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## Residence Requirements

The Bachelor of Fine Arts and Certificate of Fine Arts Programs in the School of Theater are four-year programs. The Master of Fine Arts and Advanced Certificate of Fine Arts are three year programs (see [CalArts residence policy](#)).

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## 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 (see [Critical Studies requirements](#)).

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

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

### 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 Review at the end of the second semester and a Graduation Review in the final semester (see [Reviews policy](#)).

### III. Concentration in Integrated Media

See [Center for Integrated Media curriculum](#).

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## 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

[T002 Interim \(every spring\)](#)

[T100 Acting Studio I](#)

[T200 Acting Studio II](#)

[T300 Acting Studio III](#)

[T400 Acting Studio IV --Acting for the Camera](#)

[T455 Audition/Showcase](#)

[T105 Voice I](#)

[T205 Voice II](#)

[T305 Voice III](#)

[T405 Voice/Speech IV](#)

[T110 Speech I](#)

[T210 Speech II](#)

[T310 Speech III](#)

[T115 Movement I](#)

[T215 Movement II](#)

[T315 Movement III](#)

[T415 Movement IV](#)

[T420 Dance Theater](#)

[T421 Alexander Technique](#)

[T615C Fight Choreography](#)

[T120 T'ai Chi Ch'uan Level I](#)

[T052 Theater Run Crew \(BFA1\)](#)

[T090 Rehearsal/Performance \(BFA2-4\)](#)

[T005 Conversations in Contemporary Theater\\*](#)

THREE OF THE FOLLOWING

[CS378A Survey of World Theater - Text\\*](#)

[CS378B Survey of World Theater - Visual\\*](#)

[CS379A Survey of World Theater Performance - Styles\\*](#)

[CS379B 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

[T002 Interim \(every spring\)](#)

[T500 Acting Studio V](#)

[T600 Acting Studio VI](#)

[T700 Acting Studio VII--Acting for the Camera](#)

[T455 Showcase](#)  
[T505 Voice V](#)  
[T605 Voice VI](#)  
[T705 Voice/Speech VII](#)  
[T510 Speech V](#)  
[T610 Speech VI](#)  
[T420 Dance Theater](#)  
[T515 Movement V](#)  
[T615 Movement VI](#)  
[T615C Fight Choreography](#)  
[T421 Alexander Technique](#)  
[MP220 African Dance](#)  
[T715 Movement VII \(elective\)](#)  
[T827 The Performer and the Object](#)  
[T511 Directing Lab I](#)  
[T888 Playwright's Lab I](#)  
[T560 Interpretive Strategies for Plays](#)  
[T562 Interpretive Strategies for Performance](#)  
[T090 Rehearsal Performance \(every semester\)](#)  
[T080-28 CAP Project \(MFA 3s\)](#)

ELECTIVE THEATER CLASSES FOR ACTORS

(for both graduate and undergraduate)

[T050 Writing for Performance Workshop](#)  
[T080-29 Improvisation](#)  
[T220 Tai Chi \(Level 2\)](#)  
T330 Tai Chi (Level 3)  
[T829 Performing Object Lab](#)  
[T888 Playwright's Lab II](#)  
[MP220 African Dance](#)  
[T445C-H Graduate Seminars \(graduate only\)](#)  
[TP847 Fundraising Strategies](#)  
[TP703 Theater Management](#)  
[TP706 Basic Stage Management](#)  
TP707 Theatrical Unions  
[TP848 Grant Writing](#)  
[T580 Entrepreneurship](#)  
[T460 Screenwriting for the Theater Artist](#)  
[T862 Special Topics in Directing - Cinematic Elixirs](#)  
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.

[T511 Directing Lab](#)

[T521 Directing Seminar](#)

[T862 Special Topics in Directing - Cinematic Elixirs](#)

[T950 MFA3 Directing Project](#)

[T700 Acting Studio](#)

[TP801D Design Methodology](#)

[TP810 Performance by Design](#)

[T820/821 Transforming Text](#)

[T560 Interpretive Strategies for Plays](#)

[T562 Interpretive Strategies for Performance](#)

[T888 Playwright's Lab I](#)

[T002 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.

[T880 Writing for Performance I](#)

[T881 Writing for Performance II](#)

[T882 Playwright's Salon \(every semester\)](#)

[T888 Playwright's Lab I \(every semester\)](#)

[T890 MFA3 Writing for Performance Project](#)

[T820 Transforming Text I](#)

[TP810 Performance by Design](#)

[T862 Special Topics in Directing - Cinematic Elixirs](#)

[T500 MFA-1 Acting Studio](#)

[T560 Interpretive Strategies for Plays](#)

[T562 Interpretive Strategies for Performance](#)

[T002 Interim \(every spring\)](#)

Plus Critical Studies Electives selected in consultation with the mentor.

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## BFA Design and Production Course Requirements

Curricula for the Programs in Design and Production consist of classroom studies and hands-on studio and production work. Entering BFA students are required to complete a common set of Foundation courses that cover aesthetics, theory, history, literature, graphics, technology and crafts. Transfer and upper-division undergraduates work with their

mentors to create training programs tailored to each student's individual needs and interests. The curriculum for each métier area is highly individualized, with core program requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

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

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

## Undergraduate Foundation Year

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

### BFA I

FALL – 16 UNITS (5 ARE CS)

- [T005 Conversations in Contemp. Theater](#) (2)\*
- CS--- Critical Writing/Foundation (3)\*
- [TP101A Foundation Studio – 2D](#) (3)
- [TP106A BFA Theater Lab](#) (2)
- [TP090 Production](#) (2)
- Plus choose 2 of 4 métier courses
  - [TP190 Scene Shop Basics](#)
  - [TP501 Sound Lab](#) (2)
  - [TP105 Hand Drafting](#) (2)
  - [TP150 Lighting Techniques](#) (1 or 2)
  - [TP160 Sound Techniques](#) (1) Nov/Dec
  - [TP170 Video Techniques](#) (1) Sep/Oct
  - [TP610 History of Fashion](#)

SPRING – 17 UNITS (5 ARE CS)

- [T005 Conversations in Contemp. Theater](#) (2)\*
- CS--- Critical Writing/Foundation (3)\*
- [TP101B Foundation Studio – 3D](#) (3)
- [TP106A BFA Theater Lab](#) (2)
- [TP090 Production](#) (2) and [T002 Interim](#) (every spring) (1)
- Plus choose 2 of 4 métier courses
  - [TP400 Light Lab](#) (2)
  - [TP216 Model Making](#) (2)

- [TP200 Stagecraft](#) (2)

Other electives to be determined

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 Métier Seminar, Basic Stage Management, Sewing Basics or Vectorworks.

## Métier Requirements: BFA Design and Production

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

[T002 Interim](#) (every spring)

BFA Costume Design:

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

### MÉTIER REQUIREMENTS

- [TP106C&D BFA Theater Lab](#)
- [TP604 Costume Techniques I](#)
- [TP605 Costume Techniques II](#)
- [TP606 Costume Design for the Stage](#)
- [TP607 History of Fashion\\*](#)
- TP608 Special Topics/Costume Design
- [TP609 Principles of Costume Design](#)
- [TP030 Workshops in Special Skills](#)
- [FC110 Life Drawing I](#)
- [FC210 Life Drawing II](#)
- [TP090A Production-Costume](#) (6 semesters)

### RECOMMENDED ELECTIVES

- [TP400 Light Lab](#)
- [FC311 Life Painting](#)
- [FC314 Advanced Life Drawing](#)
- [FC130 Character Design](#)
- [TP309 Scene Painting](#)
- [MH400 HyperOpera](#)
- [D038 Dance Performance Lab](#)
- [T062 Flixus](#)
- [T828 Artificial Life](#)
- TP800 Independent Studies and Internships
- [TP610 20th Century Fashion](#)
- [TP214 Architectural Styles](#)
- [TP302 Scene Design I](#)

## BFA Lighting Design

In a program committed to both artistry and technology, students gain a firm understanding of the lighting design

process, from the development and articulation of a conceptual approach, to plot making, to the creation of the realized work onstage. They broaden their experience with additional projects in film, video, dance, and art.

#### MÉTIER REQUIREMENTS

- [TP400 Light Lab](#)
- TP150 [Lighting & Sound Techniques](#)
- [TP302 Scene Design I](#)
- [TP500 / 501](#) Sound Design I or Sound Lab
- TP800 Independent Study in Design or Technology
- [TP090C Production-Lighting](#) (6 semesters)
- [TP560 Vector Works](#)
- [TP406 Lighting Technology\\*](#)
- [TP214 Architectural Styles\\*](#)
- [TP401A Lighting Design I: Plot making](#)
- [TP401B Lighting Design I: The Design Process](#)
- [TP402 Advanced Lighting Design](#)
- TP106C&D BFA Theater Lab
  - Art History\*
  - History of Film or Dance

#### RECOMMENDED ELECTIVES

- [TP200 Stagecraft](#)
- [TP700 Management Techniques](#)
- [TP215 Contemporary Playhouse](#)
- T812 Shadow Puppetry
- [TP609 Principles of Costume Design](#)
- [TP832 Scene Painting](#)
- D038 Dance Showings
- [TP455 Video Engineering](#)
- Drawing Courses

#### BFA Scene Design

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

#### MÉTIER REQUIREMENTS

- [TP105A Hand Drafting](#)
- [TP216 Model-Making](#)
- [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](#)
- [TP200 Basic Stagecraft](#)
- [TP090E Production-Scene Design \(6 semesters\)](#)
- [TP106C&D BFA Theater Lab](#)

#### RECOMMENDED ELECTIVES

A minimum of 6 courses the following:

- Art History\*
- Life Drawing, Character Animation
- Painting, Color and Design. Sculpture
- Principles of Costume Design
- History of Fashion
- Puppetry
- History of Film or Dance

## BFA Sound Design

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

### MÉTIER REQUIREMENTS

- [TP160 Sound & Video Techniques](#)
- [TP406 Lighting Technology\\*](#)
- [TP500 Sound Design I](#)
- [TP501 Sound Lab](#)
- [TP502 BFA Advanced Sound Design](#)
- 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
- F106 Sound For Film/Video
- CS314 Digital Electronics\*
- CS268 Reproduction of Sound\*
- CS315 Basic Electronics\*
- CS417 Audio Engineering Seminar\*
- [TP560 Vector Works](#)
- TP106C&D BFA Theater Lab

### RECOMMENDED ELECTIVES

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

## 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.
- Openness to new ideas and an appetite for knowledge

#### MÉTIER 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)
- [T010 Acting Techniques I](#) (BFA 1 or 2)
- [T052 Run Crew](#) (BFA 1)
- [TP700 Management Techniques](#) (BFA 2)
- [T080-09 Voice & Speech for Stage Managers](#)
- [T030 Institute Directing](#)
- [TP030-06 Score Reading](#)
- TP707 Theatrical Unions (BFA 3 or 4)
- [TP703 Theater Management](#) (BFA 3 or 4)

#### RECOMMENDED ELECTIVES

- D038 Dance Showings
- [TP607 History of Fashion](#)
- TP105 Technical Drawing
- TP100 Foundation Studio 2D & 3D
- [TP560 Vectorworks](#)
- [TP945 Film Producing and Management \(BFA 3 or 4\)](#)
- [TP214 Architectural Styles](#)
- [TP203 Fundamentals of Technical Direction](#)
- [TP760 Pre-Production Planning](#)
- TP106C&D BFA Theater Lab
- [T580 Entrepreneurship \(BFA4\)](#)
- Courses in design and technical direction

#### BFA Technical Direction

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

#### MÉTIER REQUIREMENTS

- [TP200 Stagecraft I](#)
- [TP201 Advanced Stagecraft](#)
- [TP575 AutoCAD](#)
- TP106C&D BFA Theater Lab
- [TP302 Scene Design I](#)
- CS215 Basic Electronics\*
- [TP220 Welding I](#)

- [TP203 Fundamentals of Technical Direction](#)
- [TP868 Technical Design](#)
- [TP309 Scene Painting](#) for Undergraduates
- [TP455 Video Engineering](#)
- [TP203 Statical Engineering\\*](#)
- [TP090N Production—Tech Direction](#) (6 semesters)

#### RECOMMENDED ELECTIVES

- [TP105 Hand 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](#)
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## MFA Design and Production Course Requirements

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

### MFA Costume Design Program

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

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

#### MÉTIER REQUIREMENTS

- [TP801D Design Methodology](#)
- [TP804 MFA 1 Costume Design](#)
- [TP810 Performance by Design](#)
- [TP830 Open Dress](#)
- [TP920 Open Studio / Graduate Closure](#)
- [FC210 Life Drawing](#)
- [T560 Interpretive Strategies for Plays](#)
- [T562 Interpretive Strategies for Performance](#)
- TP808 Costume Des Seminar (each semester)
- [TP090B Production](#) (6 semesters)

- [T002 Interim \(every spring\)](#)

#### RECOMMENDED ELECTIVES

- [T888 Playwright's Lab I](#)
- [TP308 Production Design](#)
- [T820 Transforming Text](#)
- [T862 Special Topics in Directing - Cinematic Elixirs](#)
- [TP566 Special Topics in Computer Applications](#)
- [TP902C Special Topics in Design](#)
- [TP030 Workshop in Special Skills](#)
- [T580 Entrepreneurship](#)
- Life Drawing
- Video Courses
- Art or Character Animation Courses
- Puppetry Course

#### MFA Lighting Design Program

By the time they graduate, MFA Lighting Design 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.

#### MÉTIER 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](#)
- [TP090D Production](#) (6 semesters)
- [T560 Interpretive Strategies for Plays](#)
- [T562 Interpretive Strategies for Performance](#)
- [T002 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

## MFA Scene Design Program

Students who complete the MFA Scene Design Program will:

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

### MÉTIER REQUIREMENTS

- [TP801C Techniques of Design](#)
- [TP801D Design Methodology](#)
- [TP810 Performance by Design](#)
- [TP902C Special Topics in Design](#)
- [TP920 Open Studio / Graduate Closure](#)
- [T560 Interpretive Strategies for Plays](#)
- [T562 Interpretive Strategies for Performance](#)
- [TP090F Production](#) (6 semesters)
- [TP809 MFA Scene Design Seminar](#)
- [T002 Interim](#) (every spring)

### RECOMMENDED ELECTIVES

- [TP832 Scene Painting](#)
- [TP866 Art and Manipulation of Scenic Materials](#)
- [TP214 Architectural Styles](#)
- [TP932 Advanced Scene Painting](#)
- [TP560 Vector Works](#) or
- [TP575 AutoCAD](#)
- [TP888 Playwright's Lab I](#)
- [TP308 Production Design](#)
- [T820 Transforming Text](#)
- [T862 Special Topics in Directing - Cinematic Elixirs](#)
- Life Drawing
- Video, Art or Character Animation Courses
- Puppetry Courses

## 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

#### MÉTIER REQUIREMENTS

- [FC210 Life Drawing](#)
- [TP832 Scene Painting](#)
- [TP932 Advanced Scene Painting](#) (each semester)
- [T560 Interpretive Strategies for Plays](#)
- [T562 Interpretive Strategies for Performance](#)
- [TP214 Architectural Styles](#)
- [TP090L Production](#) (6 semesters)
- [TP560 Vector Works](#)
- [TP870 Scenic Art Seminar](#) (each semester)
- [TP861 Special Topics in Scene Painting](#) (one semester each year)
- [T002 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](#)
- [TP308 Production Design](#)
- TP201 [Stagecraft I & II](#)
- [TP830A Open Dress](#)
- Character Animation and Film courses
- Puppetry courses
- Art School Painting courses

#### MFA Video for Performance Specialization

Students who complete the MFA Video for Performance Specialization will:

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

#### MÉTIER REQUIREMENTS

- [TP872A-B Video Design I](#)
- [TP872C-D Video Design II](#)
- [TP872E-F Video Design III](#)
- [TP880 Isadora Programming](#)
- [TP881 Advanced Video Programming—Jitter](#)
- [TP885 Video for Performance Seminar](#)
- [TP986 Video Software: Motion Graphics](#)
- [TP801C Techniques of Design](#)
- [TP801D Design Methodology](#)
- [TP810 Performance by Design](#)
- [TP920B Graduate Closure](#)
- [TP090Q Production](#) (6 semesters)
- [T002 Interim](#) (every spring)
- Electives Selected in consultation with mentor.

## MFA Puppetry Specialization

By graduation, MFA Puppetry Specialization 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

- [T820 / 821 Transforming Text I and II](#)
- [T829 Performing Object Laboratory](#) (5 semesters)
- [T560 Interpretive Strategies for Plays](#)
- [T562 Interpretive Strategies for Performance](#)
- [TP810 Performance by Design](#)
- [T090 Production](#)
- [T090 Rehearsal and Performance](#)
- [TP801 Design Methodology](#) (if recommended by mentor)
- [T030 Institute Directing](#)
- T826A&B Seminar in Puppet Theater
- [T002 Interim \(every spring\)](#)
- [T960 MFA3 Puppetry Project](#)
- T010 Acting Techniques
  - [MFA 1 Acting Studio](#) (by permission of instructor)
- [T605A MFA 2 Voice](#) or other recommended voice
- Puppetry Construction and Special Topics courses (minimum of 2 semesters)
- History/Critical Studies courses in puppetry (2 semesters)

*Courses are offered on a rotating basis.*

Electives chosen in consultation with the mentor.

## MFA Sound Design Program

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

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

## MÉTIER REQUIREMENTS

- [TP802 MFA Advanced Sound Design](#)
- [TP807A Sound Design Seminar I](#)
- [TP907A Sound Design Seminar II](#)
- [TP927A Sound Design Seminar III](#)
- [TP812 Creative Listening](#)
- [TP820A-D Special Topics in Sound Design](#)
  - [TP820A Themed Entertainment](#)
  - TP820B Gear
  - TP820C Digital Playback
  - TP820D Paperwork
- [TP822 Music For Non-Musicians](#)
- [TP825 Professional Sound Environments](#)
- [TP930 Acoustic Environments for Performance](#)
- CS315 Basic Electronics
- F106 Sound for Film/Video
- F308 Post-Production for Film/Video
- [TP850 Max Programming for Sound Design](#)
- [TP560 Vector Works](#)
- [TP810 Performance by Design](#)
- [TP801D Design Methodology](#)
- [T560 Interpretive Strategies for Plays](#)
- [T562 Interpretive Strategies for Performance](#)
- [TP090G Production](#) (6 semesters)
- [T002 Interim \(every spring\)](#)

## RECOMMENDED ELECTIVES

- [TP863 Rigging](#)
- Music History, Art History, Art Making Electives, Video Courses

## MFA Technical Direction Program

By graduation, the MFA Technical Direction student will

- With a high degree of skill and creativity, utilize today's changing technology.
- Exhibit a level of professionalism that meets or exceeds the demands of the growing theater/entertainment industries and the field of technical direction.

- Take the lead in the creation of new art and technologies.
- Be able to respond critically and constructively, both verbally and in writing, to scripts and performances.
- Explore interdisciplinary practices and engage in multiple aspects of art making
- Demonstrate an understanding of global aesthetics and performance history.
- Work within collaborative processes, which are open, imaginative and ethically-balanced.

#### MÉTIER REQUIREMENTS

- [TP203 Fundamentals of Technical Direction](#)
- [TP805 Technical Direction Seminar](#)
- [TP201 Advanced Stagecraft](#)
- [TP862 Statical Engineering](#)
- [TP866 Art and Manipulation of Scenic Materials](#)
- [TP090N Production](#) (6 semesters)
- [T002 Interim \(every spring\)](#)
- [T560 Interpretive Strategies for Plays](#)
- [T562 Interpretive Strategies for Performance](#)

#### RECOMMENDED ELECTIVES

- TP861A&B Special Topics in Technical Direction
- [TP220 Welding I](#)
- [TP225 Working Metal](#)
- [TP213 History of Design & Technology](#)
- [TP575A & B AutoCAD I & II](#)
- [T560 Graduate Play Analysis](#)
- [T562 Graduate Performance Analysis](#)
- [TP868 Technical Design](#)
- [TP863 Rigging](#)
- [TP455 Video Engineering](#)
- [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](#)
- [TP309 Scene Painting](#)
- [TP604 Costume Techniques](#)
- [TP830 Open Dress](#)
- [TP570 Isadora Programming](#)

## MFA Management Programs

### MFA Stage Management Specialization

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

- A proficiency in the range of skills and processes necessary to function effectively as a stage manager.
- The ability to work collaboratively and nourish creativity through trust, respect, cooperation and flexibility.
- An ability to communicate ideas, challenges and solutions effectively and to understand the fundamentals necessary to “read people.”
- The ability to prioritize and balance responsibilities in a way that generates creative and practical solutions.
- An awareness of the current arts and theatrical cultures and aesthetic practices as well as a comprehension of and

respect for historical perspectives.

- An understanding of the skills necessary to develop and maintain a career in the profession.
- An understanding of and commitment to safe practices.
- The ability to identify, anticipate and take steps to prevent problems and identify possible solutions to challenges that may exist.
- An openness to new ideas and an appetite for knowledge.

#### MÉTIER REQUIREMENTS

- [TP860 Stage Management Seminar \(each semester\)](#)
- TP707 Theatrical Unions
- [TP806A&B Graduate Management Seminar](#)
- [TP725 Management for Theater](#)
- [TP090H Production](#) (6 semesters)
- [T560 Interpretive Strategies for Plays](#)
- [T562 Interpretive Strategies for Performance](#)
- [TP945 Film Producing and Management](#)
- [TP568 Management Technologies](#)
- [T002 Interim](#) (each spring)
- Plus an internship, a minimum of 6 Management electives and
- 2 open electives.

#### MANAGEMENT ELECTIVES

- [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](#)
- [T580 Entrepreneurship](#)
- [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.

#### MFA Production Management Specialization

Students who complete the MFA Production Management specialization will:

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

- Develop the technical knowledge necessary to manage a technical process with artists and craftspeople

#### MÉTIER REQUIREMENTS

- [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
- [TP858 Budgeting for the Theater](#)
- [TP842 The Law of Producing Theater](#)
- [TP560 Vectorworks](#) (or [TP575 AutoCAD](#) w/permission)
- TP707 Theatrical Unions
- [TP090J Production](#) (6 semesters)
- [T560 Interpretive Strategies for Plays](#)
- [T562 Interpretive Strategies for Performance](#)
- [TP945 Film Producing and Management](#)
- [TP900 Independent Study in Production Management](#)
- [T002 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](#)
- [TP840 Foundations of Producing](#)
- TP941 Management Structures
- [TP942 Special Topics in Producing](#)
- F317 The Business of Film
- [FD601 Preparing for the Marketplace](#)
- [TP212 Static Engineering](#) (Structures)
- [TP868 Technical Design](#)
- [T820 Transforming Text](#)
- [TP568 Management Technologies](#)
- [T030 Institute Directing](#)
- [T010 Institute Acting Techniques](#)
- [T500/501 Sound Lab](#) or [Sound Design I](#)
- [T580 Entrepreneurship](#)
- 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.

#### MFA Producing Specialization

Students who complete the MFA Producing specialization will:

- Have experienced a variety of aesthetic and practical approaches that challenge and expand their awareness of the infinite possibilities and permutations of art making and creativity.
- Possess the necessary practical skills, such as budgeting, marketing, grant writing, etc.
- Have developed the ability to extrapolate linear information from non-linear circumstances.
- Demonstrate mature and increasingly sophisticated leadership skills, while growing in self-awareness of their own strengths and weaknesses.

- Exhibit creative and independent thinking, problem-solving, and use of resources,
- Demonstrate an evolved personal aesthetic and an avid interest in new artists, audiences, and methodologies.

#### MÉTIER REQUIREMENTS

- [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
- [T560 Interpretive Strategies for Plays](#)
- [T562 Interpretive Strategies for Performance](#)
- [T888 Playwright's Lab I](#)
- [TP090K Production](#) (6 semesters)
- TP980 Graduate Internship
- [TP900 Independent Study: Thesis Project](#)
- [TP945 Film Producing and Management](#)
- [T002 Interim](#) (each spring)

#### RECOMMENDED ELECTIVES

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

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## School of Theater

### Filter by Program

- [List all School of Theater Courses](#)
- [Theater Performance \(T\)](#)
- [Theater Design and Production \(TP\)](#)

The [School of Theater](#) has two branches: Programs in Performance, which include courses of study in acting, directing, and writing for performance; Programs in Design and Production comprise scene, costume, lighting and sound design, technical direction, and management. Within the Programs in Design and Production are further specializations, or supplemental courses of study, in producing, production management, stage management, scene painting, and video for performance. An additional specialization in puppetry is housed at the School's Cotsen Center for Puppetry and the Arts.

Course Code	Course Name	Semesters Offered
CS378A	<a href="#">Survey of World Theater - Text</a>	I
CS379A	<a href="#">Survey of World Theater - Performance Tactics</a>	I
CS379A	<a href="#">Survey of World Theater - Performance Tactics</a>	I
CS379B	<a href="#">Survey of World Theater - Cultural - Arts Activism</a>	I
CS379C	<a href="#">Art and Community Engagement</a>	II
ID001-01	<a href="#">Fundamental English for Artists BFA</a>	I, II
ID001-02	<a href="#">Fundamental English for Artists MFA</a>	I, II
ID395	<a href="#">A Comparative Study of Cultural Influences on Art Making</a>	I, II
ID530	<a href="#">Toward Interdisciplinary Critique: a Survey of Methodologies</a>	Not planned for this academic year
T 002-01	<a href="#">Interim</a>	II
T 005A	<a href="#">Conversations in Contemporary Theater</a>	I, II
T 010	<a href="#">Institute Acting Techniques I</a>	I
T 020	<a href="#">Institute Acting Techniques II</a>	II

T 030	<a href="#">Institute Directing I</a>	I, II
T 050A	<a href="#">Institute Writing for Performance Workshop</a>	II
T 052A	<a href="#">Theater Run Crew</a>	I, II
T 060	<a href="#">Acting for Singers</a>	I
T 061A	<a href="#">Institute T'ai Chi Ch'uan</a>	I, II
T 062	<a href="#">Flixus</a>	II
T 065	<a href="#">International Program Development</a>	I, II
T 080	<a href="#">Workshops in Special Skills</a>	I, II
T 080-01	<a href="#">Wkshps Spec Skills/Theatrical Makeup</a>	I, II
T 080-09	<a href="#">Workshop: Voice &amp; Speech Stage Mgrs</a>	I, II
T 080-09	<a href="#">Workshop: Voice &amp; Speech Stage Mgrs</a>	I, II
T 080-28	<a href="#">Cap Playwriting Proj: Arroyo Seco</a>	I
T 080-29	<a href="#">Improvisation</a>	I, II
T 090	<a href="#">Rehearsal and Performance</a>	I, II
T 100A	<a href="#">BFA-1 Acting Studio</a>	I, II
T 105A	<a href="#">BFA-1 Voice</a>	I, II
T 110	<a href="#">BFA-1 Speech</a>	II
T 115A	<a href="#">BFA-1 Movement/Yoga</a>	I, II
T 120A	<a href="#">T'Ai Chi Ch'Uan I (Level 1)</a>	I, II
T 200A	<a href="#">BFA-2 Acting Studio</a>	I, II
T 205A	<a href="#">BFA-2 Voice</a>	I, II
T 210A	<a href="#">BFA-2 Speech</a>	I, II
T 215A	<a href="#">BFA-2 Movement</a>	I, II
T 220A	<a href="#">T'Ai Chi Ch'Uan II (Level 2)</a>	I, II
T 300A	<a href="#">Acting Studio III</a>	I, II
T 305A	<a href="#">BFA-3 Voice</a>	I, II

T 310A	<a href="#">BFA-3 Speech</a>	I, II
T 315A	<a href="#">BFA-3 Movement</a>	I, II
T 400A	<a href="#">Graduating Studio--Acting for the Camera</a>	I
T 405A	<a href="#">BFA-4 Voice/Speech</a>	I, II
T 415A	<a href="#">BFA-4 Movement</a>	I, II
T 420B	<a href="#">Dance Theater (MFA-1)</a>	II
T 421	<a href="#">Alexander Technique</a>	I, II
T 445A	<a href="#">Graduate Seminar: History of the Avant Garde</a>	II
T 445C	<a href="#">Graduate Seminar: Adaptation</a>	I
T 445D	<a href="#">Graduate Seminar: Greek Drama</a>	I
T 445G	<a href="#">Graduate Seminar: Translation</a>	II
T 445H	<a href="#">Grad Sem: Theater of Witness</a>	I
T 455A	<a href="#">Audition/Showcase</a>	I, II
T 455A01	<a href="#">Audition/Practicum</a>	I, II
T 460A	<a href="#">Screenwriting for the Theater Artist</a>	II
T 460B01	<a href="#">Screenwriting for the Theater Artist</a>	I
T 500A01	<a href="#">Acting Studio (MFA-1 Actors)</a>	I, II
T 505A	<a href="#">MFA-1 Voice</a>	I, II
T 510A	<a href="#">MFA-1 Speech</a>	I, II
T 511A	<a href="#">Directing Lab</a>	I, II
T 515A	<a href="#">MFA-1 Movement</a>	I, II
T 521A-D	<a href="#">Directing Seminar</a>	I, II
T 560	<a href="#">Interpretive Strategies for Plays</a>	I
T 562	<a href="#">Interpretive Strategies for Performance</a>	II
T 565	<a href="#">Critical Friends</a>	II
T 580-01	<a href="#">Entrepreneurship: The Artist as Entrepreneur</a>	I, II
T 600A	<a href="#">Acting Studio (MFA-2)</a>	I, II

T 600A	<a href="#">Acting Studio (MFA-2)</a>	I, II
T 605A	<a href="#">MFA-2 Voice</a>	I, II
T 610A	<a href="#">MFA-2 Speech</a>	I, II
T 615A	<a href="#">MFA-2 Movement</a>	I, II
T 615C	<a href="#">Fight Choreography</a>	I, II
T 700A	<a href="#">Graduating Studio--Acting for the Camera</a>	I
T 705A	<a href="#">MFA-3 Voice/Speech</a>	I
T 705B	<a href="#">Voice Over (Elective)</a>	II
T 715A	<a href="#">MFA-3 Movement - Period Dance / Pilates Tutorials</a>	I, II
T 715B	<a href="#">MFA-3 Movement</a>	I, II
T 750	<a href="#">Teaching Speech</a>	II
T 800	<a href="#">U/G Independent Study: Theater</a>	I, II
T 811	<a href="#">Toy Theatre</a>	Not planned for this academic year
T 813	<a href="#">Manual Mechanical</a>	I
T 815	<a href="#">Special Topics in Puppetry</a>	I, II
T 815-05	<a href="#">Objects in Space and Time</a>	Not planned for this academic year
T 817	<a href="#">Picture Performance</a>	II
T 818A	<a href="#">Making Marionette Theater</a>	Not planned for this academic year
T 819	<a href="#">Objects High &amp; Low: The History of the Puppet in American Culture</a>	I
T 820	<a href="#">Transforming Text I: Adapting Work for the Puppet Theater</a>	I
T 821	<a href="#">Transforming Text II: Puppet Theatre</a>	II
T 822	<a href="#">Decoys, Dolls and Dummies</a>	Not planned for this academic year
T 825	<a href="#">Independent Projects in Puppetry</a>	I, II
T 827	<a href="#">The Performer and the Object</a>	I
T 828	<a href="#">Artificial Life</a>	I
T 829A-F	<a href="#">Performing Object Laboratory</a>	I, II

T 860	<a href="#">Collage for the Director</a>	I
T 862A-F	<a href="#">Special Topics Direction: Cinematic Elixirs</a>	I, II
T 863A	<a href="#">Film Noir for the Theater Artist</a>	Not planned for this academic year
T 880	<a href="#">Writing for Performance I</a>	I
T 881	<a href="#">Writing for Performance II</a>	II
T 882A-F	<a href="#">Playwright's Salon</a>	I, II
T 888ACE	<a href="#">Playwright's Lab I (Directors, Designers, Producers)</a>	I
T 888BDF	<a href="#">Playwright's Lab II (Directors, Designers, Producers)</a>	II
T 890	<a href="#">MFA3 Writing for Performance Project</a>	I, II
T 900	<a href="#">Graduate Independent Study: Theater</a>	I, II
T 920	<a href="#">The Art of Themed and Immersive Entertainment</a>	I
T 950	<a href="#">MFA3 Directing Project</a>	I, II
T 960	<a href="#">MFA-3 Puppetry Project</a>	I, II
TP030	<a href="#">Workshops in Special Skills</a>	I, II
TP030-04	<a href="#">Workshop Special Skills: Tailoring</a>	I
TP030-05	<a href="#">Projection in Performance</a>	II
TP030-06	<a href="#">Special Skills: Score Reading</a>	I
TP030-07	<a href="#">Corsets and Crinolines</a>	I
TP030-08	<a href="#">Sewing Basics</a>	Not planned for this academic year
TP030-09	<a href="#">Color Applications</a>	I
TP030-10	<a href="#">Historical Patterning</a>	I, II
TP030-11	<a href="#">Miniature Patterns</a>	Not planned for this academic year
TP030-12	<a href="#">Copying Period and Ready to Wear Clothing</a>	II
TP030-14	<a href="#">Basic Draping</a>	II
TP090A-Q	<a href="#">Production</a>	I, II
TP101A	<a href="#">BFA-1 Foundation Studio 2D</a>	II

TP101B	<a href="#">BFA-1 Foundation Studio 3D</a>	I
TP105	<a href="#">Hand Drafting</a>	I
TP106A	<a href="#">BFA Theatre Lab</a>	I, II
TP150A	<a href="#">Lighting Techniques</a>	I, II
TP150A02	<a href="#">Lighting Techniques</a>	I
TP160A	<a href="#">Sound Techniques</a>	I
TP170A	<a href="#">Video Techniques</a>	I
TP180A	<a href="#">Sewing Techniques</a>	II
TP190-01	<a href="#">Scene Shop Basics</a>	I
TP200	<a href="#">Stagecraft I</a>	I
TP201	<a href="#">Advanced Stagecraft</a>	I
TP202A	<a href="#">Technical Direction Seminar BFA-2</a>	I, II
TP202A-F	<a href="#">Technical Direction Seminar</a>	I, II
TP203A	<a href="#">Fundamentals of Technical Direction</a>	I
TP203B	<a href="#">Fundamentals of Tech Direction II</a>	II
TP212	<a href="#">Statical Engineering for the Theater</a>	I
TP212	<a href="#">Statical Engineering for the Theater</a>	I
TP213A	<a href="#">History of Theatrical Design &amp; Technology</a>	II
TP214A	<a href="#">Architectural Styles</a>	I, II
TP215	<a href="#">Contemporary Playhouse</a>	II
TP216	<a href="#">U/G Techniques of Design (Model Making)</a>	II
TP220	<a href="#">Welding I</a>	I
TP225	<a href="#">Working Metal</a>	II
TP230	<a href="#">Objects Fabrication Techniques</a>	Not planned for this academic year
TP302A	<a href="#">Scene Design I: Working Inside the Box</a>	I, II
TP302B	<a href="#">Scene Design I: Working Inside the Box</a>	II

TP305A	<a href="#">U/G Special Topics in Scene Design</a>	I, II
TP305B	<a href="#">U/G Special Topics in Scene Design</a>	I, II
TP308A	<a href="#">Production Design</a>	I, II
TP309	<a href="#">Scene Painting Theater Undergrads</a>	I
TP309	<a href="#">Scene Painting Theater Undergrads</a>	I
TP320A-H	<a href="#">BFA Scene Design Seminar</a>	I, II
TP400-01	<a href="#">Light Lab</a>	II
TP400B	<a href="#">Light Lab II</a>	I
TP401A	<a href="#">Lighting Design I - Plotmaking</a>	I
TP401B	<a href="#">Lighting Design I: The Design Process</a>	II
TP402A	<a href="#">Advanced Lighting Design</a>	I, II
TP406	<a href="#">Lighting Technology</a>	I
TP407A-D	<a href="#">Lighting Production Seminar</a>	I, II
TP410A-D	<a href="#">Advanced Light Lab</a>	I, II
TP436A-H	<a href="#">Lighting Design Seminar</a>	I, II
TP455	<a href="#">Video Engineering</a>	I
TP500	<a href="#">Sound Design I</a>	II
TP501C	<a href="#">Sound Lab</a>	I
TP502	<a href="#">BFA Advanced Sound Design</a>	I
TP510A-D	<a href="#">Undergrad Sound Design Seminar</a>	I, II
TP520A-D	<a href="#">Special Topics in Sound Design</a>	I, II
TP522A	<a href="#">Music for Non-Musicians</a>	I, II
TP522B	<a href="#">Music for Non-Musicians</a>	I, II
TP525	<a href="#">Professional Sound Environments</a>	II
TP530A	<a href="#">Undergrad Sound Seminar II BFA-3</a>	I, II
TP530A-D	<a href="#">Undergrad Sound Seminar II</a>	I, II
TP550	<a href="#">Multimedia Max</a>	I

TP550	<a href="#">Fundamental Maya</a>	I
TP560	<a href="#">Vector Works</a>	I, II
TP561	<a href="#">Advanced Vector Works (MFA Scene Designers)</a>	I, II
TP565	<a href="#">Digital Image Generation</a>	II
TP566A	<a href="#">Special Topics in Computer Applications</a>	I, II
TP568	<a href="#">Management Technologies</a>	I
TP575A	<a href="#">Autocad I</a>	I
TP575B	<a href="#">Advanced Autocad</a>	II
TP580	<a href="#">Solidworks</a>	II
TP604A	<a href="#">Costume Techniques I</a>	I, II
TP605A	<a href="#">Costume Techniques II</a>	I, II
TP605B	<a href="#">Costume Techniques II</a>	I, II
TP606A	<a href="#">Costume Design for the Stage</a>	I, II
TP607A	<a href="#">History of Fashion</a>	I
TP608	<a href="#">Costume Design for Stage</a>	I, II
TP609	<a href="#">Principles of Costume Design</a>	II
TP610	<a href="#">Twentieth Century Fashion</a>	I
TP612A-H	<a href="#">Costume Design Seminar-BFAs</a>	I, II
TP700A	<a href="#">Management Techniques</a>	I, II
TP702A-H	<a href="#">Stage Management Seminar</a>	I, II
TP703	<a href="#">Theater Management</a>	Not planned for this academic year
TP706A	<a href="#">Basic Stage Management</a>	I, II
TP707	<a href="#">Theatrical Unions</a>	II
TP720A	<a href="#">Management</a>	Not planned for this academic year
TP725	<a href="#">Management for the Theater</a>	I
TP730	<a href="#">Sustainability Seminar</a>	I, II
TP750	<a href="#">Touring</a>	Not planned for this



TP847	<a href="#">Fundraising Strategies</a>	I
TP847	<a href="#">Fundraising Strategies</a>	I
TP848	<a href="#">Grantwriting</a>	II
TP850	<a href="#">Multimedia Max</a>	I, II
TP856	<a href="#">Production Management II</a>	II
TP857	<a href="#">Leadership and Management</a>	I
TP857B	<a href="#">Leadership and Management</a>	I, II
TP858-01	<a href="#">Budgeting</a>	II
TP860A-F	<a href="#">Stage Management Seminar</a>	I, II
TP861A	<a href="#">Sp Topics in Technical Direction: 19th Century Stagecraft</a>	II
TP861C	<a href="#">Sp Topics in Scene Painting</a>	II
TP862A	<a href="#">Statical Engineering for Theater</a>	I, II
TP863	<a href="#">Rigging for Theater and Life</a>	I
TP863	<a href="#">Rigging for Theater and Life</a>	I
TP866	<a href="#">Art &amp; Manipulation Scenic Materials</a>	I
TP868A-F	<a href="#">Technical Design</a>	I, II
TP870A-F	<a href="#">Scenic Art Seminar</a>	I, II
TP872A	<a href="#">Video Design I: Integrating Video and Live Performance</a>	I, II
TP872C	<a href="#">Video Design II: Video for Installation, Public Art and New Performative Environments</a>	I, II
TP872E	<a href="#">Video Design III: Interactive Video for Installation, Public Art and New Performative Environments</a>	I, II
TP880	<a href="#">Advanced Isadora Programming</a>	II
TP880	<a href="#">Isadora Programming</a>	I
TP881A	<a href="#">Beginning Video Programming - Jitter</a>	II
TP881B	<a href="#">Advanced Video Programming - Jitter</a>	I
TP881B	<a href="#">Advanced Video Programming - Jitter</a>	I

TP882	<a href="#">Final Cut Studio</a>	II
TP885A-F	<a href="#">Video for Performance Seminar</a>	I, II
TP890	<a href="#">Stagecraft of the 19th Century</a>	II
TP892	<a href="#">Technical Management Style and Technique</a>	II
TP900	<a href="#">Grad Indep Study:Design &amp; Production</a>	I, II
TP902C	<a href="#">Special Topics in Design</a>	I, II
TP903A	<a href="#">Graduate Lighting Design II</a>	I, II
TP907A	<a href="#">Sound Design Seminar II</a>	I, II
TP920A	<a href="#">Open Studio</a>	I
TP920B	<a href="#">Closure</a>	II
TP927A	<a href="#">Sound Design Seminar III</a>	I, II
TP930A	<a href="#">Acoustic Environments for Performance</a>	I, II
TP932A-F	<a href="#">Advanced Scene Painting</a>	I, II
TP940	<a href="#">Adv Case Studies in Producing</a>	I, II
TP942	<a href="#">Special Topics in Producing</a>	I, II
TP943	<a href="#">Sustainable Theater</a>	II
TP945A	<a href="#">Film Producing and Management</a>	I, II
TP950A-F	<a href="#">Production Management Seminar</a>	I, II
TP960	<a href="#">Commercial Content Development and Production</a>	II
TP965	<a href="#">The Annual</a>	II
TP983	<a href="#">Graduate Lighting Design III</a>	I, II
TP985	<a href="#">Advanced Video for Performance Lab</a>	II
TP986	<a href="#">Special Topics in Video for Performance: Motion Graphics: After Effects</a>	I
TP987	<a href="#">Professional Video Environments</a>	II

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.

- \* One of four courses available to meet the Theater School metier studies requirement.
- \* For BFA-2 & BFA-3 students.
- \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## 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 mTier studies requirement.
- \* For BFA-2 and BFA-3 students.
- \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## 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 mTier studies requirement.
- \* For BFA-2 and BFA-3 students.
- \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## 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.
- \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## 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.

\* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## ID001-01: Fundamental English for Artists BFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): [School of Art](#), [School of Film/Video](#), [The Herb Alpert School of Music at CalArts](#), [School of Theater](#), [Interdisciplinary](#)

## ID001-02: Fundamental English for Artists MFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): [School of Art](#), [School of Film/Video](#), [The Herb Alpert School of Music at CalArts](#), [School of Theater](#), [Interdisciplinary](#)

## ID395: A Comparative Study of Cultural Influences on Art Making

2 units / Semester: I, II

This course will be a cross-cultural comparative study of how an artist is inspired and influenced and what societal elements affect their art making. By comparing culture, ethnicity, and generation, students will examine what factors shape one's values and aesthetics from childhood on. The class will begin as an introspective examination of artistic influences on an individual and lead to defining what represents the generation of today by finding commonalities. In the second half of the class, through the use of telepresence technology, the class will be connected to the Seoul Institute of the Arts in Korea. Students from both institutes will present to each other examples of art and culture that have shaped themselves as individuals and artists. Identical exercises will be given and by comparing and analyzing the work, the class will be able to determine the differences and similarities of interpretation and expression of two cultures.

- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Art](#), [The Sharon Disney Lund School of Dance at CalArts](#), [School of Film/Video](#), [School of Theater](#), [Interdisciplinary](#)

## ID530: Toward Interdisciplinary Critique: a Survey of Methodologies

3 units / Semester: Not planned for this academic year

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors. Team-taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words, using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many critical modalities as kinds of fish. This class is not a critique, but a meta-critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics-our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.

- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Art](#), [School of Film/Video](#), [The Herb Alpert School of Music at CalArts](#), [School of Theater](#), [School of Critical Studies](#), [Interdisciplinary](#)

## T 002-01: 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
- \* May be repeated for credit

- \* Practicum Course.

Discipline(s): [School of Theater](#)

## T 005A: Conversations in Contemporary Theater

2 units / Semester: I, II

A close reading of the plays in our season, supported with critical and contextual materials. The technique of Critical Response will be used in discussing the productions. Regular journal writing including description, research, evaluation and creative writing for performance will be required.

- \* Required of all BFA-1 and undergraduate transfer Theater School students.
- \* Must be completed in the first year.
- \* Approved for Critical Studies credit.
- \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## T 010: Institute 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.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 020: Institute Acting Techniques II

1 unit / Semester: II

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.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 030: Institute Directing I

1 unit / Semester: I, II

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

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 050A: Institute Writing for Performance Workshop

2 units / Semester: II

A semester-long course in playwriting taught in the workshop style.

\* May be repeated for credit.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 052A: 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.

Discipline(s): [School of Theater](#)

## T 060: Acting for Singers

2 units / Semester: I

The class will do exercises that help develop personal connection skills in conjunction with embracing the action/objective imperative in acting. The class will then work on songs and duets from music theatre, from an acting perspective.

\* Open to Music School Voice students by permission only.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## T 061A: Institute T'ai Chi Ch'uan

2 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.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 062: Flixus

2 units / Semester: II

Flixus is a collaborative effort with the Film school 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.

Discipline(s): [School of Film/Video](#), [School of Theater](#)

## T 065: International Program Development

1 unit / Semester: I, 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.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 080: Workshops in Special Skills

1 unit / Semester: I, II

Workshop topics vary from semester to semester.

Discipline(s): [School of Theater](#)

### T 080-01: Wkshps Spec Skills/Theatrical Makeup

1 unit / Semester: I, II

A workshop format lasting 4-6 weeks covering the basic techniques for applying theatrical makeup.

Discipline(s): [School of Theater](#)

### T 080-09: Workshop: Voice & Speech Stage Mgrs

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.

Discipline(s): [School of Theater](#)

### T 080-09: Workshop: Voice & Speech Stage Mgrs

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.

Discipline(s): [School of Theater](#)

### T 080-28: Cap Playwriting Proj: Arroyo Seco

1 unit / 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

Discipline(s): [School of Theater](#)

### T 080-29: Improvisation

1 unit / Semester: I, II

According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

Discipline(s): [School of Theater](#)

## T 090: Rehearsal and Performance

1 unit / 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.

\* May be repeated for credit.

Discipline(s): [School of Theater](#)

## T 100A: 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).

Tutorial: M 4-5.

Discipline(s): [School of Theater](#)

## T 105A: BFA-1 Voice

2 units / Semester: I, II

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

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## T 115A: BFA-1 Movement/Yoga

2 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.

+ Tutorials as arranged

Discipline(s): [School of Theater](#)

## T 120A: T'Ai Chi Ch'Uan I (Level 1)

2 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.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 200A: 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.

Tutorial F 5-6

Discipline(s): [School of Theater](#)

## T 205A: BFA-2 Voice

2 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.

Discipline(s): [School of Theater](#)

## T 210A: 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.

Discipline(s): [School of Theater](#)

## T 215A: BFA-2 Movement

2 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.

Discipline(s): [School of Theater](#)

## T 220A: T'Ai Chi Ch'Uan II (Level 2)

2 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. In this state, it is believed that the human system is especially able to draw from the healing energies of nature and the universe. Spontaneous Practice is an excellent way to achieve this interaction. On days when the practice is vigorous, the benefits are more directed at blood, breath, and lymph circulation and the release of connective tissue. On the days when it is more quiet and flowing, the benefits are more linked to brain chemistry.

Discipline(s): [School of Theater](#)

## T 300A: Acting Studio III

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 varies 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.

Plus Tutorial M 4-5

Discipline(s): [School of Theater](#)

## T 305A: BFA-3 Voice

2 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.

Discipline(s): [School of Theater](#)

## T 310A: 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.

Discipline(s): [School of Theater](#)

## T 315A: BFA-3 Movement

2 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.

Discipline(s): [School of Theater](#)

## T 400A: Graduating Studio--Acting for the Camera

2 units / Semester: I

This final acting studio at both the BFA and MFA levels is focused on expanding the actors' appetite and range by This final acting studio at both the BFA and MFA levels is focused on expanding the actors' appetite and range by exploring a variety of specialized training approaches, such as acting for the camera and mask work.

\* Elective for BFA-4 Actors.

Discipline(s): [School of Theater](#)

## T 405A: BFA-4 Voice/Speech

2 units / Semester: I, II

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/accent 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.

Discipline(s): [School of Theater](#)

## T 415A: BFA-4 Movement

2 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.

Discipline(s): [School of Theater](#)

## T 420B: Dance Theater (MFA-1)

2 units / Semester: II

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.

\* MFA-1 Actors only.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## T 421: Alexander Technique

2 units / Semester: I, II

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.

Discipline(s): [School of Theater](#)

## T 445A: Graduate Seminar: History of the Avant Garde

2 units / Semester: II

This semester the seminar is devoted to the works of Samuel Beckett.

There seems to be a kind of esthetic axiom that expression is an achievement must be an achievement. My little exploration is that whole zone of being that has always been set aside by artists as something unusable -as sounding by definition incompatible with art.

I think anyone nowadays who pays the slightest attention to his own experience finds it the experience of a non-knower, a non-can-er (somebody who cannot). The other type of artist -the Apollonian -is absolutely foreign to me. Samuel Beckett

Discipline(s): [School of Theater](#)

## T 445C: Graduate Seminar: Adaptation

3 units / Semester: I

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.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 445D: Graduate Seminar: Greek Drama

3 units / Semester: I

This seminar will focus on the close reading of select plays by Aeschylus, Sophocles, and Euripides. These works pose interpretive challenges, defying reductive readings with indeterminacy, ambiguity, contradiction and bold unorthodoxy. The class will examine these challenges, identifying their textual basis and exploring directorial strategies for handling them. In addition to critical, historical and theoretical secondary readings, we will consider salient stage and screen interpretations of these texts. Requirements include oral presentations and writing assignments.

- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## 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.

- \* Open to writers from any school in the Institute.
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 445H: Grad Sem: 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.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 455A: Audition/Showcase

2 units / Semester: I, II

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.

- \* Required of all graduating Actors.

Discipline(s): [School of Theater](#)

## T 455A01: Audition/Practicum

3 units / Semester: I, II

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.

- \* Required of all graduating Actors.

Discipline(s): [School of Theater](#)

## 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. Will alternate with T460B.

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 460B01: Screenwriting for the Theater Artist

2 units / Semester: I

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. Will alternate with T460B.

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 500A01: Acting Studio (MFA-1 Actors)

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.

+ Tutorials M 4-5

Discipline(s): [School of Theater](#)

## T 505A: MFA-1 Voice

2 units / Semester: I, II

## 1st Semester

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.

## 2nd Semester

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).

Discipline(s): [School of Theater](#)

## T 510A: 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. 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.

Discipline(s): [School of Theater](#)

## T 511A: Directing Lab

3 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.

Discipline(s): [School of Theater](#)

## T 515A: MFA-1 Movement

2 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.

Discipline(s): [School of Theater](#)

## T 521A-D: Directing Seminar

1 unit / Semester: I, II

Study and discussion of major directing topics and theories.

\* Required of MFA-2 & 3 Directors.

\* May be repeated for credit.

Discipline(s): [School of Theater](#)

## T 560: Interpretive Strategies for Plays

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.

\* Required of all MFA Theater students.

Discipline(s): [School of Theater](#)

## T 562: Interpretive Strategies for Performance

3 units / Semester: II

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.

\* Required of all MFA Theater students.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## T 580-01: 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.

\* Preference given to graduating Theater School students.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 600A: Acting Studio (MFA-2)

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.

Tutorials F 5-6

Discipline(s): [School of Theater](#)

## T 605A: MFA-2 Voice

2 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.

Discipline(s): [School of Theater](#)

## T 610A: 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.

Discipline(s): [School of Theater](#)

## T 615A: MFA-2 Movement

2 units / Semester: I, II

This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

Discipline(s): [School of Theater](#)

## T 615C: Fight Choreography

1 unit / Semester: I, II

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

MFA-2 and BFA-3

Last 4 weeks of the semester

Discipline(s): [School of Theater](#)

## T 700A: Graduating Studio--Acting for the Camera

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 specialized training approaches, such as acting for the camera and mask work.

\* Elective for MFA-3 Actors

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## T 705B: Voice Over (Elective)

2 units / Semester: II

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

Elective for BFA4s & MFA3s.

Discipline(s): [School of Theater](#)

## T 715A: MFA-3 Movement - Period Dance / Pilates Tutorials

2 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.

Discipline(s): [School of Theater](#)

## T 715B: MFA-3 Movement

1 unit / Semester: I, II

This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

Discipline(s): [School of Theater](#)

## T 750: Teaching Speech

2 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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## T 800: U/G Independent Study: Theater

2 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.

\* Variable credit.

Discipline(s): [School of Theater](#)

## T 811: Toy Theatre

2 units / Semester: Not planned for this academic year

Toy Theatre was a popular parlor, cabaret, and salon entertainment in Europe and America in the 19th Century. Toy Theatres (also known as Paper Theater and Model Theater) were miniature replicas of actual theaters and plays performed on the stage in local theaters in London, Munich, and other cities.

Through projects, viewings, and readings, we will explore the traditional and contemporary practice of Toy Theatre, in it's widest and most porous definition. We will explore its roots in the peepshow, the diorama, and the cabinet of curiosities. We will investigate related forms such as Manga Kamishibai, a Japanese street theater form that used miniature proscenium theaters with changing illustrated boards. And we will explore the use of Toy Theater by 20th/21st Century artists, who have expanded this low-tech, highly portable and expressive form as a vehicle for abstract, personal, historical, or political performances and installations. Video and live-feed elements have expanded the possibilities of the form.

Through a series of three projects, students will design and create their own peepshows, dioramas, and Toy Theater inspired performances, either in response to a range of possible texts, or as visual theater, film, video, or installation works.

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

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 813: Manual Mechanical

2 units / Semester: I

Manual Mechanical is a course in designing and building puppet mechanisms and joints. We will begin with basic joints for rod and string puppets and move onto rigging for trick puppets. The course will also cover mechanisms for moving eyes and mouths, and simple hand-cranked automata. The first half of the semester will be devoted to weekly technical workshops and the second half to individual projects in which students design and build a manual mechanical figure or object. Students are asked to take the traditional skills taught in the class and integrate them.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 815: Special Topics in Puppetry

2 units / Semester: I, II

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

\* Open to all MFA students in the Institute, or by permission of the instructor.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 815-05: Objects in Space and Time

2 units / Semester: Not planned for this academic year

A course in building object manipulation skills and developing methods of close observation, focused and constructive feedback and directed inquiry in relation to the movement of objects and puppets. The goal of the class is to expand manipulation skills and refine vocabulary and strategies for directing people and objects. This class will revolve around small group work. Participants will rotate through roles as performers, directors and observers.

\* Open to all MFA students in the Institute, or by permission of the instructor.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 817: Picture Performance

2 units / Semester: II

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.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 818A: Making Marionette Theater

3 units / Semester: Not planned for this academic year

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.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

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

2 units / Semester: I

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 puppetry, vaudeville trick marionettes, WPA puppet plays, Vegas showgirl puppet acts, avant-garde experimentation and more. We will look at the form and content of these various uses of puppetry as well as the subcultures from which they sprang.

\* Enrollment limited to 16 students.

\* Open to the Institute. BFA-2 and above.

\* Approved for Critical Studies credit in the Cultural Studies area.

\* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

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

3 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.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 821: Transforming Text II: Puppet Theatre

3 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.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 822: Decoys, Dolls and Dummies

2 units / Semester: Not planned for this academic year

### A Survey of Puppets in Contemporary Performance, Media and Visual Art

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 Mabou Mines, Hand Spring Theater, Ping Chong, Peter Schumann, Dan Hurlin, Theodora Skipitares, Hotel Modern, Radio Hole, Rimini Protokoll, Wooster Group, My Barbarian, Caden Manson, 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.

This class will have weekly screenings accompanied by class discussion. Additionally there will be weekly reading assignments. Students will be asked to write weekly responses to the screenings and the writings.

#### Goals:

The goal of this class is for students to gain a comprehensive knowledge of contemporary performing, media and visual art employing puppets. Through participation in class discussion and writing assignments students will learn to speak and write critically on the topic of contemporary experimental puppetry and related forms .

\* Enrollment limited to 20 students.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 825: Independent Projects in Puppetry

2 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.

\* Permission of instructor required.

\* Variable credit.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 827: The Performer and the Object

1 unit / 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.
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 828: Artificial Life

2 units / Semester: I

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 scientificity, 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.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 829A-F: Performing Object Laboratory

2 units / Semester: I, II

Performing Object Lab is the principal laboratory for the development of new work centered on puppetry and performing object practices. This lab is a practicum for the ongoing development of each individual puppetry artist's vision and training, and addresses the particular challenges of puppet and object theater. Designed as a process-oriented lab for the MFA Puppetry artists and multidisciplinary and cross-disciplinary generative artists and collaborators, the class is a site for experimentation and for all aspects of the development of new work centered on performing object practices: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques, and to present their work in a public context at least once during the year. The emphasis of the lab is on emphasis on process and critique

Performing Object Lab is also open (by permission of the instructor) to students from all Institute schools/programs (BFA 2 and above) who wish to participate as collaborators in this process: performers/ puppeteers, designers, dramaturges, writers, media artists and composer/musicians.

All issues pertaining to the development of new work will be considered, including design, direction, dramaturgy, writing/adaptation, and performance. Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, the students will define and refine their aesthetic voice, while developing practical skills in performance and collaboration.

Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed.

Proposals will also be considered for a limited number of exceptional projects by 2nd or 3rd year graduate students across the institute, who are exploring the performing object in unexpected ways. Please contact Janie Geiser at registration, or email prior to registration at: [jgeiser24@sbcglobal.net](mailto:jgeiser24@sbcglobal.net)

- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## T 862A-F: Special Topics Direction: Cinematic Elixirs

3 units / Semester: I, II

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.

- \* Required of MFA Directors each semester of residence.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 863A: Film Noir for the Theater Artist

1 unit / Semester: Not planned for this academic year

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.

- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 880: Writing for Performance I

3 units / Semester: I

A weekly writing workshop focused on generating new text for performance. The class will mainly 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.

- \* Enrollment limited.
- \* Required of MFA-1 WFP students.
- \* Open to graduate students in the Institute by permission of instructor.
- \* Approved for Critical Studies credit.
- \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## 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 mTiers are encouraged to locate the writing voice, while focusing tension, conflict and obstacle towards progression and transformation (if elements should so arc). Discussion of theater relevance is ongoing as this class endeavors to capture what our theatrical moment might be, from an organic interdisciplinary space.

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

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## T 882A-F: Playwright's Salon

2 units / Semester: I, II

A weekly discussion and exchange of ideas about works in progress, production strategies and the process of writing. There will be a craft component, focusing on language, character, plot, abstraction, empathy and tone through the writing of short plays. Guest writers/performers are invited to interact with the playwrights. Taken each semester of residency.

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

Discipline(s): [School of Theater](#)

## T 888ACE: Playwright's Lab I (Directors, Designers, Producers)

1 unit / 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 to develop a process of response and critique. Required of WFP students each fall.

- \* T888A MFA1 students

- \* T888C MFA2 students
- \* T888E MFA3 students

- \* T888A MFA1 students
- \* T888C MFA2 students
- \* T888E MFA3 students

- \* Required of WFP students each fall.
- \* Open to graduate students in the Institute with permission of instructor.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 888BDF: Playwright's Lab II (Directors, Designers, Producers)

1 unit / 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

- \* Required of WFP students each fall.
- \* Open to graduate students in the Institute with permission of instructor.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## T 890: MFA3 Writing for Performance Project

8 units / Semester: I, II

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.

Discipline(s): [School of Theater](#)

## T 900: Graduate Independent Study: Theater

2 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.
- \* Variable credit.
- \* Contract required.

Discipline(s): [School of Theater](#)

## T 920: The Art of Themed and Immersive Entertainment

3 units / Semester: I

This course will delve deeply into themed and immersive entertainment, providing students an opportunity to see the creative possibilities through different forms of theatre. Working under the constraints of exciting and interactive storytelling, students will apply their theatrical philosophies and knowledge to reach various demographics through collaboration and teamwork. The course itself will guide students to find innovative solutions within nontraditional media, while also allowing them to push the boundaries of theatre itself.

Class enrollment is limited. Entrance is determined by interview, based on mentor recommendation.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## T 960: MFA-3 Puppetry Project

0 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.

\* Variable credit.

Discipline(s): [School of Theater](#)

## TP030: Workshops in Special Skills

1 unit / Semester: I, II

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

Discipline(s): [School of Theater](#)

## TP030-04: Workshop Special Skills: Tailoring

2 units / Semester: I

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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## TP030-06: Special Skills: Score Reading

2 units / Semester: I

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 give to upper division and graduate stage managers and graduate directors.

Discipline(s): [School of Theater](#)

## TP030-07: Corsets and Crinolines

2 units / Semester: I

This course will guide the students through construction and fitting of corsets and crinolines, from Elizabethan through the Victorian silhouettes.

- \* 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.
- \* There is a course fee to cover the cost of materials, shop supplies, and copies.
- \* Offered Alternate Years.

Discipline(s): [School of Theater](#)

## TP030-08: Sewing Basics

2 units / Semester: Not planned for this academic year

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.

Priority to Theater School students, but open to the Institute.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP030-09: Color Applications

2 units / Semester: I

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

Discipline(s): [School of Theater](#)

## TP030-10: Historical Patterning

2 units / Semester: I, II

A course in patternmaking linked with the Costume Design Seminar. Topics will rotate, based on the work in the design class. The primary focus is re-creating the shapes and silhouettes of each period into 1/2 scale garments.

\* Required of MFA-1 Costume Designers.

\* Open to others by permission of instructor.

Discipline(s): [School of Theater](#)

## TP030-11: Miniature Patterns

1 unit / Semester: Not planned for this academic year

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

\* Permission of instructor.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## TP030-14: Basic Draping

1 unit / Semester: II

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.

Discipline(s): [School of Theater](#)

## TP090A-Q: Production

1 unit / 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.

\* May be repeated for credit.

Discipline(s): [School of Theater](#)

## 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 Design and TD students.

Discipline(s): [School of Theater](#)

## 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 Design and TD students.

Discipline(s): [School of Theater](#)

## TP105: 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.

Discipline(s): [School of Theater](#)

## TP106A: BFA Theatre Lab

2 units / Semester: I, II

A laboratory for students to engage in a variety of project-driven 'ensembles' formed each semester exploring approaches to collaborating, structuring and exploring 'theatre'. Each ensemble will have 2 to 3 'coaches' assigned in a rotating basis who will advise, guide as needed. The class is meant to be a practicum concerned with exploring the medium of theatre for art, for event and for performance. The experience is intended to encourage independence, entrepreneurial impulse and the freedom to explore.

Discipline(s): [School of Theater](#)

## TP150A: 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.

Discipline(s): [School of Theater](#)

## TP150A02: Lighting Techniques

2 units / Semester: I

A semester-long introductory course for the BFA student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.

Discipline(s): [School of Theater](#)

## TP160A: Sound Techniques

1 unit / Semester: I

An introductory course for the BFA students to learn the basics of sound technology and systems through hands-on work installing equipment. To be paired with either Video Techniques or Sewing Techniques in a given semester.

Meets 10/26-12/7

Discipline(s): [School of Theater](#)

## TP170A: Video Techniques

1 unit / Semester: I

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.

Meets 9/14-10/19

Discipline(s): [School of Theater](#)

## TP180A: Sewing Techniques

1 unit / Semester: 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.

Last 6 weeks of the semester

Discipline(s): [School of Theater](#)

## TP190-01: Scene Shop Basics

2 units / Semester: I

This course is an introduction to the tools, equipment, and operating procedure in the Theater School Scene Shop. Students will gain a basic but essential understanding of the usage, maintenance, and safety practices of most equipment available in the shop. Although this is an introductory course, the practical knowledge and skills that students will acquire will be indispensable in both their time at CalArts, and extending into their future professional and personal lives. The class will be divided into two 6-week sections.

Meets 9/10-10/22

Discipline(s): [School of Theater](#)

## TP200: Stagecraft I

2 units / Semester: I

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

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## TP202A: Technical Direction Seminar BFA-2

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'.

Discipline(s): [School of Theater](#)

## TP202A-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'.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## TP203B: Fundamentals of Tech Direction II

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.

Discipline(s): [School of Theater](#)

## TP212: Static Engineering for the Theater

3 units / Semester: I

Static 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 static 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.

- & Approved for Critical Studies credit in the Science and Math category.
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## TP212: Statical Engineering for the Theater

3 units / Semester: I

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.

- & Approved for Critical Studies credit in the Science and Math category.
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## TP213A: 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.

- \* Satisfies Critical Studies requirement.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## TP214A: 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.

- \* Approved for Critical Studies credit.
- \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## TP215: Contemporary Playhouse

2 units / Semester: II

In-depth discussion of and project work in design considerations in theater architecture, including acoustics, visibility, production styles, infrastructure, audience comfort and safety and code requirements. Course work will also 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 which will satisfy the requirements of TP215 and be submitted to the USITT Student Architecture Competition.

Limited to upper division undergraduate and graduate only

- \* Taught in alternate years.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP216: U/G Techniques of Design (Model Making)

2 units / Semester: II

The techniques used in the process of design are explored by taking existing subject matter and expressing it in sketches, models, scale drafting and painting. This class is in preparation and a prerequisite for Scene Design I.

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

Discipline(s): [School of Theater](#)

## 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.

- \* Enrollment limited to 12 students.
- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## TP230: Objects Fabrication Techniques

2 units / Semester: Not planned for this academic year

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.

\* Open to students from throughout the Institute. Priority given to Theater and Art School students.

\* Permission of instructor required.

Discipline(s): [School of Art](#), [School of Theater](#)

## TP302A: Scene Design I: Working Inside the Box

3 units / Semester: I, II

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

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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP302B: Scene Design I: Working Inside the Box

3 units / Semester: II

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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP305A: U/G Special Topics in Scene Design

3 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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP305B: U/G Special Topics in Scene Design

3 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.
- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP308A: 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.
- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP309: Scene Painting Theater Undergrads

2 units / Semester: I

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
- \* Enrollment limited to 15 students.
- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP309: Scene Painting Theater Undergrads

2 units / Semester: I

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
- \* Enrollment limited to 15 students.
- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP320A-H: 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

\* Course Pending Approval

Discipline(s): [School of Theater](#)

## TP400-01: Light Lab

1 unit / 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.

\* Enrollment limited to 16.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## TP401A: Lighting Design I - Plotmaking

3 units / Semester: I

The primary goal of this course is to create theatrical lighting plots and paperwork from a lighting idea. Students will begin the process of lighting design by formulating a lighting concept. Lighting ideas will be worked out through extensive work-sheeting. A complete set of paperwork, including lighting plot, section, hookup, instrument schedule, magic sheets, and shop orders shall then be generated from these ideas.

\* Prerequisite: Intro to Design or permission of instructor.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP401B: Lighting Design I: The Design Process

3 units / Semester: II

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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP402A: 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 regional 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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## 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.

\* Approved for Critical Studies credit in the Science and Math category.

\* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## TP407A-D: Lighting Production Seminar

1 unit / Semester: I, II

An ongoing weekly seminar required of all BFA-1 and BFA-2 lighting students. Topics will include weekly scheduling of crews, principles of organization and leadership, bidding, renting and purchasing of equipment, and developing lighting paperwork. The production managers and show lighting designers will attend as needed.

Discipline(s): [School of Theater](#)

## TP410A-D: Advanced Light Lab

2 units / Semester: I, 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

Discipline(s): [School of Theater](#)

## TP436A-H: Lighting Design Seminar

1 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

Discipline(s): [School of Theater](#)

## TP455: Video Engineering

2 units / Semester: I

An examination of the equipment and technology used in running video for a live event. Topics include projector technology; signal flow; screen options; signal routing and mixing; playback; live camera; video calibration and troubleshooting. Demonstrations and research will be large components in this course.

\* Prerequisite - must have permission of instructor

Discipline(s): [School of Theater](#)

## 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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP501C: 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.

\* Permission of instructor required.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP502: BFA Advanced Sound Design

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.

Discipline(s): [School of Theater](#)

## TP510A-D: Undergrad Sound Design Seminar

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.

Discipline(s): [School of Theater](#)

## TP520A-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 live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.

TP520A Themed Entertainment

TP520B Gear

TP520C Digital Playback

TP520D Paperwork

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP522A: Music for Non-Musicians

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

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP522B: Music for Non-Musicians

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.

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\* Prerequisite: TP500/501 or permission of instructor

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## 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. 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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP530A: Undergrad Sound Seminar II BFA-3

1 unit / 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: TP510 or permission of instructor.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP530A-D: Undergrad Sound Seminar II

3 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: TP510 or permission of instructor.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP550: Multimedia Max

2 units / Semester: I

An advanced overview of new technologies and integrated media applications for the traditional stage. Students will gain a hands-on knowledge of the advances in the audio and media worlds currently available to legitimate theatrical sound designers. Classroom activities will include assigned studio projects as well as faculty and guest lectures. Taught in alternate years.

\* Prerequisite: TP510A&B or permission of instructor.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## 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 mTier-lighting, sound or scene design.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP561: Advanced Vector Works (MFA Scene Designers)

2 units / Semester: I, 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.

Discipline(s): [School of Theater](#)

## TP565: Digital Image Generation

2 units / Semester: II

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

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

Discipline(s): [School of Theater](#)

## TP566A: Special Topics in Computer Applications

2 units / Semester: I, II

Techniques in design visualization using a variety of software programs.

- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP568: Management Technologies

2 units / Semester: I

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.

Discipline(s): [School of Theater](#)

## 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 metier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission.

- \*Maximum enrollment is 8 (Students with their own Laptop and copy of AutoCAD are encouraged to enroll if maximum enrollment is reached). This semester the course will meet 3x week for 6 weeks.
- \* Permission of instructor required.
- \* One year course.

Discipline(s): [School of Theater](#)

## TP575B: Advanced Autocad

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

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP580: Solidworks

2 units / Semester: II

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

\* Prerequisite: TP575A&B

\* Enrollment is limited to 9 Technical Directors - Upper levels only.

Discipline(s): [School of Theater](#)

## TP604A: Costume Techniques I

2 units / Semester: I, II

A beginning course which explores the various materials and techniques used in the realization of costume designs, including construction techniques, patterning and fitting skills and crafts techniques such as fabric manipulation and millinery. There will be a classroom component as well as a lab in the shop in order to increase skill levels.

\* Priority given to costume students.

\* Enrollment limited to 7.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP605A: Costume Techniques II

2 units / Semester: I, II

Topics include drafting and draping of garment patterns and muslin fittings, body padding, armor and mask-making.

\* 2 hour lab required.

\* Enrollment limited by permission of instructor.

\* Permission of instructor required.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP605B: Costume Techniques II

2 units / Semester: I, II

Topics include drafting and draping of garment patterns and muslin fittings, body padding, armor and mask-making.

- \* 2 hour lab required.
- \* Enrollment limited by permission of instructor.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP606A: 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

Discipline(s): [School of Theater](#)

## TP607A: 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.

- Taught alternate years.
- \* Required of BFA Costume Designers.
  - \* Approved for Critical Studies credit.
  - \* Open to the Institute.

Discipline(s): [School of Theater](#), [School of Critical Studies](#)

## TP608: Costume Design for Stage

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.

Discipline(s): [School of Theater](#)

## TP609: Principles of Costume Design

2 units / Semester: II

In depth study of costume design processes. Emphasis on analysis, research, development of visual approach, communication techniques and practical realities.

- \* Permission of instructor required.
- \* Required of BFA-1 Costume Designers.

Discipline(s): [School of Theater](#)

## TP610: Twentieth Century Fashion

2 units / Semester: I

From the styles of the early 1900's to those ushering in the new millennium, we chart the development of women's and men's clothing fashions in form, function and cultural consciousness. Wide-ranging research using paintings, photographs, periodicals, and the garments themselves allows a fast-paced examination of clothing silhouettes and prominent designers of the time. Weekly research reports and sketches, decade by decade, are required. A museum visit will be scheduled.

Discipline(s): [School of Theater](#)

## TP612A-H: Costume Design Seminar-BFAs

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

Discipline(s): [School of Theater](#)

## TP700A: 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.
- \* Open to all Theater students.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP702A-H: Stage Management Seminar

1 unit / Semester: I, II

Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.

\* Required of Management students each semester.

Discipline(s): [School of Theater](#)

## TP703: Theater Management

2 units / Semester: Not planned for this academic year

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.

\* Required of all undergraduate Management students.

\* Taught alternate years.

\* Recommended for graduate Management students and others interested in starting a theater.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP706A: 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.

Discipline(s): [School of Theater](#)

## TP707: Theatrical Unions

2 units / Semester: II

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

\* Required of BFA-3 & MFA-1 Stage Management students AND MFA Production Managers.

\* Recommended for Directors, Actors, and Producers.

Discipline(s): [School of Theater](#)

## TP720A: Management

2 units / Semester: Not planned for this academic year

Discipline(s): [School of Theater](#)

## TP725: Management for the 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

Discipline(s): [School of Theater](#)

## 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.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP750: Touring

2 units / Semester: Not planned for this academic year

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

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP760: Film/Video 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.

Discipline(s): [School of Theater](#)

## TP800: U/G Independent Project: Desn/Prod

2 units / Semester: I, II

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

\* Variable credit.

Discipline(s): [School of Theater](#)

## 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.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP801D: Design Methodology

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.

\* Variable credit.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP802: MFA1 Adv Sound Design

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.

Discipline(s): [School of Theater](#)

## TP803A: 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.

- \* Enrollment limited to 6.
- \* Open to all students of the Institute by permission of the instructor.
- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP803A01: 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.

- \* Enrollment limited to 6.
- \* Open to all students of the Institute by permission of the instructor.
- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP804A: MFA-1 Costume Design

3 units / Semester: I, II

This is the foundation course for MFA 1 Costume Designers. It is an intensive exploration of the design process and the history of western dress/costume from the ancients up to the 19th century. Students will be required to read, analyze and design 8-10 plays over the course of 2 semesters.

- \* Required of MFA-1 Costume Designers.
- \* Open to others by permission of instructor.
- \* TP030-10 to be taken concurrently.
- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP805A-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'.

\* Required each semester for graduate Technical Direction students.

Discipline(s): [School of Theater](#)

## TP806A: 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.

Discipline(s): [School of Theater](#)

## TP807A: 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 MFA-1 Sound Designers.

Discipline(s): [School of Theater](#)

## TP808A-F: 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.

Discipline(s): [School of Theater](#)

## TP809A-F: 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.

\* Enrollment limited to 12 students.

\* Required for MFA costume design students

\* To be taken every semester of residence

\* Open to others by permission of instructor

\* May be repeated for credit.

Discipline(s): [School of Theater](#)

## 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 MFA-1 Designers and open to other grad students by permission of instructor.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP812: Creative Listening for Sound Design

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, ambiances, and music will be covered. Technical aspects include EQ, volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.

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

Discipline(s): [School of Theater](#)

## 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 live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.

TP520A Themed Entertainment  
TP520B Gear  
TP520C Digital Playback  
TP520D Paperwork

- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP822A: Music for Non-Musicians

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.

\* Open to graduate scene designers or by permission of instructor.

Discipline(s): [School of Theater](#)

## TP822B: Music for Non-Musicians

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.

\* Open to graduate scene designers or by permission of instructor.

Discipline(s): [School of Theater](#)

## 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.

\* Permission of instructor required.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP830: 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
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP832: Scene Painting

2 units / Semester: I, II

This is a full year/two semester course addressing paint and other scenic treatments utilized in the production process. The differences between theater, film and video are also addressed. Heavily oriented towards practical skills, experiences and techniques (paint 'lab' time is required). Deals with equipment, color theory, layout and scale, specific techniques and synthesis of skills to accurately reproduce sources both 2-D and 3-D.

- \* Required of and preference given to MFA-1 Scenic Art and MFA 1 Scene Design students
- \* Limited enrollment, by permission of instructor

Discipline(s): [School of Theater](#)

## TP836A-F: Lighting Design Seminar

1 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

Discipline(s): [School of Theater](#)

## TP840A: 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.

Discipline(s): [School of Theater](#)

## 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 of and open only to Producing students.

Discipline(s): [School of Theater](#)

## 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.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## TP847: Fundraising Strategies

2 units / Semester: I

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.

Discipline(s): [School of Theater](#)

## TP847: Fundraising Strategies

2 units / Semester: I

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.

- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP848: Grantwriting

2 units / Semester: II

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.

- \*Open to MFAs by permission of Instructor only
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP850: Multimedia Max

2 units / Semester: I, II

An advanced overview of new technologies and integrated media applications for the traditional stage. Students will gain a hands-on knowledge of the advances in the audio and media worlds currently available to legitimate theatrical sound designers. Classroom activities will include assigned studio projects as well as faculty and guest lectures. Taught in alternate years.

- \* Prerequisite: TP510A&B or permission of instructor.
- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## TP857: Leadership and Management

3 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.

- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP857B: Leadership and Management

3 units / Semester: I, II

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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP858-01: Budgeting

3 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.

Discipline(s): [School of Theater](#)

## TP860A-F: Stage Management Seminar

1 unit / Semester: I, II

Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.

\* Required of MFA Stage Management students each semester.

\* May be repeated for credit.

Discipline(s): [School of Theater](#)

## TP861A: Sp Topics in Technical Direction: 19th Century Stagecraft

2 units / Semester: 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

\* May be repeated for credit

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP861C: Sp 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.

\* Enrollment limited to 10 students.

\* Prerequisites: TP203 and either TP202 or TP805

\* May be repeated for credit

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [School of Theater](#)

## TP862A: Statical Engineering for Theater

3 units / Semester: I, II

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.

Discipline(s): [School of Theater](#)

## TP863: Rigging for Theater and Life

2 units / Semester: I

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.

Discipline(s): [School of Theater](#)

## TP863: Rigging for Theater and Life

2 units / Semester: I

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.

Discipline(s): [School of Theater](#)

## TP866: Art & Manipulation 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.

- \* Open to MFA students only-intended for MFA2 & 3 Scene Designers & TDs
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [School of Theater](#)

## 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.

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

Discipline(s): [School of Theater](#)

## TP870A-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

Discipline(s): [School of Theater](#)

## TP872A: Video Design I: Integrating Video and Live Performance

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.

Discipline(s): [School of Theater](#)

## TP872C: Video Design II: Video for Installation, Public Art and New Performative Environments

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.

Discipline(s): [School of Theater](#)

## TP872E: Video Design III: Interactive Video for Installation, Public Art and New Performative Environments

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.

Discipline(s): [School of Theater](#)

## TP880: Advanced Isadora Programming

2 units / Semester: II

This is a course in more advanced programming video control systems using the software Isadora. Topics include 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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP880: Isadora Programming

2 units / Semester: I

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.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP881A: Beginning Video Programming - Jitter

2 units / Semester: II

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.

Discipline(s): [School of Theater](#)

## TP881B: 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.

Discipline(s): [School of Theater](#)

## TP881B: 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.

Discipline(s): [School of Theater](#)

## TP882: Final Cut Studio

2 units / Semester: II

Video content creation using Final Cut Studio.

Discipline(s): [School of Theater](#)

## TP885A-F: Video for Performance Seminar

1 unit / Semester: I, II

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

Discipline(s): [School of Theater](#)

## TP890: Stagecraft of the 19th Century

2 units / Semester: II

Stagecraft of the 19th Century is a hands-on exploration of the development of the large scale stage illusions that were the staple of the touring magic shows of the late 1800s and early 1900s. While this is not specifically a shop class, some shop skills are required, and a variety of skills are welcomed. Working together, students will research, design, and build variations on classic stage illusions. Functionality, aesthetic value, and stage presentation will be taken into equal consideration from inception to completion.

Discipline(s): [School of Theater](#)

## TP892: Technical Management Style and Technique

1 unit / Semester: II

Technical Management Styles and Techniques is a course designed to identify and explore the challenges of management in Technical Direction. Over the course of weekly meetings, the students will share and critique their own experiences, and compare those to outside models. The class will draw upon the real time experiences of the current CalArts production schedule to provide examples of management challenges, as well as bring in outside examples and exercises to explore other styles and techniques. This course will also focus on areas of professionalism and organization specifically as they apply to the technical director.

\* Open to Technical Direction students in either at least their third BFA year or second MFA year. It is open to students in other meters at the discretion of the instructor.

Discipline(s): [School of Theater](#)

## TP900: Grad Indep Study: Design & Production

2 units / Semester: I, II

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

- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Variable credit.

Discipline(s): [School of Theater](#)

## TP902C: Special Topics in Design

4 units / Semester: I, II

Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.

- \* Open to all graduate students in the Institute by permission of instructor.
- \* Plus Directed Study.
- \* MFA-2 Design students or permission of instructor.
- \* Permission of instructor required.
- \* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP903A: 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.

\* Enrollment limited to 4.

\* MFA-2 Lighting Design students.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP907A: Sound Design Seminar II

2 units / Semester: I, II

Round table seminar for discussing problems, critiquing work. Special topics include new techniques and industry related field trips.

\* Required of and limited to MFA-2 Sound Designers.

Discipline(s): [School of Theater](#)

## 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.

\* Permission of instructor required.

\* Variable credit.

\* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP920B: 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.
- \* Permission of instructor required.
- \* Variable credit.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP927A: 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 MFA-3 Sound Designers.

Discipline(s): [School of Theater](#)

## TP930A: Acoustic Environments for Performance

2 units / Semester: I, II

A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two-hour class session followed by a weekly 4-hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event-ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others.

- \* For MFA 2&3 or BFA4 sound or music students.
- \* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP932A-F: Advanced Scene Painting

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.

- \* Enrollment limited to 10 students.
- \* Prerequisite TP832 or permission of instructor.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP940: Adv Case Studies in Producing

2 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.

Discipline(s): [School of Theater](#)

## TP942: Special Topics in Producing

2 units / Semester: I, II

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

\* Enrollment limited to 8.

Discipline(s): [School of Theater](#)

## 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
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## TP945A: Film Producing and Management

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.
- \* Permission of instructor required.
- \* One year course.
- \* Open to the Institute.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## TP960: Commercial Content Development and Production

3 units / Semester: II

This is a course designed to have an internship component in Themed Entertainment specifically targeted towards development, management, marketing and technical application of multimedia content in a Commercial Environment. The intent will be to bridge the gap between academic and professional worlds. The class will be very much a research and development laboratory, using the Charrette as a format, blurring traditional lines of responsibility and sharing them with all.

Class enrollment is limited. Entrance is determined by interview, based on mentor recommendation.

Discipline(s): [School of Theater](#)

## TP965: The Annual

2 units / Semester: II

The Annual is a project-based class where the student works with others in a professional technical design and fabrication process. Through mentorship both from faculty and invited professionals the student will collaborate on the planning, presentation and realization of a solution to a complicated technical design problem, culminating in a fully realized school wide event.

\* Permission of instructor required.

Discipline(s): [School of Theater](#)

## TP983: Graduate Lighting Design III

3 units / Semester: I, II

Emphasis on design of commercial and large scale projects, including Broadway musicals, opera and national touring productions. Work produced in this class will be geared toward developing the student's particular area of interest. Course of study will also include a concentration on professional practice, including portfolio, resumes, assisting, contracts, union membership, agents, and any other pertinent aspects related to the 'business' of lighting design.

\* Enrollment limited to 4 students.

\* MFA-3 Lighting Design students or permission of instructor.

Discipline(s): [School of Theater](#)

## 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.

Discipline(s): [School of Theater](#)

## TP986: Special Topics in Video for Performance: Motion Graphics: After Effects

2 units / Semester: I

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

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## TP987: Professional Video Environments

2 units / Semester: II

this course will serve as survey style introduction to Professional Video Systems and their use in high-end applications such as commercial theater, themed entertainment, concert tours, and special events. The class will cover the implementation and high-end operation of video server systems such as GreenHippo's Hippotizer, Dataton's Wachout, Coolux's Pandora's Box, and others. We will also explore Show Sontrol and Systems Integration concepts and approaches. To this end, we will observe how these various systems are used in real-life production environments via on-site demos at the local distributors and site visits to currently running themed applications and concert tour technical rehearsals. A level of computer and technical theater proficiency assumed, but there are no formal pre-requisites to take the course. This class is ideal for Video, Lighting, and Scenic Designers, Technical Directors and Production Managers, and anyone wanting to gain skills and familiarity with high-end professional video environments in the live production and themed entertainment fields.

Discipline(s): [School of Theater](#)

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