



School of Theater

Residence Requirements

The four-year Bachelor of Fine Arts and Certificate of Fine Arts Programs in Performance requires a minimum of four years full-time study. Master of Fine Arts and Advanced Certificate of Fine Arts programs in Performance and Directing require a minimum of three years full-time study. The four-year Bachelor of Fine Arts and Certificate of Fine Arts program in Design and Production requires a minimum of three years full-time study and the three-year Master of Fine Arts and Advanced Certificate of Fine Arts in Design and Production require a minimum of two years full-time study.

Curriculum Requirements

I. 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.

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 and a Graduation Review. Details regarding review procedures and scheduling are available in the Theater School office or from the Institute Review Coordinator.

II. Master of Fine Arts and Advanced Certificate of Fine Arts

Students must complete the program of studies 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 and a Graduation Review. Details regarding review procedures and scheduling are available in the Theater School office and from the Institute Review Coordinator.

III. Independent Theater Track

During a student's career in the School of Theater, at either undergraduate or graduate levels, mentors may recommend that a student might be eligible for the Independent Theater Track. This recommendation is based on the mentor's evaluation of the student's work, strengths and interests. The recommendation is then forwarded to the full faculty for its approval. Following this track is an option for highly motivated and disciplined students who the faculty believes would benefit from a broader range of study. This is an upper division track and acceptance is by invitation only. Selection is made prior to the mid-residence review for undergraduates, and before the end of the first year for graduate students. There is neither recruitment nor auditioning for it. Each student's curriculum will be individually designed, based on a written proposal and outline of courses. Requirements for graduation with a BFA are four years and a minimum of 120 units, of which 46 must be in Critical Studies. For the three-year MFA, a minimum of 60 units is required.

IV. Integrated Media Curriculum

The core requirements in the curriculum will consist of

- Integrated Media seminars and critiques
- Specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives, chosen from a wide-ranging list of courses currently offered throughout the Institute. The normal length of the course of study is two to three years.

Mid-Residence Review

Students must successfully complete a mid-residence review at the end of the second semester (MFA) or the fourth semester (BFA). Students who are not invited to continue in a program as a result of not passing their review may have the option of applying to another program or school of the Institute, or may, in some cases, be recommended for the Independent Theater Track. The third option is to pursue their studies at another institution.

A. Course Requirements – Programs in Performance

I. 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 flexibility to adapt and respond professionally to a variety of performance conditions, media, and technologies;
- The openness to experiment in rehearsal and performance techniques, combining a mastery of traditional skills with a hunger to define the practice of the future;
- The ability to initiate and navigate interdisciplinary investigations.

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

T 002 Interim (every spring)

T 100 Acting Studio I

T 200 Acting Studio II

T 300 Acting Studio III

T 455 Audition/Showcase

T 105 Voice I

T 205 Voice II

T 305 Voice III
 T 405 Voice/Speech IV
 T 110 Speech I
 T 210 Speech II
 T 310 Speech III
 T 115 Movement I
 T 215 Movement II
 T 315 Movement III
 T 420 Dance Theater
 T 421 Alexander Technique
 T 615C Fight Choreography
 T 120 T'ai Chi Ch'uan Level I
 T 052 Theater Run Crew (BFA1)
 T 090 Rehearsal/Performance (BFA2–4)
 T 706 Singing
 T 005 Conversations in Contemporary Theater*

Three of the following:

CS178A Survey of World Theater – Text*
 CS178B Survey of World Theater – Visual*
 CS179A Survey of World Theater Performance Styles*
 CS179B Survey of World Theater – Art and Advocacy*
 CS379C Art and Community Engagement

Electives listed below

Note: Classes marked with a • receive Critical Studies credit.

Master of Fine Arts and Advanced Certificate of Fine Arts

T 002 Interim (every spring)
 T 500 Acting Studio V
 T 600 Acting Studio VI
 T 455 Showcase
 T 505 Voice V
 T 605 Voice VI
 T 705 Voice/Speech VII
 T 706 Singing
 T 510 Speech V
 T 610 Speech VI
 T 520 T'ai Chi Ch'uan Level I

T 420 Dance Theater
 T 515 Movement V
 T 615 Movement VI
 T 615C Fight Choreography
 T 421 Alexander Technique
 MP220 African Dance
 T 715 Movement VII (elective)
 T 827 The Performer and the Object
 T 511 Directing Lab I
 T 888 Playwright's Lab I
 T 560 Graduate Play Analysis
 T 562 Graduate Performance Analysis
 T 090 Rehearsal Performance (every semester)
 T 445C–H Graduate Seminars (elective)

Elective Theater Classes For Actors:

(for both graduate and undergraduate)

T 050 Writing for Performance Workshop
 T 080–28 CAP Project
 T 080–29 Improvisation
 T220 Tai Chi (Level 2)
 T330 Tai Chi (Level 3)
 T 456 Acting for the Camera
 T 829 Performing Object Lab
 T 888 Playwright's Lab
 MP220 African Dance
 TP703 Theater Management
 TP706 Basic Stage Management
 TP707 Theatrical Unions
 TP848 Grant Writing
 T 580 Entrepreneurship
 T 460 Screenwriting for the Theater Artist
 T 862 Special Topics in Directing – Cinematic
 Elixirs (graduate only)
 Independent studies
 All Puppetry courses

II. 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.

T 511 Directing Lab

T 521 Directing Seminar

T 862 Special Topics in Directing – Cinematic Elixirs

T 950 MFA3 Directing Project

T 700 Acting Studio

TP801D Design Methodology

TP810 Performance by Design

T 820/821 Transforming Text

T 562 Graduate Performance Analysis

T 560 Graduate Play Analysis

T 888 Playwright's Lab I

T 002 Interim (every spring)

Additional classes to be determined in consultation with the mentor.

III. 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.

T 880 Writing for Performance I

T 881 Writing for Performance II

T 882 Playwright's Salon (every semester)

T 888 Playwright's Lab I (every semester)

T 890 MFA3 Writing for Performance Project

T 820 Transforming Text I

TP810 Performance by Design

T 862 Special Topics in Directing (Cinematic Elixirs)

T 500 MFA-1 Acting Studio

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

T002 Interim (every spring)

Plus Critical Studies Electives selected in consultation with the mentor.

B. Course Requirements – BFA Design and Production Programs

Bachelor of Fine Arts and Certificate of Fine Arts

Curricula for the Programs in Design and Production consist of classroom studies and hands-on studio and production work. Entering BFA Design and Technical Direction students are required to complete a common set of foundation courses that cover aesthetics, theory, history, literature, graphics, technology and crafts. Upper-division undergraduates work with their mentors to create training programs tailored to each student's individual needs and interests. Stage Management students follow a similar plan, with variations based on the needs of their métier.

Note: Classes marked with a denote those with Critical Studies credit.

BFA Design and Technical Direction Programs

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 Technical Direction 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 – 16 units [5 are CS]

T 005 Conversations in Contemp. Theater (2)

CS – – Critical Writing/Foundation (3)

TP100B Foundation Studio – 3D (3)

TP090 Production (2)

Plus choose 2 of 4 métier courses:

TP501 Sound Lab (2)

TP105 Drafting (2)

TP150 Lighting Techniques (1 or 2)

TP160 Sound Techniques (1) Sep/Oct

TP170 Video Techniques (1) Nov/Dec

TP180 Sewing Techniques (1) Nov/Dec

BFA I – Spring – 17 units [5 are CS]

T 005 Conversations in Contemp. Theater (2)*

CS – – Critical Writing/Foundation (3)*

TP100A Foundation Studio – 2D (3)

TP090 Production (2) and T002 Interim (1)

Plus choose 2 of 4 métier courses:

TP400 Light Lab (2)

TP216 Model Making

TP200 Stagecraft (2)

TP030–11 Miniature Patterns (1) Feb/Mar

TP150 Lighting Techniques (1) Mar/Apr

TP170 Video Techniques (1) Feb/Mar

Additional 2–4 units are available each semester for métier electives. Choose from courses such as Life Drawing, Principles of Costume Design, Architectural Styles, Welding, Workshops in Skills, Lighting Technology, a Metier Seminar, Sewing Basics or Vectorworks.

Metier Requirements: BFA Design, Technical Direction and Puppetry

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

Three out of four offerings in métier Critical Studies classes:

choose from **CS 378A, 378B, 379A, 379B, 379C**

T 002 Interim (every spring)

I. 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, illustration, history, and related technologies.

Metier Requirements:

TP604 Costume Techniques I

TP605 Costume Techniques II

TP606 Costume Design for the Stage

TP607 History of Fashion*

TP608 Spec. Topics/Costume Design

TP609 Principles of Costume Design

TP680 Undergraduate Closure

TP030 Workshops in Special Skills

FC110 Life Drawing

FC210 Life Drawing

TP090A Production–Costume (6 semesters)

Recommended Electives:

TP214 Architectural Styles*

TP030 Costuming for Film

TP808 Costume Design Seminar (BFA 3/4)

FC345 Painting

FC366 Life Drawing: Form, Structure & Analysis

II. 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.

Metier Requirements:

TP400 Light Lab

TP150 Lighting & Sound Techniques

TP401A Lighting Design I: Plot making

TP401B Lighting Design I: The Design Process

TP402 Advanced Lighting Design

TP560 Vector Works

TP406 Lighting Technology*

TP214 Architectural Styles*

TP302 Scene Design I

TP500/501 Sound Design I or Sound Lab

TP800 Independent Study in Design or Technology

TP680 Undergraduate Closure

Art History*

History of Film or Dance

Recommended Electives:

TP200 Stagecraft

TP700 Management Techniques

TP 215 Contemporary Playhouse

T 812 Shadow Puppetry

TP609 Principles of Costume Design

TP306 Scene Painting

D 038 Dance Showings

TP455 Video Engineering

Drawing Courses

III. 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.

Metier Requirements:

TP216 Techniques of Design for Undergrads

TP214 Architectural Styles*

TP302 Scene Design I

TP305 Special Topics in Scene Design

TP309 Scene Painting for Undergrads

TP320 BFA Scene Design Seminar

TP400A Light Lab

TP401 Lighting Design I

TP560 Vector Works

FC115 Basic Perspective

TP680 Undergraduate Closure

TP200 Basic Stagecraft

TP090E Production–Scene Design (6 semesters)

Recommended Electives:

A minimum of 6 courses the following:

Art History*

Life Drawing

Character Animation

Painting

Principles of Costume Design

Color and Design

Sculpture

History of Fashion

Puppetry

History of Film or Dance

Computer aided design

IV. BFA Puppetry Specialization:

Metier Requirements:

T815 Constructing Performing Objects

T820 Transforming Text I

T821 Transforming Text II

T823 Undergraduate Puppetry Studio

T829 Performing Object Lab- 6 semesters

Plus 2 of the following courses:

T819 Objects High and Low: History of the Puppet in American Culture,

T828 Artificial Life

TP815 Special Topics: Decoys, Dolls and Dummies:

Plus one of the following:

T030 Institute Directing

T010 Acting Techniques I

T 050 Writing for Performance Workshop

V. 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.

Metier Requirements:

TP160 Sound & Video Techniques

TP406 Lighting Technology*

TP500 Sound Design I

TP501 Sound Lab

TP510 Undergrad Sound Seminar I (1)

TP530 Undergrad Sound Seminar II (2)

TP520A–D Special Topics in Sound Design:

TP520A Themed Entertainment

TP520B Gear

TP520C Digital Playback

TP520D Paperwork

TP522 Music For Non–Musicians

TP812 Creative Listening for the Sound Designer

TP090G Production – Sound Design (6 semesters)

TP525 Professional Sound Environments

TP550 Max Programming for Sound Design

F 106 Sound For Film/Video

CS314 Digital Electronics*

CS268 Reproduction of Sound*

CS315 Basic Electronics*

CS417 Audio Engineering Seminar*

TP560 Vector Works

Recommended Electives:

Art History*

Art–Making Electives

Music classes

History of Film or Dance*

VI. 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.

Metier Requirements:

TP200 Stagecraft I

TP201 Advanced Stagecraft

TP575 AutoCAD

TP302 Scene Design I

CS215 Basic Electronics*

TP220 Welding

TP203 Fundamentals of Technical Direction

TP868 Technical Design

TP309 Scene Painting for Undergraduates

TP455 Video Engineering

TP203 Statical Engineering*

TP090N Production – Technical Direction (6 semesters)

Recommended Electives:

TP105 Drafting

TP214 Architectural Styles*

CS214 Digital Electronics

TP215 Contemporary Playhouse

TP560 Vectorworks

TP700 Management Techniques

TP030 Sewing Basics

TP401 Lighting Design I

CS165 Science of Art & Life Safety*

TP861 Special Topics: Props

TP225 Working Metal

TP406 Lighting Technology

VII. BFA Stage Management – Goals and Curriculum

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.

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

- Strong communication skills, including the ability to speak and write clearly and exhibit proficiency with digital formats related to those skills.
- A well-developed personal organization system that shows a strong work ethic, and an ability to balance the variety of tasks required of a manager.
- A proficiency in the range of skills and processes necessary to function effectively as a stage manager.
- A respect for and understanding of collaborative processes and the needs of each participant in the production.
- An understanding of the skills necessary to develop and maintain a career in the profession.
- An understanding of and commitment to safe practices.
- A solid understanding of the historical foundation of theatrical and arts practices, as well as knowledge of the contemporary arts/performing arts landscape.
- An openness to new ideas and an appetite for knowledge

Core Curriculum:

Plus three of four semesters of theater history and dramaturgy:

T 005 Conversations in Contemporary Theater

TP090 Production (7 semesters)

T 002 Interim (every spring)

CS178A Survey of World Theater – Text*

CS178B Survey of World Theater – Visual*

CS179A Survey of World Theater – Arts & Activism*

CS179B Survey of World Theater – Performance Styles*

CS379C Art and Community Engagement*

Metier Requirements:

TP702 Stage Management Seminar (each semester)

TP706 Basic Stage Management (BFA 1)

TP400A Light Lab (BFA 1)

TP500 Sound Lab (BFA 1)

TP200 Stagecraft I (BFA 1)

T 010 Acting Techniques I (BFA 1 or 2)

T052 Run Crew (BFA 1)

TP700 Management Techniques (BFA 2)

T 080–09 Voice & Speech for Stage Managers

T 030 Institute Directing

TP030–06 Score Reading

TP707 Theatrical Unions

TP703 Theater Management

T580 Entrepreneurship

Recommended Electives:

D 038 Dance Showings

TP608 History of Fashion

TP105 Technical Drawing

TP100 Foundation Studio 2D & 3D (BFA2 +)

TP580 Vectorworks

TP945 Film Producing & Mgt (BFA 3 or 4)

TP214 Architectural Styles

TP203 Fundamentals of Tech Direction

TP760 Pre-Production Planning

C. Master of Fine Arts and Advanced Certificate of Fine Arts in Design and Production

It is expected that the course of study for the MFA degrees in Design and Production will be three years. 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.

I. MFA Costume Design Program

By graduation, MFA 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.

Metier Requirements:

TP801D Design Methodology

TP804 MFA 1 Costume Design

TP810 Performance by Design

TP830 Open Dress

TP920 Open Studio/Graduate Closure

FC210 Life Drawing

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

TP808 Costume Des Seminar (each semester)

TP090 Production (6 semesters)

T 002 Interim (every spring)

Recommended Electives:

T 888 Playwright's Lab I

TP308 Production Design

T820 Transforming Text

T 862 Cinematic Elixirs

TP566 Special Topics in Computer Applications

TP902C Special Topics in Design

TP030 Workshop in Special Skills

TP820 Transforming Text

T 580 Entrepreneurship

Life Drawing

Video Courses

Art or Character Animation Courses

Puppetry Course

II. MFA Lighting Design Program

By the time they graduate, MFA students will:

- Have a complete command of the lighting design process, including developing a conceptual approach, creating the required drafting and paperwork, and clearly and successfully articulating designs.
- Analyze and critique written and performed plays within cultural, historical and theoretical contexts.

- Have produced original and expressive artistic work for the stage, reflected in a unique, professional-level design portfolio.
- Have the intellectual, creative and technical skills to embark on a professional career as a lighting designer.
- Be effective collaborators and communicators.

Metier Requirements:

TP803 Graduate Lighting Design I

TP903 Graduate Lighting Design II

TP983 Graduate Lighting Design III

TP835 Principles of Lighting Design

TP836 Lighting Design Seminar

TP410 Advanced Light Lab

TP560 Vector Works

TP801C Techniques of Design

TP801D Design Methodology

TP810 Performance by Design

TP090 Production (6 semesters)

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

T 002 Interim (every spring)

Recommended Electives:

TP566 Special Topics in Computer Applications

TP804 Costume Design Seminar

TP888 Playwright's Lab

TP902C Special Topics in Design

TP920 Open Studio/Graduate Closure

TP820 Transforming Text

TP450 Special Topics in Video

TP863 Rigging

Film & Video courses

III. 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.

Metier Requirements

TP801C Techniques of Design

TP801D Design Methodology

TP810 Performance by Design

TP902C Special Topics in Design

TP920 Open Studio/Graduate Closure

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

TP090 Production (6 semesters)

TP809 MFA Scene Design Seminar

T 002 Interim (every spring)

Recommended Electives:

TP306 Scene Painting

TP866 Art and Manipulation of Scenic Materials

TP214 Architectural Styles

TP307 Advanced Scene Painting

TP560 Vector Works or

TP575 Auto CAD

T 888 Playwright's Lab I

TP308 Production Design

T 820 Transforming Text

T 862 Cinematic Elixirs

Life Drawing

Video, Art or Character Animation Courses

Puppetry Courses

IV. Puppetry Specialization

By graduation, Puppetry students should exhibit the following:

- A demonstrated exploration, expansion and deepening of their individual artistic terrains.

- Engagement in a broad range of contemporary and historical theory and practice, especially centered on object theater, puppetry, and other forms of interaction between the animate and inanimate.
- Experience in a wide variety of theatrical and aesthetic practices, performance and directing processes, and critique that expand and challenge one's artistic/aesthetic perspective.
- Creation of self-generated work that has the possibility to expand the definition of puppet and object performance.
- Experience in the rigorous challenges of directing object theater, including the interaction of performers and objects.
- Expansion of their visual acuity, and the skills to work in a collaborative process.
- Focused development on the key elements of craft.
- A demonstrated exploration of related art forms such as film, music, video, optics, pre-cinema, animation, visual art, and installation.
- Experience in the essential aspects of theatrical production, with an emphasis on communication and leadership.
- An awareness of the obligations and responsibilities that are attendant in the director's leadership role, including providing ethical leadership of their processes.
- A grasp of dramaturgy, and engagement with text in unique, personal, and non-traditional ways.

MFA Puppetry Course Requirements

T 820/821 Transforming Text I and II

T 829 Performing Object Laboratory (5 semesters)

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

TP810 Performance by Design

T 090 Production

T 090 Rehearsal and Performance

TP 8010 Design Methodology (if recommended by mentor)

T030 Institute Directing

T 826A&B Seminar in Puppet Theater

T 002 Interim (every spring)

T 960 MFA3 Puppetry Project

ACTING: One of the following:

T010 Acting Techniques

MFA 1 Acting Studio (by permission of instructor)

T 605A MFA 2 Voice or other recommended voice

Puppetry Construction and Special Topics courses (minimum of 2 semesters)

These courses are offered on a rotating basis.

T 811 Toy Theatre

T 818 Making Marionette Theater

T 817 Picture Performance

T 815 Constructing Performing Objects

T 814 Hand Puppetry

T 815 Special Topics in Puppetry

History/Critical Studies courses in puppetry (2 of 3 below)

T 828 Artificial Life

T 822 Decoys, Dolls and Dummies

T 819 Objects High and Low: The History of the Puppet in American Culture

Lighting course (if recommended by mentor)

Recommended Electives:

T 511 Directing Lab (Observation) by permission

T 050 Writing for Performance Workshop

TP80 Open Dress

TP812 Creative Listening

TP866 Art and Manipulation of Scenic Materials

TP450 Special Topics in Video

TP030–05 Projection in Performance

F 298 Devices of Illusion

T 445F Graduate Seminar: Dramaturgy

T 445C Graduate Seminar: Adaptation

T 445H Theater of Witness

T 580 Entrepreneurship

TP201 Stagecraft I

T 120A&B T'ai Chi Ch'uan – Level I

FD512A Acting and Directing Workshop – Scene Study

TP943 Sustainable Theater

FE320 Stop Motion Animation Basics

FE428 Stop Motion Puppet Design & Fabrication

FE429 Story

ID550 Arts Pedagogy: Artists Preparing to Teach in the Community

TP030–11 Miniature Patterns

F 522F The Artist and the Archive

Producing and Management courses

Art, Dance, Film, Video, Art, Music, Animation courses

Interdisciplinary courses

Critical Studies courses

Life Drawing

V. MFA Scene Painting Specialization

Students who complete the MFA Scene Painting Specialization 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, trompe l'oeil, fine art and architecture history.
- Management and leadership skills that demonstrate an understanding of how 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.
- Sophisticated research, communication and presentation skills needed to understand the design as presented by the Scenic Designer and to execute the design successfully.
- Develop a professional network, using guest artist presentations and workshops along with industry contacts to develop conceptual understanding and a broad range of professional scenic applications.
- 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

Metier Requirements

FC210 Life Drawing

TP306 Scene Painting I

TP307 Adv. Scene Painting (each semester)

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

TP214 Architectural Styles

TP090 Production

TP560 Vector Works

TP870 Scenic Art Seminar (each semester)

TP861 Special Topics in Scene Painting (one semester each year)

T 002 Interim (every spring)

Recommended Electives:

TP400 Light Lab

FC310 Advanced Life Drawing

FC Drawing – Perspective

TP560–03 Vector Works

TP575 AutoCAD

TP801C Techniques of Design

TP801D Design Methodology

TP920A Open Studio

TP306 Production Design

TP201 Stagecraft I&II

TP830A Open Dress

Character Animation courses

Film courses

Puppetry courses

Art School Painting course

VI. MFA Video Specialization

Students who complete the MFA Video 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.

Metier Requirements

TP872 Video Design I

TP872C–D Video Design II

TP872E–F Video Design III

TP880 Isadora Programming

TP881 Advanced Video Programming – Jitter

TP882 Final Cut Studio

TP885 Video for Performance Seminar

TP986 Video Software: Motion Graphics

TP801C Techniques of Design

TP801D Design Methodology

TP810 Performance by Design

TP920B Graduate Closure

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

TP090 Production (6 semesters)

T 002 Interim (every spring)

TP455 Video Engineering

VII. 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 designer.

Metier Requirements

TP802 Graduate Sound Design I

TP807A Sound Design Seminar I

TP907A Sound Design Seminar II

TP927A Sound Design Seminar III

TP812 Creative Listening

TP520A–D Special Topics in Sound Design:

TP520A Themed Entertainment

TP520B Gear

TP520C Digital Playback

TP520D Paperwork

TP822 Music For Non-Musicians

TP825 Professional Sound Environments

TP930 Acoustic Environments for Performance

CS315 Basic Electronics

F 106 Sound for Film/Video

F 308 Post-Production for Film/Video

TP850 Max Programming for Sound Design

TP560 Vector Works

TP810 Performance by Design

TP801D Design Methodology

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

TP090 Production (6 semesters)

T 002 Interim (every spring)

Recommended Electives:

TP863 Rigging

Music History

Art History

Art Making Electives

Video Courses

VIII. MFA Technical Direction Program

By Graduation, the 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.

Metier Requirements

TP203 Fundamentals of Technical Direction

TP805 Technical Direction Seminar

TP201 Advanced Stagecraft

TP862 Static Engineering

TP866 The Art and Manipulation of Scenic Materials

TP090 Production (6 semesters)

T002 Interim (every spring)

Recommended Electives:

TP861A&B Special Topics in Technical Direction

TP864 Electricity

TP865 Mechanical

TP220 Welding I

TP225 Working Metal

TP213 History of Design & Technology

TP575A&B AutoCAD I & II

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

TP868 Technical Design

TP863 Rigging

TP455 Video Engineering

T 002 Interim

TP580 Solidworks

TP214 Architectural Styles

TP215 Contemporary Playhouse

TP560 Vector Works

TP501 Sound Lab

TP500 Sound Design

TP400 Light Lab

TP401/402 Lighting Design

TP406 Lighting Technology

TP725 Management for Theater

TP840 Foundations of Producing

Management for Theater

TP306 Scene Painting

TP604 Costume Techniques

TP105D Technical Drawing for the Ham Handed

TP830 Open Dress

TP570 Isadora Programming

MFA Management Programs

IX. 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.

Metier Requirements

TP702 Stage Management Seminar (each semester)

TP707 Theatrical Unions

TP806A&B Graduate Management Seminars

TP725 Management for Theater

TP090 Production (6 semesters)

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

TP945 Film Producing and Management

T 580 Entrepreneurship

T 002 Interim (each spring)

Plus an internship, a minimum of 6 Management electives and 2 open electives.

Management Electives:

TP568 Management Technologies

TP703 Theater Management

TP760 Pre-Production Planning

TP856 Production Management II

TP840 Foundations of Producing

TP842 The Law of Producing Theater

TP857 Leadership and Management

TP858 Budgeting for the Theater

TP940 Advanced Case Studies in Producing

TP941 Management Structures

TP942 Special Topics in Producing

TP845 Cultural Policy

FD601 Preparing for the Marketplace

Additional electives in consultation with mentor.

X.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

Metier Requirements:

TP725 Management for Theater

TP856 Prod Mgt II – Practical Application of Philosophies and Principles

TP857 Leadership and Management

TP203 Fundamentals of Technical Direction

TP950 Production Management Seminar (each semester)

TP704C Special Topics in Production Management

TP840 Foundations of Producing

TP858 Budgeting for the Theater

TP842 The Law of Producing Theater

TP560 Vectorworks (or TP575 AutoCAD w/permission)

TP707 Theatrical Unions

TP090 Production

T 560 Graduate Play Analysis

T 562 Graduate Performance Analysis

T 580 Entrepreneurship

TP945 Film Producing and Management

TP900 Independent Study in Production Management

T 002 Interim (each spring)

Recommended Electives:

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

TP703 Theatre Management

TP806B Graduate Management Seminar

TP941 Management Structures

TP942 Special Topics in Producing

F 317 The Business of Film

FD601 Preparing for the Marketplace

TP212 Statical Engineering (Structures)

TP868 Technical Design

T 820 Transforming Text

TP568 Management Technologies

T 030 Institute Directing

T 010 Institute Acting Techniques

T 500/501 Sound Lab or Sound Design I

A Lighting course

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.

XI. 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.

Metier Requirements:

TP840 Foundations of Producing

TP841 Producing Seminar (each semester)

TP720 Communication Strategies

TP842 The Law of Producing Theater

TP845 Cultural Policy

TP846 Arts Marketing

TP848 Grant Writing

TP942 Special Topics in Producing – Touring, Fundraising Strategies, Public Relations, etc.

TP940 Advanced Case Studies in Producing

TP941 Management Structures

T 560 Graduate Play Analysis

T 888 Playwright's Lab I

TP090 Production (6 semesters)

TP980 Graduate Internship

TP900 Independent Study: Thesis Project

TP945 Film Production and Management

T 002 Interim (each spring)

Recommended Electives:

Courses in Dramaturgy, Writing, Adaptation, Design, Management, Puppetry, Film, Dance, Music, Literature

D. Integrated Media Curriculum

The core requirements in the curriculum will consist of:

- Integrated Media seminars and critiques, and
- specified courses in the student's program of entry.

In addition to these core requirements, students will be expected to take electives chosen in consultation with the mentor from a wide-ranging list of courses currently offered throughout the Institute.

First year

Fall:

IM1000 IM Seminar

TP090 Production

TP810 Performance By Design

T 560 Graduate Play Analysis

History Elective

Spring:

IM1000 IM Seminar

TP090 Production

Metier Concepts

Critical (art/aesthetics...)

Craft (technology/technique)

Communication (verbal/symbolic/graphic)

History Elective

Note: Remaining semesters follow the spring curriculum.

Course Descriptions

Theater Courses Open to the Institute

Theater students may select three of the following four survey courses to meet the Theater School/Critical Studies metier studies requirement.

CS378A Survey of World Theater – Text

3 units / Semester I

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.

CS379A Survey of World Theater – Performance Tactics

3 units / Semester I

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.

- One of four courses available to meet the Theater School metier studies requirement.

CS379B Survey of World Theater – Cultural—Arts Activism

3 units / Semester I

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.

- One of four courses available to meet the Theater School metier studies requirement.

CS379C Art and Community Engagement

3 units / Semester II

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.

- Offered for Critical Studies credit.

T 002A–D Interim

1 unit / Semester II

During the first two weeks of the spring semester, the School of Theater, along with certain other Schools within the Institute, offers students the opportunity to engage in immersive

and intensive experiences that normally would not be possible during the regular academic schedule. Most regular School of Theater courses do not meet during this time; instead, students may choose from a wide variety of mini–courses, intensive research projects, interdisciplinary work and self–directed study. Students should check with other schools in which they are registered for spring courses to see if these will meet during Interim; if so, these courses take precedence over Interim courses. A schedule of Interim courses and Interim procedures will be made available towards the end of the fall semester.

- Required for all School of Theater students each spring they are in residence

T 005A&B Conversations in Contemporary Theater

2 units / Semester I, II

Using the CalArts School of Theater and REDCAT seasons as a shared lens, this course uses discussion, contextual research, writing, and critical response to investigate performance and analysis strategies in contemporary theater practice.

- Required of all BFA–1 Theater School students.
- Must be completed in the first year. Critical Studies credit given.

TP213A&B History of Theatrical Design & Technology

2 units / Semester I, II (Offered alternate years)

Survey of the evolution of theatrical architecture, theatrical design, and technology from prehistory to the present. Focus of the course includes: recognition of the various periods in theatre architecture and the impact of the audience/performer relationship, understanding the relationship between theatrical styles and the political and religious movements of their time, and identifying the major contributors to and their impact on theatrical design and technology.

- Receives Critical Studies credit.

TP214A&B Architectural Styles

2 units / Semester I, II

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.

- Receives Critical Studies credit.

TP406 Lighting Technology

2 units / Semester I

Lecture/demonstration leading to an in–depth understanding of energy and its transformation, the basic physics of electricity and light and the design and operation of systems for their control, the physiology of human perception of light and the interaction of colored light with colored surfaces. Electrical safety will be stressed.

- Receives Critical Studies credit.

T 580 Entrepreneurship: The Artist as Entrepreneur

2 units / Semester I, II

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.

- Open to the Institute. Preference given to graduating Theater School students.

TP945A&B Film Producing and Management

2–3 units / Semester I, II

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.

- Open to the Institute. Preference will be given to graduate students.

TP730 Sustainability Seminar

1 unit / Semester I, II

Discussion of ecologically sustainable theories and practice for the arts. Open to students from all schools in the Institute, BFA–3 and above.

- May be repeated for credit

T 010 Acting Techniques I

1 unit / Semester I

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.

- Open to the Institute.

T 020 Acting Techniques II

1 unit / Semester II

A continuation of Acting Techniques I.

- Open to the Institute.

T 030 A&B Institute Directing

1 unit / Semester I, II

Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, performance artists, choreographers, etc.

T 050 A&B Writing for Performance Workshop

2 units / Semester I, II

A semester–long course in playwriting taught in the workshop style. Open to the Institute.

T 062 Flixus

2 units / Semester II

Flixus is a collaborative effort with the Film and Theater schools in which students from both schools join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, to complement those of the film school students, 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.

- May be repeated twice for credit (Theater Students)

T 065 International Program Development

1–3 units / Semester II

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.

- May be repeated for credit

T 445C Graduate Seminar: Adaptation

3 units / Semester II

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
- Recommended for graduate students with an interest in adaptation and text work.
- Undergraduate students by permission of instructor.

T 445D Graduate Seminar: Greek Drama

3 units / Semester II

This seminar will focus on the close reading of select plays by Aeschylus, Sophocles, and Euripides. As we explore the nexus between the Greek classics and the modern stage, we will examine how these plays functioned in the context of their own society and what continues to make them the basis for powerful performances today. In addition to the plays, we will read various texts on Greek theater practice, mythology, and intercultural adaptation. Requirements include oral presentations and writing assignments.

T 445F Graduate Seminar: Dramaturgy

2 units / Semester I, II

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 dramaturg'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.

- Open to the Institute. Geared towards directors, designers, playwrights, producers, actors, and anyone interested in dramaturgical activity.
- May be repeated for credit

T 445G Graduate Seminar: Translation

3 units / Semester II

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. Geared towards writers from any school in the institute.

- Permission of Instructor required

T 445H Theater of Witness

2 units / Semester I

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 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.

- Permission of Instructor required

T 460A Screenwriting for the Theater Artist

2 units / Semester II

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.

- Permission of the instructor.

T 560 Graduate Play Analysis

3 units / Semester I

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.

T 562 Graduate Performance Analysis

3 units / Semester II

Graduate Play Analysis looks at drama from the point of view of the record – how to encounter scripts and other texts for the theater (performance's paper x-ray). Graduate Performance Analysis is focused on the live encounter– actions through time designed to hold attention and inspire action in the present, especially modes that may elude representation in text. How

do they hold presence? How do they present? While we expect much of the content to center on contemporary and recent performance, we would like to draw attention to anthropological bloodlines through continuous traditions. Each week will bring another guest, or guests, and someone to help frame the work (sometimes framing mutually).

T 565 Critical Friends

2 units / Semester II

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.

TP943 Sustainable Theater

2 units / Semester II

We will focus on integrating ecologically sustainable processes and technologies into professional artistic practice with an emphasis on theater and the built in problem of its temporary nature. 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.

Puppetry Courses (Open to the Institute)

T 811 Toy Theatre

3 units / Semester II

Toy Theatre was a popular parlor or home entertainment in Europe and America in the 19th Century. The first “toy theatre” or miniature proscenium theater with cutout figures, was made in England in 1811. These early Toy Theatres were miniature replicas of actual theaters and plays performed on the stage, with condensed scripts, and were performed in the home for friends and family. In the 20th Century, artists began exploring this form and reinventing it in a variety of ways. Artists as diverse as Diaghlev and Gordon Craig created original work in this miniature form. The 1990’s saw a tremendous Toy Theatre revival in New York and elsewhere, as artists turned to this low–tech, highly portable and expressive form. In this course, we will explore the history of the Toy Theatre, both in its more traditional roots and its use as a form by 20th Century avant–garde theater artists, and its relationship to work by visual artists such as Joseph Cornell and Christian Boltanski. Students will also create their own Toy Theatres and performances, either in response to texts or as purely visual theater, film, video, or installation works.

- Open to the Institute by permission of the instructor (BFA–2 and above).

T 815 Special Topics in Puppetry

2–4 units / Semester I, II

Guest or CalArts faculty design a course of their choosing dealing with some aspect of puppetry.

T 817 Picture Performance

2 units / Semester II (Offered Alternate Years)

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. This rare, archaic medium of “picture performance” originated in ancient India more than two thousand years ago and spread across the world to virtually every culture. 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.

T 818A&B Making Marionette Theater

3 units / Semester I, II (Offered Alternate Years)

The marionette has multiple personalities. It is a fantastical object of delight that carries with it uncanny and sinister qualities. It can be a Brechtian tool to play with and dismantle artifice. It can also be used in earnest acts of mimicry. Students in this class will explore the various uses for marionettes, both contemporary and traditional, as they create their own works of marionette theater. Design, construction and manipulation skills will be taught weekly throughout the semester.

- Open to the Institute, BFA–2 and above.
- Enrollment limited to 10.

T 819 Objects High and Low: The History of the Puppet in American Culture

2 units / Semester I (Offered Alternate Years)

This class will look at the rich and varied history of puppetry and object theater in the United States. The survey will include Native American ceremonial objects, vaudeville marionettes, WPA puppet plays, Vegas showgirl acts, television ventriloquism, and finally avant–garde object theater. We will look at the form and content of these various uses of puppetry as well as the subcultures from which they sprang. We will consider puppets as immigrant objects carried to the New World, as vehicles of dissent, as propaganda, as drag, as cheap advertisement, and as post–modern performers.

- Enrollment limited to 16 students.
- Open to the Institute. BFA–2 and above.
- Receives Critical Studies credit.

T 820 Transforming Text I: Adapting Work for the Puppet Theater

2.5 units / Semester I

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.

- MFA-2 and MFA-3, directors and designers.

T 821 Transforming Text II: Adapting Work for the Puppet Theater

2.5 units / Semester II

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.

- MFA-2 and MFA-3, directors and designers, or by permission of the instructor.
- Prerequisites: Transforming Text I or equivalent course.

T 822 Decoys, Dolls and Dummies

2.0 units / Semester II (Offered Alternate Years)

This class will cover recent works in experimental object theater as well as contemporary use of puppets in visual art, video and multimedia performance. We will look at the cultural significance of remote control bodies, virtual avatars and manually operated puppets in an age of infinite digital reproduction and mutation. Theater companies and artists covered will include, among others, Mabou Mines, Hand Spring Theater, Ping Chong, Peter Schumann, as well as visual artists Desiree Holman, Walter Martin and Paulina Munoz, Kara Walker, Paul McCarthy, Dan Graham, Pierre Huyghe, Marcel Dzama and Nayland Blake, Guy Ben-Ner, and more.

T 825 Independent Projects in Puppetry

2-4 units / Semester I, II

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.

- By permission of instructor only. May be repeated for credit.

T 828 Artificial Life

2 units / Semester I (Offered Alternate Years)

This class will trace the use of dolls, doubles, dummies, automatons, robots, and puppets from romantic era fiction to contemporary visual art, film, and theater. We will look at the use of these objects as vehicles for the unconscious, monsters of scientifically, and ghosts of the outmoded. We will also look at the role that puppets have played in avant-garde theater, paying close to how they have been used to subvert and pervert theatrical realism.

- Receives Critical Studies credit.

T 829A-F Performing Object Laboratory

2 units / Semester I, II

This laboratory will function as an ongoing developmental laboratory, with an emphasis on process and critique. This course is specifically designed as a rigorous laboratory for 2nd year puppetry students, in which to develop new work using puppets, animated objects, or related/hybrid forms. First year puppetry students will also participate as performers in the work of the 2nd year director/designers. The lab is also open (by permission of the instructor) to other students (BFA 2 and above) who wish to participate as performers/ puppeteers, as well as designers and composer/musicians. Proposals will also be considered for a limited number of exceptional projects by other 2nd or 3rd year graduate students who are exploring the

performing object in unexpected ways.

- By permission of instructor only.
- Note that although students in these labs meet together, they have discrete learning goals and outcomes for each year level.

NOTE: Many Design and Production classes are open to the Institute as well.

Performance Courses

T 052 A&B Theater Run Crew

2 units / Semester I, II

Covers five areas of study: props, costumes, scenery, lighting, sound. Each semester the student will crew a show in one of the areas.

- Required of all BFA-1 Acting and Management students.

T 080 Workshops in Special Skills

1-4 units / Semester I, II

Workshop topics vary from semester to semester.

T 080-01 Theatrical Makeup

1 unit / Semester I, II

A workshop format lasting 6-8 weeks covering the basic techniques for applying theatrical makeup.

T 080-09 A&B Voice & Speech for Stage Managers

1 unit / Semester I, II

A two-semester sequence 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.

T 080-28 CAP Playwriting Project – Arroyo Seco

2 units / Semester I

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.

T 080-29 Improvisation

1 unit / Semester I

- May be repeated four times for credit (T080-29 A-D)

T 090A-L Rehearsal and Performance

1-4 units / Semester I, II

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.

- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

T 100A&B BFA 1 Acting Studio

3 units / Semester I, II

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).

T 200A&B BFA 2 Acting Studio

3 units / Semester I, II

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.

T 300A&B BFA 3 Acting Studio

3 units / Semester I, II

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. This class includes six weeks of intense class work focused on all of the aspects of acting for the camera.

T 500A&B MFA–1 Acting Studio

3 units / Semester I, II

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. In the second semester we 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.

T 600A&B MFA–2 Acting Studio

3 units / Semester I, II

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.

T 400 / T 700 Graduating Acting Studio

3 units / Semester I

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 acting styles and genres. Scenes will be chosen ranging from Elizabethan to those of contemporary writers – each serving to address the students’ individual needs. The actors have an opportunity to choose material that they have a deep desire to investigate. Particular attention will be paid to improving sensitivity to language – to “hearing the music” of the text and to re-examine and reinforce the objective/action imperative

T 455A&B Audition / Showcase

3 units

This class is a full year course that 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. By the end of the first semester the students will have begun to select their Showcase material. In the second semester the students will present the highest level of their work at the NY and LA Showcases for industry professionals.

T 105A&B BFA 1 Voice

1.5 units / Semester I, II

Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.

T 205A&B BFA 2 Voice

1.5 units / Semester I, II

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.

T 305A&B BFA 3 Voice

1.5 units / Semester I, II

Semester 1 – 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

Semester 2 – 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.

T 405 BFA 4 Voice/Speech

1.5 units / Semester I

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 are used, the selection of which is based on the needs of the students. Though the structure and themes of the course may change dynamically according to the makeup of those enrolled, the work that all students will undertake 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 potential audition pieces and to ensure that they can do the 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 physically and vocally beforehand.

T 505A&B MFA 1 Voice

1.5 units / Semester I, II

Semester 1 – Discussion of the approach to the voice work [Linklater] 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.

Semester 1 – 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).

T 605A&B MFA 2 Voice

1.5 units / Semester I, II

Semester 1 – 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

Semester 2 – 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.

- Required of all MFA–2 Actors.

T 705A MFA 3 Voice/Speech

2 units / Semester I

The goal of the final semester of MFA III Voice and Speech is to explore the practical application of the voice and speech necessary for a relatively seamless transition into a professional career. While reviewing the principles of Classical American Stage Speech, acquiring the speech elements of a more contemporary nature and the subtle vocal quality needed for interviewing and auditioning will be the main objective. The semester will include an in depth study of the myriad of speech types needed for stage, film, television and voice over with a specific focus on crisp articulation, easy breath production and resonance. Students will use contemporary monologues in order to master these principles.

Mid-semester begins a review of dialect work. Students will identify three dialects they are likely to use professionally and begin a search for dialect samples. Students will become adept in their ability to distinguish vowel and consonant inversions, inflection, musicality, rhythm, tempo, stress and vocal placement. Once the new rules of voice and speech of the dialect are clearly established, text is then added to the exploration; each student will perform the same piece of text for each dialect sample. The final stage of work requires that students perform one of their dialects in a monologue that lends itself to the incorporation the dialectic principles. The ultimate goal is to afford each student a unique and varied repertoire of audition material coupled with tools that will serve him or her in the professional world.

T 705B Voice-over Technique

2 units / Semester II

An elective course open to graduating BFA 4 and MFA 3 actors, focusing on microphone and voice over technique.

T 706A&B Singing

1 unit / Semester I, II

The course objective is to install confidence and understanding in the use of the vocal instrument as it pertains to singing. Emphasis will be placed on the practical application of exercises and songs of various styles in both group and solo settings. Basic terminology will be introduced as needed. By the end of the term the student will have prepared from memory no less than three contrasting songs suitable for auditions situations. In addition, the student will learn a series of voice building exercises that can continue to be used after the course is completed.

T 110 BFA 1 Speech

2 units / Semester II

The first year in Speech introduces students to the International Phonetic Alphabet and to the practice of Speech for Acting. The focus is on learning and mastering both through Edith Skinner-based actor speech training. The work includes developing listening, transcription and articulation skills.

T 210A&B BFA 2 Speech

2 units / Semester I, II

Introduction of Text: Dylan Thomas, Virginia Wolfe, Carl Hancock-Rux and William Shakespeare are some of the writers used to combine the techniques of imagery, stress, vocal variety, breath, voice and speech. The goal this year is for breath, voice, and speech to work in tandem, effortlessly and efficiently. The second semester of the year is devoted entirely

to Shakespeare text. Actors use classical monologues to address existing technical issues. During this time actors will work on an average of 8–10 monologues, resulting in a strong classical repertoire from which to draw.

T 310A&B BFA 3 Speech

2 units / Semester I, II

Heightened Speech: The work in this course furthers the integration of Voice and Speech skills in the speaking of text. The focus is on speaking poetic texts, both classical and modern. Speech techniques such as Sense Stress, The Challengers and Inflections are used to enhance students' speaking skills.

T 510A&B MFA 1 Speech

2 units / Semester I, II

The first year consists of a myriad of articulation exercises that equips the actor with the agility needed to produce vowel, diphthong and consonant sounds efficiently. Developing the ear for the identification of the sounds of speech is crucial during this time. Before one can produce a sound he or she must be able to identify it. In short, actors are being taught to learn specific rules of speech in order to “break” them to suit the needs of the character and genre.

Second semester of the first year is when the introduction of IPA (the InterNation Phonetic Alphabet) begins. Students are instructed on an individual basis. This process is rigorous and can be somewhat time consuming simply because students are working to break habitual and regional speech patterns. Small class size is crucial during this period due to the specificity of the work.

T 610A&B MFA 2 Speech

2 units / Semester I, II

Heightened Speech: The work in this course further the integration of Voice & Speech skills in the speaking of text. The focus is on speaking poetic texts, both classical and modern. Speech techniques such Sense Stress, The Challengers and Inflection are used to enhance students' speaking skills.

T 750 Teaching Speech

2.0 units / Semester II

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.

T 115A&B BFA 1 Movement

1.5 units / Semester I, II

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.

T 215A&B BFA 2 Movement

1.5 units / Semester I, II

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.

T 315A&B BFA 3 Movement

1.5 units / Semester I, II

Movement skills for period dance is introduced and the continuation of the Pilates work as well as the choreographic component is maintained.

T 415A&B BFA4 Movement

1.5 units / Semester I, II

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.

T 420A&B Dance/Theater

1.5 units / Semester II (MFA 2 actors only)

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.

T 421 Alexander Technique for Actors

.75–1.5 units / Semester I

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.

T 515A&B MFA 1 Movement

1.5 units / Semester I, II

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. 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.

T 615A&B MFA 2 Movement

1.5 units / Semester I, II

In this class we will explore Ballet, Modern, Jazz and Afro Cuban techniques. They will expand the student's knowledge of the dance world in general We will explore locomotive movement choices, mirroring and follow the leader exercises, machine like movement creations that put the spin on the ensemble dynamics of the class. How we can collaborate and create together is our goal. Breathing is always at the forefront of the physical work. Moving across the floor – exploring the use of rhythms, space, time and quality of movement dynamics. The students will also work on improvisation as solo, duet, trio and large group collaborations

T 615C Fight Choreography (MFA–2 AND BFA–3)

1 unit / Semester I, II

This course explores the basic techniques used to safely and effectively work on scenes that demand fight choreography.

T 715A&B MFA 3 Movement – Period Dance / Pilates Tutorials

1.5 units / Semester I, II

In this class we will explore Ballet, Modern, Jazz and Afro Cuban techniques, which will expand the student's knowledge of the dance world in general. We will explore locomotive movement choices, mirroring and follow–the–leader exercises, machine like movement creations that put the spin on the ensemble dynamics of the class. How we can collaborate and create together is our goal. Breathing is always at the fore front of the physical work. Moving across the floor – exploring the use of rhythms, space, time and quality of movement dynamics.

T 120A&B T'ai Chi Ch'uan – Level I

1.5 units / Semester I, II

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.

T 220A&B T'ai Chi Ch'uan – Level II

1.5 units / Semester I, II

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. 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.

T 320A&B T'ai Chi Ch'uan – Level III

1.5 units / Semester I, II

Level 3 Tai Chi is recommended for students who want to refine and polish techniques and are interested in furthering their understanding of the history, philosophy, medicinal, and meditation aspects of Qigong and Tai Chi. It is a review of everything covered in I and II, with particular emphasis on creating a practice for individual needs and personal style with integrity. There will be solo, partnered, and group exercises and opportunities to support and experiment with movement–related issues in performance.

T 520 T'ai Chi Ch'uan (MFA–Level 1)

1.5 units / Semester II

See T120 description.

T 827 The Performer and the Object

1 units / Semester I

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.

- Required of MFA–1 Actors.

T 511A&B Directing Lab

3–4 units / Semester I, II

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.

- May be repeated for credit.

T 521 A–D Directing Seminar

1 unit / Semester I, II

Study and discussion of major directing topics and theories. Required of all MFA 2 & 3 directors.

T521A&B MFA2 Directing students

T521C&D MFA3 Directing students

T 860 Collage for the Director

3 units / Semester I

An intensive exploration of collage, one of the most influential and representative forms of the 20th Century, especially designed for theater directors and designers. The class 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 introduce students to the key fundamentals of the form such as juxtaposition and appropriation. Students will construct their own collages during in class assignments and a large final project in a form of their choosing. MFA directing students will also be required to write a weekly journal.

- Required of all MFA theater directing students. Taught alternate years.
- Open to graduate students in other programs by permission of instructor.

T 862 Special Topics in Directing

3 units / Semester I, II

This course focuses on exploring a variety of approaches, theories and practices relating to the art of directing. Topics are selected yearly to enhance, deepen, or challenge the directors in the program and/or as a reflection or exploration of the forces affecting the arts, specifically relating to theater or film direction.

T 862 Film Noir for the Theater Artist

3 units / Semester II

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.

T 862 A–F Cinematic Elixirs

3 units / Semester I

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.

- May be repeated for credit. Required of MFA Directors each semester of residence.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

T 950 MFA3 Directing Project

8 units / Semester I, II

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.

- Required of and open only to MFA–3 Directing students.

T 960 MFA3 Puppetry Project

8 units / Semester I, II

Student will develop and direct an original or adapted work centered in the practice of puppetry and/or performing objects during the final year of residency. The project may culminate in a performance, installation, video, or related time-based form. This is the final project and includes extensive pre-production planning as well as rehearsals, production meetings,

conferences, and performances (or other forms of exhibition).

- Required of and open only to MFA–3 Puppetry Specialization students.

T 880 Writing for Performance I

3 units / Semester I

A weekly writing workshop focused on generating new text for performance. The class will workshop new material, where students can have up to 20–page chunks of writing read aloud in class, followed by guided response. Each student will have up to three opportunities to present work in the semester. Besides work shopping, there will be writing exercises administered to help create new play worlds or deepen existing characters. Ideally, students will have the first draft of a longer work by semester's end.

- Required of MFA 1 WFP students
- Open to graduate students in the Institute with permission of instructor.

T 881 Writing for Performance II

3 units / Semester II

A weekly workshop focused on continuing to explore and generate new text for performance. Like WFP I, the goal of the workshop is to unpack ideas towards a dramatic work. Creators from all different métiers are encouraged to locate the writing voice, while focusing tension, conflict and obstacle towards progression and transformation (if elements should so arc). As we pivot from one century's mindset to the next, discussion of theater relevance is ongoing. In a mediated world where 'performance' is everywhere, this class endeavors to capture what our theatrical moment might be, from an organic interdisciplinary space.

- Required of MFA 1 WFP students
- Open to graduate students in the Institute by permission of instructor.

T 882 A–F Playwrights' Salon

2 units / Semester I, II

A weekly discussion and exchange of ideas about works in progress, production strategies and the process of writing. Guest writers/performers are invited to interact with the playwrights. Tea is served.

- Required of and limited to all Writing for Performance students.
- Taken each semester of residency.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

T 888 A,C,E Playwright's Lab I

1–3 units / Semester I

A feedback workshop of plays and performance works open to all students interested in new work process. Creators and thinkers in a myriad of disciplines are encouraged to join in responding to new writings for performance. A space for interdisciplinary minds to connect. One experiment in this laboratory class will involve 'Awesome Town,' and its theatrical possibilities.

- Required of WFP students each fall.
- Open to graduate students in the Institute with permission of instructor.

T888A MFA1 students

T888C MFA2 students

T888E MFA3 students

T 888 B,D,F Playwright's Lab II

1–3 units / Semester II

This is a writer-driven workshop focused on collaborating with actors. Each playwright will work with the same ensemble of actors for the whole semester, writing works on the actor.

These works are presented at the end of the semester.

- Required of WFP students each spring.

T888B MFA1 students

T888D MFA2 students

T888F MFA3 students

T 890 MFA3 Writing for Performance Project

8 units / Semester I

The student will write a full-length play in their final year of residence. This is the final writing project and includes extensive pre-production planning as well as rehearsals, conferences and performances.

T 800 Undergraduate Independent Study: Theater

1–8 units / Semester I, I

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.

- May be repeated for credit.

T 900 Graduate Independent Study: Theater

1–8 units / Semester I, II

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.

- May be repeated for credit.

Design and Production Courses

T 823 Undergraduate Puppetry Studio

2 units / Semester I

This will be a design and performance workshop in which students are introduced to a variety of forms of puppet theater. In a series of projects students will move step by step through the process of writing, devising or adapting text, designing and performing works in a range of forms. In addition to the generative work there will be viewings and discussions that will place object theater in the context of contemporary performance and pan-media arts. Particular emphasis will be placed on the design of performing objects and their environments as they relate to visual metaphor and storytelling. Forms to be covered will include: modified Bunraku, toy theater, shadow puppetry, hand puppetry, and video projection as performing object.

- Enrollment Limited—permission of instructor required.
- Priority given to BFA 1 Design and Production students.

TP030 Workshops in Special Skills

1–4 units / Semester II

Topics and course credit will vary depending on the guest artist and the material to be covered.

TP030–01 Shop L.A.

1 unit / Semester I

Field trips to fabric stores, ethnic districts, wholesale shops and costume rental houses in the Valleys and Downtown; Internet and Catalog searches; swatching, sizing and buying strategies. There is a course fee to cover the cost of transportation, maps and copies.

- Enrollment limited to 8 students.
- Priority to costume program students.

TP030–02 Foundations: 18th and 19th Century Understructures

2 units / Semester I, II (Offered Alternate Years)

Pattern-making and construction of petticoats, bustles, panniers, hoop crinolines, and various skirt structures. There is a course fee to cover the cost of materials, shop supplies, and copies.

- Permission of instructor (must already have general garment construction skills).
- Enrollment limited to 8 students due to availability of equipment and space.
- Priority to costume program students.

TP030–03 Corsetry

2 units / Semester I, II (Offered Alternate Years)

Pattern-making and construction and fitting of Renaissance and Victorian era corsets and camisoles. There is a course fee to cover the cost of materials, shop supplies, and copies. Permission of instructor (must already have general garment construction skills).

- Enrollment limited to 8 students due to availability of equipment and space.

TP030–04 Tailoring

2 units / Semester I, II (Offered Alternate Years)

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.

- Permission of instructor required and costume construction skills.

TP030–05 Projection in Performance

1 unit / Semester II

Discussion and demonstration of guest video artists' work and demos by manufacturers of video and projection equipment.

- Open to all D&P students, BFA–3 and above.

TP030–06 Score Reading

2 unit / Semester I, II

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. Priority given to upper division and graduate stage managers and graduate directors.

TP030–08 Sewing Basics

2 units / Semester I, II

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.

TP030–09 Color Applications

2 units / Semester I (Offered Alternate Years)

A practical approach to color theory and methods, ranging from paints to dyes to inks on paper and fabric.

TP030–10 Historical Patterning

2 units / Semester I, II

A course in patterning 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.

- Required of MFA1 Costume Designers
- Open to others by permission of Instructor

TP030–11 Miniature Patterns

1 units / Semester II (Offered Alternate Years)

Introductory skills are practiced in the development of half-scale and quarter-scale clothing patterns for artificial life.

- Permission of instructor.

TP030–12 Copying Period and Ready to Wear Clothing

2 units / Semester II

This class focuses on copying garments without taking them apart. We will use several methods including measuring, tracing and rub-offs.

TP030–14 Workshop in Special Skills: Cubism and Costume Construction (1908–1925)

1 units / Semester I

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.

TP090A–Q Production

1–6 units / Semester I, II

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.

- Required every semester of residence
- Note that although students in these labs meet together, they have discrete learning goals and outcomes for each year level.

TP101A BFA–1 Foundation Studio 2D

2 units / Semester II

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.

- Required of and open only to BFA–1 D&P students

TP101B BFA–1 Foundation Studio 3D

2 units / Semester I

A class to introduce the concepts of 3 Dimensional visualization, design and art making for beginners. Students will explore 3 Dimensional object making through both hands-on assignments as well as research of existing contemporary works and the artists making them. Although process and materials will be the focus of the class while exploring such sculptural

ideas as form, space, shape, surface and context, we will be discussing the all important question of “why”.

- Required of and open only to BFA–1 D&P students

TP105A Hand Drafting

2 units / Semester I

In this course we will study the basics of graphic representation – schematic, plan, elevation and section views, isometrics and basic two-dimensional detailing. The students will learn the formal drafting symbols, line weight and notation.

TP105D Technical Drawing for the Theater

2 units / Semester II

This course focuses on developing fundamental drawing skills for the student with little or no previous studio experience, focusing on the development of a student’s ability to communicate technical design and construction concepts quickly and coherently through basic illustration. Emphasis will be on object drawing from observation, utilizing the concepts of linear perspective, proportion, value, and other methods for creating accurate visual descriptions of both existing and proposed spaces and structures. Although the goal of the course is to allow the student to create more technical drawings, we will also explore a limited, yet engaging number of techniques, materials, and subjects usually associated with creative drawing, in order to more comprehensively understand the concepts and practices common to both styles.

TP150A&B Lighting Techniques

1 unit / Semester I, II

An 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.

TP160 Sound Techniques

1 unit / Semester I, II

An introductory course for the BFA student in sound and video technology to learn the skills needed to set up and operate basic sound and video systems. An overview of equipment, accessories and operational techniques. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level. To be paired with either Video Techniques or Sewing Techniques in a given semester.

TP170A&B Video Techniques

1 unit / Semester I, II

A 6–week introductory course in video technology for the BFA student to learn the skills needed to set up and operate basic video systems. The course will include an overview of equipment, accessories and operational techniques. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level. To be paired with either Sound Techniques or Sewing Techniques in a given semester.

TP180A&B Sewing Techniques

1 unit / Semester I, II

A 6–week introductory course in basic sewing techniques for the BFA student new to fabric construction to learn the skills needed to make repairs, operate a sewing machine and basic hand sewing techniques. The course will include an overview of equipment, accessories and operational techniques. There will be a classroom component as well as lab time in the

shop to apply techniques learned and to increase skill level. To be paired with either Sound Techniques or Video Techniques in a given semester.

TP200 Stagecraft I

2 units / Semester II

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.

- 6 hours/week is required including class and lab time
- Enrollment is limited to 10 students
- Permission of instructor required

TP201 Advanced Stagecraft

2 units / Semester I

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.

8 hours/week is required including class and lab time

- Enrollment is limited to 10 students
- Permission of instructor required

TP202 A–F Technical Direction Seminar

1 unit / Semester I, II

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”.

- May be repeated for credit
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP203A Fundamentals of Technical Direction

2 units / Semester I

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.

TP203B Fundamentals of Technical Direction

2 units / Semester II

This course is a continuation of TP203A with an emphasis on the preparation of a production for both load-in load-out in local venues as well as preparation for touring. Technical Directors soon learn in their careers that their job consists of a lot more than planning and construction of a set. This class intends to show the non-building aspects of technical direction. Students will be taught not only how to use safe practices such as how to effectively integrate and enforce local and national fire and building codes into a production and a venue but how to package it into a touring production. Topics covered will include but are not limited to set packing and crating, technical riders for both touring and local venues, egress rules, national and international shipping paperwork, facilities impact and risk assessment.

- Permission of Instructor is required.
- CAD drafting skills are required.

TP212 Statical Engineering for the Theater: Strength of Materials

3 units / Semester I (Taught alternate years.)

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.

- Receives Critical Studies credit.

TP213 History of Theatrical Design & Technology

2 units / Semester II

Survey of the evolution of theatrical architecture, theatrical design, and technology from prehistory to the present. Focus of the course includes: recognition of the various periods in theatre architecture and the impact of the audience/performer relationship, understanding the relationship between theatrical styles and the political and religious movements of their time, and identifying the major contributors to and their impact on theatrical design and technology.

- Receives Critical Studies credit.

TP214A&B Architectural Styles

2 units / Semester I, II

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.

- Receives Critical Studies credit.

TP215 The Contemporary Playhouse

2 units / Semester I

In-depth discussion of and project work in design considerations of theater architecture, including acoustics, visibility, production styles, infrastructure, audience comfort and safety, and code requirements. Course work will include practices in programming, theater consulting and project management. CalArts students will have the opportunity to partner as consultants with 3rd year architecture students from Sci_Arc to develop design projects that will satisfy the requirements of TP215 and be submitted to the USITT Student Architecture Competition. Students from a wide variety of métiers are encouraged to take the course: scenic, lighting & sound designers as well as managers and producers.

- Open to upper division undergraduates and graduates.
- Taught in alternate years.

TP216 Model Making

2 units / Semester II

The process of design is explored through the making of scale models. Exploration of various materials, construction and finishing techniques are explored. This class is in preparation and a prerequisite for Scene Design I.

- Open to all students in the Institute by permission of instructor.

TP220 Welding I

2 units / Semester I

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.

- Permission of Instructor required

TP225 Working Metal

2 units / Semester II

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.

- Prerequisite TP220 or proficiency in MIG and TIG welding.
- Permission of Instructor Required

TP230 Intro to Contemporary Fabrication Techniques

2 units / Semester I

An interdisciplinary offering focusing on various 3D techniques for creating props and small art objects. The goal of this class is to offer skills necessary to handle contemporary fabrication materials safely and confidently and to help students realize projects that require them. As an added benefit, this would facilitate a conversation between disciplines and practices.

- Permission of Instructor required / Class Limit 16
- Open to students from throughout the Institute. Priority given to Theater and Art School students.

TP302A Scene Design I: Working Inside the Box

3 units / Semester I

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 TP216—Model Making

TP302B Scene Design I: Working Inside the Box

3 units / 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: TP302A or permission of instructor.

TP305A&B Undergraduate Special Topics in Scene Design

2-4 units / Semester I, II

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.

- Prerequisite: TP302 or permission of instructor.

TP308A&B Production Design

3 units / Semester I, II

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.

- Enrollment limited to 6 students by permission of instructor.

TP309 Scene Painting for Theater Undergrads

2 units / Semester II (taught alternate years)

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 dimensional sources. For undergraduate Theater design students and others.

- By permission of instructor

TP320 BFA Scene Design Seminar

1 unit / Semester I, II

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.

- Required of all BFA Scene Design students, BFA2 and above
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP400A Light Lab

2 units / Semester II

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). 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.

- Enrollment limited to 16.

TP400B Light Lab II

2 units / Semester I

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.

- Required of and open only to Lighting Designers.

TP401A&B Lighting Design I

3 units / Semester I, II

TP401A Plot Making

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.

TP401B The Design Process

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.

- Prerequisite: TP401A Plot Making and permission of instructor.

TP402A&B Advanced Lighting Design

3 units / Semester I, II

The work will consist of paper projects and Light Lab work, wrestling with issues that come out of real productions in real theaters. Analysis of designing for the unusual spaces that make up the work environments of professional designers: Thrust Stages, Arenas, Environmental Settings, and more complex Proscenium productions. Emphasis on presenting materials in keeping with the highest professional standards.

- Prerequisites: TP401A&B and permission of instructor.

TP406 Lighting Technology

2 units / Semester I

Lecture/demonstration leading to an in-depth understanding of energy and its transformation, the basic physics of electricity and light and the design and operation of systems for their control, the physiology of human perception of light and the interaction of colored light with colored surfaces. Electrical safety will be stressed. Receives Critical Studies credit.

TP407A–D Lighting Production Seminar

1 unit / Semester I, II

An ongoing weekly seminar required of all BFA1 and BFA2 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.

- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP410A–D Advanced Light Lab

2 units / Semester II

Students (in small teams) will participate in a weekly series of exercises where they will be asked to light a specific moment from a selected theatre piece using a very limited amount of equipment. The final product will be analyzed and critiqued by the class and instructor for integrity of concept, composition, and technique. The class will also include periodic demonstrations on topics in lighting technology and the physical qualities of light in space

- Required of all MFA 1 & MFA 2 Lighting Students
- Open to all MFA Design and Directing Students
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP436 Lighting Design Seminar

.5 unit / Semester I, II

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

- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP455 Video Engineering

2 units / Semester II

This course will examine the techniques and technologies of video system design. The class will explore the options for source, system and display with comprehensive coverage of projectors and controlled playback.

TP500 Sound Design I

2 units / Semester II

Introduction to the sound design and production processes, such as script analysis, artistic and aesthetic choices, acoustics, equipment use/terminology, recording and assembly techniques.

- Prerequisite: TP501 or permission of instructor.

TP501 Sound Lab

2 units / Semester I

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.

- Open to all students in the Institute by permission of instructor.

TP510 A–D Undergrad Sound Seminar I

1 unit / Semester I, II

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.

- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP520 A–D Special Topics in Sound Design

2 units / Semester I, II

This class focuses on exploring the cutting edge resources available in sound design for the theater. 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.

- Prerequisite: TP500 or permission of instructor.
- May be repeated for credit.

TP520A Special Topics: Themed Entertainment**TP520B Special Topics: Gear****TP520C Special Topics: Digital Playback****TP520D Special Topics: Paperwork****TP522A& B Music for Non-Musicians I & II**

2 units / Semester I, II

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.

- Prerequisite: TP500/501 or permission of instructor

TP525 Professional Sound Environments

2 units / Semester II

A start to finish, top to bottom, rags to riches seminar for students in their final year. 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.

- Prerequisite: Permission of instructor required.

TP530A–D Undergrad Sound Seminar II

2 units / Semester I, II

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.

- Prerequisite: TP510A&B or permission of instructor.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP550 Max Programming for Sound Design

2 units / Semester II

An advanced overview of Max programming and an exploration of the possible uses for this technology in stage productions and art installations. Students will have hands-on instruction in creating small applications that utilize MIDI, audio, and machine control. Classroom activities will include assigned projects as well as projects the students invent themselves. Taught in alternate years.

- Prerequisite: TP510A&B or permission of instructor.

TP559 Intro to Software for Performing Arts Design

1.5 units / Semester II

The course will consist of modules on Photoshop, Vectorworks, sketch Up and Excel. There will be lecture/demonstrations and students will complete a project in each module.

- Intended primarily for BFA 1 Designers
- Limited enrollment

TP560 Vector Works

2 units / Semester I, II

Study of computer applications in the performing arts with particular emphasis on 3–D

drafting; modeling and rendering; and the creation and manipulation of symbol libraries and bills of materials. Each section will focus on a specific métier—lighting, sound or scene design.

- Permission of instructor required.

TP561 Advanced Vector Works

2 unit / Semester II

Advanced studies in the use of Vector Works for Performing Arts Design. Sections will be offered on light plots, sound plots, linked database and spreadsheets, customizing the interface and advanced tools.

- May be repeated for credit.

TP565 Digital Image Generation

2 units / Semester II

Advanced study of computer applications for the performing arts using both 2D and 3D modeling and rendering on the Mac/Windows platform. Project work will include modeling and simulated lighting of performance environments and animation.

- Prerequisite: TP560 and permission of instructor.
- Enrollment limited by available equipment, priority going to Design & Production students.

TP566A&B Special Topics in Computer Applications

2 units / Semester I, II

Techniques in design visualization using a variety of software programs.

- Prerequisite: Permission of instructor required.

TP568 Management Technologies

2 units / Semester II

A series of 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 Power Point.

TP575A AutoCAD I

2 units / Semester I

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 métier. 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.

- Permission of instructor required.
- Maximum enrollment is 8 (Students with their own Laptop and copy of AutoCAD are encouraged to enroll if maximum enrollment is reached).

TP575B AutoCAD II

2 units / Semester II

AutoCAD Semester 2 is a continuation of AutoCAD Semester 1 with an emphasis on applying the 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.

- Prerequisite: AutoCAD Semester 1 or permission of instructor.
- Maximum enrollment: 8

TP580 Solidworks

2 units / Semester II

An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for design before fabrication. Assignments will begin with program techniques then move to project–based packets.

- Enrollment is limited to Technical Directors – Upper levels only. ?
- Maximum enrollment: 9

TP604A&B Costume Techniques I

2 units / Semester I, II

A beginning pattern course that explores the disciplines used in drafting and draping men’s and women’s modern garments. There will be a classroom component as well as lab time in the shop to further develop construction skills. Students are required to purchase and use specific cutting, marking and measuring tools.

- Priority given to costume students. Enrollment limited to 7.
- Prerequisite: Demonstrated ability in operating a sewing machine and basic garment construction.

TP605A&B Costume Techniques II

2 units / Semester I, II (not offered 2009–10)

Specialty crafts techniques are the focus of this intermediate course, including fabric dye practices millinery, body padding, armor miniature sculpting and mask–making. A course fee is required to defray the cost of materials.

- Prerequisite: TP604 or equivalent
- Enrollment limited by permission of instructor.

TP606A&B Costume Design for the Stage

2 units / Semester I, II

George Bernard Shaw described theater as “a factory of thought, a prompter of conscience, an elucidator of social conduct, an armory against despair and 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.

- Recommended concurrent studies: TP607, History of Fashion
- Prerequisite: TP608 or equivalent

TP607 A&B History of Fashion

2 units / Semester I

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.

Spring semester focuses on the distinct 20th century revivals of historic modes discussed

during the fall semester.

- Open to the Institute. Students may enroll in each semester separately.
- TP607A earns critical studies credit.
- Required of BFA Costume Designers.

TP608 A&B Special Topics in Costume Design

2 units / Semester I, II

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.

- Prerequisite: TP609 or equivalent.
- Recommended concurrent studies: Life Drawing and Painting
- Permission of instructor required.

TP609 Principles of Costume Design

2 units / Semester II

A beginning exploration of costume design processes. Emphasis is on the development of visual approaches, basic design theories, research, communication and presentation techniques, illustration and practical realities. Theoretical projects will include a variety of performance genres, publications and creative apparel.

- Permission of instructor required.
- Recommended for all BFA D&P students.

TP612A–H Costume Design Seminar

1 unit / Semester I, II

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. Required for undergraduate costume design students and meets in conjunction with TP809. To be taken every semester of residence.

- Open to others by permission of Instructor
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP680 Undergraduate Closure

2 units / Semester II

Students in their final semester of undergraduate studies will complete projects in preparation for graduation and life beyond toward grad school and/or the profession.

TP700 A&B Management Techniques

2 units / Semester I & II

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.

- Required of all undergraduate Management students and open to all Theater students.

TP702A–H Stage Management Seminar

1 unit / Semester I, II

Discussion and critique of management approaches and principles through the review and 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 occasionally. Will also provide a forum for guests addressing specific areas of management.

- Required of BFA Management students each semester.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP703 Theater Management

2 units / Semester I (Offered Alternate Years)

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. Taught alternate years.

- Required of all undergraduate Management students and taught alternate years
- Recommended for graduate Management students and others interested in starting a theater

TP706A&B Basic Stage Management

2 units / Semester I, II

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.

- Required of all undergraduate Management students.

TP707 Theatrical Unions

2 units / Semester II

Study of theatrical unions, focusing primarily on the various Equity handbooks.

Required of BFA3 & MFA1 Stage Management students and MFA Production Managers.

- Recommended for Directors, Actors, and Producers.

TP709 Special Topics in Stage Management

1–2 units / Semester II

A class taught alternate years exploring specific areas of stage management, such as opera, special events and touring. Guests will cycle in for short periods throughout the semester to present information about the challenges, opportunities and career path of each specialty.

Some years it may focus on one specialty, some years on several.

- Open to BFA–4 and MFA stage managers.

TP 725 Management for Theater

2 units / Semester I

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.

- Open to graduate and upper division students

TP730 Sustainability Seminar

1 unit / Semester I, II

Discussion of ecologically sustainable theories and practice for the arts.

- Open to students from all schools in the Institute, BFA–3 and above.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP750 Touring

2 units / Semester II

A one–semester class, focused on how to prepare a production for touring, both artistically and practically. The class will begin by considering the value – and possible downside – of touring a production. The following sessions will consider the multiple concerns that must be addressed – marketing the production to presenters, researching possible locations and venues, establishing a travel schedule, and coordinating and managing the tour personnel and production elements.

- Prerequisite: Upper Division or Graduate standing

TP760 Pre–Production Planning

3 units / Semester I

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.

TP800 Undergraduate Independent Study: D&P

1–8 units / Semester I, II

Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement.

Graduate Curriculum**TP801C Techniques of Design**

2 units / Semester I

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.

- Fall semester only.
- Open to all students in the Institute by permission of instructor.

TP801D Design Methodology

2–4 units / Semester II

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. Spring semester only.

- Prerequisite: Techniques of Design.
- Open to all students in the Institute by permission of instructor.

TP802 MFA1 Sound Design I

2 units / Semester I

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.

- Required of all MFA 1 Sound Designers in their first semester.

TP803A&B Graduate Lighting Design I

3 units / Semester I, II

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 photo-metrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema.

TP804 A&B MFA 1 Costume Design

3 units / Semester I, II

This is the foundation course for MFA 1 Costume Designers, but is recommended for MFA 1 Scenic, Lighting, Puppetry designers and others interested in the fundamentals of preparing costume designs for primarily classical text. There are three components to this class: history of western dress/costume from the ancients up to the 19th century, text analysis, and fast-track designing. Students will be required to read, analyze and design a play every 2–3 weeks.

- Required of MFA 1 Costume Designers.
- Open to others by permission of instructor.
- TP030–10 to be taken concurrently

TP805 A&B Technical Direction Seminar

1 unit / Semester I, II

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”.

- Required each semester for graduate Technical Direction students
- May be repeated for credit.

TP806 A&B Graduate Management Seminar

2 units / Semester I, II

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. The second semester will focus on particular management principles and theories. The work will include readings, writing and class discussion.

- Required of all MFA–1 Stage Managers.

TP807 A&B Sound Design Seminar I

1 unit / Semester I, II

Weekly round table seminar for discussing problems and critiquing work. Special topics include: new technologies, techniques, and industry related field trips.

- Required of and limited to MFA1 Sound Designers

TP808 MFA Scene Design Seminar

1 unit / Semester I, II

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.

- Required for graduate scene design students each semester—may be repeated for credit
- Open to others by permission of Instructor
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP809 MFA Costume Design Seminar

1 unit / Semester I, II

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.

- Required for MFA costume design students
- To be taken every semester of residence.
- Open to others by permission of Instructor
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP810 Performance by Design

2 units / Semester I

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.

- Required of all MFA1 Designers and open to other grad students by permission of instructor.

TP812 Creative Listening for the Sound Designer

2 units / Semester I

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.

- Prerequisite: TP500 & 510 or graduate standing.
- For upper division and graduate sound designers.
- May be repeated for credit.

TP820A–D Special Topics in Sound Design

2 units / Semester I, II

This class focuses on exploring the cutting edge resources available in sound design for the theater. 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.

- By permission of instructor only

TP820A Special Topics: Themed Entertainment

TP820B Special Topics: Gear

TP820C Special Topics: Digital Playback

TP820D Special Topics: Paperwork

TP822A& B Music for Non–Musicians I & II

2 units / Semester I, II (not taught 2011–12)

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.

- Open to graduate scene designers or by permission of instructor.

TP825 Professional Sound Environments

2 units / Semester II

A start to finish, top to bottom, rags to riches seminar for students in their final semester.

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.

- Prerequisite: Permission of instructor required.

TP830A&B Open Dress

3 units / Semester I, II

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.

- Required of MFA 2 Costume Designers
- Prerequisite: MFA 1 Costume Design

TP 832 Scene Painting (previously TP306)

2 units / Semester I

Focus will be on the fundamentals of 2D and 3D scenic design for Theater, Film television and Themed Entertainment is paired with the scene painting techniques needed to execute the design as presented in ½” painter’s elevations. The relationship between the scene designer and scenic artist and the terminology used as well as, drawing techniques, color theory and a range of rendering media will be explored.

- Required of and preference given to MFA–1 Scenic Art students and MFA 1 Scene Design students
- Limited enrollment, students from other MFA design programs welcome by permission of instructor

TP836A–F Lighting Design Seminar

.5 unit / Semester I, II

A regular gathering of all MFA 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
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP840A&B Foundations of Producing

2 units / Semester I, II

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.

TP841A–F Producing Seminar

1 unit / Semester I, II

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.

- Required each semester.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP842 The Law of Producing Theater

2 units / Semester II

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.

TP845 Cultural Policy

2 units / Semester I

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.

- Enrollment limited to 12 students.
- Open to the Institute with permission of instructor.
- Priority given to graduate students.

TP846 Arts Marketing

2 units / Semester II

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.

TP847 Fundraising Strategies

2 units / Semester II

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.

TP848 Grant Writing

2 units / Semester I

A one-semester course for graduate producing students, 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.

TP850 Max Programming for Sound Design

2 units / Semester II

An advanced overview of Max programming and an exploration of the possible uses for this technology in stage productions and art installations. Students will have hands-on instruction in creating small applications that utilize MIDI, audio, and machine control. Classroom activities will include assigned projects as well as projects the students invent themselves. Taught in alternate years.

- Prerequisite: Sound Design I or permission of instructor.

TP856 Production Management II

2 units / Semester II

This class is designed to build on Production Management I. 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.

TP857 Leadership and Management

2 units / Semester I

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.

TP858 Budgeting

2 units / Semester II

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. Each student is required 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.

- Required of producers and production managers.
- Recommended for technical directors and stage managers.

TP860A–F Stage Management Seminar

1 unit / Semester I, II

Discussion and critique of management approaches and principles through the review and

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 occasionally. Will also provide a forum for guests addressing specific areas of management.

- Required of MFA Stage Management students each semester.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP861A&B Special Topics in Technical Direction

1–2 units / Semester I, II

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.

- Enrollment limited to 10 students.
- Permission of instructor required.
- Prerequisites: TP203 and either TP202 or TP805

TP861A&B–01 MFA1 Technical Directors**TP861A&B–02 MFA2 Technical Directors****TP861A&B–03 MFA3 Technical Directors****TP861C&D Special Topics in Scene Painting –**

3 units / Semester II

This class will include field trips, art direction training and fine art exposure and production. 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.
- Required of MFA Scene Painters (all years)
- Permission of instructor required

TP861C&D–01 MFA1 Scenic Artists**TP861C&D–02 MFA2 Scenic Artists****TP861C&D–03 MFA3 Scenic Artists****TP862A&B Statical Engineering for the Theater Strength of Materials**

3 units / Semester I, II (Offered Alternate Years)

Structural Design for the Stage is a two semester course which 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 which are used in theater. In addition, conservative simplifications are used when they are feasible. Proficiency in basic algebra and trigonometry is necessary.

TP863 Rigging for Theater and Life

2 units / Semester I (Taught alternate years)

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.

- Permission of instructor required

TP864 Electricity

2 units / Semester I (not offered every year)

This course introduces students to the basic principles of electricity and how to use them safely when designing electrical systems for theater and entertainment. Topics taught may include 3 phase power, power distribution, schematic reading and symbols, AC and DC, electrical equipment. What this class hopes to do is give students an understanding of what they are capable of doing and what others should be doing for them.

- Permission of Head of Technical Direction is required

TP865 Mechanical

2 units / Semester II (not offered every year)

Geared towards Technical Directors and props students this class offers a basic understanding of different mechanical mechanisms and how to apply them in both projects and productions. Topics may include mechanical design principles, gears and pulleys, power transmission and actuation.

- Permission of Head of Technical Direction is required

TP 866 The Art and Manipulation of Scenic Materials

2 units / Semester I

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.

- Permission of Instructor Required
- Open to MFA students only—intended for MFA 1 Scene Designers & TDs

TP868A–F Technical Design

2 units / Semester I, II

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.

- Permission of Instructor required
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP870 A–F Scenic Art Seminar

1 unit / Semester I, II

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.

- Required for all graduate scenic artists each semester of residence.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP872A–F Video Design I – III

2 units / Semester I, II

This is a course that will focus on developing a personal process for approaching the meaningful integration of video in live events. Weekly work will vary between theoretical reading,

lab-based project practice, and discussion/critique. Areas of study will rotate each semester to cover the use of video in theater, dance, concerts, interactive, and site-specific events.

- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP880 Isadora Programming (formerly TP570)

2 units / Semester II

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.
- Prerequisite: must have permission of instructor

TP881 Advanced Video Programming—Jitter

2 units / Semester I

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.

TP882 Final Cut Studio

2 units / Semester II

Video content creation using Final Cut Studio.

TP885A–F Video for Performance Seminar

1 unit / Semester I, II

A weekly discussion of issues faced by students working in video for performance.

- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP902C&D Special Topics in Design

4 units / Semester I, II

Guest or CalArts faculty design a class around a topic of their choosing.

- Open to all graduate students in the Institute by permission of instructor.

TP903A&B Graduate Lighting Design II

3 units / Semester I, II

Continuation of project-based study of the lighting design process. Students will explore productions of greater complexity, including multi-set plays, opera, ballet and musicals. Emphasis on scene-by-scene storyboarding and organization of lighting ideas for complex and multi-layered productions. The course of study will include integration of automated lighting and other technologies into the lighting design vocabulary. Through readings and research and periodic guest lecturers, students will gain an exposure to the design process of several leading practitioners of the craft. Whenever possible, students will be given the opportunity to assist his/her mentor on a professional production outside the institute.

TP907 A&B Sound Design Seminar II

2 units / Semester I, II

Round table seminar for discussing problems and critiquing work in the sound area. Special topics include new techniques and industry related field trips.

- Required of and limited to MFA2 Sound Designers.

TP920A Open Studio

4 units / Semester I

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.

- Open to all students in the Institute by permission of instructor.

TP920B Graduate Closure

4 units / Semester II

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.

- Open to all students in the Institute by permission of instructor.

TP927A&B Sound Design Seminar III

2 units / Semester I, II

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.

- Required of and limited to MFA3 Sound Designers.

TP 930A&B Acoustic Environments for Performance

2 units / Semester I, II

An 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.

- Permission of Instructor

TP 932 A–F Advanced Scene Painting (previously TP307)

3 units / Semester I, II

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.

- Open to all students in the Institute.
- Prerequisite: TP832 or permission of instructor.
- Enrollment limited to 10 students
- May be repeated for credit.

TP940 Advanced Case Studies in Producing

3 units / Semester I, II

A two-semester 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.

TP942 Special Topics in Producing

1–3 units / Semester I, II

A one-semester class for graduate producing and management students in specialized areas. Previous Special Topics classes have included international project management, public relations, and management structures.

- Enrollment limited to 8.

TP943 Sustainable Theater

2 units / Semester II

We will focus on integrating ecologically sustainable processes and technologies into professional artistic practice with an emphasis on theater and the built in problem of its temporary nature. 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.

- Open to graduate students from throughout the Institute.
- Open to undergraduates by permission of instructor

TP950A–F Production Management Seminar

1 unit / Semester I, II

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.

- Required of Production Management students each semester.
- May be repeated for credit.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP983 Graduate Lighting Design III

3 units / Semester I, II

Emphasis on design of commercial productions, experimental theater, 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.

TP985 Advanced Video for Performance Lab

2 units / Semester II

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.

TP986 Video Software: Motion Graphics

2 units / Semester II

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.

- Prerequisite: Special Topics in Video – Final Cut

TP900 Graduate Independent Study: D&P

1–8 units / Semester I, II

Under the direction of a faculty member, students will complete projects defined in a contractual agreement.

- May be repeated for credit.