an extension and expansion of Transforming Text I, and allows for a more in-depth exploration of the relationship between text and performing objects. This class continues the consideration of the conceptual and practical aspects of adapting existing texts (whether from drama, literature, or other sources including original or collaged texts) when using puppets or performing objects as integral elements in a theatrical work. Viewings will focus on the contemporary and historical use of performing objects in the avant-garde (visual arts, film, and theater). Students will focus on one or two projects for the full semester, exploring issues such as the puppet as doppelganger, the relationship of the actor to the puppet, and different formal approaches to the theatrical use of performing objects.   | Undergraduate |
| Spc Topics Directing: Collage (TDIR-415) | TDIR-415 | Special Topics in Directing: Collage Film Noir - what is it? a genre? a visual style? B&W crime movies from the 1940's or 50's? a type of American B-movie? an idea projected onto the past? Why are these films still so appealing and influential 50 years after their creation? Is it still possible to make a film noir today? In this viewing class we will look at 14 film noir classics (one feature length film per week) and examine, analyze and discuss in depth these questions and the way they lead to broader issues of aesthetic definition. Of special interest for theater students in addition to the above, will be our close examination of acting and lighting styles and the way these differ from the concerns of live performance on the stage. Taught alternate years. An intensive exploration of collage, one of the most influential and representative artistic forms of the 20th century that has just as much relevance and vitality in the 21st. The class, which is specifically designed to address the concerns of theater students, will survey the use of collage in a wide variety of mediums including visual art, literature, theater, music and especially experimental film. Class discussion and analysis of these works will identify key fundamentals of the form such as juxtaposition and appropriation, plus significant thematic-- personal history, cultural memory, authorship, the original and its copy, and as a metaphor for urban experience. Students will construct their own collages during in class assignments, short homework exercises to be presented in class, and a large final project in a medium of their choosing. There will be at least one assigned text Marcus Boon's 'In Praise of Copying'. | Undergraduate |
| Independent Proj Puppetry (TDIR-499)     | TDIR-499 | This course is designed to provide a focused opportunity to be mentored through an independent puppet project by the faculty. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| Transforming Text I (TDIR-503)           | TDIR-503 | This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Directors and Designers will work in tandem, selecting and analyzing texts and considering the use of puppet forms which can illuminate the text in substantial ways. This collaboration is essential in the development of new work for the puppet   | Graduate      |



stage, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the directorial approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde.

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| Transforming Text II (TDIR-504)          | TDIR-504 | This class is an extension and expansion of Transforming Text I, and allows for a more in-depth exploration of the relationship between text and performing objects. This class continues the consideration of the conceptual and practical aspects of adapting existing texts (whether from drama, literature, or other sources including original or collaged texts) when using puppets or performing objects as integral elements in a theatrical work. Viewings will focus on the contemporary and historical use of performing objects in the avant-garde (visual arts, film, and theater). Students will focus on one or two projects for the full semester, exploring issues such as the puppet as doppelganger, the relationship of the actor to the puppet, and different formal approaches to the theatrical use of performing objects.   | Graduate |
| Spc Topics in Directing (TDIR-510)       | TDIR-510 | Special Topics in Directing (including Film Noir and Collage).  | Graduate |
| Spc Topics Directing: Collage (TDIR-515) | TDIR-515 | Special Topics in Directing: Collage Film Noir - what is it? a genre? a visual style? B&W crime movies from the 1940's or 50's? a type of American B-movie? an idea projected onto the past? Why are these films still so appealing and influential 50 years after their creation? Is it still possible to make a film noir today? In this viewing class we will look at 14 film noir classics (one feature length film per week) and examine, analyze and discuss in depth these questions and the way they lead to broader issues of aesthetic definition. Of special interest for theater students in addition to the above, will be our close examination of acting and lighting styles and the way these differ from the concerns of live performance on the stage. Taught alternate years. An intensive exploration of collage, one of the most influential and representative artistic forms of the 20th century that has just as much relevance and vitality in the 21st. The class, which is specifically designed to address the concerns of theater students, will survey the use of collage in a wide variety of mediums including visual art, literature, theater, music and especially experimental film. Class discussion and analysis of these works will identify key fundamentals of the form such as juxtaposition and appropriation, plus significant thematic-- personal history, cultural memory, authorship, the original and its copy, and as a metaphor for urban experience. Students will construct their own collages during in class assignments, short homework exercises to be presented in class, and a large final project in a medium of their choosing. There will be at least one assigned text Marcus Boon's 'In Praise of Copying'. | Graduate |
| Cinematic Elixirs - MFA 1 (TDIR-520)     | TDIR-520 | Course open to MFA1 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.   | Graduate |
| Cinematic Elixirs - MFA 1 (TDIR-521)     | TDIR-521 | Course open to MFA1 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.   | Graduate |
| Directing Lab (TDIR-525)                 | TDIR-525 | Course open to MFA1 students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.   | Graduate |
| Directing Lab (TDIR-526)                 | TDIR-526 | Open to MFA 1 Directing Program students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.   | Graduate |
| Directing Seminar - MFA2 (TDIR-605)      | TDIR-605 | Course open to MFA2 students only. Study and discussion of major directing topics and theories. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate |
| Directing Seminar - MFA2                 | TDIR-606 | Open to MFA 2 Directing Program students only. Study and discussion of major directing topics and theories. There may be additional fees associated   | Graduate |

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| (TDIR-606)                            |          | with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   |               |
| Cinematic Elixirs - MFA 2 (TDIR-620)  | TDIR-620 | Course open to MFA2 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.  | Graduate      |
| Cinematic Elixirs - MFA 2 (TDIR-621)  | TDIR-621 | Course open to MFA2 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.  | Graduate      |
| MFA 2 Directing Project (TDIR-640)    | TDIR-640 | Student will direct a full length play during 2nd year of residency, collaborating with a full production team.  | Graduate      |
| Independent Proj Puppetry (TDIR-698)  | TDIR-698 | This course is designed to provide a focused opportunity to be mentored through an independent puppet project by the faculty of the Cotsen Center for Puppetry and the Arts.   | Graduate      |
| Directing Seminar - MFA3 (TDIR-705)   | TDIR-705 | Course open to Directing MFA3 students only. Study and discussion of major directing topics and theories. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate      |
| Directing Seminar - MFA3 (TDIR-706)   | TDIR-706 | Open to MFA 3 Directing Program students only. Study and discussion of major directing topics and theories. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate      |
| Cinematic Elixirs - MFA 3 (TDIR-720)  | TDIR-720 | Course open to MFA3 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.  | Graduate      |
| Cinematic Elixirs - MFA 3 (TDIR-721)  | TDIR-721 | Course open to MFA3 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.  | Graduate      |
| MFA 3 Directing Project (TDIR-740)    | TDIR-740 | Open to Directing Program students only. Student will direct a full length play during the final year of residency. This is the final directing project and includes extensive pre-production planning as well as rehearsals, conferences, and performances.   | Graduate      |
| Foundation Studio 3D (TFND-101)       | TFND-101 | This is a project based studio class for beginning students, where the concentration will be on the development of a mastery of design fundamentals through a wide range of media. In addition to proficiency in the application of formal design elements such as composition, line, color, shape, value, balance, economy, unity, rhythm, etc, the course will also help students to develop a coherent critical discourse surrounding their efforts as individuals, and as a group. The ultimate goal of this course is to equip students with formidable 'chops' in hands-on application of design processes, and the ability to conceptualize and communicate these processes in an intelligible, productive manner. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| Foundation Studio 2D (TFND-102)       | TFND-102 | This is a project based studio class for beginning students, where the concentration will be on the development of a mastery of design fundamentals through a wide range of media. In addition to proficiency in the application of formal design elements such as composition, line, color, shape, value, balance, economy, unity, rhythm, etc, the course will also help students to develop a coherent critical discourse surrounding their efforts as individuals, and as a group. The ultimate goal of this course is to equip students with formidable 'chops' in hands-on application of design processes, and the ability to conceptualize and communicate these processes in an intelligible, productive manner.  | Undergraduate |
| Scene Painting for Theater Undergrads | TGEN-150 | This is a one-semester class addressing paint and other scenic treatments utilized in the production process. Deals with applied textures, equipment, layout and scale. Specific techniques taught to support reproduction from 2  | Undergraduate |

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| (TGEN-150)                                       |          | dimensional sources.   |               |
| Institute Producing: Practical Skills (TGEN-275) | TGEN-275 | Institute Producing: Practical Skills for Creative Producing This course is designed for students interested in independently producing their own work. The course is an exploration of producing approaches and practices and how they relate to self-produced projects. Each method explored will offer insight to the creation and presentation of self-generated work within the Institute and beyond. The course will feature guest producers and an in-class project to develop a producing plan for implementation. Methods to be explored include producing for dance, theater, music, film/video, art, events, and other creative projects.   | Undergraduate |
| Institute Acting Techniques I (TGEN-310)         | TGEN-310 | A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes, and monologues.   | Undergraduate |
| Institute Acting Techniques II (TGEN-315)        | TGEN-315 | A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes and monologues.  | Undergraduate |
| Institute Directing I (TGEN-320)                 | TGEN-320 | Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.  | Undergraduate |
| Institute Directing II (TGEN-325)                | TGEN-325 | Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.  | Undergraduate |
| A Brief History of Ventriloquism (TGEN-330)      | TGEN-330 | A Brief History of Ventriloquism Even in the most traditional ventriloquist act, spectators are confronted by a myriad of situations challenging the notion that a body equals a voice, and a voice equals an identity. To examine this popular form of entertainment, this class will read and discuss literary and theoretical texts, as well as scripts and manuals specific to ventriloquism; look at the work of a number of contemporary artists working on the fracture voice/body, and exercise the technical rigors of throwing one's voice with a qualified guest instructor.  | Undergraduate |
| Improvisation (TGEN-360)                         | TGEN-360 | According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.   | Undergraduate |
| Impovisation (TGEN-361)                          | TGEN-361 | According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.   | Undergraduate |
| Intro to Tai Chi (TGEN-370)                      | TGEN-370 | Beginning T'ai Chi Ch'uan is the first of four methods in Qigong: a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the 'essential breath' or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.  | Undergraduate |
| Intro to Tai Chi (TGEN-371)                      | TGEN-371 | Beginning T'ai Chi Ch'uan is the first of four methods in Qigong: a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the 'essential breath' or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.  | Undergraduate |
| International Program Development (TGEN-380)     | TGEN-380 | Permission of Instructor Required. This course covers preparation and development of projects that are slated to travel to international festivals or art-making events. Activities occur throughout the spring semester and during the summer and will include regular planning and discussion sessions, rehearsals and performances. Enrollment in the class will indicate a commitment to the project and the financial contribution each participant may incur. Class meetings include time listed plus directed study. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| Sustainability Seminar (TGEN-385)                | TGEN-385 | Discussion of ecologically sustainable theories and practice for the arts.   | Undergraduate |

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| Entrepreneurship: The Artist As Entrepr (TGEN-450) | TGEN-450 | Course open to BFA4 School of Theater students only, by Permission of Instructor only. Entrepreneurship: The Artist as Entrepreneur The course will focus on learning to develop your own opportunities for work in the arts. It will address issues in both the profit and not-for-profit worlds and encompass challenges faced by performers and those who work in production. It will cover the theatre/live performance and film/media arenas. The methods employed in this class will have little to do with turning students into business moguls; rather, the strategy is to challenge students to find their interests, set goals, and become self-directed with respect to their education and future prospects. The purpose is to foster your personal agency. Human agency is the capacity for human beings to make choices and to impose those choices on the world. In short, agency is the capacity to act in the world with confidence and consciousness. | Undergraduate |
| The Business of Art Entrepreneurial (TGEN-455)     | TGEN-455 | Open to Theater & Music students only. Business of Art: Entrepreneurial Training for Artists, is designed to provide business skills to artists. Students will be given the knowledge and resources to advance their art career, develop their ideas, and increase their financial independence. Students will learn concepts involved in goal-setting, marketing and self-promotion, project financing, financial wellness and budgeting, and time-management and strategic planning in classes taught by arts and business leaders with arts, corporate and non-profit experience.   | Undergraduate |
| Creating Sustain: Rsrch & Action (TGEN-460)        | TGEN-460 | Creating Sustainability: Research and Action This course will engage issues of ecological sustainability in contemporary creative practice. Through a combination of research and field work as change agents in institutional settings, including CalArts, students will build literacy in environmental/climate issues, current sustainable thinking, emerging models of creation, pedagogy, activism and community engagement. The course will be divided between research on contemporary issues of sustainability through reading, visiting practitioners and field trips; and the development of projects proposing ways to alter or replace our current practices. The course will culminate in a presentation of research and proposals to the larger CalArts community.   | Undergraduate |
| Institute Acting Techniques I (TGEN-510)           | TGEN-510 | A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes, and monologues.   | Graduate      |
| Institute Acting Techniques II (TGEN-515)          | TGEN-515 | A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes and monologues.  | Graduate      |
| Institute Directing I (TGEN-520)                   | TGEN-520 | Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.  | Graduate      |
| Institute Directing II (TGEN-525)                  | TGEN-525 | Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.  | Graduate      |
| A Brief History of Ventriloquism (TGEN-530)        | TGEN-530 | A Brief History of Ventriloquism Even in the most traditional ventriloquist act, spectators are confronted by a myriad of situations challenging the notion that a body equals a voice, and a voice equals an identity. To examine this popular form of entertainment, this class will read and discuss literary and theoretical texts, as well as scripts and manuals specific to ventriloquism; look at the work of a number of contemporary artists working on the fracture voice/body, and exercise the technical rigors of throwing one's voice with a qualified guest instructor.  | Graduate      |
| Creating Sustain: Rsrch & Action (TGEN-560)        | TGEN-560 | Creating Sustainability: Research and Action This course will engage issues of ecological sustainability in contemporary creative practice. Through a combination of research and field work as change agents in institutional settings, including CalArts, students will build literacy in environmental/climate issues, current sustainable thinking, emerging models of creation, pedagogy, activism and community engagement. The course will be divided between research on contemporary issues of sustainability through reading, visiting practitioners and field trips; and the development of projects proposing ways to alter or replace our current practices. The course will culminate in a presentation of research and proposals to the larger CalArts community.   | Graduate      |
| Intro to Tai Chi (TGEN-570)                        | TGEN-570 | Beginning T'ai Chi Ch'uan is the first of four methods in Qigong: a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the 'essential breath' or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.  | Graduate      |
| Intro to Tai Chi (TGEN-571)                        | TGEN-571 | Beginning T'ai Chi Ch'uan is the first of four methods in Qigong: a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the 'essential breath' or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving   | Graduate      |

alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.

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| Institute Producing: Practical Skills (TGEN-575)        | TGEN-575 | Institute Producing: Practical Skills for Creative Producing This course is designed for students interested in independently producing their own work. The course is an exploration of producing approaches and practices and how they relate to self-produced projects. Each method explored will offer insight to the creation and presentation of self-generated work within the Institute and beyond. The course will feature guest producers and an in-class project to develop a producing plan for implementation. Methods to be explored include producing for dance, theater, music, film/video, art, events, and other creative projects.  | Graduate |
| International Program Development (TGEN-580)            | TGEN-580 | Permission of Instructor Required. This course covers preparation and development of projects that are slated to travel to international festivals or art-making events. Activities occur throughout the spring semester and during the summer and will include regular planning and discussion sessions, rehearsals and performances. Enrollment in the class will indicate a commitment to the project and the financial contribution each participant may incur. Class meetings include time listed plus directed study. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate |
| Sustainability Seminar (TGEN-585)                       | TGEN-585 | Discussion of ecologically sustainable theories and practice for the arts.  | Graduate |
| Improvisation (TGEN-660)                                | TGEN-660 | According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.  | Graduate |
| Improvisation (TGEN-661)                                | TGEN-661 | According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.  | Graduate |
| Entrepreneurship: The Artist As Entrepreneur (TGEN-750) | TGEN-750 | Open to MFA 3 students only. Permission of Instructor Required. Entrepreneurship: The Artist as Entrepreneur The course will focus on learning to develop your own opportunities for work in the arts. It will address issues in both the profit and not-for-profit worlds and encompass challenges faced by performers and those who work in production. It will cover the theatre/live performance and film/media arenas. The methods employed in this class will have little to do with turning students into business moguls; rather, the strategy is to challenge students to find their interests, set goals, and become self-directed with respect to their education and future prospects. The purpose is to foster your personal agency. Human agency is the capacity for human beings to make choices and to impose those choices on the world. In short, agency is the capacity to act in the world with confidence and consciousness. | Graduate |
| The Business of Art Entrepreneurial (TGEN-755)          | TGEN-755 | Open to Theater & Music students only. Business of Art: Entrepreneurial Training for Artists, is designed to provide business skills to artists. Students will be given the knowledge and resources to advance their art career, develop their ideas, and increase their financial independence. Students will learn concepts involved in goal-setting, marketing and self-promotion, project financing, financial wellness and budgeting, and time-management and strategic planning in classes taught by arts and business leaders with arts, corporate and non-profit experience.  | Graduate |
| Interpretive Strategies for Plays (THST-500)            | THST-500 | A one-semester course that aims to discover what a play is, how it works and what it's for. Course objectives include: Creating a joint vocabulary for talking about plays by interrogating the meaning and use of dramatic concepts such as 'action', 'character', 'space,' etc. Increasing our capacity to enter into a dialogue with text (How do you listen to and question texts?). Expanding our ability to generate an articulate and imaginative response to dramatic texts. This course will be team-taught by three instructors. Each session will have two parts: The collective reading and discussion of the play and a subsequent, more detailed, discussion in a smaller setting, which may include writing and creative exercises. Readings will focus on ten plays and select theoretical texts ranging from Aristotle to contemporary theorists and theater artists.  | Graduate |
| Interpretive Strategies for Performance (THST-501)      | THST-501 | Open to School of Theater students only. This course examines major developments in modern performance theory and practice. We begin with the rise of realism, looking at plays by Ibsen, Strindberg and Chekhov and the acting theory of Stanislavsky. We will then examine the contributions of key 20th century directorial innovators: Bertolt Brecht, Antonin Artaud, Jerzy  | Graduate |

Grotowski and Peter Brook. The late modernist visions of two playwrights, Samuel Beckett and Harold Pinter, will be assessed with an eye to their performance precision. Post-modernism in its various guises and the revolution wrought by multiculturalism will be traced, as we ponder the legacy of these movements in the 21st century digital era. Our aim is not a comprehensive historical survey but an expansion of our conceptual vocabulary and an exploration of how theory becomes praxis. To that end, students will be asked to examine texts from a variety of theatrical orientations--an Artaudian reading of "Woyzeck," a Beckettian approach to "King Lear"--and to work together in groups on a Shakespeare project in which contemporary theory is applied.

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| Critical Friends (THST-505)                         | THST-505 | What is a 'critical friend'? The course will explore the dual meaning of the word as 'someone who is of vital importance' and someone 'who will give you an informative and supportive critique.' We will use some of the methodologies developed within the context of the Critical Friends Groups initiatives*, which aim to encourage reflective practice and the development of supportive collegial relationships. We will look at various strategies that support learning and collaboration, examining questions such as: How can we structure a process in which everyone is being heard, a process that builds trust, allows for disagreement and the raising of difficult questions? Critical Friends methodologies range from the experiential 'walk-about,' a walking meditation and dialogue, to the 'protocol,' a structured conversation, which includes presentation of work, close examination / description, questions, and joint reflection. The course will be structured around projects participants are currently involved in with the goal of making Critical Friends methodologies meaningful to our particular circumstances. Critical Friends welcomes students from all schools. | Graduate |
| Grad Seminar: Greek Drama (THST-520)                | THST-520 | This seminar will focus on the close reading of select plays by Aeschylus, Sophocles, and Euripides. These works pose interpretive challenges, defying reductive readings with indeterminacy, ambiguity, contradiction and bold unorthodoxy. The class will examine these challenges, identifying their textual basis and exploring directorial strategies for handling them. In addition to critical, historical and theoretical secondary readings, we will consider salient stage and screen interpretations of these texts. Requirements include oral presentations and writing assignments.   | Graduate |
| Grad Seminar: History of the Avant Garde (THST-525) | THST-525 | Graduate Seminar: History of the Avant Garde This semester the seminar is devoted to the works of Samuel Beckett. There seems to be a kind of esthetic axiom that expression is an achievement must be an achievement. My little exploration is that whole zone of being that has always been set aside by artists as something unusable -as sounding by definition incompatible with art. I think anyone nowadays who pays the slightest attention to his own experience finds it the experience of a non-knower, a non-can-er (somebody who cannot). The other type of artist -the Apollonian -is absolutely foreign to me. Samuel Beckett   | Graduate |
| Grad Seminar: Adaptation (THST-530)                 | THST-530 | The course starts with an interest in texts that, at first sight, resist dramatization--novels, short stories, poems, non-fiction. Using a variety of techniques--writing, image work, painting, performance--we examine how these texts can be explored in the theater. In the process, we investigate questions, such as 'How do you translate a particular non-dramatic text into a theatrical one?' and 'How do you use a non-dramatic text as a starting point for a theatrical piece?' During the first half of the semester we respond to the same text; the second part of the semester provides opportunities to develop individual projects. Collaboration is strongly encouraged. Offered Alternate Years   | Graduate |
| Grad Seminar: Dramaturgy (THST-535)                 | THST-535 | This course will examine dramaturgy as a role or function (rather than the structural properties of a dramatic text). We will investigate how dramaturgical practice can be applied within an expanded field. Some of the questions we may look at: What is the dramaturgy's function working on an existing text, a new play, a dance piece, a film, in music theater, in relation to curatorial practice, inter-disciplinary work, new technologies? How can the dramaturg/dramaturgical activity elucidate the creative process? How can textual and visual research deepen the work? How can dramaturgy facilitate cross-cultural translation? How does dramaturgical thinking relate to critique? The course will use the work currently presented at the Institute as a touchstone for reflection. In addition, participants may bring in projects they are currently working on. As we function as dramaturgical consultants on each other's projects, we will explore the various ways in which dramaturgical thinking can stimulate the creative process.   | Graduate |
| Grad Seminar: Translation (THST-540)                | THST-540 | This writing workshop will engage the special challenges and opportunities involved in translating fiction from one language to another. Each participant will choose a text for translation into English and bring it into class periodically for collective review. While a part of the course will be dedicated to translating for the theater, students are free to choose non-dramatic projects. The course means to stimulate critical reflection on the many possible approaches to translation through discussion of various theories, ranging from Dryden to Derrida, and through comparative analysis of select translations.  | Graduate |
| Grad Seminar: Theater of Witness (THST-545)         | THST-545 | How has theater born witness to human atrocities throughout history? We will read plays that document or testify to violence and human suffering, and we will look at the work of various theater artists who have made it their   | Graduate |

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| 545)  |           | mission to represent suffering. Questions we will engage include: What can theater add to the process of witnessing? How specifically do language and image function in plays that represent trauma? What kinds of witnesses are produced by various kinds of theatrical strategies? What is the political function of theater in the aftermath of violence? Readings of plays and theoretical texts by theater artists may be supplemented by readings in psychoanalysis and political ethics.   |               |
| Light Lab: Basic Principles (TIMM-150)            | TIMM-150  | The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual design projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition). A journal of lighting observations will be kept to develop the skill of seeing light, as well as a working vocabulary to discuss light.  | Undergraduate |
| Visual Comm: Rend. Concept Development (TIMM-155) | TIMM-155  | Visual Communication: Rendering Concept Development The purpose of this class is to focus on a wide range of rendering techniques needed to communicate visual concepts. Forms taken from life and translated for use in theater design applications will be included. There will be hands-on work in basic perspective, layout techniques, shape, form, proportion and contrast.   | Undergraduate |
| Management Technologies (TIMM-165A)               | TIMM-165A | Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.  | Undergraduate |
| Management Technologies (TIMM-165B)               | TIMM-165B | Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.  | Undergraduate |
| Management Technologies (TIMM-165C)               | TIMM-165C | Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.  | Undergraduate |
| The Camera As A Tool (TIMM-205)                   | TIMM-205  | The Camera As A Tool For The Theater Artist The camera has become a regular participant in theater work in a wide variety of ways. Theater Artists need to come to grips with the camera as part of their everyday reality. This production class has been designed specifically to introduce Theater School students, BFA2 & above, to the aesthetic possibilities of artist-based filmmaking. The first half of the semester is devoted to a series of 4 exercise assignments where students encounter the building blocks of visual filmmaking. These exercises are like visual calisthenics; their restrictions and limitations challenge the students to grow the visual and formal side of their camera use and will help students deepen their understanding of composition, movement, sensitivity to light, and rhythm through editing. The second half of the semester will be devoted to the students creation of a longer film of at least 5 minutes in a final project of their own choosing. The completed exercises and final project will be presented for in-class screening, feedback, discussion and critique. The assignments are also used as springboards into foundational aesthetic discussions about film form. Students will be required to provide their own camera, editing program and hard drives for their projects. Consumer level versions of this equipment and software systems are completely acceptable for use. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| Toy Theater (TIMM-220)                            | TIMM-220  | Toy Theatre was a popular parlor, cabaret, and salon entertainment in Europe and America in the 19th Century. Toy Theatres (also known as Paper Theater and Model Theater) were miniature replicas of actual theaters and plays performed on the stage in local theaters in London, Munich, and other cities. Through projects, viewings, and readings, we will explore the traditional and contemporary practice of Toy Theatre through its roots in the peepshow, the diorama, and the cabinet of curiosities. We will investigate related forms such as Manga Kamishibai, a Japanese street theater form that used miniature proscenium theaters with changing illustrated boards. And we will explore the use of Toy Theater by 20th/21st Century artists, who have expanded this low-tech, highly portable and expressive form as a vehicle for abstract, personal, historical, or political performances and installations. Video and live-feed elements have expanded the possibilities of the form. Through a series of three projects, students will design and create their own peepshows, dioramas, and Toy Theater inspired performances, either in response to a range of possible texts, or as visual theater, film, video, or installation works. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Undergraduate |
| Shadow Puppetry (TIMM-230)                        | TIMM-230  | One of the most ancient forms of theater, shadow puppetry has been an essential form historically in both ritual and secular theater. Shadow theater has also played an important role in the 20th century, from the legendary Chat Noir performances in Paris, to the continually evolving Indonesian Wayang, to the works of contemporary avant-garde artists, both in theater and the visual arts. This course will explore the medium of shadows through in-class viewings of theater, film, visual/installation art, photography, and graphic design that utilize shadow forms in evocative and imaginative ways.  | Undergraduate |

Students will work on individual and collaborative projects that explore a variety of approaches to the theatrical use of shadows. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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| Articulate Objects (TIMM-310)                      | TIMM-310 | The live animation of objects is one of the most ancient of theatrical forms, with roots in both ritual and secular performance. Through a series of collaborative and individual projects, students will have the opportunity to explore the use of objects in performance. A variety of forms will be examined, including found object performance, shadow theater and Bunraku. The relationship of objects to text will also be considered; students will examine the ways in which the use of puppets can unlock a text or create a world. Students will consider the historical and contemporary use of puppets and objects as major elements in the theatrical vocabulary, as well as in film and art practices. The focus of the class will be on the conception and creation of work that centers on performing objects, as well as strategies for the articulation of objects and puppets in time and space. Articulated Objects will also focus on the specific relationship of the performer to the object or puppet in performance. Students will work with found objects, found artificial figures, or puppets created through simple construction techniques. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| AutoCAD I (TIMM-315)                               | TIMM-315 | AutoCAD Semester 1 is a project-oriented approach to learning the fundamentals of drafting with AutoCAD. This course is primarily intended for entering MFA and BFA technical direction students and scene designers, though it is open to all students as space allows. The goal of this course is to train students to facilitate visual communication between Technical Directors, Designers, Scenic Carpenters and the entire production team and will be geared toward that end. We will be working with the current versions of AutoCAD. Students will be encouraged to expand on the familiarity of the software gained in class lessons by applying it to specific projects within their metier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| Theatrical Unions (TIMM-340)                       | TIMM-340 | Study of theatrical unions, focusing primarily on the various Equity handbooks.  | Undergraduate |
| Spc Topics in Sound: Gear (TIMM-356)               | TIMM-356 | This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.  | Undergraduate |
| Spc Tpcs in Sound: Themed Entertainment (TIMM-359) | TIMM-359 | Special Topics in Sound: Themed Entertainment This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.  | Undergraduate |
| Vectorworks I (TIMM-360)                           | TIMM-360 | This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.   | Undergraduate |
| Vectorworks II (TIMM-375)                          | TIMM-375 | This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.   | Undergraduate |
| Integrating Video & Live Performance (TIMM-400)    | TIMM-400 | At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.  | Undergraduate |
| Integrating Video & Live Performance (TIMM-401)    | TIMM-401 | At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video   | Undergraduate |



content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

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| Transforming Text I (TIMM-403)                      | TIMM-403 | This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Directors and Designers will work in tandem, selecting and analyzing texts and considering the use of puppet forms which can illuminate the text in substantial ways. This collaboration is essential in the development of new work for the puppet stage, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the directorial approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| Transforming Text II (TIMM-404)                     | TIMM-404 | Open to BFA 4 students only. This class is an extension and expansion of Transforming Text I, and allows for a more in-depth exploration of the relationship between text and performing objects. This class continues the consideration of the conceptual and practical aspects of adapting existing texts (whether from drama, literature, or other sources including original or collaged texts) when using puppets or performing objects as integral elements in a theatrical work. Viewings will focus on the contemporary and historical use of performing objects in the avant-garde (visual arts, film, and theater). Students will focus on one or two projects for the full semester, exploring issues such as the puppet as doppelganger, the relationship of the actor to the puppet, and different formal approaches to the theatrical use of performing objects. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Undergraduate |
| Art of Themed & Immersive Entertainment (TIMM-405)  | TIMM-405 | This course will delve deeply into themed and immersive entertainment, providing students an opportunity to see the creative possibilities through different forms of theatre. Working under the constraints of exciting and interactive storytelling, students will apply their theatrical philosophies and knowledge to reach various demographics through collaboration and teamwork. The course itself will guide students to find innovative solutions within nontraditional media, while also allowing them to push the boundaries of theatre itself.   | Undergraduate |
| Comm Content Development & Production (TIMM-410)    | TIMM-410 | Commercial Content Development & Production This is a course designed to have an internship component in Themed Entertainment specifically targeted towards development, management, marketing and technical application of multimedia content in a Commercial Environment. The intent will be to bridge the gap between academic and professional worlds. The class will be very much a research and development laboratory, using the Charrette as a format, blurring traditional lines of responsibility and sharing them with all.  | Undergraduate |
| Foundations of Live & Location Based Ent (TIMM-415) | TIMM-415 | Permission of Instructor Required. Foundations of Live & Location Based Entertainment. This course is a pre-professional immersion intended to help students become career-ready and to develop their ability to advocate on behalf of their ideas and themselves. Most weeks, students travel off-campus to meet with a broad spectrum of industry leaders to better understand the creative marketplace and their methods to address real-world challenges. Participant companies include: design firms, theme park operators, feasibility consultants, fabrication shops, production companies and studios.  | Undergraduate |
| Towards Interdisciplinary Critique (TIMM-425)       | TIMM-425 | Rather than insisting on the division between artist and critic, this class works towards empowering artists to be informed and expressive critics and to explore the uses of critique in their art making. Practicing interdisciplinary critique fosters knowledge of other fields, expanding the ability to reflect on the work from other points of view. It enables artists to solicit critique and make it productive, even when it comes from individuals who do not share the artist's vocabulary, aesthetic, or cultural background. This class is an exploration of forms, frameworks and ideas for the critical process. We will have weekly opportunities for cross-disciplinary conversation. On occasion, guest speakers will join us to introduce different perspectives and vocabularies. Each week, we will use a different critique method to engage student work, works brought in by guests, or other outside works. Generally, classes will include in-class exercises, practice of a critique method, and discussion.  | Undergraduate |
| Narrative & Immersive                               | TIMM-430 | Joe Rohde, Creative Executive and Portfolio Leader at WDI, will conduct an intensive four-week seminar on the creation of large immersive experiences,  | Undergraduate |

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| Environments (TIMM-430)                  |          | with a focus on thematic structure and the management of large complex teams.   |               |
| Flixus: Scene Generation (TIMM-435)      | TIMM-435 | Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.   | Undergraduate |
| Flixus: Production (TIMM-436)            | TIMM-436 | Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.   | Undergraduate |
| Digital Rendering I (TIMM-440)           | TIMM-440 | Digital Rendering I - Adobe Photoshop, Sketchup This course seeks to help the participants to develop a 'design rendering technique' that directly relates and integrates traditional hand drawn & painted methods with digital design software [using Photoshop & other programs]. The Goal will be to create computer drawings that retain the evocative artistic sensibilities of hand created work. Geared towards theatrical design, the emphasis will be on developing a skill set that allows designer to create expressive work quickly and efficiently utilizing the benefits of the software. Students will first be asked to create traditional works and then recreate those works in computer form. There will be explorations into digital painting, using digital collage, integrating and manipulating hand created work.   | Undergraduate |
| FV 101 - FV Pre-Prod Planning (TIMM-442) | TIMM-442 | Film/Video Pre-Production Planning The focus of this class will be on the film/video production process from the Production Manager and Assistant Director's point of view with an emphasis on pre-production planning. Through lectures, guest lecturers, individual meetings and selected readings students will learn how to breakdown, schedule and budget a script. They will also learn production procedures, script supervision and the roles of crewmembers on the set. Some years this may be taught as an intensive workshop during Interim.   | Undergraduate |
| Digital Rendering II (TIMM-445)          | TIMM-445 | Open to School of Theater students only. Permission of Instructor Required. Digital Rendering II = Adobe Illustrator, InDesign This course seeks to help the participants to develop a 'design rendering technique' that directly relates and integrates traditional hand drawn & painted methods with digital design software [using Photoshop & other programs]. The Goal will be to create computer drawings that retain the evocative artistic sensibilities of hand created work. Geared towards theatrical design, the emphasis will be on developing a skill set that allows designer to create expressive work quickly and efficiently utilizing the benefits of the software. Students will first be asked to create traditional works and then recreate those works in computer form. There will be explorations into digital painting, using digital collage, integrating and manipulating hand created work.  | Undergraduate |
| Cinema 4D (TIMM-450)                     | TIMM-450 | This course covers the fundamental skills required to use the 3D animation software CINEMA 4D to generate original video and animated imagery for a variety of design and multimedia purposes. Emphasis will be placed on the conceptual underpinnings of successful realistic and abstract 3D imagery. Students will demonstrate an understanding of the basic animation production pipeline through the creation of a number of short animations.   | Undergraduate |
| Advanced Cinema 4D (TIMM-451)            | TIMM-451 | The goal of this course is to take the general skills learned in Cinema 4D: Foundations of 3D and apply them in a specific production process. There will be multiple projects created throughout the course, each targeting a major use of 3D in a performance/interactive context: - Interactive & Immersive 3D Experiences - Architectural Projection - Projections for Theatrical Integration - Design/Prototyping - Pre-visualization Designs will be created in response to "client" briefs. Projects will be evaluated on their timelines, quality, and how directly they address the needs articulated in the brief.  | Undergraduate |
| Acoustic Environments (TIMM-465)         | TIMM-465 | A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two-hour class session followed by a weekly 4-hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event-ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others. | Undergraduate |
| Performing                               | TIMM-470 | Performing Object Lab is the principal laboratory for the development of  | Undergraduate |

Object  
Laboratory  
(TIMM-470)

new work centered on puppetry and performing object practices. This lab is a practicum for the ongoing development of each individual puppetry artist's vision and training, and addresses the particular challenges of puppet and object theater. Designed as a process-oriented lab for MFA multidisciplinary and cross-disciplinary generative artists and collaborators, the class is a site for experimentation and for all aspects of the development of new work centered on performing object practices: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques, and to present their work in a public context at least once during the year. The emphasis of the lab is on emphasis on process and critique. Performing Object Lab is also open (by permission of the instructor) to students from all Institute schools/programs (BFA 2 and above) who wish to participate as collaborators in this process: performers/ puppeteers, designers, dramaturges, writers, media artists and composer/musicians. Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Performing  
Object  
Laboratory  
(TIMM-471)

TIMM-471

Performing Object Lab is the principal laboratory for the development of new work centered on puppetry and performing object practices. This lab is a practicum for the ongoing development of each individual puppetry artist's vision and training, and addresses the particular challenges of puppet and object theater. Designed as a process-oriented lab for MFA multidisciplinary and cross-disciplinary generative artists and collaborators, the class is a site for experimentation and for all aspects of the development of new work centered on performing object practices: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques, and to present their work in a public context at least once during the year. The emphasis of the lab is on emphasis on process and critique. Performing Object Lab is also open (by permission of the instructor) to students from all Institute schools/programs (BFA 2 and above) who wish to participate as collaborators in this process: performers/ puppeteers, designers, dramaturges, writers, media artists and composer/musicians. Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus

Undergraduate

Theme Lab 101  
(TIMM-475)

TIMM-475

Permission of Instructor Required. This course is for BFA3 & BFA4 students who are interested in learning and practicing the methods of creating story-based entertainment projects and immersive placemaking for theme parks, museums, and theatrical presentations. Through group-brainstorming, development, project refinement, and presentation, students will learn the challenges and various steps in the theme development process. Each student will have the ability to create, design, and ultimately develop the schematic of an entertainment-based project while collaborating in a professional group environment. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Undergraduate

Integrating Video  
& Live  
Performance  
(TIMM-500)

TIMM-500

At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

Graduate

Integrating Video  
& Live  
Performance  
(TIMM-501)

TIMM-501

The 2nd semester of a 2-semester sequence. See TIMM-500 for description.

Graduate

Transforming  
Text I (TIMM-  
503)

TIMM-503

This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Directors and Designers will work in tandem, selecting and analyzing texts and considering the use of puppet forms which can illuminate the text in substantial ways. This collaboration is essential in the development of new work for the puppet stage, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the directorial approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an

Graduate

essential theatrical tool of the avant-garde. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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| Transforming Text II (TIMM-504)  | TIMM-504 | <p>This class is an extension and expansion of Transforming Text I, and allows for a more in-depth exploration of the relationship between text and performing objects. This class continues the consideration of the conceptual and practical aspects of adapting existing texts (whether from drama, literature, or other sources including original or collaged texts) when using puppets or performing objects as integral elements in a theatrical work. Viewings will focus on the contemporary and historical use of performing objects in the avant-garde (visual arts, film, and theater). Students will focus on one or two projects for the full semester, exploring issues such as the puppet as doppelganger, the relationship of the actor to the puppet, and different formal approaches to the theatrical use of performing objects. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.</p>  | Graduate |
| The Camera As A Tool (TIMM-505)  | TIMM-505 | <p>The Camera As A Tool For The Theater Artist The camera has become a regular participant in theater work in a wide variety of ways. Theater Artists need to come to grips with the camera as part of their everyday reality. This production class has been designed specifically to introduce Theater School students, BFA2 &amp; above, to the aesthetic possibilities of artist-based filmmaking. The first half of the semester is devoted to a series of 4 exercise assignments where students encounter the building blocks of visual filmmaking. These exercises are like visual calisthenics; their restrictions and limitations challenge the students to grow the visual and formal side of their camera use and will help students deepen their understanding of composition, movement, sensitivity to light, and rhythm through editing. The second half of the semester will be devoted to the students creation of a longer film of at least 5 minutes in a final project of their own choosing. The completed exercises and final project will be presented for in-class screening, feedback, discussion and critique. The assignments are also used as springboards into foundational aesthetic discussions about film form. Students will be required to provide their own camera, editing program and hard drives for their projects. Consumer level versions of this equipment and software systems are completely acceptable for use. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.</p> | Graduate |
| Performance by Design (TIMM-510) | TIMM-510 | <p>Student-generated scenarios are developed into performances, object performances, or communicated visually through another medium such as a model, drawing, sculpture, painting, video, etc. Students investigate action and explore various performance possibilities by drawing through the scenario. In the process, we'll examine the techniques and theories of select artists and thinkers.</p>   | Graduate |
| Articulate Objects (TIMM-511)    | TIMM-511 | <p>Articulate Objects will explore a range of puppetry and performing object practices. The live animation of objects is one of the most ancient of theatrical forms, with roots in both ritual and secular performance. Through a series of collaborative and individual projects, students will have the opportunity to explore the use of objects in performance. A variety of forms will be examined, including found object performance, shadow theater and Bunraku. The relationship of objects to text will also be considered; students will examine the ways in which the use of puppets can unlock a text or create a world. Through in-class viewings, students will consider the historical and contemporary use of puppets and objects as major elements in the theatrical vocabulary, as well as in film and art practices. Articulated Objects will also focus on the specific relationship of the performer to the object or puppet in performance. Students will work with found objects or puppets created through simple construction techniques. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.</p>  | Graduate |
| Toy Theater (TIMM-512)           | TIMM-512 | <p>Toy Theatre was a popular parlor, cabaret, and salon entertainment in Europe and America in the 19th Century. Toy Theatres were miniature replicas of actual theaters and plays performed on the stage. Through projects, viewings, and readings, we will explore the traditional and contemporary practice of Toy Theatre through its roots in the peepshow, the diorama, and the cabinet of curiosities. We will explore the use of Toy Theater by 20th/21st Century artists, who have expanded this low-tech, highly portable and expressive form as a vehicle for abstract, personal, historical, or political performances and installations. Video and live-feed elements have expanded the possibilities of the form. Through a series of three projects, students will design and create their own peepshows, dioramas, and Toy Theater inspired performances, either in response to a range of possible texts, or as visual theater, film, video, or installation works. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.</p>  | Graduate |
| Shadow Puppetry (TIMM-513)       | TIMM-513 | <p>One of the most ancient forms of theater, shadow puppetry has been an essential form historically in both ritual and secular theater. Shadow theater has also played an important role in the modern theater, from the legendary Chat Noir performances in Paris, to the continually evolving Indonesian Wayang, to the works of contemporary avant-garde artists. This course will explore the medium of shadows through in-class viewings of theater, film,</p>   | Graduate |

visual/installation art, photography, and graphic design that utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects that explore a variety of approaches to the theatrical use of shadows. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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| Picture Performance (TIMM-514)                | TIMM-514 | This course will look at both the history and contemporary practice of cantastoria, or telling stories with pictures. The course will explore, through a series of class projects, the many different known variations and theatrical possibilities inherent in picture performance, while suggesting its potential as a viable and expressive form today. Picture performance is the ancestor of a multitude of forms from the comic book to medicine shows and sideshows to "tableaux vivants" and nickelodeons. We will also explore contemporary forms of cantastoria, from slide shows, scrolls, multi-screen installations, serial performance, to certain types of films and montage, to comic books, puppet theater, and yet-unimagined forms. Students will invent and perform their own picture performances, using various media and performance styles, narrative and non-narrative forms, ending the class with a public presentation of the original works. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate |
| Spc Topics Directing: Collage (TIMM-515)      | TIMM-515 | Special Topics in Directing: Collage Film Noir - what is it? a genre? a visual style? B&W crime movies from the 1940's or 50's? a type of American B-movie? an idea projected onto the past? Why are these films still so appealing and influential 50 years after their creation? Is it still possible to make a film noir today? In this viewing class we will look at 14 film noir classics (one feature length film per week) and examine, analyze and discuss in depth these questions and the way they lead to broader issues of aesthetic definition. Of special interest for theater students in addition to the above, will be our close examination of acting and lighting styles and the way these differ from the concerns of live performance on the stage. Taught alternate years. An intensive exploration of collage, one of the most influential and representative artistic forms of the 20th century that has just as much relevance and vitality in the 21st. The class, which is specifically designed to address the concerns of theater students, will survey the use of collage in a wide variety of mediums including visual art, literature, theater, music and especially experimental film. Class discussion and analysis of these works will identify key fundamentals of the form such as juxtaposition and appropriation, plus significant thematic-- personal history, cultural memory, authorship, the original and its copy, and as a metaphor for urban experience. Students will construct their own collages during in class assignments, short homework exercises to be presented in class, and a large final project in a medium of their choosing. There will be at least one assigned text Marcus Boon's 'In Praise of Copying'. | Graduate |
| Cinematic Elixirs MFA 1 (TIMM-520)            | TIMM-520 | For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.  | Graduate |
| Cinematic Elixirs MFA 1 (TIMM-521)            | TIMM-521 | Permission of Instructor is Required. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.  | Graduate |
| Towards Interdisciplinary Critique (TIMM-525) | TIMM-525 | Rather than insisting on the division between artist and critic, this class works towards empowering artists to be informed and expressive critics and to explore the uses of critique in their art making. Practicing interdisciplinary critique fosters knowledge of other fields, expanding the ability to reflect on the work from other points of view. It enables artists to solicit critique and make it productive, even when it comes from individuals who do not share the artist's vocabulary, aesthetic, or cultural background. This class is an exploration of forms, frameworks and ideas for the critical process. We will have weekly opportunities for cross-disciplinary conversation. On occasion, guest speakers will join us to introduce different perspectives and vocabularies. Each week, we will use a different critique method to engage student work, works brought in by guests, or other outside works. Generally, classes will include in-class exercises, practice of a critique method, and discussion.  | Graduate |
| Flixus: Scene Generation (TIMM-535)           | TIMM-535 | Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.   | Graduate |

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| Flixus:<br>Production<br>(TIMM-536)                        | TIMM-536  | Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.   | Graduate |
| Theatrical Unions<br>(TIMM-540)                            | TIMM-540  | Study of theatrical unions, focusing primarily on the various Equity handbooks.   | Graduate |
| Light Lab: Basic<br>Principles<br>(TIMM-550)               | TIMM-550  | The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual design projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition). A journal of lighting observations will be kept to develop the skill of seeing light, as well as a working vocabulary to discuss light.  | Graduate |
| Visual Comm:<br>Rend. Concept<br>Development<br>(TIMM-555) | TIMM-555  | Visual Communication: Rendering Concept Development The purpose of this class is to focus on a wide range of rendering techniques needed to communicate visual concepts. Forms taken from life and translated for use in theater design applications will be included. There will be hands-on work in basic perspective, layout techniques, shape, form, proportion and contrast.   | Graduate |
| Vectorworks I<br>(TIMM-560)                                | TIMM-560  | This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.  | Graduate |
| Management<br>Technologies<br>(TIMM-565A)                  | TIMM-565A | Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.  | Graduate |
| Management<br>Technologies<br>(TIMM-565B)                  | TIMM-565B | Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.  | Graduate |
| Management<br>Technologies<br>(TIMM-565C)                  | TIMM-565C | Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.  | Graduate |
| Performing<br>Object<br>Laboratory<br>(TIMM-570)           | TIMM-570  | Performing Object Lab is the principal laboratory for the development of new work centered on puppetry and performing object practices. This lab is a practicum for the ongoing development of each individual puppetry artist's vision and training, and addresses the particular challenges of puppet and object theater. Designed as a process-oriented lab for MFA multidisciplinary and cross-disciplinary generative artists and collaborators, the class is a site for experimentation and for all aspects of the development of new work centered on performing object practices: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques, and to present their work in a public context at least once during the year. The emphasis of the lab is on emphasis on process and critique. Performing Object Lab is also open (by permission of the instructor) to students from all Institute schools/programs (BFA 2 and above) who wish to participate as collaborators in this process: performers/ puppeteers, designers, dramaturges, writers, media artists and composer/musicians. Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate |
| Performing<br>Object<br>Laboratory<br>(TIMM-571)           | TIMM-571  | Performing Object Lab is the principal laboratory for the development of new work centered on puppetry and performing object practices. This lab is a practicum for the ongoing development of each individual puppetry artist's vision and training, and addresses the particular challenges of puppet and object theater. Designed as a process-oriented lab for the MFA Puppetry artists and multidisciplinary and cross-disciplinary generative artists and collaborators, the class is a site for experimentation and for all aspects of the development of new work centered on performing object practices: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques, and to present their work in a public context at least once during the year. The emphasis of the lab is on emphasis on process and critique. Performing Object Lab is also open (by permission of the instructor) to students from all Institute schools/programs (BFA 2 and above) who wish to participate as collaborators in this process: performers/ puppeteers, designers, dramaturges, writers, media artists and composer/musicians. All issues pertaining to the development of new work will be considered, including design, direction, dramaturgy, writing/adaptation, and performance. Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, the students will define and refine their aesthetic voice, while developing practical skills in performance and collaboration. Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed. Proposals will also be considered for a limited number | Graduate |

of exceptional projects by 2nd or 3rd year graduate students across the institute, who are exploring the performing object in unexpected ways. Please contact Janie Geiser at registration, or email prior to registration at: [jgeiser24@sbcglobal.net](mailto:jgeiser24@sbcglobal.net) There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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| Vectorworks II (TIMM-575)                           | TIMM-575 | This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.  | Graduate |
| Moving Images in New Performative Env (TIMM-600)    | TIMM-600 | Moving Images in New Performance Environments This one-semester course explores the use of interactive media in performative and time-based settings, including developing strategies for conceiving new approaches and forms. At the conclusion of this course, students should be capable of conceiving and creating a complex interactive project for a site-specific or unique environment. Examples of class projects might include: conceiving a site-specific public art event or promenade performance, creating a physically-interactive object or system, or designing a virtual environment that takes user input. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. Students will investigate the history of interactive art in a self-determined manner. This research will inform the creation of class projects over the course of the semester. This course is not technically focused, so prior facility with software, technology, or electronics is encouraged.  | Graduate |
| Architectural Projection & Video Objects (TIMM-605) | TIMM-605 | This one-semester course will engage with moving images as three-dimensional objects in physical space. Whether in the burgeoning field of architectural projection and digital image surfaces or as art objects in the gallery and museum, moving images are increasingly inhabiting the physical world along with us. This course will begin with the study of images in relation to architecture and conclude with related approaches to creating sculptural objects as carriers for the moving image. This is a project-based course that requires students to conceive and create new work. Some prior facility with video devices, image-making techniques, and related technology is required.   | Graduate |
| Video Installation (TIMM-610)                       | TIMM-610 | This course will prepare students to conceive and create multi-channel video installations, including: strategies for creating video content for an installation context, designing the physical environment and necessary technological systems, and executing and installing the final elements to achieve their full vision. It is a project-oriented course, however a few reading assignments will prepare students for engaging with installation art on a theoretical level and familiarize them with the current state of the field. This course is not technically focused, so some facility with software and electronics is strongly encouraged. At the conclusion of the course, students will conceive and execute a unique video installation using original materials.   | Graduate |
| AutoCAD I (TIMM-615)                                | TIMM-615 | AutoCAD Semester 1 is a project-oriented approach to learning the fundamentals of drafting with AutoCAD. This course is primarily intended for entering MFA and BFA technical direction students and scene designers, though it is open to all students as space allows. The goal of this course is to train students to facilitate visual communication between Technical Directors, Designers, Scenic Carpenters and the entire production team and will be geared toward that end. We will be working with the current versions of AutoCAD (2007-09). Students will be encouraged to expand on the familiarity of the software gained in class lessons by applying it to specific projects within their metier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Graduate |
| Cinematic Elixirs MFA 2 (TIMM-620)                  | TIMM-620 | For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.  | Graduate |
| Cinematic Elixirs MFA 2 (TIMM-621)                  | TIMM-621 | Permission of Instructor is Required. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.  | Graduate |
| Leadership & Management (TIMM-630)                  | TIMM-630 | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 sections. We will read 1 book in each section, and students will be asked to select topics for discussion at the top of each class. The final assignment will be to select a principle or ideology from one of the texts, to write a position paper referencing agreement or disagreement with the principle or ideology, and to make a presentation to the class.  | Graduate |

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| Leadership & Management (TIMM-631A)                | TIMM-631A | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.   | Graduate |
| Leadership & Management (TIMM-631B)                | TIMM-631B | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.   | Graduate |
| Leadership & Management (TIMM-631C)                | TIMM-631C | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.   | Graduate |
| Budgeting (TIMM-635)                               | TIMM-635  | Developing real world budgets drawn from CalArt's productions and set in a LORT Season for a regional theater. Each student is required to select a production, place it in a season calendar with a negotiated length of run, then to research the necessary union rates, applicable work rules and royalties, etc. that apply. A budget format is provided by the instructor and the students build a budget for their production. Final project is the completion of the budget which includes analysis of expense to income. In addition we involve producing faculty, design and technical faculty to instruct on specific elements critical to defining expenses.  | Graduate |
| Digital Rendering I (TIMM-640)                     | TIMM-640  | Digital Rendering I - Adobe Photoshop, Sketchup This course seeks to help the participants to develop a 'design rendering technique' that directly relates and integrates traditional hand drawn & painted methods with digital design software [using Photoshop & other programs]. The Goal will be to create computer drawings that retain the evocative artistic sensibilities of hand created work. Geared towards theatrical design, the emphasis will be on developing a skill set that allows designer to create expressive work quickly and efficiently utilizing the benefits of the software. Students will first be asked to create traditional works and then recreate those works in computer form. There will be explorations into digital painting, using digital collage, integrating and manipulating hand created work.  | Graduate |
| FV 101 - FV Pre-Prod Planning (TIMM-642)           | TIMM-642  | FV 101 - Film Video Pre-Production Planning The focus of this class will be on the film/video production process from the Production Manager and Assistant Director's point of view with an emphasis on pre-production planning. Through lectures, guest lecturers, individual meetings and selected readings students will learn how to breakdown, schedule and budget a script. They will also learn production procedures, script supervision and the roles of crewmembers on the set. Some years this may be taught as an intensive workshop during Interim.   | Graduate |
| Digital Rendering II (TIMM-645)                    | TIMM-645  | Open to School of Theater students only. Permission of Instructor Required. Digital Rendering II - Adobe Illustrator, InDesign This course seeks to help the participants to develop a 'design rendering technique' that directly relates and integrates traditional hand drawn & painted methods with digital design software [using Photoshop & other programs]. The Goal will be to create computer drawings that retain the evocative artistic sensibilities of hand created work. Geared towards theatrical design, the emphasis will be on developing a skill set that allows designer to create expressive work quickly and efficiently utilizing the benefits of the software. Students will first be asked to create traditional works and then recreate those works in computer form. There will be explorations into digital painting, using digital collage, integrating and manipulating hand created work. | Graduate |
| Cinema 4D (TIMM-650)                               | TIMM-650  | This course covers the fundamental skills required to use the 3D animation software CINEMA 4D to generate original video and animated imagery for a variety of design and multimedia purposes. Emphasis will be placed on the conceptual underpinnings of successful realistic and abstract 3D imagery. Students will demonstrate an understanding of the basic animation production pipeline through the creation of a number of short animations.  | Graduate |
| Advanced Cinema 4D (TIMM-651)                      | TIMM-651  | Permission of Instructor Required. The goal of this course is to take the general skills learned in Cinema 4D: Foundations of 3D and apply them in a specific production process. There will be multiple projects created throughout the course, each targeting a major use of 3D in a performance/interactive context: - Interactive & Immersive 3D Experiences - Architectural Projection - Projections for Theatrical Integration - Design/Prototyping - Pre-visualization Designs will be created in response to "client" briefs. Projects will be evaluated on their timelines, quality, and how directly they address the needs articulated in the brief.  | Graduate |
| Special Topics in Sound: Gear (TIMM-656)           | TIMM-656  | This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.  | Graduate |
| Spc Tpcs in Sound: Themed Entertainment (TIMM-659) | TIMM-659  | Special Topics in Sound: Themed Entertainment This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to   | Graduate |



the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.

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| Open Dress (TIMM-660)                               | TIMM-660 | Concentration on 20th C. 'art'isms ' which influenced clothing, fashion and performance. We look at specific artists whose concentration is on the body as an instrument of expression, blurring the boundaries between art and theater. Students concentrate on individual projects, removing the 'costume' from its traditional role (usually appropriate to period, style, text) and treat it as a discrete object, placing it within the context of contemporary art.   | Graduate |
| Open Dress (TIMM-661)                               | TIMM-661 | Concentration on 20th C. 'art'isms ' which influenced clothing, fashion and performance. We look at specific artists whose concentration is on the body as an instrument of expression, blurring the boundaries between art and theater. Students concentrate on individual projects, removing the 'costume' from its traditional role (usually appropriate to period, style, text) and treat it as a discrete object, placing it within the context of contemporary art.   | Graduate |
| Art of Themed & Immersive Entertainment (TIMM-705)  | TIMM-705 | This course will delve deeply into themed and immersive entertainment, providing students an opportunity to see the creative possibilities through different forms of theatre. Working under the constraints of exciting and interactive storytelling, students will apply their theatrical philosophies and knowledge to reach various demographics through collaboration and teamwork. The course itself will guide students to find innovative solutions within nontraditional media, while also allowing them to push the boundaries of theatre itself.   | Graduate |
| Comm Content Development & Production (TIMM-710)    | TIMM-710 | Commercial Content Development & Production This is a course designed to have an internship component in Themed Entertainment specifically targeted towards development, management, marketing and technical application of multimedia content in a Commercial Environment. The intent will be to bridge the gap between academic and professional worlds. The class will be very much a research and development laboratory, using the Charrette as a format, blurring traditional lines of responsibility and sharing them with all.  | Graduate |
| Foundations of Live & Location Based Ent (TIMM-715) | TIMM-715 | Permission of Instructor Required. Foundations of Live & Location Based Entertainment. This course is a pre-professional immersion intended to help students become career-ready and to develop their ability to advocate on behalf of their ideas and themselves. Most weeks, students travel off-campus to meet with a broad spectrum of industry leaders to better understand the creative marketplace and their methods to address real-world challenges. Participant companies include: design firms, theme park operators, feasibility consultants, fabrication shops, production companies and studios.  | Graduate |
| Cinematic Elixirs MFA 3 (TIMM-720)                  | TIMM-720 | For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.  | Graduate |
| Cinematic Elixirs MFA 3 (TIMM-721)                  | TIMM-721 | Permission of Instructor is Required. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.  | Graduate |
| Narrative & Immersive Environments (TIMM-730)       | TIMM-730 | Joe Rohde, Creative Executive and Portfolio Leader at WDI, will conduct an intensive four-week seminar on the creation of large immersive experiences, with a focus on thematic structure and the management of large complex teams.  | Graduate |
| Acoustic Environments (TIMM-765)                    | TIMM-765 | A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two-hour class session followed by a weekly 4-hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event-ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others. | Graduate |
| Theme Lab 101 (TIMM-775)                            | TIMM-775 | Permission of Instructor Required. This course is for BFA3 & BFA4 students who are interested in learning and practicing the methods of creating story-based entertainment projects and immersive placemaking for theme parks, museums, and theatrical presentations. Through group-brainstorming,  | Graduate |

development, project refinement, and presentation, students will learn the challenges and various steps in the theme development process. Each student will have the ability to create, design, and ultimately develop the schematic of an entertainment-based project while collaborating in a professional group environment. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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| Lighting Techniques (TLTG-100)                    | TLTG-100 | A semester-long introductory course for the BFA student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.  | Undergraduate |
| Lighting Production Seminar (TLTG-110)            | TLTG-110 | An ongoing weekly seminar required of all BFA-1 and BFA-2 lighting students. Topics will include weekly scheduling of crews, principles of organization and leadership, bidding, renting and purchasing of equipment, and developing lighting paperwork. The production managers and show lighting designers will attend as needed.   | Undergraduate |
| BFA Lighting Design Seminar (TLTG-120)            | TLTG-120 | Open to Lighting Design Program students only. A regular gathering of all BFA lighting students to view, discuss and critique student-designed work currently in pre-production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program. * To be taken each semester of residence   | Undergraduate |
| Light Lab: the Basic Principles (TLTG-150)        | TLTG-150 | The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual design projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition). A journal of lighting observations will be kept to develop the skill of seeing light, as well as a working vocabulary to discuss light.  | Undergraduate |
| BFA 1 Lighting Production (TLTG-195)              | TLTG-195 | Course open to BFA1 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| BFA 1 Lighting Production (TLTG-196)              | TLTG-196 | Course open to BFA1 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| Lighting Design I - Plotmaking (TLTG-210)         | TLTG-210 | The primary goal of this course is to create theatrical lighting plots and paperwork from a lighting idea. Students will begin the process of lighting design by formulating a lighting concept. Lighting ideas will worked out through extensive work-sheeting. A complete set paperwork, including lighting plot, section, hookup, instrument schedule, magic sheets, and shop orders shall then be generated from these ideas.   | Undergraduate |
| Lighting Design I - the Design Process (TLTG-215) | TLTG-215 | Open to Design & Production Programs students only. While 'Plot Making' stresses the creation of theatrical lighting plots and paperwork, 'The Design Process' focuses on the process of lighting design from the germination of the idea to final product. Students will design lighting for a theatrical event throughout the semester. Through class discussions and critiques, lighting concepts and ideas will be challenged and developed. The final project will be a completely documented lighting design. While this class is largely theoretical, students will explore their lighting ideas in the light lab as well. | Undergraduate |
| BFA Lighting Design Seminar (TLTG-220)            | TLTG-220 | Open to Lighting Design Program students only. A regular gathering of all BFA lighting students to view, discuss and critique student-designed work currently in pre-production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program.  | Undergraduate |
| Light Lab: Theatrical Conventions (TLTG-250)      | TLTG-250 | Open to Design & Production Programs students only. The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual and group projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition) to solve problems typically found in theatrical settings. A journal of lighting observations will be kept to develop the skill of seeing light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary for this section.                               | Undergraduate |
| BFA 2 Lighting Production (TLTG-295)              | TLTG-295 | Course open to BFA2 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| BFA 2 Lighting Production (TLTG-296)              | TLTG-296 | Course open to BFA2 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| BFA Lighting                                      | TLTG-320 | Open to Lighting Design Program students only. A regular gathering of all   | Undergraduate |

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| Design Seminar (TLTG-320)                        |           | BFA lighting students to view, discuss and critique student-designed work currently in pre-production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program.   |               |
| Environmental Lighting (TLTG-325)                | TLTG-325  | Environmental Lighting   | Undergraduate |
| Lighting for Art & Architecture (TLTG-326)       | TLTG-326  | Lighting for Art & Architecture  | Undergraduate |
| Special Topics in Lighting Technology (TLTG-350) | TLTG-350  |  | Undergraduate |
| Spc Tpcs: Adv Lighting Softwares (TLTG-350A)     | TLTG-350A | This course is intended to introduce students of Lighting Design to advanced methods of design communication through 2D and 3D software packages. Through project-based assignments, students will gain familiarity with advanced interoperability of several industry standard software packages. Specifically, students will explore: advanced 2D and 3D plot development and photometrics; Lightwright 5 to Vectorworks Synchronization; and Vectorworks 3D Rendering. Prerequisite: TIMM-360, TIMM-560, TIMM-375, or TIMM 575 or equivalent.   | Undergraduate |
| BFA 3 Lighting Production (TLTG-395)             | TLTG-395  | Course open to BFA3 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA 3 Lighting Production (TLTG-396)             | TLTG-396  | Course open to BFA3 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA Lighting Design Seminar (TLTG-420)           | TLTG-420  | Open to Lighting Design Program students only. A regular gathering of all BFA lighting students to view, discuss and critique student-designed work currently in pre-production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program.   | Undergraduate |
| Immersive Lighting Design (TLTG-425)             | TLTG-425  | Immersive Lighting Design Emphasis on design of commercial and large scale projects, including Broadway musicals, opera and national touring productions. Work produced in this class will be geared toward developing the student's particular area of interest. Course of study will also include a concentration on professional practice, including portfolio, resumes, assisting, contracts, union membership, agents, and any other pertinent aspects related to the 'business' of lighting design.  | Undergraduate |
| The Business of Light (TLTG-426)                 | TLTG-426  | The Business of Light. Specifically for graduating lighting students, this class will cover everything the emerging designer needs to know about the business, economics and politics of lighting design. Whether going into private practice, or joining a lighting practice as a beginning designer, this class will tell you what to expect in the beginning years, years to come and how to prepare for the challenges of a lighting career. Special attention will be paid on individual style and presentation techniques, interview tips, public speaking and appearance. Contracts, professional affiliations, accounting and networking will also be covered. | Undergraduate |
| Moving Lights for Music (TLTG-470)               | TLTG-470  | Open to BFA 3 or BFA 4 students only. Moving Lights for Music. Over the course of the semester, students will conduct practical lighting exercises in the Light Lab utilizing moving lights and a moving light console. Each week, a different assignment will be given based on a musical theme given by the instructor. The students will work independently or in groups to create moving light shows on the Light Lab stage using mannequins, props, backdrops and atmospheric haze. The objective of the class is to learn to cue to music in order to convey message and emotion and strengthening personal artistry through color and movement.                 | Undergraduate |
| BFA 4 Lighting Production (TLTG-495)             | TLTG-495  | Course open to BFA4 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA 4 Lighting Production (TLTG-496)             | TLTG-496  | Course open to BFA4 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Lighting Techniques (TLTG-500)                   | TLTG-500  | A semester-long introductory course for the student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to   | Graduate      |

apply techniques learned and to increase skill level.

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| Lighting Design I - Plotmaking (TLTG-510)         | TLTG-510  | The primary goal of this course is to create theatrical lighting plots and paperwork from a lighting idea. Students will begin the process of lighting design by formulating a lighting concept. Lighting ideas will be worked out through extensive work-sheeting. A complete set of paperwork, including lighting plot, section, hookup, instrument schedule, magic sheets, and shop orders shall then be generated from these ideas.   | Graduate |
| Lighting Design I - the Design Process (TLTG-515) | TLTG-515  | While 'Plot Making' stresses the creation of theatrical lighting plots and paperwork, 'The Design Process' focuses on the process of lighting design from the germination of the idea to final product. Students will design lighting for a theatrical event throughout the semester. Through class discussions and critiques, lighting concepts and ideas will be challenged and developed. The final project will be a completely documented lighting design. While this class is largely theoretical, students will explore their lighting ideas in the light lab as well.   | Graduate |
| MFA Lighting Design Seminar (TLTG-520)            | TLTG-520  | Open to Lighting Design Program students only. A regular gathering of all BFA lighting students to view, discuss and critique student-designed work currently in pre-production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program.  | Graduate |
| Grad Lighting Design I (TLTG-525)                 | TLTG-525  | Graduate Lighting Design I - Theatrical Techniques A detailed exploration of the lighting design process, and the development of a conceptual and collaborative approach to design and communication. Students will be assigned a variety of projects, both in theatre and dance (based on past or current professional productions) that will develop and strengthen skills in technique and the ability to form, articulate and organize strong and coherent lighting ideas that serve the material in a unique and compelling way. Students will be introduced to design techniques for a variety of venues, including proscenium, arena, thrust, and non-traditional spaces. The course will include an extensive examination of color theory, optics and photometrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema.  | Graduate |
| Grad Ltg Design: Theatrical Techniques (TLTG-526) | TLTG-526  | Open to Lighting Design Program students only. Graduate Lighting Design - Theatrical Techniques A detailed exploration of the lighting design process, and the development of a conceptual and collaborative approach to design and communication. Students will be assigned a variety of projects, both in theatre and dance (based on past or current professional productions) that will develop and strengthen skills in technique and the ability to form, articulate and organize strong and coherent lighting ideas that serve the material in a unique and compelling way. Students will be introduced to design techniques for a variety of venues, including proscenium, arena, thrust, and non-traditional spaces. The course will include an extensive examination of color theory, optics and photometrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema. | Graduate |
| Light Lab: the Basic Principles (TLTG-550)        | TLTG-550  | The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual design projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition). A journal of lighting observations will be kept to develop the skill of seeing light, as well as a working vocabulary to discuss light.  | Graduate |
| Spc Tpcs in Lighting Technology (TLTG-555)        | TLTG-555  |   | Graduate |
| Spc Topics: Adv Lighting Softwares (TLTG-555A)    | TLTG-555A | This course is intended to introduce students of Lighting Design to advanced methods of design communication through 2D and 3D software packages. Through project-based assignments, students will gain familiarity with advanced interoperability of several industry standard software packages. Specifically, students will explore: advanced 2D and 3D plot development and photometrics; Lightwright 5 to Vectorworks Synchronization; and Vectorworks 3D Rendering. Prerequisite: TIMM-360, TIMM-560, TIMM-375, or TIMM 575 or equivalent.  | Graduate |
| MFA 1 Lighting Production (TLTG-595)              | TLTG-595  | Course open to MFA1 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |
| MFA 1 Lighting Production (TLTG-596)              | TLTG-596  | Course open to MFA1 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |
| MFA Lighting Design Seminar (TLTG-620)            | TLTG-620  | Open to Lighting Design Program students only. A regular gathering of all BFA lighting students to view, discuss and critique student-designed work currently in pre-production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program.  | Graduate |

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| Environmental Lighting (TLTG-625)            | TLTG-625 | Environmental Lighting  | Graduate      |
| Lighting for Art & Architecture (TLTG-626)   | TLTG-626 | Lighting for Art and Architecture   | Graduate      |
| Light Lab: Theatrical Conventions (TLTG-650) | TLTG-650 | Open to Design & Production Programs & Specializations students only.   | Graduate      |
| Moving Lights for Music (TLTG-670)           | TLTG-670 | Moving Lights for Music. Over the course of the semester, students will conduct practical lighting exercises in the Light Lab utilizing moving lights and a moving light console. Each week, a different assignment will be given based on a musical theme given by the instructor. The students will work independently or in groups to create moving light shows on the Light Lab stage using mannequins, props, backdrops and atmospheric haze. The objective of the class is to learn to cue to music in order to convey message and emotion and strengthening personal artistry through color and movement.  | Graduate      |
| MFA 2 Lighting Production (TLTG-695)         | TLTG-695 | Course open to MFA2 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| MFA 2 Lighting Production (TLTG-696)         | TLTG-696 | Course open to MFA2 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| MFA Lighting Design Seminar (TLTG-720)       | TLTG-720 | Open to Lighting Design Program students only. A regular gathering of all BFA lighting students to view, discuss and critique student-designed work currently in pre-production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program.  | Graduate      |
| Immersive Lighting Design (TLTG-725)         | TLTG-725 | Immersive Lighting Design Emphasis on design of commercial and large scale projects, including Broadway musicals, opera and national touring productions. Work produced in this class will be geared toward developing the student's particular area of interest. Course of study will also include a concentration on professional practice, including portfolio, resumes, assisting, contracts, union membership, agents, and any other pertinent aspects related to the 'business' of lighting design.   | Graduate      |
| The Business of Light (TLTG-726)             | TLTG-726 | Open to Lighting Design Program students only. The Business of Light. Specifically for graduating lighting students, this class will cover everything the emerging designer needs to know about the business, economics and politics of lighting design. Whether going into private practice, or joining a lighting practice as a beginning designer, this class will tell you what to expect in the beginning years, years to come and how to prepare for the challenges of a lighting career. Special attention will be paid on individual style and presentation techniques, interview tips, public speaking and appearance. Contracts, professional affiliations, accounting and networking will also be covered. | Graduate      |
| MFA 3 Lighting Production (TLTG-795)         | TLTG-795 | Course open to MFA3 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| MFA 3 Lighting Production (TLTG-796)         | TLTG-796 | Course open to MFA3 Lighting Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| Production Mgt Seminar (TMPM-320)            | TMPM-320 | MFA 1 Production Management Seminar Ongoing forum for production managers to discuss, debate and critique issues and problems related to current productions. Through these discussions and production experiences, the students will begin to develop their personal approach to production management.  | Undergraduate |
| Production Management Production (TMPM-395)  | TMPM-395 | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Production Management Production (TMPM-396)  | TMPM-396 | Permission of Instructor is Required. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |

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| Management for Theater (TMPM-400)           | TMPM-400  | Just as a designer brings the design and an aesthetic, managers bring process and organization to the table. This class is designed to develop and understand not just our ideas of process and protocol but those of the artist we are engaged with. Through the exploration of the tasks such as scheduling, notes, responding to requests and directives, setting specific rules around specific actions such as a rehearsal protocol, call times, reports and consideration of those things that are more philosophically driven or motivated such as 'engaging as an artist' setting and supporting goals, understanding the ideas of Leadership and the practice of management and how they work and how they are applied. We will gain an understanding of what the necessary and appropriate processes and protocols are and develop a common vocabulary. | Undergraduate |
| Production Management II (TMPM-405)         | TMPM-405  | Open to BFA 4 students only. This class covers Production Management for Theater. The student will explore the philosophies of production management processes and procedures, as well as learn to identify, develop and maintain key relationships. The student will learn how to set up and run production meetings, build and track budgets and develop schedules. We will be using the 1910 translation of 'The Art of War,' by 6th century military strategist Sun Tzu and a 2001 translation 'The Art of War for Managers' by Gerald A. Michaelson adapted from the original text. There are many things to be learned from the basic principles outlined in the text for managing assets, deploying resources, managing the interactions between disciplines.  | Undergraduate |
| Production Management Seminar (TMPM-420)    | TMPM-420  | MFA 1 Production Management Seminar Ongoing forum for production managers to discuss, debate and critique issues and problems related to current productions. Through these discussions and production experiences, the students will begin to develop their personal approach to production management.  | Undergraduate |
| Leadership and Management (TMPM-430)        | TMPM-430  | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 sections. We will read 1 book in each section, and students will be asked to select topics for discussion at the top of each class. The final assignment will be to select a principle or ideology from one of the texts, to write a position paper referencing agreement or disagreement with the principle or ideology, and to make a presentation to the class.  | Undergraduate |
| Leadership & Management (TMPM-431A)         | TMPM-431A | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 sections. We will read 1 book in each section, and students will be asked to select topics for discussion at the top of each class. The final assignment will be to select a principle or ideology from one of the texts, to write a position paper referencing agreement or disagreement with the principle or ideology, and to make a presentation to the class.  | Undergraduate |
| Leadership & Management (TMPM-431B)         | TMPM-431B | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 sections. We will read 1 book in each section, and students will be asked to select topics for discussion at the top of each class. The final assignment will be to select a principle or ideology from one of the texts, to write a position paper referencing agreement or disagreement with the principle or ideology, and to make a presentation to the class.  | Undergraduate |
| Leadership & Management (TMPM-431C)         | TMPM-431C | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 sections. We will read 1 book in each section, and students will be asked to select topics for discussion at the top of each class. The final assignment will be to select a principle or ideology from one of the texts, to write a position paper referencing agreement or disagreement with the principle or ideology, and to make a presentation to the class.  | Undergraduate |
| Production Management Production (TMPM-495) | TMPM-495  | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Production Management Production (TMPM-496) | TMPM-496  | Permission of Instructor is Required. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Management for Theater (TMPM-500)           | TMPM-500  | Just as a designer brings the design and an aesthetic, managers bring process and organization to the table. This class is designed to develop and understand not just our ideas of process and protocol but those of the artist we are engaged with. Through the exploration of the tasks such as scheduling, notes, responding to requests and directives, setting specific rules around specific actions such as a rehearsal protocol, call times, reports and consideration of those things that are more philosophically driven or motivated such as 'engaging as an artist' setting and supporting goals, understanding the ideas of Leadership and the practice of management and how they work and how they are applied. We will gain an understanding of what the necessary and appropriate processes and protocols are and develop a common vocabulary. | Graduate      |
| Production for Management II                | TMPM-505  | Open to Design & Production Programs students only. This class covers Production Management for Theater. The student will explore the   | Graduate      |

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| (TPM-505)   |           | philosophies of production management processes and procedures, as well as learn to identify, develop and maintain key relationships. The student will learn how to set up and run production meetings, build and track budgets and develop schedules. We will be using the 1910 translation of 'The Art of War,' by 6th century military strategist Sun Tzu and a 2001 translation 'The Art of War for Managers' by Gerald A. Michaelson adapted from the original text. There are many things to be learned from the basic principles outlined in the text for managing assets, deploying resources, managing the interactions between disciplines.  |          |
| MFA 1<br>Production Mgt<br>Seminar (TPM-<br>520)              | TMPM-520  | Open to Production Management Specialization students only. MFA 1 Production Management Seminar Ongoing forum for production managers to discuss, debate and critique issues and problems related to current productions. Through these discussions and production experiences, the students will begin to develop their personal approach to production management.   | Graduate |
| MFA 1<br>Production<br>Management<br>Production<br>(TMPM-595) | TMPM-595  | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |
| MFA 1<br>Production<br>Management<br>Production<br>(TMPM-596) | TMPM-596  | Open to Production Management Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |
| MFA 2<br>Production Mgt<br>Seminar (TMPM-<br>620)             | TMPM-620  | Open to Production Management Specialization students only. MFA 2 Production Management Seminar Ongoing forum for production managers to discuss, debate and critique issues and problems related to current productions. Through these discussions and production experiences, the students will begin to develop their personal approach to production management.   | Graduate |
| Leadership and<br>Management<br>(TMPM-630)                    | TMPM-630  | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 sections. We will read 1 book in each section, and students will be asked to select topics for discussion at the top of each class. The final assignment will be to select a principle or ideology from one of the texts, to write a position paper referencing agreement or disagreement with the principle or ideology, and to make a presentation to the class.   | Graduate |
| Leadership &<br>Management<br>(TMPM-631A)                     | TMPM-631A | Open to School of Theater students only. Permission of Instructor Required. This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.   | Graduate |
| Leadership &<br>Management<br>(TMPM-631B)                     | TMPM-631B | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.   | Graduate |
| Leadership &<br>Management<br>(TMPM-631C)                     | TMPM-631C | This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.   | Graduate |
| Budgeting<br>(TMPM-635)                                       | TMPM-635  | Open to School of Theater students only. Developing real world budgets drawn from CalArt's productions and set in a LORT Season for a regional theater. Each student is required to select a production, place it in a season calendar with a negotiated length of run, then to research the necessary union rates, applicable work rules and royalties, etc. that apply. A budget format is provided by the instructor and the students build a budget for their production. Final project is the completion of the budget which includes analysis of expense to income. In addition we involve producing faculty, design and technical faculty to instruct on specific elements critical to defining expenses. | Graduate |
| MFA 2<br>Production<br>Management<br>Production<br>(TMPM-695) | TMPM-695  | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |
| MFA 2<br>Production<br>Management<br>Production<br>(TMPM-696) | TMPM-696  | Open to Production Management Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |
| MFA 3<br>Production<br>Management<br>Seminar (TMPM-<br>720)   | TMPM-720  | Open to Production Management Specialization students only. Ongoing forum for production managers to discuss, debate and critique issues and problems related to current productions. Through these discussions and production experiences, the students will begin to develop their personal approach to production management.   | Graduate |
| MFA 3<br>Production<br>Management                             | TMPM-795  | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production  | Graduate |

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| Production (TMPM-795)                             |          | process, both in commitment of time and responsibility.  |               |
| MFA 3 Production Management Production (TMPM-796) | TMPM-796 | Open to Production Management Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| Graduate Internship (TMPM-798)                    | TMPM-798 | The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.  | Graduate      |
| Foundations of Producing (TMPR-400)               | TMPR-400 | A survey of the philosophy, principles and practical application of producing. Topics include: commissioning projects, intellectual property issues, artist relationships, contracts, marketing and public relations and fundraising. Case studies will be used to explore these issues.   | Undergraduate |
| Cultural Policy (TMPR-405)                        | TMPR-405 | Open to School of Theater students only. This course is an investigation of the products and processes of cultural policy. We will examine how cultural policies operate, implicitly and explicitly, in both the public and private sectors. Drawing on a range of comparative cases, locally and nationally, we will identify the values and interests that inform cultural policymaking. We will look at the roles that artists have played as participants in the creation of cultural policy and develop practical strategies for influencing such policies. Guest speakers from private foundations, public agencies, advocacy groups and cultural organizations and occasional fieldtrips will inform our investigation. | Undergraduate |
| Special Topics in Producing (TMPR-406)            | TMPR-406 | Special Topics in Producing: Business Modeling and Organizational Planning<br>A class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures. May be divided into separate modules in certain semesters.   | Undergraduate |
| Fundraising Strategies (TMPR-410)                 | TMPR-410 | This course is designed to introduce principles of fundraising, develop skills in creating a case for giving, an understanding of donor cultivation and to research a range of strategies for fundraising.   | Undergraduate |
| Grantwriting (TMPR-430)                           | TMPR-430 | Development and Fundraising is an introduction to the practical concerns of funding projects, both commercial and not-for-profit. The course will focus heavily on research, writing, and presentation skills, critical to seeking grants from funding agencies or investments from individuals or organizations.  | Undergraduate |
| Film Producing & Management (TMPR-440)            | TMPR-440 | The course will explore the role of the producer in developing projects and the systems and teams to support them. Issues specific to working, independently and within the studio system will be addressed as well as specific challenges relating to adapting material, creating an artistically supportive atmosphere, location work, financial management, working with unions and problem solving.  | Undergraduate |
| Film Producing & Management (TMPR-441)            | TMPR-441 | Open to BFA 4 students only. The course will explore the role of the producer in developing projects and the systems and teams to support them. Issues specific to working, independently and within the studio system will be addressed as well as specific challenges relating to adapting material, creating an artistically supportive atmosphere, location work, financial management, working with unions and problem solving.   | Undergraduate |
| Foundations of Producing (TMPR-500)               | TMPR-500 | A survey of the philosophy, principles and practical application of producing. Topics include: commissioning projects, intellectual property issues, artist relationships, contracts, marketing and public relations and fundraising. Case studies will be used to explore these issues.   | Graduate      |
| Foundations of Producing (TMPR-501)               | TMPR-501 | Open to MFA 1 students only. A survey of the philosophy, principles and practical application of producing. Topics include: commissioning projects, intellectual property issues, artist relationships, contracts, marketing and public relations and fundraising. Case studies will be used to explore these issues.  | Graduate      |
| Cultural Policy (TMPR-505)                        | TMPR-505 | Open to School of Theater students only. This course is an investigation of the products and processes of cultural policy. We will examine how cultural policies operate, implicitly and explicitly, in both the public and private sectors. Drawing on a range of comparative cases, locally and nationally, we will identify the values and interests that inform cultural policymaking. We will look at the roles that artists have played as participants in the creation of cultural policy and develop practical strategies for influencing such policies. Guest speakers from private foundations, public agencies, advocacy groups and cultural organizations and occasional fieldtrips will inform our investigation. | Graduate      |
| Arts Marketing (TMPR-510)                         | TMPR-510 | Designed for graduate producing students, Marketing focuses on all the aspects of getting a project into the public eye: direct mail, advertising, press, and publicity. The class also considers the larger issues of audience development, institutional and project visibility, positioning within the community and considers the inherent contradictions in managing the arts.  | Graduate      |



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| Producing Seminar (TMPR-520)            | TMPR-520  | Open to Producing Specialization students only. Ongoing forum for producing students to discuss, debate, critique and formulate personal approaches to producing. Current production experiences serve as the basis for this exploration.   | Graduate |
| Film Producing & Management (TMPR-540)  | TMPR-540  | The course will explore the role of the producer in developing projects and the systems and teams to support them. Issues specific to working, independently and within the studio system will be addressed as well as specific challenges relating to adapting material, creating an artistically supportive atmosphere, location work, financial management, working with unions and problem solving.   | Graduate |
| Film Producing & Management (TMPR-541)  | TMPR-541  | Open to Design & Production Programs only, no Management. The course will explore the role of the producer in developing projects and the systems and teams to support them. Issues specific to working, independently and within the studio system will be addressed as well as specific challenges relating to adapting material, creating an artistically supportive atmosphere, location work, financial management, working with unions and problem solving. | Graduate |
| MFA 1 Producing Production (TMPR-595)   | TMPR-595  | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate |
| MFA 1 Producing Production (TMPR-596)   | TMPR-596  | Open to Producing Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate |
| Fundraising Strategies (TMPR-610)       | TMPR-610  | This course is designed to introduce principles of fundraising, develop skills in creating a case for giving, an understanding of donor cultivation and to research a range of strategies for fundraising.  | Graduate |
| Producing Seminar (TMPR-620)            | TMPR-620  | Open to Producing Specialization students only. Ongoing forum for producing students to discuss, debate, critique and formulate personal approaches to producing. Current production experiences serve as the basis for this exploration.   | Graduate |
| Grantwriting (TMPR-630)                 | TMPR-630  | A one-semester course that provides an introduction to the methods and strategies of writing grants. It addresses the practical concerns of funding projects, both commercial and not-for-profit. The course will focus heavily on research, writing, and presentation skills, critical to seeking grants from funding agencies or investments from individuals or organizations.   | Graduate |
| Advanced Case Studies (TMPR-650)        | TMPR-650  | A discussion session for graduate producing students, based on current and on-going issues in producing and arts management. Sample topics include the Corpus Christi controversy, the 'Sensation' exhibit at the Brooklyn Museum of Art, and the artists' boycott of the Spoleto Festival.   | Graduate |
| Law of Producing Theater (TMPR-660)     | TMPR-660  | Open to Management students only. Permission of Instructor Required. A one-semester class for graduate producing students, reviewing the basic tenets of entertainment law. Topics include analysis of the elements of a contract, options, licensing, and commissioning, setting up a not-for-profit corporation and negotiation strategies.   | Graduate |
| MFA 2 Producing Production (TMPR-695)   | TMPR-695  | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate |
| MFA 2 Producing Production (TMPR-696)   | TMPR-696  | Open to Producing Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate |
| Special Topics in Producing (TMPR-705)  | TMPR-705  | Open to Management students only. A class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures. May be divided into separate modules in certain semesters.  | Graduate |
| Special Topics in Producing (TMPR-705A) | TMPR-705A | A module class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures.  | Graduate |
| Special Topics in Producing (TMPR-705B) | TMPR-705B | A module class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures.  | Graduate |
| Special Topics in Producing (TMPR-705C) | TMPR-705C | A module class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures.  | Graduate |
| Producing Seminar (TMPR-720)            | TMPR-720  | Open to Producing Specialization students only. Ongoing forum for producing students to discuss, debate, critique and formulate personal approaches to producing. Current production experiences serve as the basis for this exploration.   | Graduate |

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| MFA 3 Producing Production (TMPR-795)        | TMPR-795 | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate      |
| MFA 3 Producing Production (TMPR-796)        | TMPR-796 | Open to Producing Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate      |
| Graduate Internship (TMPR-798)               | TMPR-798 | The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts. | Graduate      |
| Voice & Speech for Stage Managers (TMSM-030) | TMSM-030 | A class intended to provide stage managers and other design and production students with the basic techniques needed to more effectively use their voice, including proper breathing, articulation exercises, etc.  | Undergraduate |
| Score Reading (TMSM-050)                     | TMSM-050 | Open to School of Theater students only. A class for stage managers, directors, producers and other theater students to learn the basic of reading music in order to be able to work on music theater and opera productions.  | Undergraduate |
| Basic Stage Management (TMSM-100)            | TMSM-100 | Two semester sequence. Emphasis is on the basics of stage management: developing the elements of the production book, blocking notation, cue notation and calling, etc. Discussion will focus on the stage manager's responsibilities and interrelation with the director, actors and the production team.  | Undergraduate |
| Basic Stage Management (TMSM-101)            | TMSM-101 | Open to School of Theater students only. Two semester sequence. Emphasis is on the basics of stage management: developing the elements of the production book, blocking notation, cue notation and calling, etc. Discussion will focus on the stage manager's responsibilities and interrelation with the director, actors and the production team.   | Undergraduate |
| Stage Management Seminar (TMSM-120)          | TMSM-120 | Open to Stage Management Specialization students only. Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.  | Undergraduate |
| BFA 1 Stage Management Production (TMSM-195) | TMSM-195 | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| BFA 1 Stage Management Production (TMSM-196) | TMSM-196 | Open to Stage Management Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.     | Undergraduate |
| Management Techniques (TMSM-200)             | TMSM-200 | Open to BFA 3 students only. A study of management techniques needed by all those who perform a management role in the performing arts. Topics include communication skills, team building, assertiveness, goal setting, time management, stress management and an overview of production organization.   | Undergraduate |
| Stage Management Seminar (TMSM-220)          | TMSM-220 | Open to Stage Management Specialization students only. Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.  | Undergraduate |
| BFA 2 Stage Management Production (TMSM-295) | TMSM-295 | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| BFA 2 Stage Management Production (TMSM-296) | TMSM-296 | Open to Stage Management Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees   | Undergraduate |

associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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| Theater Management (TMSM-300)                | TMSM-300 | The study of management from the curtain forward, including all the points of contact with the potential audience and those elements needed to plan and develop a theater. Topics include developing a mission statement, planning a season, budgeting, box office and house management, grant writing, marketing and publicity.  | Undergraduate |
| Stage Management Seminar (TMSM-320)          | TMSM-320 | Open to Stage Management Specialization students only. Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.  | Undergraduate |
| Theatrical Unions (TMSM-340)                 | TMSM-340 | Open to Stage Management Specialization students only. Study of theatrical unions, focusing primarily on the various Equity handbooks.  | Undergraduate |
| BFA 3 Stage Management Production (TMSM-395) | TMSM-395 | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| BFA 3 Stage Management Production (TMSM-396) | TMSM-396 | Open to Stage Management Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| Stage Management Seminar (TMSM-420)          | TMSM-420 | Open to Stage Management Specialization students only. Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.  | Undergraduate |
| BFA 4 Stage Management Production (TMSM-495) | TMSM-495 | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| BFA 4 Stage Management Production (TMSM-496) | TMSM-496 | Open to Stage Management Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| Graduate Management Seminar (TMSM-500)       | TMSM-500 | In-depth study of management principles and their application in performing arts management. The first semester will be an overview of stage management principles, focusing on the relationship of the stage manager to the director and production team.  | Graduate      |
| Graduate Management Seminar (TMSM-501)       | TMSM-501 | Open to Stage Management Specialization students only. In-depth study of management principles and their application in performing arts management. The second semester will focus on particular management principles and theories. The work will include readings, writing and class discussion.  | Graduate      |
| Stage Management Seminar (TMSM-520)          | TMSM-520 | Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.   | Graduate      |
| Voice & Speech for Stage Managers (TMSM-530) | TMSM-530 | A class intended to provide stage managers and other design and production student with the basic techniques needed to more effectively use their voice, including proper breathing, articulation exercises, etc.   | Graduate      |
| Theatrical Unions (TMSM-540)                 | TMSM-540 | Open to Stage, Production Mgmt. & Producing students only. Study of theatrical unions, focusing primarily on the various Equity handbooks.  | Graduate      |
| Score Reading (TMSM-550)                     | TMSM-550 | Open to School of Theater students only. A class for stage managers, directors, producers and other theater students to learn the basic of reading music in order to be able to work on music theater and opera productions.  | Graduate      |
| MFA 1 Stage Management Production (TMSM-595) | TMSM-595 | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be  | Graduate      |

additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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| MFA 1 Stage Management Production (TMSM-596) | TMSM-596  | Open to Stage Management Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.     | Graduate      |
| Stage Management Seminar (TMSM-620)          | TMSM-620  | Open to Stage Management Specialization students only. Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.  | Graduate      |
| MFA 2 Stage Management Production (TMSM-695) | TMSM-695  | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate      |
| MFA 2 Stage Management Production (TMSM-696) | TMSM-696  | Open to Stage Management Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.     | Graduate      |
| Graduate Internship (TMSM-698)               | TMSM-698  | The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts. | Graduate      |
| Stage Management Seminar (TMSM-720)          | TMSM-720  | Open to Stage Management Specialization students only. Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.  | Graduate      |
| MFA 3 Stage Management Production (TMSM-795) | TMSM-795  | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate      |
| MFA 3 Stage Management Production (TMSM-796) | TMSM-796  | Open to Stage Management Specialization students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.     | Graduate      |
| Graduate Internship (TMSM-798)               | TMSM-798  | The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts. | Graduate      |
| Model Making (TSCE-110A)                     | TSCE-110A | The techniques used in the process of design are explored by taking existing subject matter and expressing it in sketches, models, scale drafting and painting.   | Undergraduate |
| Hand Drafting (TSCE-110B)                    | TSCE-110B | The techniques used in the process of design are explored by taking existing subject matter and expressing it in sketches, models, scale drafting and painting.   | Undergraduate |
| BFA Scene Design Seminar (TSCE-120)          | TSCE-120  | Open to Scene Design Program students only. This course meets to discuss issues associated with the role of Scene Designer on the productions at CalArts and the role of scene designer in general in the professional world. Students will be expected to respond to issues and problems presented in the course of discussion current projects undertaken by graduate and upper division scene design students.   | Undergraduate |

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| BFA 1 Scene Design Production (TSCE-195)       | TSCE-195 | Course open to BFA1 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA 1 Scene Design Production (TSCE-196)       | TSCE-196 | Course open to BFA1 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Scene Design I (TSCE-200)                      | TSCE-200 | This is a basic introduction to the process of creating environments within a given space Emphasis will be placed on developing skills needed to execute a design idea, including: the process of research, collage, thumbnail sketches, the sketch model and elevations. * Prerequisite Model Making   | Undergraduate |
| Scenic Design I (TSCE-201)                     | TSCE-201 | Open to Design & Production Programs students only. Semester II: An exploration of the design possibilities inherent in various types of texts. Emphasis will be placed on developing ideas for the text and the space and on developing communication skills to enhance the student's ability to collaborate with fellow artists. * Prerequisite: TSCE 200 or permission of instructor.  | Undergraduate |
| BFA Scene Design Seminar (TSCE-220)            | TSCE-220 | Open to Scene Design Program students only. This course meets to discuss issues associated with the role of Scene Designer on the productions at CalArts and the role of scene designer in general in the professional world. Students will be expected to respond to issues and problems presented in the course of discussion current projects undertaken by graduate and upper division scene design students.   | Undergraduate |
| BFA 2 Scene Design Production (TSCE-295)       | TSCE-295 | Course open to BFA2 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA 2 Scene Design Production (TSCE-296)       | TSCE-296 | Course open to BFA2 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| UG Special Topics in Theater Design (TSCE-300) | TSCE-300 | Undergraduate Special Topics in Scene Design This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters.   | Undergraduate |
| UG Spc Tpcs: Dressing the Set (TSCE-301)       | TSCE-301 | Open to Design & Production Programs students only. Undergraduate Special Topics in Scene Design: Dressing the Set This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters. | Undergraduate |
| BFA Scene Design Seminar (TSCE-320)            | TSCE-320 | Open to Scene Design Program students only. This course meets to discuss issues associated with the role of Scene Designer on the productions at CalArts and the role of scene designer in general in the professional world. Students will be expected to respond to issues and problems presented in the course of discussion current projects undertaken by graduate and upper division scene design students.   | Undergraduate |
| BFA 3 Scene Design Production (TSCE-395)       | TSCE-395 | Course open to BFA3 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA 3 Scene Design Production (TSCE-396)       | TSCE-396 | Course open to BFA3 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Techniques of Design (TSCE-405)                | TSCE-405 | Open to BFAs by permission of instructor only. The techniques used in the process of design are explored by taking existing subject matter like the wall or chair in the classroom and expressing them in sketches, models, scale drafting and painting of the materials. This class is in preparation and a prerequisite for design methodology.   | Undergraduate |
| BFA Scene Design Seminar (TSCE-420)            | TSCE-420 | Open to Scene Design Program students only. This course meets to discuss issues associated with the role of Scene Designer on the productions at CalArts and the role of scene designer in general in the professional world. Students will be expected to respond to issues and problems presented in the course of discussion current projects undertaken by graduate and upper division scene design students.   | Undergraduate |

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| BFA 4 Scene Design Production (TSCE-495) | TSCE-495 | Course open to BFA4 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| BFA 4 Scene Design Production (TSCE-496) | TSCE-496 | Course open to BFA4 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| Architectural Styles (TSCE-501)          | TSCE-501 | A two-semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.  | Graduate      |
| Architectural Styles (TSCE-502)          | TSCE-502 | A two-semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.  | Graduate      |
| Spc Topics: Dressing the Set (TSCE-503)  | TSCE-503 | Open to Theater Students only. Special Topics in Scene Design: Dressing the Set This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters.   | Graduate      |
| Techniques of Design (TSCE-505)          | TSCE-505 | The techniques used in the process of design are explored by taking existing subject matter like the wall or chair in the classroom and expressing them in sketches, models, scale drafting and painting of the materials. This class is in preparation and a prerequisite for design methodology.   | Graduate      |
| Performance by Design (TSCE-510)         | TSCE-510 | Student-generated scenarios are developed into performances, object performances, or communicated visually through another medium such as a model, drawing, sculpture, painting, video, etc. Students investigate action and explore various performance possibilities by drawing through the scenario. In the process, we'll examine the techniques and theories of select artists and thinkers.  | Graduate      |
| MFA Scene Design Seminar (TSCE-520)      | TSCE-520 | Open to Scene Design Program students only. This course meets to discuss issues associated with the role of Scene Designer on the productions at CalArts and the role of scene designer in the professional world.   | Graduate      |
| Design Methodology (TSCE-545)            | TSCE-545 | Open to MFA 1 students only. An exploration of dramatic structures, beginning with an investigation of Aristotle's Poetics. Students will discuss and design a play a week from the Greeks to Heiner Mueller. This class is taught in conjunction with the play analysis class which examines each text for its dramatic structure. The class focuses on the genesis of the visual context of the text. Students draw through the text or articulate overall instinctual responses that are communicated spatially through models, drawings or other methods developed by the student. | Graduate      |
| MFA 1 Scene Design Production (TSCE-595) | TSCE-595 | Course open to MFA1 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| MFA 1 Scene Design Production (TSCE-596) | TSCE-596 | Course open to MFA1 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| Spc Topics in Scene Design (TSCE-600)    | TSCE-600 | Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.  | Graduate      |
| Spc Topics in Scene Design (TSCE-601)    | TSCE-601 | Open to MFA 2 students only. Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.   | Graduate      |
| MFA Scene Design Seminar (TSCE-620)      | TSCE-620 | Open to Scene Design Program students only. This course meets to discuss issues associated with the role of Scene Designer on the productions at CalArts and the role of scene designer in the professional world.   | Graduate      |
| Production Design (TSCE-650)             | TSCE-650 | Permission of Instructor Required. General introduction to the medium of film, stressing script analysis and breakdown using sketches, plans and models. Discussions will include color structure, camera angles, movement and special effects.  | Graduate      |
| MFA 2 Scene Design Production (TSCE-695) | TSCE-695 | Course open to MFA2 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| MFA 2 Scene                              | TSCE-696 | Course open to MFA2 Scene Design Program students only. Credit given to  | Graduate      |

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| Design Production (TSCE-696)             |          | theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   |               |                |
| Open Studio (TSCE-700)                   | TSCE-700 | A master class in design. Assignments will focus on a series of both individual and group advanced theoretical design projects which are designed to challenge each student intellectually and visually. Additional directed study hours will be required. The student is expected to complete a graduate level portfolio through the work in this course.  | Graduate      |                |
| MFA Scene Design Seminar (TSCE-720)      | TSCE-720 | Open to Scene Design Program students only. This course meets to discuss issues associated with the role of Scene Designer on the productions at CalArts and the role of scene designer in the professional world.  | Graduate      |                |
| Closure (TSCE-750)                       | TSCE-750 | Open to MFA 3 students only. Design students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to return to projects that were inspiring but not finished to a level that communicates fully the design. Large finished models and other expressive materials are created. Often students experience the pleasure of having more mature ideas that influence the entire work. Through the work in this course, the student is expected to complete a graduate level portfolio.  | Graduate      |                |
| MFA 3 Scene Design Production (TSCE-795) | TSCE-795 | Course open to MFA3 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate      |                |
| MFA 3 Scene Design Production (TSCE-796) | TSCE-796 | Course open to MFA3 Scene Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate      |                |
| Graduate Internship (TSCE-798)           | TSCE-798 | The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.   | Graduate      |                |
| Statical Engineering (TSCM-225)          | TSCM-225 | Statical Engineering of the Theater: Strength of Materials is a one-semester course that is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members that are used in theater. In addition, conservative simplifications are used when they are feasible. Proficiency in basic algebra and trigonometry is necessary. | Undergraduate | Science & Math |
| Sound Techniques (TSND-100)              | TSND-100 | An introductory course for the BFA students to learn the basics of sound technology and systems through hands-on work installing equipment. Scheduled for the 2nd half of the semester.   | Undergraduate |                |
| Sound Lab (TSND-101)                     | TSND-101 | An introduction to the skills and techniques of sound design. Topics and hands on exposure will include studio procedure, analogue and digital recording, equipment overview, script analysis and design paperwork. Class instruction, examples and projects will culminate in the sound design for a scene of a selected play.   | Undergraduate |                |
| Sound Design Seminar I (TSND-120)        | TSND-120 | Open to Scene Design Program students only. For lower division undergraduate sound students as they integrate into the sound design program and develop more complex skills. Class work will rely heavily on production work and an exploration of the technology and art of sound design. In addition to lectures and discussions, students will be expected to respond to issues and problems presented in the course of discussion current projects undertaken by graduate and upper division sound design students.   | Undergraduate |                |
| BFA 1 Sound Design Production (TSND-195) | TSND-195 | Course open to BFA1 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |                |
| BFA 1 Sound Design Production (TSND-196) | TSND-196 | Course open to BFA1 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |                |
| Sound Design I (TSND-201)                | TSND-201 | Introduction to the sound design and production processes, such as script analysis, artistic and aesthetic choices, acoustics, equipment use/terminology, recording and assembly techniques.  | Undergraduate |                |

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| Sound Design Seminar II (TSND-220)                | TSND-220 | Open to Scene Design Program students only. For lower division undergraduate sound students as they integrate into the sound design program and develop more complex skills. Class work will rely heavily on production work and an exploration of the technology and art of sound design. In addition to lectures and discussions, students will be expected to respond to issues and problems presented in the course of discussion current projects undertaken by graduate and upper division sound design students.  | Undergraduate |
| BFA 2 Sound Design Production (TSND-295)          | TSND-295 | Course open to BFA2 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| BFA 2 Sound Design Production (TSND-296)          | TSND-296 | Course open to BFA2 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Undergraduate |
| BFA Advanced Sound Design (TSND-301)              | TSND-301 | Must also take TSND-320. An overview of the sound design process, along with basic audio system design. Multiple plays will be read and analyzed. A theoretical sound design will then be created for each play. A standard process of design will be followed: plot analysis, historical research, conceptualization, experimentation, and implementation.  | Undergraduate |
| Sound Design Seminar III (TSND-320)               | TSND-320 | Open to Scene Design Program students only. For upper division undergraduate students who desire a more complex and challenging exposure to the creation of sound design for the theater. Class work will rely heavily on production and studio work and an exploration into cutting edge advances in the technology and art of sound design. In addition to lectures and discussions, students will be expected to produce lab assignments and design support for school of theater productions in the Design and Production program digital sound studio.  | Undergraduate |
| Music For Non-Musicians (TSND-325)                | TSND-325 | Fall Semester: This class is part of a yearlong sequence intended to give the student a solid knowledge base of music in all its aspects. The first section covers basic music theory of Western music up to the Romantic era. The student will learn to read music and then launch into music theory-scales, rhythms, key signatures, chord structures, and basic chord progressions. A brief overview of Baroque, Classical and Romantic musical styles and composition techniques will be given. The student will develop listening skills to discern musical styles, as well as understand the use of tonality in generating emotional responses. Spring Semester: This second class of a yearlong sequence puts the materials of the first semester into practice and furthers the development of listening skills. Here the student will learn to edit, manipulate and compose music. Through weekly projects, various compositional strategies will be explored. The student will also become versed in the use of several music software programs. | Undergraduate |
| Music For Non-Musicians (TSND-326)                | TSND-326 | Spring Semester: This second class of a yearlong sequence puts the materials of the first semester into practice and furthers the development of listening skills. Here the student will learn to edit, manipulate and compose music. Through weekly projects, various compositional strategies will be explored. The student will also become versed in the use of several music software programs.   | Undergraduate |
| Creative Listening for Sound Designers (TSND-340) | TSND-340 | Understanding the qualities of sound and music that influence the audience's perception. Knowing the factors that determine how one chooses appropriate sound in a dramatic context. Ear training exercises and class projects will develop the listening skills of the sound designer. Sound effects, ambiances, and music will be covered. Technical aspects include EQ, volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.   | Undergraduate |
| Spc Tpcs Sound Design: Script Analysis (TSND-355) | TSND-355 | Open to Sound Design Program students only. Special Topics in Sound Design: Script Analysis for Sound Designers This class focuses on the particular skills a sound designer needs to develop in order to take a script from page to realization. Multiple scripts will be read during the course followed by in depth discussion and paper design for all scripts and a full sound design for one of the scripts.   | Undergraduate |
| Spc Tpcs in Sound Design: Gear (TSND-356)         | TSND-356 | This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.  | Undergraduate |
| Spc Tpcs Sound Design: Prof Practice (TSND-357)   | TSND-357 | Special Topics in Sound Design: Professional Practice This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as  | Undergraduate |



well as professional performances will make up the backbone of this course.

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| Spc Tpcs Sound Dsgn: Digital Delivery (TSND-358)   | TSND-358 | Special Topics in Sound Design: Digital Delivery This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.  | Undergraduate |
| Spc Tpcs Snd Dsgn: Themed Entertainment (TSND-359) | TSND-359 | Special Topics in Sound Design: Themed Entertainment This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.  | Undergraduate |
| Radio Theater Project (TSND-360)                   | TSND-360 | Radio Theater Project   | Undergraduate |
| BFA 3 Sound Design Production (TSND-395)           | TSND-395 | Course open to BFA3 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA 3 Sound Design Production (TSND-396)           | TSND-396 | Course open to BFA3 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| Sound Design Seminar IV (TSND-420)                 | TSND-420 | Open to Sound Design Program students only. For upper division undergraduate students who desire a more complex and challenging exposure to the creation of sound design for the theater. Class work will rely heavily on production and studio work and an exploration into cutting edge advances in the technology and art of sound design. In addition to lectures and discussions, students will be expected to produce lab assignments and design support for school of theater productions in the Design and Production program digital sound studio.   | Undergraduate |
| Max Audio Programming (TSND-430)                   | TSND-430 | An advanced overview of new technologies and integrated media applications for the traditional stage. Students will gain a hands-on knowledge of the advances in the audio and media worlds currently available to legitimate theatrical sound designers. Classroom activities will include assigned studio projects as well as faculty and guest lectures. Taught in alternate years.  | Undergraduate |
| Professional Sound Environments (TSND-460)         | TSND-460 | Open to Sound Design Program students only. A start to finish, top to bottom, rags to riches seminar for students in their final year. In a last ditch attempt to acclimate the possibly uninitiated, students will be exposed to the current theatrical scene and the world of professional sound design around them. Lectures, professionally based design assistantships and first hand exposure to the local examples of sound design craftsmanship make up the core of this class as it delves into an exploration of the business of sound design.  | Undergraduate |
| Acoustic Environments (TSND-465)                   | TSND-465 | A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two-hour class session followed by a weekly 4-hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event-ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others. | Undergraduate |
| BFA 4 Sound Design Production (TSND-495)           | TSND-495 | Course open to BFA4 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Undergraduate |
| BFA 4 Sound Design Production (TSND-496)           | TSND-496 | Course open to BFA4 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in  | Undergraduate |

commitment of time and responsibility.

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| MFA 1 Advanced Sound Design (TSND-501)            | TSND-501 | Must also take TSND-520. An overview of the sound design process, along with basic audio system design. Multiple plays will be read and analyzed. A theoretical sound design will then be created for each play. A standard process of design will be followed: plot analysis, historical research, conceptualization, experimentation, and implementation.  | Graduate |
| Sound Lab (TSND-511)                              | TSND-511 | An introduction to the skills and techniques of sound design. Topics and hands on exposure will include studio procedure, analogue and digital recording, equipment overview, script analysis and design paperwork. Class instruction, examples and projects will culminate in the sound design for a scene of a selected play.  | Graduate |
| Sound Design Seminar V (TSND-520)                 | TSND-520 | Open to Sound Design Program students only. Weekly round table seminar for discussing problems and critiquing work. Special topics include: new technologies, techniques, and industry related field trips.  | Graduate |
| Music for Non-Musicians (TSND-525)                | TSND-525 | Fall Semester: This class is part of a yearlong sequence intended to give the student a solid knowledge base of music in all its aspects. The first section covers basic music theory of Western music up to the Romantic era. The student will learn to read music and then launch into music theory-scales, rhythms, key signatures, chord structures, and basic chord progressions. A brief overview of Baroque, Classical and Romantic musical styles and composition techniques will be given. The student will develop listening skills to discern musical styles, as well as understand the use of tonality in generating emotional responses. Spring Semester: This second class of a yearlong sequence puts the materials of the first semester into practice and furthers the development of listening skills. Here the student will learn to edit, manipulate and compose music. Through weekly projects, various compositional strategies will be explored. The student will also become versed in the use of several music software programs. | Graduate |
| Music for Non-Musicians (TSND-526)                | TSND-526 | Spring Semester: This second class of a yearlong sequence puts the materials of the first semester into practice and furthers the development of listening skills. Here the student will learn to edit, manipulate and compose music. Through weekly projects, various compositional strategies will be explored. The student will also become versed in the use of several music software programs.   | Graduate |
| MFA 1 Sound Design Production (TSND-595)          | TSND-595 | Course open to MFA1 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |
| MFA 1 Sound Design Production (TSND-596)          | TSND-596 | Course open to MFA1 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate |
| Sound Design I (TSND-611)                         | TSND-611 | Introduction to the sound design and production processes, such as script analysis, artistic and aesthetic choices, acoustics, equipment use/terminology, recording and assembly techniques.   | Graduate |
| Sound Design Seminar VI (TSND-620)                | TSND-620 | Open to Sound Design Program students only. Round table seminar for discussing problems, critiquing work. Special topics include new techniques and industry related field trips.  | Graduate |
| Max Audio Programming (TSND-630)                  | TSND-630 | An advanced overview of new technologies and integrated media applications for the traditional stage. Students will gain a hands-on knowledge of the advances in the audio and media worlds currently available to legitimate theatrical sound designers. Classroom activities will include assigned studio projects as well as faculty and guest lectures. Taught in alternate years.   | Graduate |
| Creative Listening for Sound Designers (TSND-640) | TSND-640 | Understanding the qualities of sound and music that influence the audience's perception. Knowing the factors that determine how one chooses appropriate sound in a dramatic context. Ear training exercises and class projects will develop the listening skills of the sound designer. Sound effects, ambience's, and music will be covered. Technical aspects include EQ, volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.  | Graduate |
| Spc Tpcs Sound Design: Script Analysis (TSND-655) | TSND-655 | Special Topics in Sound Design: Script Analysis for Sound Designers This class focuses on the particular skills a sound designer needs to develop in order to take a script from page to realization. Multiple scripts will be read during the course followed by in depth discussion and paper design for all scripts and a full sound design for one of the scripts.   | Graduate |
| Spc Topics in Sound Design: Gear (TSND-656)       | TSND-656 | Special Topics in Sound Design: Gear This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.   | Graduate |

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| Spc Topics Sound Design: Prof Pract (TSND-657)     | TSND-657 | Special Topics in Sound Design: Professional Practice This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.   | Graduate      |
| Spc Tpcs Sound Design: Digital Delivery (TSND-658) | TSND-658 | Special Topics in Sound Design: Digital Delivery This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.  | Graduate      |
| Spc Tpcs Snd Dsgn: Themed Entertainment (TSND-659) | TSND-659 | Special Topics in Sound Design: Themed Entertainment This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.  | Graduate      |
| Radio Theater Project (TSND-660)                   | TSND-660 | Theater of Ears   | Graduate      |
| MFA 2 Sound Design Production (TSND-695)           | TSND-695 | Course open to MFA2 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate      |
| MFA 2 Sound Design Production (TSND-696)           | TSND-696 | Course open to MFA2 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate      |
| Sound Design Seminar VII (TSND-720)                | TSND-720 | Open to Sound Design Program students only. Weekly round table seminar in the final year for discussing problems, critiquing work and covering special topics as dictated by the needs of the current students.   | Graduate      |
| Acoustic Environments (TSND-765)                   | TSND-765 | A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two-hour class session followed by a weekly 4-hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event-ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others. | Graduate      |
| MFA 3 Sound Design Production (TSND-795)           | TSND-795 | Course open to MFA3 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate      |
| MFA 3 Sound Design Production (TSND-796)           | TSND-796 | Course open to MFA3 Sound Design Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate      |
| Stagecraft I (TTDI-105)                            | TTDI-105 | This course is an introduction to the process of scenic construction. No prior experience or tool knowledge necessary. The class will cover safety, tool set-up & operation, hardware and material selection, layout and fabrication techniques. The objective is to finish with a working knowledge of scenery construction.   | Undergraduate |
| BFA 1 Technical Direction Production (TTDI-195)    | TTDI-195 | Course open to BFA1 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees   | Undergraduate |

associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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| BFA 1 Technical Direction Production (TTDI-196)  | TTDI-196 | Course open to BFA1 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Undergraduate |
| Welding I (TTDI-210)                             | TTDI-210 | An introductory class that will show students the basic principles of welding of both ferrous and non-ferrous materials. Topics will include multi-position GMAW, GTAW, plasma cutting and oxy-fuel cutting and brazing. This class is taught as both a lecture and a lab with concepts first being discussed and then applied in hands-on assignments. This course is project based and will revolve around both traditional and non-traditional welding techniques with an emphasis on theatrical scenic construction.  | Undergraduate |
| Technical Direction Seminar (TTDI-220)           | TTDI-220 | Open to Technical Direction Program students only. The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include 'The Importance of Sleep and Eating ' and 'How to Start a Business'.   | Undergraduate |
| BFA 2 Technical Direction Production (TTDI-295)  | TTDI-295 | Course open to BFA2 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Undergraduate |
| BFA 2 Technical Direction Production (TTDI-296)  | TTDI-296 | Course open to BFA2 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Undergraduate |
| Fundamentals of Technical Direction I (TTDI-300) | TTDI-300 | The definition of a technical director varies widely. This course will explore the TD's role and examine the skills necessary to manage the scenic construction process. Students will focus on management techniques. Communication and teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.  | Undergraduate |
| Advanced Stagecraft (TTDI-305)                   | TTDI-305 | This course is a comprehensive study into the process of scenic construction. Assignments will examine all possible solutions to a given scenario through research, discussion and technique. Students will focus on material selection, advanced tool setup/operation, layout, fixture design and technique. Prior build experience is necessary.  | Undergraduate |
| Working Metal (TTDI-310)                         | TTDI-310 | Open to Design & Production Programs students only. Our history has been marked by it and wars have been won and lost based on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw material into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal fixture design. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| Autocad I (TTDI-315)                             | TTDI-315 | AutoCAD Semester 1 is a project-oriented approach to learning the fundamentals of drafting with AutoCAD. This course is primarily intended for entering MFA and BFA technical direction students and scene designers, though it is open to all students as space allows. The goal of this course is to train students to facilitate visual communication between Technical Directors, Designers, Scenic Carpenters and the entire production team and will be geared toward that end. We will be working with the current versions of AutoCAD (2007-09). Students will be encouraged to expand on the familiarity of the software gained in class lessons by applying it to specific projects within their metier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission.                      | Undergraduate |
| Technical Direction Seminar (TTDI-320)           | TTDI-320 | Open to Technical Direction Program students only. The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include 'The Importance of Sleep and Eating ' and 'How to Start a Business'.   | Undergraduate |

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| AutoCAD II (TTDI-330)                             | TTDI-330 | Open to Technical Direction Program students only. AutoCAD II Semester 2 is a continuation of AutoCAD drafting fundamental taught in Semester 1. Students are asked to bring in and work on production-based projects and to develop templates and habits that will allow them to use the software efficiently as well as professionally. Students will also be introduced and trained on AutoCAD's 3D interface and will be shown how to create complex 3D drawings and how to present them in 2D form on paper in order to visually communicate and explain the fabrication process of a virtual design. Other programs that may be introduced during his class to integrate into AutoCAD include; Google Sketch-up, Adobe PhotoShop and Carrera. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| The Stagecraft of Illusion (TTDI-375)             | TTDI-375 | Open to Design & Production Programs students only. The Stagecraft of Illusion is a hands-on exploration of the development of the large scale stage illusions that were the staple of the touring magic shows of the late 1800s and early 1900s. While this is not specifically a shop class, some shop skills are required, and a variety of skills are welcomed. Working together, students will research, design, and build variations on classic stage illusions. Functionality, aesthetic value, and stage presentation will be taken into equal consideration from inception to completion.   | Undergraduate |
| BFA 3 Technical Direction Production (TTDI-395)   | TTDI-395 | Course open to BFA3 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| BFA 3 Technical Direction Production (TTDI-396)   | TTDI-396 | Course open to BFA3 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| Fundamentals of Technical Direction II (TTDI-400) | TTDI-400 | The definition of a technical director varies widely. This course will explore the TD's role and examine the skills necessary to manage the scenic construction process. Students will focus on management techniques. Communication and teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.   | Undergraduate |
| Parametric Drafting (TTDI-410)                    | TTDI-410 | Open to Technical Direction Program students only. An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for part/system design before fabrication. Assignments will begin with program techniques then move to project-based packets. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| Technical Direction Seminar II (TTDI-420)         | TTDI-420 | Open to Technical Direction Program students only. The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include 'The Importance of Sleep and Eating ' and 'How to Start a Business'.  | Undergraduate |
| Technical Management Style & Technique (TTDI-425) | TTDI-425 | Open to Design & Production Programs students only. Technical Management Styles and Techniques is a course designed to identify and explore the challenges of management in Technical Direction. Over the course of weekly meetings, the students will share and critique their own experiences, and compare those to outside models. The class will draw upon the real time experiences of the current CalArts production schedule to provide examples of management challenges, as well as bring in outside examples and exercises to explore other styles and techniques. This course will also focus on areas of professionalism and organization specifically as they apply to the technical director.  | Undergraduate |
| Rigging (TTDI-450)                                | TTDI-450 | Open to Design & Production Programs students only. This class will teach both basic and advanced rigging principles with an emphasis on theatrical and entertainment rigging. Class material will be based on the book Arena Rigging by Harry Donovan as well as text developed by the instructor and the industrial rigging industry. Lectures will be supplemented with labs that supply hands-on experience. Students will learn about rigging hardware, terminology, load calculations, professional etiquette and safety procedures. Students taking this class must have a basic understanding of algebra and trig. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| Special Topics in Technical Direction (TTDI-475)  | TTDI-475 | An exploration of various specialized areas of technical direction, such as safety, specialized construction problems, mechanical design and engineering, and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics will rotate. There may be additional fees associated with this course for supplies, books, or other materials. For more   | Undergraduate |

specific costs please view the syllabus or speak with the instructor.

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| BFA 4 Technical Direction Production (TTDI-495)   | TTDI-495 | Course open to BFA4 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| BFA 4 Technical Direction Production (TTDI-496)   | TTDI-496 | Course open to BFA4 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| Fundamentals of Technical Direction I (TTDI-500)  | TTDI-500 | The definition of a technical director varies widely. This course will explore the TD's role and examine the skills necessary to manage the scenic construction process. Students will focus on management techniques. Communication and teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.   | Graduate      |
| Advanced Stagecraft (TTDI-505)                    | TTDI-505 | This course is a comprehensive study into the process of scenic construction. Assignments will examine all possible solutions to a given scenario through research, discussion and technique. Students will focus on material selection, advanced tool setup/operation, layout, fixture design and technique. Prior build experience is necessary.   | Graduate      |
| Welding I (TTDI-510)                              | TTDI-510 | An introductory class that will show students the basic principles of welding of both ferrous and non-ferrous materials. Topics will include multi-position GMAW, GTAW, plasma cutting and oxy-fuel cutting and brazing. This class is taught as both a lecture and a lab with concepts first being discussed and then applied in hands-on assignments. This course is project based and will revolve around both traditional and non-traditional welding techniques with an emphasis on theatrical scenic construction.   | Graduate      |
| Stagecraft I (TTDI-515)                           | TTDI-515 | This course is an introduction to the process of scenic construction. No prior experience or tool knowledge necessary. The class will cover safety, tool set-up & operation, hardware and material selection, layout and fabrication techniques. The objective is to finish with a working knowledge of scenery construction.  | Graduate      |
| Technical Direction Seminar (TTDI-520)            | TTDI-520 | Open to Technical Direction Program students only. The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include 'The Importance of Sleep and Eating ' and 'How to Start a Business'.  | Graduate      |
| Statcal Engineering (TTDI-525)                    | TTDI-525 | Structural Design for the Stage is a two semester course which is designed to introduce theatrical designers and technicians to the fundamentals of statcal engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.                  | Graduate      |
| Statcal Engineering (TTDI-526)                    | TTDI-526 | Structural Design for the Stage is a two semester course which is designed to introduce theatrical designers and technicians to the fundamentals of statcal engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.                  | Graduate      |
| Art & Manipulation of Scenic Materials (TTDI-550) | TTDI-550 | An examination of conventional and unconventional building materials and practices in use and not in use in theater and art today. Students will be asked to research and explore both problems and solutions and to develop both a verbal and a visual catalog of materials and how to effectively use and communicate them. This course will be taught in both theory and practice with lectures, student discussions and class projects. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Graduate      |
| Technical Design (TTDI-560)                       | TTDI-560 | It is part of a Technical Director's job description to constantly perform feats of impossibilities and each TD must be prepared to do so. This class is offered to MFA Technical Direction students as a continuing study of the impossible. Through case studies and hands on construction, TD's will be asked to explore techniques, materials, abstract ideas and develop a proverbial 'bag of tricks' as well as a presentation style that will allow them to share this with each other and the world.   | Graduate      |
| The Stagecraft of                                 | TTDI-575 | Open to Design & Production Programs & Specializations students only. The  | Graduate      |

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| Illusion (TTDI-575)                               |          | Stagecraft of Illusion is a hands-on exploration of the development of the large scale stage illusions that were the staple of the touring magic shows of the late 1800s and early 1900s. While this is not specifically a shop class, some shop skills are required, and a variety of skills are welcomed. Working together, students will research, design, and build variations on classic stage illusions. Functionality, aesthetic value, and stage presentation will be taken into equal consideration from inception to completion.  |          |
| MFA 1 Technical Direction Production (TTDI-595)   | TTDI-595 | Course open to MFA1 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate |
| MFA 1 Technical Direction Production (TTDI-596)   | TTDI-596 | Course open to MFA1 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate |
| Fundamentals of Technical Direction II (TTDI-600) | TTDI-600 | The definition of a technical director varies widely. This course will explore the TD's role and examine the skills necessary to manage the scenic construction process. Students will focus on management techniques. Communication and teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.  | Graduate |
| Working Metal (TTDI-610)                          | TTDI-610 | Open to Design & Production Programs & Specializations students only. Our history has been marked by it and wars have been won and lost based on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw material into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal fixture design. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Graduate |
| Technical Direction Seminar (TTDI-620)            | TTDI-620 | Open to Technical Direction Program students only. The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include 'The Importance of Sleep and Eating ' and 'How to Start a Business'.   | Graduate |
| Technical Management Style & Technique (TTDI-625) | TTDI-625 | Open to Design & Production Programs & Specializations students only. Technical Management Styles and Techniques is a course designed to identify and explore the challenges of management in Technical Direction. Over the course of weekly meetings, the students will share and critique their own experiences, and compare those to outside models. The class will draw upon the real time experiences of the current CalArts production schedule to provide examples of management challenges, as well as bring in outside examples and exercises to explore other styles and techniques. This course will also focus on areas of professionalism and organization specifically as they apply to the technical director.   | Graduate |
| AutoCAD II (TTDI-630)                             | TTDI-630 | Open to Technical Direction Program students only. AutoCAD II Semester 2 is a continuation of AutoCAD drafting fundamental taught in Semester 1. Students are asked to bring in and work on production-based projects and to develop templates and habits that will allow them to use the software efficiently as well as professionally. Students will also be introduced and trained on AutoCAD's 3D interface and will be shown how to create complex 3D drawings and how to present them in 2D form on paper in order to visually communicate and explain the fabrication process of a virtual design. Other programs that may be introduced during his class to integrate into AutoCAD include; Google Sketch-up, Adobe PhotoShop and Carrera. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.                                  | Graduate |
| Rigging (TTDI-650)                                | TTDI-650 | Open to Design & Production Programs students only. This class will teach both basic and advanced rigging principles with an emphasis on theatrical and entertainment rigging. Class material will be based on the book Arena Rigging by Harry Donovan as well as text developed by the instructor and the industrial rigging industry. Lectures will be supplemented with labs that supply hands-on experience. Students will learn about rigging hardware, terminology, load calculations, professional etiquette and safety procedures. Students taking this class must have a basic understanding of algebra and trig. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate |

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| Special Topics in Technical Direction (TTDI-675) | TTDI-675 | An exploration of various specialized areas of technical direction, such as safety, specialized construction problems, mechanical design and engineering, and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics will rotate. May be offered alternate years. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate      |
| MFA 2 Technical Direction Production (TTDI-695)  | TTDI-695 | Course open to MFA2 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate      |
| MFA 2 Technical Direction Production (TTDI-696)  | TTDI-696 | Course open to MFA2 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate      |
| Parametric Drafting (TTDI-710)                   | TTDI-710 | Open to Technical Direction Program students only. An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for part/system design before fabrication. Assignments will begin with program techniques then move to project-based packets. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate      |
| Technical Direction Seminar (TTDI-720)           | TTDI-720 | Open to Technical Direction Program students only. The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include 'The Importance of Sleep and Eating ' and 'How to Start a Business'.   | Graduate      |
| MFA 3 Technical Direction Production (TTDI-795)  | TTDI-795 | Course open to MFA3 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate      |
| MFA 3 Technical Direction Production (TTDI-796)  | TTDI-796 | Course open to MFA3 Technical Direction Program students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate      |
| Integrating Video & Live Performance (TVID-400)  | TVID-400 | At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required. | Undergraduate |
| Integrating Video & Live Performance (TVID-401)  | TVID-401 | At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required. | Undergraduate |
| Video  | TVID-405 | This is a course in programming video control systems using the software  | Undergraduate |



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| Programming:<br>Isadora (TVID-405)                |          | Isadora. Topics include basic and advanced video control patching; user interfaces; serial and midi control; content preparation; video cards and other important hardware; and interactive video control. Both the Windows and Mac platforms will be covered. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   |               |
| Video Programming:<br>Jitter (TVID-410)           | TVID-410 | Open to BFA 4 students only. This class will embark on a rigorous study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. The student will learn the programming structure and coding techniques necessary to implement custom video software solutions to a large number of video presentation and real-time manipulation challenges now commonly faced in the task of designing video content and technical solutions for live performance environments. Students enrolling in this class are expected to be well versed in digital video production techniques, digital video editing, and digital video content creation. The class will focus solely in the use of the Jitter coding environment and its applications to stage performances. No previous familiarity with Max, MSP or Jitter is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Undergraduate |
| Video Programming:<br>Advanced Jitter (TVID-412)  | TVID-412 | Open to BFA 4 students only. A continuation and more advanced study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. Prerequisite: Jitter. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Undergraduate |
| Motion Graphics:<br>After Effects (TVID-415)      | TVID-415 | Open to BFA 4 students only. This class will be a fast-paced hands-on introduction to motion graphics and compositing techniques that are most commonly used in video design projects for live performance. We will cover Adobe After Effects, Photoshop, Illustrator and Flash, an advanced and comprehensive suite for original content creation, media manipulation and final delivery. The student is expected to have some basic familiarity with Mac OSX based Apple computers. Some experience with digital video production is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Undergraduate |
| Living Room Interactive (TVID-450)                | TVID-450 | Living Room Interactive: Participatory Networked Storytelling is a laboratory-oriented class with a focus on research, development, and experimentation with new forms of networked storytelling that leverage existing consumer-level digital devices, which are increasingly present in many living rooms. We will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure through emerging and yet-to-be-developed rhizomatic forms. Simultaneously, groups of students will choose technology that they are interested in exploring, for example the Kinect sensor, Unity gaming engine, 3d projection, or surround sound, and we will work as a class to evolve integrated methods of merging these narrative strategies and technological tools. The focus of this class is the invention and exploration of new forms of participatory storytelling and engagement. The technological exploration will be supported, but designed around simultaneous investigation and community learning. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Undergraduate |
| Real-Time Interactive Tools/Techniques (TVID-455) | TVID-455 | Open to School of Theater students only. Real-time Interactive Tools and Techniques will give students a hands-on technical introduction to the implementation of interactive tools in the creation of next-generation immersive/responsive environments and story-based experiences. This class will specifically focus on commercially available interactive tools such as Kinect sensors, Oculus headsets, and LEAP sensors. In addition, integration between software platforms such as Unity, Jitter, and other realtime media servers will be covered. Through the study of these specific tools, students will gain a general working knowledge of motion tracking, computer vision, and interactive programming strategies. The lesson plan for this class will be coordinated with Living Room Interactive and Advanced Cinema 4D.   | Undergraduate |
| Integrating Video & Live Performance (TVID-500)   | TVID-500 | At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.   | Graduate      |
| Integrating Video                                 | TVID-501 | Open to School of Theater students only. At the conclusion of this 2-   | Graduate      |

& Live  
Performance  
(TVID-501)

semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

Video  
Programming:  
Isadora (TVID-  
505)

TVID-505

This is a course in programming video control systems using the software Isadora. Topics include basic and advanced video control patching; user interfaces; serial and midi control; content preparation; video cards and other important hardware; and interactive video control. Both the Windows and Mac platforms will be covered. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Graduate

Video  
Programming:  
Jitter (TVID-510)

TVID-510

Open to Design & Production Programs & Specializations students only. This class will embark on a rigorous study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. The student will learn the programming structure and coding techniques necessary to implement custom video software solutions to a large number of video presentation and real-time manipulation challenges now commonly faced in the task of designing video content and technical solutions for live performance environments. Students enrolling in this class are expected to be well versed in digital video production techniques, digital video editing, and digital video content creation. The class will focus solely in the use of the Jitter coding environment and its applications to stage performances. No previous familiarity with Max, MSP or Jitter is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Graduate

Motion Graphics:  
After Effects  
(TVID-515)

TVID-515

Open to Design & Production Programs & Specializations students only. This class will be a fast-paced hands-on introduction to motion graphics and compositing techniques that are most commonly used in video design projects for live performance. We will cover Adobe After Effects, Photoshop, Illustrator and Flash, an advanced and comprehensive suite for original content creation, media manipulation and final delivery. The student is expected to have some basic familiarity with Mac OSX based Apple computers. Some experience with digital video production is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Graduate

Video for  
Performance  
Seminar (TVID-  
520)

TVID-520

Open to Video for Performance students only. Must also take TVID-595. A weekly discussion of issues faced by students working in video for performance.

Graduate

MFA 1 Video  
Design  
Production  
(TVID-595)

TVID-595

Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.

Graduate

MFA 1 Video  
Design  
Production  
(TVID-596)

TVID-596

Open to Video for Performance students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.

Graduate

Moving Images in  
New Perf  
Environments  
(TVID-600)

TVID-600

Moving Images in new Performance Environments This one-semester course explores the use of interactive media in performative and time-based settings, including developing strategies for conceiving new approaches and forms. At the conclusion of this course, students should be capable of conceiving and creating a complex interactive project for a site-specific or unique environment. Examples of class projects might include: conceiving a site-specific public art event or promenade performance, creating a physically-interactive object or system, or designing a virtual environment that takes user input. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. Students will investigate the history of interactive art in a self-determined manner. This research will inform the creation of class projects over the course of the semester. This course is not technically focused, so prior facility with software, technology, or electronics is encouraged. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Graduate

Architectural  
Projection &

TVID-605

This one-semester course will engage with moving images as three-dimensional objects in physical space. Whether in the burgeoning field of

Graduate

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|---|----------|---|----------|
| Video Objects (TVID-605)                      |          | architectural projection and digital image surfaces or as art objects in the gallery and museum, moving images are increasingly inhabiting the physical world along with us. This course will begin with the study of images in relation to architecture and conclude with related approaches to creating sculptural objects as carriers for the moving image. This is a project-based course that requires students to conceive and create new work. Some prior facility with video devices, image-making techniques, and related technology is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   |          |
| Video Installation (TVID-610)                 | TVID-610 | This course will prepare students to conceive and create multi-channel video installations, including: strategies for creating video content for an installation context, designing the physical environment and necessary technological systems, and executing and installing the final elements to achieve their full vision. It is a project-oriented course, however a few reading assignments will prepare students for engaging with installation art on a theoretical level and familiarize them with the current state of the field. This course is not technically focused, so some facility with software and electronics is strongly encouraged. At the conclusion of the course, students will conceive and execute a unique video installation using original materials. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate |
| Video Programming: Advanced Jitter (TVID-612) | TVID-612 | Open to Design & Production Programs & Specializations students only. A continuation and more advanced study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. Prerequisite: Jitter. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.  | Graduate |
| Living Room Interactive (TVID-615)            | TVID-615 | Living Room Interactive: Participatory Networked Storytelling is a laboratory-oriented class with a focus on research, development, and experimentation with new forms of networked storytelling that leverage existing consumer-level digital devices, which are increasingly present in many living rooms. We will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure through emerging and yet-to-be-developed rhizomatic forms. Simultaneously, groups of students will choose technology that they are interested in exploring, for example the Kinect sensor, Unity gaming engine, 3d projection, or surround sound, and we will work as a class to evolve integrated methods of merging these narrative strategies and technological tools. The focus of this class is the invention and exploration of new forms of participatory storytelling and engagement. The technological exploration will be supported, but designed around simultaneous investigation and community learning. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. | Graduate |
| Video for Performance Seminar (TVID-620)      | TVID-620 | Open to Video for Performance students only. Must also take TVID-695. A weekly discussion of issues faced by students working in video for performance.   | Graduate |
| Advanced Video for Performance Lab (TVID-650) | TVID-650 | A graduate-level, hands-on, structured exploration of concepts and techniques involved in producing video design for live performance. Students will be expected to create content and physical designs in and out of class and to describe their conceptual framework for each work on a weekly basis. They will work individually and together in both large and small teams with the goal of discovering a common process language for the realization of collaborative video ideas. The group discussion and critique section of the class will focus on developing effective strategies for exploring emerging theoretical frameworks and work practices in video for performance design. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.   | Graduate |
| Professional Video Environments (TVID-680)    | TVID-680 | This course will serve as survey style introduction to Professional Video Systems and their use in high-end applications such as commercial theater, themed entertainment, concert tours, and special events. The class will cover the implementation and high-end operation of video server systems such as GreenHippo's Hippotizer, Dataton's Wachout, Coolux's Pandora's Box, and others. We will also explore Show Sontrol and Systems Integration concepts and approaches. To this end, we will observe how these various systems are used in real-life production environments via on-site demos at the local distributors and site visits to currently running themed applications and concert tour technical rehearsals. A level of computer and technical theater proficiency assumed, but there are no formal pre-requisites to take the course. This class is ideal for Video, Lighting, and Scenic Designers, Technical Directors and Production Managers, and anyone wanting to gain skills and familiarity with high-end professional video environments in the live production and themed entertainment fields.  | Graduate |
| MFA 2 Video Design Production                 | TVID-695 | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production   | Graduate |

|  |          |   |               |
|--|----------|---|---------------|
| (TVID-695)   |          | process, both in commitment of time and responsibility.   |               |
| MFA 2 Video Design Production (TVID-696)           | TVID-696 | Open to Video for Performance students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| Real-Time Interactive Tools/Techniques (TVID-705)  | TVID-705 | Open to School of Theater students only. Real-time Interactive Tools and Techniques will give students a hands-on technical introduction to the implementation of interactive tools in the creation of next-generation immersive/responsive environments and story-based experiences. This class will specifically focus on commercially available interactive tools such as Kinect sensors, Oculus headsets, and LEAP sensors. In addition, integration between software platforms such as Unity, Jitter, and other realtime media servers will be covered. Through the study of these specific tools, students will gain a general working knowledge of motion tracking, computer vision, and interactive programming strategies. The lesson plan for this class will be coordinated with Living Room Interactive and Advanced Cinema 4D.   | Graduate      |
| Video for Performance Seminar (TVID-720)           | TVID-720 | Open to Video for Performance students only. Must also take TVID-795. A weekly discussion of issues faced by students working in video for performance.   | Graduate      |
| MFA 3 Video Design Production (TVID-795)           | TVID-795 | Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.   | Graduate      |
| MFA 3 Video Design Production (TVID-796)           | TVID-796 | Open to Video for Performance students only. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.  | Graduate      |
| Screenwriting for the Theater Artist (TWFP-450)    | TWFP-450 | A one semester course open to all institute students, at all levels of experience. Students will propose, outline and then work to complete a first draft of an original screenplay. Along the way students will be introduced to the basics of working with cards, treatments, story structure, dialogue and screenplay formatting. Length will be determined by student experience and capability, shorts are encouraged, but features are acceptable. In-class presentation and discussion of in progress drafts is crucial. A lab setting is the aim here, where we all learn by doing and talking. Students are required to purchase Final Draft screenwriting software and have internet access to email their assignments.   | Undergraduate |
| Screenwriting for the Theater Artist II (TWFP-456) | TWFP-456 | A one semester course open to all Theater students who have written screenplays, BFA 3 and above, in which we continue to explore the challenges and pleasures of writing for the screen. The course is designed as an Intermediate/Advanced class in which student's are required to have previously completed screenplays of at least 10-15 pages that are properly formatted. The class is a workshop where students present in-progress drafts of any length from shorts to features to be read aloud and critiqued. Re-writing and re-working of drafts is required. Special attention will be paid to issues of adaptation, the reading of unproduced industry scripts and the viewing of clips from existing films that have dramaturgical relevance to student projects. It is highly recommended that students with aspirations to write and or direct for Flixus next year take this class. | Undergraduate |
| Screenwriting for the Theater Artist (TWFP-525)    | TWFP-525 | A one semester course open to all institute students, at all levels of experience. Students will propose, outline and then work to complete a first draft of an original screenplay. Along the way students will be introduced to the basics of working with cards, treatments, story structure, dialogue and screenplay formatting. Length will be determined by student experience and capability, shorts are encouraged, but features are acceptable. In-class presentation and discussion of in progress drafts is crucial. A lab setting is the aim here, where we all learn by doing and talking. Students are required to purchase Final Draft screenwriting software and have internet access to email their assignments.   | Graduate      |
| Screenwriting for the Theater Artist II (TWFP-556) | TWFP-556 | A one semester course open to all Theater students who have written screenplays, BFA 3 and above, in which we continue to explore the challenges and pleasures of writing for the screen. The course is designed as an Intermediate/Advanced class in which student's are required to have previously completed screenplays of at least 10-15 pages that are properly formatted. The class is a workshop where students present in-progress drafts of any length from shorts to features to be read aloud and critiqued. Re-writing and re-working of drafts is required. Special attention will be paid to issues of adaptation, the reading of unproduced industry scripts and the viewing of clips from existing films that have dramaturgical relevance to student projects. It is highly recommended that students with aspirations to write and or direct for Flixus next year take this class. | Graduate      |

