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Residence Requirements

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

Curriculum Requirements

I. Bachelor of Fine Arts and Certificate of Fine Arts

Bachelor of Fine Arts degree candidates must complete forty-six semester units of Critical Studies coursework: Certificate of Fine Arts candidates do not complete Critical Studies courses. All other requirements for the Certificate of Fine Arts are identical to those for the BFA. Critical Studies requirements are detailed in the Critical Studies section of the Course Catalog.

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

Students must successfully complete a Mid-Residence and a Graduation Review. Details regarding review procedures and scheduling are available in the Theater School office or from the Institute Review Coordinator.

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

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

Students must successfully complete a Mid-Residence and a Graduation Review. Details regarding review procedures and scheduling are available in the Theater School office and from the Institute Review Coordinator.

III. Independent Theater Track

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

IV. Integrated Media Curriculum

The core requirements in the curriculum will consist of

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

V. Mid-Residence Review

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

Course Requirements

I. Acting Program

By graduation, all Acting students should exhibit the following:

- The ability to transform imaginatively into a role, conveying "story" through mastery of body, voice and speech and through convincing interactions with objects, acting partners and space;
 - The skills and knowledge to confidently approach a variety of texts and to give students a range of techniques to do so, from the classical to the most current;
 - A deep and expansive individual aesthetic.
 - The flexibility to adapt and respond professionally to a variety of performance conditions, media, and technologies;
 - The openness to experiment in rehearsal and performance techniques, combining a mastery of traditional skills with a hunger to define the practice of the future;
 - The ability to initiate and navigate interdisciplinary investigations.
- In addition, MFA Acting students are encouraged to:
- Create self-generated projects that expand the definition of what it means to be an actor.
 - Acquire a multiplicity of skills to augment the métier focus such as writing, directing, project development, music, film, etc.

Bachelor of Fine Arts and Certificate of Fine Arts

T 002	Interim
T 102	Mythic Imagination
T 100	Acting Studio I
T 200	Acting Studio II
T 300	Acting Studio III
T 455	Audition/Showcase
T 456	Acting Studio for the Camera
T 105	Voice I
T 205	Voice II
T 305	Voice III
T 405	Voice/Speech IV
T 110	Speech I
T 210	Speech II
T 310	Speech III
T 115	Movement I
T 215	Movement II

T 315	Movement III
T 421	Alexander Technique
T 615C	Fight Choreography
T 120	T'ai Chi Ch'uan I
T 052	Theater Run Crew
T 090	Rehearsal/Performance
T 706	Singing
T 005	The Theater*

Three of the Following:

CS178A	Survey of World Theater-Text*
CS178B	Survey of World Theater – Visual - Seeing is Believing*
CS179A	Survey of World Theater Performance Styles*
CS179B	Survey of World Theater--Art and Advocacy*

Electives listed below

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

Master of Fine Arts and Advanced Certificate of Fine Arts

T 002	Interim
T 500	Acting Studio V
T 600	Acting Studio VI
T 456	Acting Studio for the Camera
T 455	Showcase
T 505	Voice V
T 605	Voice VI
T 705	Voice/Speech VII
T 706	Singing
T 510	Speech V
T 610	Speech VI
T 515	Movement V
T 520	T'ai Chi Ch'uan Level I
MP220	African Dance
T 615	Movement VI
T 615C	Fight Choreography
T 715	Movement VII (elective)
T 421	Alexander Technique
T 827	The Performer and the Object
T 511	Directing Lab I
T 888	Playwright's Lab I
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
T 090	Rehearsal Performance
T 445C-H	Graduate Seminars (elective)

Elective Theater Classes For Actors:

(for both graduate and undergraduate)

T 050	Writing for Performance Workshop
T080-28	CAP Project
T080-29	Improvisation
T220	Tai Chi (Level 2)
T330	Tai Chi (Level 3)
T 701	Solo Performance (elective in final year)
T 812	Shadow Theater

T 814	Hand Puppetry
T 815	Special Topics in Puppetry
T 816	Puppetry and the Uncanny
T 818	Making Marionette Theater
T 820	Transforming Text
T 829	Performing Object Lab
T 888	Playwright's Lab
TP703	Theater Management
TP706	Basic Stage Management
TP707	Theatrical Unions
TP848	Grant writing
T 580	Entrepreneurship
T 460	Screenwriting for the Theater Artist
T 862	Special Topics in Directing - Cinematic Elixirs (graduate only)
T 420	Dance/Theater
MP220	African Dance
T800/900	Independent studies

Undergraduate and Graduate Theater Independent Study

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.

The program in Directing is offered at the graduate level only. Course requirements for the Master of Fine Arts or Advanced Certificate of Fine Arts are:

T 511	Directing Lab
T 521	Directing Seminar
T 862	Special Topics in Directing
T 950	Directing Thesis Project
T 700	Acting Studio
TP801D	Design Methodology
TP810	Performance by Design
T 820/821	Transforming Text
T 562	Graduate Performance Analysis
T 560	Graduate Play Analysis
T 888	Playwright's Lab I

TP835	Principles of Lighting Design
T 002	Interim

Additional classes to be determined in consultation with the mentor.

III. Writing for Performance (Graduate Only)

By the time students graduate they will...

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

T 880	Writing for Performance I
T 881	Writing for Performance II
T 882	Playwright's Salon (every semester)
T 888	Playwright's Lab I (every semester)
T 890	Playwright's Thesis Project
T 820	Transforming Text I
TP810	Performance by Design
T 862	Special Topics in Directing (Cinematic Elixirs)
T 500	MFA-1Acting Studio
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis

Critical Studies Electives selected in consultation with the mentor.

IV. Puppetry Track

Puppetry Specialization Goals –MFA

By graduation, Puppetry students should exhibit the following:

- A demonstrated exploration, expansion and deepening of their individual artistic terrains.
- Studied and engaged in a broad range of contemporary and historical theory and practice, especially centered on object theater, puppetry, masked performance, and other forms of interaction between the animate and inanimate.
- Engagement in a wide variety of theatrical and aesthetic practices, processes, and critique that expand and challenge one's artistic/aesthetic perspective.
- 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 with designers 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 all aspects of theatrical production, with an emphasis on communication, ethical practices, and leadership.
- A grasp of dramaturgy, and engagement with text in unique, personal, and non-traditional ways.

T 820/821	Transforming Text
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
TP810	Performance by Design
T 825	Independent Projects in Puppetry (2 semesters)
T 090	Production
T 829	Performing Object Laboratory

A minimum of 4 other puppetry classes

Also required for all levels: Participation in all guest artist lectures or workshops.

Electives: selected in consultation with the mentor.

Suggested Electives:

Techniques of Design
 Design Methodology
 Open Dress
 Costume Techniques
 Light Lab
 Sound Lab
 Prop or Scenic classes
 Life Drawing, other Art courses
 Producing and Management courses
 Dance, Film, Video, Art, Music courses
 Interdisciplinary courses
 Critical Studies courses

V. Design and Production Programs

Costume Design Program Goals

By graduation, BFA students should exhibit the following:

- The ability to communicate costume design concepts through strong visual and graphic skills, including demonstrated 2D and 3D competency;
- The confidence and skills to discuss their work, both verbally and in writing;
- An historical and thematic range of artistic exploration, as demonstrated through course-work, production work and independent initiative;
- A solid understanding of the historical foundation of theatrical and arts practices, as well as a knowledge of the contemporary arts/performing arts landscape;
- Demonstrated competency in pattern making, drafting and the construction of garments; and
- The ability to work professionally, responsibly and collaboratively within the given challenges of a variety of projects.

By graduation, MFA students should exhibit at a superior level all of the attributes and skills listed above, plus 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.

Lighting Design Program Goals

By the time they graduate, BFA students will:

- Exhibit 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.
- Demonstrate proficiency in the principles and techniques of lighting design.
- Develop an understanding of theatrical production and history, with the ability to contextualize work within larger cultural, historical and theoretical frameworks.
- Develop a working knowledge of the allied theatrical design disciplines: costumes, scenery, sound, and media.
- Have created original and expressive work, both in the classroom and in production.
- Exhibit the ability to collaborate effectively with other members of the creative and technical team.

By the time they graduate, MFA students will:

- Have a complete command of the lighting design process, including developing a conceptual approach, creating the required drafting and paperwork, and clearly and successfully articulating designs.
- Analyze and critique written and performed plays within cultural, historical and theoretical contexts.
- Have produced original and expressive artistic work for the stage, reflected in a unique, professional-level design portfolio.
- Have the intellectual, creative and technical skills to embark on a professional career as a lighting designer.
- Be effective collaborators and communicators.

Scene Design Program Goals

Students who complete the BFA Scene Design Program will:

- Exhibit a solid knowledge of theater literature and history, including an awareness of the context of art and architecture.
- Demonstrate a broad understanding of performance and design for performance through both reading and seeing a wide range of plays and other performing arts.
- Exhibit the confidence and skills to discuss their work, both verbally and in writing.
- Possess the ability to communicate scene design concepts through strong visual and graphic skills, including drafting, model making and drawing.
- Have the confidence and skills to discuss their work, both verbally and in writing.
- Work professionally, responsibly and collaboratively within the given challenges of a variety of projects while maintaining a strong creative voice.
- Develop the foundation of a personal aesthetic on which to build.
- Demonstrate an understanding of and commitment to safe practices.

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.

Sound Design Program Goals

Upon graduation, a BFA Sound Designer should have the following skills and attributes:

- Knowledge of current technology and standard practices used in sound for theater, film and television.
- An awareness of and ability to adapt to new technologies and techniques.
- Basic knowledge of and ability to do research in arts history and current trends, including theater, music, art and film.
- Ability to read, edit, and create music in multiple styles.
- Ability to think critically about a script and put it in a historical and social context.
- 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 foundation for a personal aesthetic.

MFA students should exhibit superior knowledge and skills of all of the above, plus:

- The ability to invent new, unique ways of using technology to solve specific challenges.
- A well-developed aesthetic.
- A complete command of the sound design process, including developing a conceptual approach, creating the required drafting and paperwork, and clearly mounting designs.
- The intellectual, creative and technical skills to embark on a professional career as a sound designer.

Technical Direction Program Learning Goals

By Graduation, the Technical Direction student will

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

Though the goals for the MFA and BFA levels are similar, the students in the MFA level will be more capable in achieving self-directed goals in practice and in research.

Management Program Goals--

Stage Management Specialization - BFA,MFA

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

- Strong communication skills, including the ability to speak and write clearly and exhibit proficiency with digital formats related to those skills.
- A well-developed personal organization system that shows a strong work ethic, and an ability to balance the variety of tasks required of a manager.

- A proficiency in the range of skills and processes necessary to function effectively as a stage manager.
- A respect for and understanding of collaborative processes and the needs of each participant in the production.
- An understanding of the skills necessary to develop and maintain a career in the profession.
- An understanding of and commitment to safe practices.
- A solid understanding of the historical foundation of theatrical and arts practices, as well as knowledge of the contemporary arts/performing arts landscape.
- An openness to new ideas and an appetite for knowledge.

By graduation, MFA students in Stage Management should exhibit at a superior level all of the above, plus the following:

- 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.
- The ability to identify, anticipate and take steps to prevent problems and identify possible solutions to challenges that may exist.

Production Management Specialization--MFA

Students who complete the MFA Production Management specialization will:

- Be well adapted and highly motivated and have a solid foundation of values, principles and philosophies.
- Be able to appreciate who they are as individuals and how they can 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.
- 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.
- Master the principles of budget development, monitoring and maintenance.
- Master scheduling as a tool to achieving goals.

Producing Specialization—MFA

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 exploration of new artists, audiences, and methodologies.

Bachelor of Fine Arts and Certificate of Fine Arts

There is a common core curriculum for all Design and Production undergraduate students. In addition to the Core, each of the areas of specialization has specific requirements, which are detailed on the following pages. Students are encouraged to fulfill their elective credits from courses throughout the Institute as a means of accomplishing their particular goals or exploring related interests.

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

Core Curriculum:

T 005	The Theater*
TP090	Production
T 002	Interim

Three of four semesters of theater history and dramaturgy:

CS178A	Survey of World Theater-Text*
CS178B	Survey of World Theater-Visual - Seeing is Believing*
CS179A	Survey of World Theater-Cultural – Art and Activism *
CS179B	Survey of World Theater-Performance Styles*

Costume Design:

Metier Requirements:

TP100	BFA-1 Design Studio
TP214	Architectural Styles *
TP604	Costume Techniques I
TP605	Costume Techniques II
TP607	History of Fashion*
TP609	Principles of Costume Design
TP630	Object Dress
TP610	Advanced Costume Design
TP030	Workshops in Special Skills
FC110	Life Drawing
FC210	Life Drawing
TP400	Light Lab

Plus electives (chosen in consultation with mentor.)

Lighting Design:*Metier Requirements:*

TP100	BFA-1 Design Studio
TP400B	Light Lab
TP150	Lighting Techniques
TP401A	Lighting Design I: Plot making
TP401B	Lighting Design I: The Design Process
TP402	Advanced Lighting Design
TP407	Lighting Production Seminar
TP560	Vector Works
TP406	Lighting Technology*
TP214	Architectural Styles*
TP302	Scene Design I
TP500/501	Sound Design I or Sound Lab
TP800	Independent Study in Design or Technology Art History* History of Film or Dance*

Recommended Electives:

TP700	Management Techniques
T 810	Transforming Text
T 812	Shadow Puppetry
TP306	Scene Painting
D 038	Dance Showings Drawing Courses

Scene Design:*Metier Requirements:*

TP100	BFA-1 Design Studio
TP200	Stagecraft I
TP216	Techniques of Design for Undergrads
TP214	Architectural Styles*
TP302	Scene Design I
TP305	Special Topics in Scene Design
TP309	Scene Painting for Undergrads
TP400A	Light Lab
TP401	Lighting Design I
TP560	Vector Works
FC115	Basic Perspective
TP680	Undergraduate Closure

A minimum of 6 courses required-selected in consultation with Mentor from the following:
Art History*, Life Drawing, Character Animation, Painting, Costume or Lighting Design, History of Fashion*, Puppetry and computer aided design.

Sound Design:*Metier Requirements:*

TP100	BFA-1 Design Studio
TP160	Sound Video Techniques
TP406	Lighting Technology*
TP500	Sound Design I
TP501	Sound Lab
TP510	Adv. Sound Design I
TP520	Special Topics in Sound Design

TP530	Adv. Sound Design II
TP812	Creative Listening for the Sound Designer
TP525	Professional Sound Environments
TP550	Sound Design/Stage Multimedia
F 106	Sound For Film/Video
CS314	Digital Electronics*
CS268	Reproduction of Sound*
CS315	Basic Electronics*
CS417	Audio Engineering Seminar*
TP560	Vector Works

Electives:	Art History* Art-Making Electives Music classes History of Film or Dance*
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Technical Direction:*Metier Requirements:*

TP200	Stagecraft I
TP201	Advanced Stagecraft
TP575	AutoCAD
TP302	Scene Design I
CS215	Basic Electronics*
TP220/225	Welding I / Working Metal
TP501	Sound Lab
TP203	Fundamentals of Technical Direction
TP213	History of Design & Technology*
TP868	Technical Design
TP309	Scene Painting for Undergraduates
TP455	Video Engineering

Recommended Electives:

TP215	Contemporary Playhouse
TP214	Architectural Styles*
CS216	Reproduction of Sound*
TP520	Special Topics in Sound Design
CS214	Digital Electronics*
TP105D	Technical Drawing for the Ham Handed
TP560	Vectorworks
TP700	Management Techniques
TP455	Video Engineering
TP565	Digital Image Generation
TP566	Special Topics in Computer Applications
TP030	Basic Sewing
TP401	Lighting Design I
TP406	Lighting Technology*
TP704	Production Management I
CS165	Science of Art & Life Safety*
TP861	Special Topics in Technical Direction & Props

Stage Management:*Metier Requirements:*

TP706	Basic Stage Management
TP702	Stage Management Seminar (each semester)
TP700	Management Techniques

TP707	Theatrical Unions
TP703	Theater Management
TP709	Special Topics in Stage Management
TP030-06	Score Reading
TP090	Production
D 038	Dance Showings
T 010	Acting Techniques I
T 030	Institute Directing
T 080-09	Voice & Speech for Stage Managers
TP400A	Light Lab
TP500	Sound Lab
TP200	Stagecraft I

Electives: Selected from Design & Production or Institute classes in consultation with Mentor.

Master of Fine Arts and Advanced Certificate of Fine Arts

It is expected that the course of study for the MFA degrees in Design and Production will be three years. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student.

Costume Design

TP801D	Design Methodology
TP804	Costume Design Seminar
TP810	Performance by Design
TP830	Open Dress
TP920	Open Studio
FC210	Life Drawing
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
TP090	Production
T 002	Interim

Electives: Selected in consultation with the mentor.

Lighting Design

TP803	Graduate Lighting Design I
TP903	Graduate Lighting Design II
TP983	Graduate Lighting Design III
TP835	Principles of Lighting Design
TP836	Lighting Design Seminar
TP835	Principles of Lighting Design
TP410	Advanced Light Lab
TP560	Vector Works
TP801C	Techniques of Design
TP801D	Design Methodology
TP810	Performance by Design
TP090	Production
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
T 002	Interim

Recommended Electives:

TP566	Special Topics in Computer Applications
TP804	Costume Design Seminar

TP888	Playwright's Lab
TP902C	Special Topics in Design
TP837	Architectural Lighting
TP920	Open Studio
TP820	Transforming Text
T 839	Special Topics in Lighting
TP450	Special Topics in Video
TP863	Rigging

Film & Video courses

Scene Design

TP801C	Techniques of Design
TP801D	Design Methodology
TP810	Performance by Design
TP902C	Special Topics in Design
TP920	Open Studio
TP306	Scene Painting
TP866	Art and Manipulation of Materials
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
TP090	Production
T 002	Interim
TP866	The Art and Manipulation of Scenic Materials

Recommended Electives:

TP214	Architectural Styles
TP307	Advanced Scene Painting
TP560	Vector Works or
TP575	Auto CAD
T 888	Playwright's Lab I
TP835	Principles of Lighting Design

Video Courses

Art or Character Animation Courses

Scene Painting Specialization

FC210	Life Drawing (Animation)
TP306	Scene Painting I (two semesters)
TP307	Advanced Scene Painting (each semester)
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
TP214	Architectural Styles
TP090	Production
TP560	Vector Works
TP870	Scenic Art Seminar (each semester)
TP861	Special Topics in Scene Painting
T 002	Interim

Recommended Electives: (Chosen in consultation with the mentor)

Light Lab
Life Drawing
Drawing-Perspective
Prop Techniques
Prop and Puppetry Construction
Vector Works

AutoCAD
 Techniques of Design
 Design Methodology
 Open Studio
 Stagecraft I&II
 Character Animation courses
 Film courses
 Puppetry courses
 Open Dress
 Art School Painting courses

Sound Design

TP812	Creative Listening
TP807A	Sound Design Seminar I
TP907A	Sound Design Seminar II
TP927A	Sound Design Seminar III
TP820	Special Topics in Sound Design
TP810	Performance by Design
TP825	Professional Sound Environments
TP930	Acoustic Environments for Performance
CS315	Basic Electronics
F 106	Sound for Film/Video
F 308	Post-Production for Film/Video
TP550	Sound Design & Stage Multi Media
TP560	Vector Works
TP090	Production
T 002	Interim
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
TP801D	Design Methodology

Recommended Electives:

TP835	Principles of Lighting Design
TP863	Rigging

Music History
 Art History
 Art Making Electives
 Video Courses

Technical Direction

TP203	Fundamentals of Technical Direction
TP805	Technical Direction Seminar
TP201	Advanced Stagecraft I & II
TP862	Statical Engineering
TP866	The Art and Manipulation of Scenic Materials
TP090	Production
TP560	Vector Works
TP575A&B	AutoCAD I&II
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
TP868	Technical Design
TP863	Rigging
TP455	Video Engineering
T 002	Interim

Plus a minimum of 18 units of electives, chosen in consultation with the mentor.

Recommended Electives:

TP861A&B	Special Topics in TD/Props
TP864	Electricity
TP865	Mechanical
TP220	Welding I
TP225	Working Metal
TP213	History of Design & Technology
TP214	Architectural Styles
TP215	Contemporary Playhouse
TP501	Sound Lab
TP500	Sound Design
TP400A	Light Lab
TP401/402	Lighting Design
TP406	Lighting Technology
CS215	Basic Electronics
TP704	Production Management
TP840	Foundations of Producing
TP703	Theater Management
TP806B	Graduate Management Seminar
TP306	Scene Painting
TP604	Costume Techniques
TP801C	Techniques of Design
TP105D	Technical Drawing for the Ham Handed
TP830	Open Dress
TP980	Graduate Internship
TP570	Isadora Programming

Properties Design, Management and Construction Specialization

T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
TP210A	Prop & Puppetry Techniques
TP210B	Graduate Properties & Puppetry Design & Construction
TP200/1	Stagecraft I&II
TP220	Welding
TP306	Scene Painting
TP871	Prop Seminar
TP912	Advanced Property Techniques

TP913	Advanced Prop Design & Set Decoration
TP560	Vector Works
FC210	Life Drawing
TP214	Architectural Styles
TP806	Graduate Management Seminar
TP090	Production
TP861	Special Topics in Properties & Technical Direction
TP874	MFA Prop Independent Projects Seminar
T 002	Interim

Recommended Electives:

All Puppetry courses
 AutoCAD
 Yellow Pad Drafting
 Statical Engineering for the Theater
 Open Studio
 Advanced Metalworking
 Additional Life Drawing courses
 Perspective Drawing
 Film Classes
 Basic Electronics

Management Programs**MFA Stage Management Specialization**

TP702	Stage Management Seminar (each semester)
TP707	Theatrical Unions
TP720	Communication Strategies
TP806A&B	Graduate Management Seminars
TP840	Foundations of Producing
TP980	Graduate Internship
TP090	Production
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
TP568	Management Technologies
T 580	Entrepreneurship
T 002	Interim

Management Electives:

Choose at least 3 of the following

TP703	Theater Management
TP704	Production Management I
TP856	Production Management II
TP704C	Special Topics in Production Management
TP945	Film Producing and Management
TP709	Special Topics in Stage Management
TP857	Leadership and Management
TP858	Budgeting for the Theater
TP842	The Law of Producing Theater
TP940	Advanced Case Studies in Producing
TP941	Management Structures
TP942	Special Topics in Producing

Recommended Electives:

D 038 Dance Showings
 TP400 Light Lab

TP835	Principles of Lighting Design
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Technical Direction courses

Puppetry courses

Interdisciplinary courses

Properties courses

Production Management Specialization

TP704A	Production Management I
TP856	Production Mgt II—Practical Application of Philosophies and Principles
TP857	Leadership and Management
TP720	Communication Strategies
TP203	Fundamentals of Technical Direction
TP950	Production Management Seminar (each semester)
TP704C	Special Topics in Production Management
TP840	Foundations of Producing
TP858	Budgeting for the Theater
TP842	The Law of Producing Theater
TP560	Vectorworks (or TP575 AutoCAD w/permission)
TP707	Theatrical Unions
TP090	Production
T 560	Graduate Play Analysis
T 562	Graduate Performance Analysis
T 580	Entrepreneurship
TP945	Film Producing and Management
TP900	Independent Study in Production Management
TP980	Graduate Internship
T 002	Interim

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

Recommended Electives:

TP703	Theatre Management
TP806B	Graduate Management Seminar
TP941	Management Structures
TP942	Special Topics in Producing
F 317	The Business of Film
TP942	Special Topics in Producing
TP212	Statical Engineering (Structures)
TP868	Technical Design
TP560	Vectorworks
TP575	AutoCAD
T 820	Transforming Text
TP568	Management Technologies
T 030	Institute Directing
T 010	Institute Acting Techniques
T 500/501	Sound Lab or Sound Design I
TP835	Principles of Lighting Design

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.

Producing Specialization

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
TP940	Advanced Case Studies in Producing
TP941	Management Structures
T 560	Graduate Play Analysis
T 888	Playwright's Lab I
TP090	Production
TP980	Graduate Internship
TP900	Independent Study: Thesis Project
TP945	Film Production and Management
T 002	Interim

Plus electives in dramaturgy, writing, design, management, adaptation, puppetry, film, dance, music, literature.

V. Integrated Media Curriculum

The core requirements in the curriculum will consist of:

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

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

1st year

Fall:

IM1000	IM Seminar
TP090	Production
TP810	Performance By Design
T 560	Graduate Play Analysis

History Elective

Spring:

IM1000	IM Seminar
TP090	Production

Metier Concepts
Critical (art/aesthetics...)
Craft (technology/technique)
Communication (verbal/symbolic/graphic)

History Elective

Note: Remaining semesters follow the spring curriculum.

Interschool Courses

ID370 The People's Theory

2 units / Semester I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is "good"? Who owns the codes? How do "specialists" in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged.

ID517 Special Topics in Art and Politics: Artists and War

3 units / Semester II

Many cultural works confronting the issue of war demonstrate that art is far more than fashion, decoration, or entertainment. This will be a studio class for artists with strong feelings about the issue of war, open to those working in all media. We will investigate how artists have responded to conflicts, from World War I to the present. Special emphasis will be placed on researching the early sixties Los Angeles based anti-war artist group that built the Peace Tower on La Cienega and later fed the Art Workers Coalition in New York. Students will research and present representative works and projects by individual makers and collective or collaborative groups, such as Paul Chan, John Heartfield, Alfredo Jaar, Martha Rosler, Leon Golub, Nancy Spero, Hans Haacke, The Art Workers Coalition and Artists Call (organized to oppose US intervention in Central America in the 1980s). We will create a collective 'zine as well as an exhibition. We will also consider project ideas appropriate for the contemporary organization of Artists against War. Film and videotapes to be screened include works by various 1970s artist collectives, Paper Tiger and Deep Dish TV, Jon Alpert and DTVC, Bruce Connor, Carolee Schneeman, Nam June Paik, Woody Vasulka, b.h. Yael, Walid Ra'ad, Andrew Johnson, and others.

* Open to the Institute. Priority given to students from Art, F/V, and Critical Studies.

* Grad and upper-division undergrad by permission of instructors

ID530 Toward Interdisciplinary Critique: A Survey of Methodologies

3 units / Semester I

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.

ID540 Interdisciplinary Collaborative Performing and Visual Art Making

3 units / Semester II

We will meet weekly for 3 hours

1½ hours – Improvisation (practice, generate, collaborate). We will freely improvise and also use dance and music improvisation exercises and structures such as graphic scores, non-objective visual art pieces, dance notation scores, patterns and shapes found in nature as stimuli to help generate and shape movement, music and visual art “material.” In these sessions there will be reflection and discussion about what transpired during the improvisation sessions along with sharing and articulating our approaches to generating material and collaborating with others, in the “moment.” We will explore questions such as: What makes an active listener or participant? While improvising without a structure, does pattern or form emerge? Which material to save, develop or toss? How do I interact with others? What are my individual and collaborative artistic processes? The improvisation sessions will lead to forming collaborative groups that will work together to create interdisciplinary works which will be presented at the end of the semester.

45 minutes – Lecture and discussion. We will learn about and discuss interdisciplinary/collaborative works from various cultures (with a focus on Western traditions) that have occurred/are occurring between music, dance and the visual arts from the 20th century to the present.

45 minutes – Library research methods. We will become familiar with performing and visual arts library resources and research techniques.

ID550 Arts Pedagogy: Artists Preparing to Teach in the Community

2 units / Semester I, II

This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.

- Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

Theater Courses Open to the Institute

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

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.

CS178A Survey of World Theater-Text

3 units / Semester I (Not offered Fall 2008)

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.

CS178B Survey of World Theater-Visual - Seeing is Believing

3 units / Semester II

Seeing is Believing focuses on the intersection of performance and visual communication. The title is of course double-edged because “belief,” while it may seem self-evident to someone who has it, is not always shared. We may be inclined to believe what we see because we trust our own judgment. Or, if we are involved in the visual and performance arts we are likely to want our audience to believe in the sincerity or authenticity of what we put before them. In this class we will consider what both creates and undermines seeing as believing: ideals, models, frames of presentation and design; myths and narratives which propose authentic modes of seeing and believing. Inevitably this means engaging the symbiotic relationship between trust and doubt, reality and illusion, understanding and misunderstanding and many other apparent dichotomies that may not be clear divisions at all. We will focus on various kinds of visual evidence and rhetoric in images and films, which will in turn connect to the various forms and tools which give this kind of communication its power: music, gesture, and language. We will consider what it means to play, to animate the inanimate, and to repel and attract through provocation.

CS179A Survey of World Theater- Performance Styles

3 units / Semester I

Theater history in light of performance styles; a particular emphasis on documentation from the 20th/21st centuries.

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

CS179B 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.

T 005A&B The 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. Critical Studies credit given.

TP213A&B History of Theatrical Design & Technology

2 units / Semester I, II (Offered alternate years – Not offered 2008/2009)

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

* Receives Critical Studies credit.

TP214A&B Architectural Styles

2 units / Semester I, II

A two-semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.

* Receives Critical Studies credit.

TP406 Lighting Technology

2 units / Semester I

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

* Receives Critical Studies credit.

T 580 Entrepreneurship

2 units / Semester I, II

This 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 designers. It will cover the theater/live performance and film/media arenas.

* Open to the Institute.

TP945A&B Film Producing and Management

2-3 units / Semester I, II

The course will explore the role of the producer in developing projects and the systems and teams to support them. Issues specific to working, independently and within the studio system will be addressed as well as specific challenges relating to adapting material, creating an artistically supportive atmosphere, location work, financial management, working with unions and problem solving.

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

T 010 Acting Techniques I

1 unit / Semester I

A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes and monologues.

• Open to the Institute

T 020 Acting Techniques II

1 unit / Semester II

A continuation of Acting Techniques I.

T 030 Institute Directing

1 unit / Semester I, II

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

T 050 Writing for Performance Workshop

2 units / Semester I, II

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

* May be taken twice for credit.

T 060 Acting for Singers

2 units / Semester II

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.

T 062 Flixus

2 units / Semester II

Flixus is a collaborative effort with the Film and Theater schools in which students from both schools join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, to complement those of the film school students, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.

T 065 International Program Development

1-3 units / Semester II

This course covers preparation and development of projects that are slated to travel to international festivals or art-making events. Activities occur throughout the spring semester and during the summer and will include regular planning and discussion sessions, rehearsals and performances. Enrollment in the class will indicate a commitment to the project and the financial contribution each participant may incur. Class meetings include time listed plus directed study.

T 445C Graduate Seminar: Adaptation

3 units / Semester II

The course starts with an interest in texts that, at first sight, resist dramatization—novels, short stories, poems, non-fiction. Using a variety of techniques—writing, image work, painting, performance—we examine how these texts can be explored in the theater. In the process, we investigate questions, such as “How do you translate a particular non-dramatic text into a theatrical one?” and “How do you use a non-dramatic text as a starting point for a theatrical piece?” During the first half of the semester we respond to the same text; the second part of the semester provides opportunities to develop individual projects. Collaboration is strongly encouraged. Offered Alternate Years

* Recommended for graduate students with an interest in adaptation and text work.

* Undergraduate students by permission of instructor.

T 445D Graduate Seminar: Greek Drama

3 units / Semester II

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

T 445F Graduate Seminar: Dramaturgy

2 units / Semester I, II (Not offered Fall 2008)

A course focusing primarily on the texts engaged in the current CalArts School of Theater season. As time permits, we may also look at other work currently presented within the Institute and the Los Angeles community. Some of the questions we will investigate: How can the dramaturg/dramaturgical activity elucidate the creative process? How can textual and visual research deepen the work? What is the dramaturg's function working on an existing text, a new play, a dance theater piece? How does dramaturgical thinking relate to critique? Participants will function as dramaturgical consultants on each other's projects and explore the various ways in which dramaturgical thinking can stimulate the production process. Geared towards directors, designers, playwrights, and any students functioning as dramaturgs on current productions.

*Permission of Instructor required

T 445G Graduate Seminar: Translation

3 units / Semester I (Not offered Fall 2008)

This writing workshop will engage the special challenges and opportunities involved in translating fiction from one language to another. Each participant will choose a text for translation into English and bring it into class periodically for collective review. While a part of the course will be dedicated to translating for the theater, students are free to choose non-dramatic projects. The course means to stimulate critical reflection on the many possible approaches to translation through discussion of various theories, ranging from Dryden to Derrida, and through comparative analysis of select translations.

Geared towards writers from any school in the institute.

*Permission of Instructor required

T 445H Theater of Witness

2 units / Semester I (Not offered Fall 2008)

How has theater born witness to human atrocities throughout history? We will read plays that document or testify to violence and human suffering, and we will look at the work of various theater artists who have made it their mission to represent suffering. Questions we will engage include: What can theater add to the process of witnessing? How specifically do language and image function in plays that represent trauma? What kinds of witnesses are produced by various kinds of theatrical strategies? What is the political function of theater in the aftermath of violence? Readings of plays and theoretical texts by theater artists may be supplemented by readings in psychoanalysis and political ethics.

*Permission of Instructor required

T 460 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

*By permission of the instructor.

T 560 Graduate Play Analysis

3 units / Semester I

A one-semester course that aims to discover what a play is, how it works and what it's for. Course objectives include:

* Creating a joint vocabulary for talking about plays by interrogating the meaning and use of dramatic concepts such as "action", "character", "space," etc.

* Increasing our capacity to enter into a dialogue with text (How do you listen to and question texts?).

* Expanding our ability to generate an articulate and imaginative response to dramatic texts. This course will be team-taught by three instructors. Each session will have two parts: The collective reading and discussion of the play and a subsequent, more detailed, discussion in a smaller setting, which may include writing and creative exercises. Readings will focus on ten plays and select theoretical texts ranging from Aristotle to contemporary theorists and theater artists.

T 562 Graduate Performance Analysis

3 units / Semester II

Graduate Play Analysis looks at drama from the point of view of the record - how to encounter scripts and other texts for the theater (performance's paper x-ray). Graduate Performance Analysis is focused on the live encounter— actions through time designed to hold attention and inspire action in the present, especially modes that may elude representation in text. How do they hold presence? How do they present? While we expect much of the content to center on contemporary and recent performance, we would like to draw attention to anthropological bloodlines through continuous traditions. Each week will bring another guest, or guests, and someone to help frame the work (sometimes framing mutually).

TP943 Sustainable Theater

2 units / Semester II

We will focus on integrating ecologically sustainable processes and technologies into professional artistic practice with an emphasis on theater and the built in problem of its temporary nature. The course will be divided between research on contemporary issues of sustainability through reading, visiting practitioners and field trips; and the development of projects proposing ways to alter or replace our current practices. The course will culminate in a presentation of research and proposals to the larger CalArts community.

Puppetry Courses (Open to the Institute)**T 810 The Object in Performance**

3 units / Semester II

The puppet has been an integral and dynamic element of the 20th century. Avant garde: in dance, film, video, installation or visual art. This overview course explores the essential use of puppets and performing objects through the study of several theatrical forms: found object theater, toy theater (miniature proscenium performance), shadow puppetry and Bunraku. The

history and contemporary use of these forms will be examined through readings, viewings of performance works on tapes and slides, as well as examining related forms such as installations and film which make use of performing objects. Students will be asked to read works on the history and theory of the puppet and performing objects, give researched presentation in class, and create small performances incorporating the various forms studied.

* Class size limited to 12.

* Open to all students in the Institute above BFA-2.

* Must sign up and interview with the instructor at registration.

T 811 Toy Theatre

3 units / Semester II

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

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

T 812 Shadow Theater

3 units / Semester I (Not offered Fall 2008)

One of the most ancient forms of theater, shadow puppetry has been an essential form historically in both ritual and secular theater. Shadow theater has also played an important role in the 20th century, from the legendary Chat Noir performances in Paris at the turn of the century, to the continually evolving Indonesian Wayang, to the works of contemporary avant garde artists, both in theater and the visual arts. This course will explore the medium of shadows through in-class viewings of theater, film, visual/installation art, photography, and graphic design which utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects which explore a variety of approaches to the theatrical use of shadows. Guest artists will include Larry Reed, one of the few American dalangs (Balinese shadow puppet master), and Paul Zaloom, who creates satirical found object shadow performances using an overhead projector.

* BFA-2 and above, by permission of the instructor.

T 814 The Hand Puppet in History and Practice

3 units / Semester II

In the history of puppet theater, the hand puppet has always maintained a ubiquitous presence. This course will explore the history and practice of the hand puppet, from its roots and contemporary practices in many cultures. Artists such as Paul Klee and Marc Chagall created hand puppet performances, and it is a form that has attracted the attention of avant-garde artists in theater and the visual arts in recent years. The hand puppet (as the name suggests) is not far from its human manipulator, from other puppetry forms. While hand puppets have been used in ritual performance and in epic dramas, they are usually associated with humor and satire; one of the most well known Western incarnations is the character Punch. Part everyman, part

trickster, Punch appears in many forms from the French Guignol to the German Kasperle. The cultural significance of the Punch and Judy plays will be examined through original texts and the work of contemporary practitioners. Students will also work throughout the semester on the design and construction of hand puppets and sets, culminating in the creation of their own hand puppet performances.

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

T 815 Special Topics in Puppetry

2-4 units / Semester I, II

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

T 817 Picture Performance

2 units / Semester II

This course will look at both the history and contemporary practice of cantastoria, or telling stories with pictures. The course will explore, through a series of class projects, the many different known variations and theatrical possibilities inherent in picture performance, while suggesting its potential as a viable and expressive form today. This rare, archaic medium of “picture performance” originated in ancient India more than two thousand years ago and spread across the world to virtually every culture. Picture performance is the ancestor of a multitude of forms from the comic book to medicine shows and sideshows to “tableaux vivants” and nickelodeons. We will also explore contemporary forms of cantastoria, from slide shows, scrolls, multi-screen installations, serial performance, to certain types of films and montage, to comic books, puppet theater, and yet-unimagined forms. Students will invent and perform their own picture performances, using various media and performance styles, narrative and non-narrative forms, ending the class with a public presentation of the original works.

T 818A&B Making Marionette Theater

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

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

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

* Enrollment limited to 10.

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

2 units / Semester I (Offered Alternate Years)

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

* Enrollment limited to 16 students.

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

* Receives Critical Studies credit.

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

2.5 units / Semester I

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

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

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

2.5 units / Semester II

This class is an extension and expansion of Transforming Text I, and allows for a more in-depth exploration of the relationship between text and performing objects. This class continues the consideration of the conceptual and practical aspects of adapting existing texts (whether from drama, literature, or other sources including original or collaged texts) when using puppets or performing objects as integral elements in a theatrical work. Viewings will focus on the contemporary and historical use of performing objects in the avant-garde (visual arts, film, and theater). Students will focus on one or two projects for the full semester, exploring issues such as the puppet as doppelganger, the relationship of the actor to the puppet, and different formal approaches to the theatrical use of performing objects.

* MFA-2 and MFA-3, directors and designers, or by permission of the instructor.

* Prerequisites: Transforming Text I or equivalent course.

T 825 Independent Projects in Puppetry

2-4 units / Semester I, II

This course is designed to provide a focused opportunity to be mentored through an independent puppet project by the faculty of the Cotsen Center for Puppetry and the Arts.

* By permission of instructor only.

T 829 Performing Object Laboratory

2 units / Semester I, II

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

* May be repeated for credit.

* By permission of instructor only.

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 scientific folly, 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.

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

Performance Courses

T 052 Theater Run Crew

2 units / Semester I, II

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

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

T 080 Workshops in Special Skills

1-4 units / Semester I, II

Workshop topics vary from semester to semester.

T 080-01 Theatrical Makeup

1 unit / Semester I, II

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

T 080-09 Voice & Speech for Stage Managers

1 unit / Semester I, II

A two-semester sequence intended to provide stage managers and other design and production student with the basic techniques needed to more effectively use their voice, including proper breathing, articulation exercises, etc.

T 080-28 CAP Playwriting Project - Arroyo Seco

2 units / Semester I

During this semester long workshop the graduating MFA CalArts actors, in collaboration with CAP, will share their knowledge of theater games, improv and imagination building skills with 7th graders at Arroyo Seco Junior High School. The workshop culminates with a performance of original work by these young artists at CalArts.

T 080-29 Improvisation

1 unit / Semester I

T 090 Rehearsal and Performance

1-4 units / Semester I, II

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

* May be repeated for credit.

T 100A&B BFA 1 Acting Studio

3 units / Semester I, II

This BFA 1 Acting Studio focuses on work of 19th-21st century American playwrights. Through these texts students will begin to define their individual processes by exploring fundamental acting techniques that introduce young performers to their instruments. Through intense text analysis and class discussion students learn to trust their choices and clarify their character work. The manifestation of their individual creative fulfillment is an important part of their training. Students are encouraged to engage their imaginations by exploring the rigors of “Action”, “Impulse/Intent”, “Objective/Super Objective”, “Truth”, and the “Inner Creative State”.

T 102 Mythic Imagination and the Actor

2 units / Semester I

Myths are great stories that serve as guides for us to better understand our experience of being human. They are stories that stand the test of time because they speak profoundly and metaphorically to us, no matter where we live or in what time period. Just as the great teachers have used parables and koans(?) to lead others to a deeper understanding of human experience, so do myths speak through metaphor and symbols for the same purpose. This course investigates the actor as storyteller. In order to fully understand a great play from any part of the world an actor must have references beyond popular culture. Without knowledge of the Myths we can only hope for superficial readings of plays. To that end we will explore myths and stories from a wide variety of cultures. Physical exercises that ignite the imagination will be used. We will also investigate the power of mythic imagery in order to deepen metaphorical meaning and our connection to text.

*Required of and open only to BFA 1 Actors

T 200A&B BFA 2 Acting Studio

3 units / Semester I, II

The mission of the BFA II Acting Studio is to shift the actor’s attention to the world of language and heightened text. The intention is to get the language into the mouth and body of the actor using the disciplines of the text, as well as improvisation and exercises to free the actor’s imagination in response to the word. Emphasis is placed throughout the year on truthful, specific, moment-to-moment way of acting using classical texts, with the aim of developing an actor who is skilled and comfortable approaching any level of text they may encounter during the course of a career in the theater. Disciplines learned in other classes (speech, voice, movement, text analysis), and the actor’s creative instinct, passion, and imagination are brought together in BFA -2 Acting Studio.

T 300A&B BFA 3 Acting Studio

3 units / Semester I, II

T300A

A one-semester course that focuses on performing the works of the modern classics such as Chekhov, Ibsen and Strindberg. We begin by analyzing the text in its depth and finding inner motive forces behind the words. Learning to convey complexity of hidden emotional world interconnected with the logic of the language is the base for our work. The actors are learning to “commune” with each other. They are developing creative skills through various exercises. While sharing, understanding and adapting to different methods they are building up their confidence and finding personal style and force. Besides reviewing the specifics (who, where, what and why) students are encouraged to form their own ideas. Awakening their imagination, learning how to use it and making brave choices is of crucial importance. Liberating their gift in a powerful and at the same time sophisticated ways is the goal of this approach.

T300B

Students analyze, rehearse, and perform scenes from non-realistic works by authors such as Ionesco, Brecht, Durang, Beckett, Genet, Eric Eng, Suzan-Lori Parks, Lorca, Corneille, Strindberg, Joseph Chaikin, Mrozek, DeGhelderode, Wedekind, Kaiser, and Charles Ludlam. How to approach plays written in styles other than naturalism and realism, which often require the actor to make outrageous or extreme choices. How to approach “alternative, poetic, avant garde, expressionistic, and ridiculous” texts and keep the world and intent of the playwright clear. How to stay in action and ground even the most outrageous characters and situations.

T 500A&B MFA-1 Acting Studio

3 units / Semester I, II

This acting studio focuses on the rigorous, imaginative, and unconventional approach to a variety of texts. The actors explore the use of formal gesture in order to access interior landscape, storytelling through the body, the relationship between text and music, and the performer’s transformational powers of themselves and the space around them. Archetypal figures are investigated in order to bring to light the heightened potentialities of performance. In the first semester we will work on scenes from film noir and material from Raymond Chandler’s collection of short stories “Trouble is my Business”. Mid semester we will move into material chosen to address the specific issues the actor needs to focus on. In the second semester we explore a play or project. In the past these projects have included “The Three Sisters”, “Orestes”, “Life is a Dream”, and “The Cherry Orchard”. The second semester’s work will be presented for Theater School students and faculty at the end of the year during our “viewings” week.

T 600A&B MFA-2 Acting Studio

3 units / Semester I, II

A two-semester course focused on a classical period drama. First semester is devoted to Shakespeare and understanding of the language, its importance and clarity in the performance. Second part of the year also concentrates on language and it varies from Greeks (Aristophanes, Sophocles) to Restoration and more. Complexity of the material demands at first learning the application of fundamental acting skills. That includes enabling all acting apparatus to work in synchronicity. Attention to language in connection to breathing and adopting the characters in all their complexity. Understanding of the psychology behind the words is important as much as learning to translate that energy into the action. Dramatic and extraordinary texture of the works we are investigating is giving the students the opportunity and supports them to explore and use freely their imagination. It is not about the rules- rather, it is about expression and transformation, about power and measure.

T 701 Solo Performance

3 units / Semester II

In this one semester course students are introduced to exercises that help engage their imaginations towards the creation of a solo performance piece. A variety of guest solo performance artists will be invited for one week and two week sessions to offer the students different approaches and exercises to the task of creating a solo work. The main instructor, Marissa Chibas, will oversee the entire process. The guest artists will also serve to offer feedback on the students existing material. In the past guest artists have included Charlayne Woodard, Luis Alfaro and Stew. By the end of the semester a first draft of a solo piece will be the outcome. First priority for this course is offered to MFA 3’s and is open to others in the institute per the instructor’s approval.

T 456 Acting Studio for the Camera

3 units / Semester I

The final year Acting Studio is combined with an Acting for the Camera component. The students will explore material they have not previously had the opportunity to approach or material they have a particular affinity with for the purpose of being taped for film/video. Students will investigate styles of acting appropriate to the screen. The actors will explore scene work for the stage one day a week and on the second day make adjustments for the camera.

T 455A&B Audition / Showcase

2 units Semester I / 3 units Semester 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.

T 105A&B BFA 1 Voice

1.5 units / Semester I, II

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

T 205A&B BFA 2 Voice

1.5 units / Semester I, II

Semester 1

Voice work connected to acting studio in Shakespeare. The focus is on expanded range, expressiveness and vitality in the vocal process to meet the demands of the Shakespeare text.

Semester 2

This course serves as an introduction to strengthen, extend and develop the vocal range of the performer always in connection with his/her body. The work is based on the Roy Hart Theatre extended vocal range technique. Emphasis will be given to: discovery and exploration of five fundamental voice textures: Water, Earth, Wood, Metal, Air; the body source for sound; study of "Fiction" as the basis of the performer's body; and breath control, vocal formants and resonators. The vocal work is always explored in the context of "Physical Theatre". Both individual and ensemble work will be explored during the course.

T 305A&B BFA 3 Voice

1.5 units / Semester I, II

Semester 1

The goal of this course is to apply basic elements learned in "Voice BFA2" and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop in physical training; use of "raw" sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery

Semester 2

This course is a synthesis of the material learned in "Voice and Body Gesture BFA1 and 2" and its application to composition and the creation of work. Using the dynamic model of Meyerhold's balagan form as well as the European Cabaret style of the turn of the 20th century (where social commentary, debate and questioning prevailed), we will create a piece through

process theatre. Each student must bring at least one topic, issue or piece of work. This material will be explored and worked on during the semester. Both individual and ensemble performing work will be part of the course.

T 405A & B BFA 4 Voice/Speech

1.5 units / Semester I

In this final semester of Voice/Speech the principles of Classical American Stage Speech will be reviewed while exploring the elements of speech that are of a more contemporary nature. The goal of this area of study is to explore the quality of speech that lends itself to film and television without compromising articulation and resonance. Students use contemporary monologues to practice these principles. This one semester course focuses on the actor creating a voice over demo reel in addition to any specific voice work that the individual actor needs to focus on.

T 505A&B MFA 1 Voice

1.5 units / Semester I, II

Semester 1

Discussion of the approach to the voice work [Linklater] and how it differs from other approaches. How the voice work and why it does not work. Discussion of habitual tensions, identification of them and how they get in the way of voice work. Spine releasing work leading into work on head/neck, jaw, tongue and soft palate. Shakespeare sonnets are used for text.

Semester 1

Putting the above together into channel work' expanded breathing capacity; mask resonance and middle of the voice work – leading to skull into range. Articulation work into some text (if time and level or work permits).

T 605A&B MFA 2 Voice

1.5 units / Semester I, II

Two-semester sequence. See T 305A&B description.

* Required of all MFA-2 Actors.

T 705A MFA 3 Voice/Speech

1 unit / Semester II

Third year speech continues the development of the ear and the accurate production of sounds in preparation for dialect work. The basic skills of IPA allow students the tools to meet the demands of any and every dialect. Each third year class reveals the dialects that most interests them and then as a class they start the research. They use accurate dialect samples as well as CDs compiled by Gillian Lane-Plescia of the Royal Shakespeare Company. This work results in a dialect CD of their own to be used in their professional careers.

T 706A&B Singing

1 unit / Semester I, II

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

T 110 BFA 1 Speech

2 units / Semester II

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

T 210A&B BFA 2 Speech

2 units / Semester I, II

Introduction of Text: Dylan Thomas, Virginia Wolfe, Carl Hancock-Rux and William Shakespeare are some of the writers used to combine the techniques of imagery, stress, vocal variety, breath, voice and speech. The goal this year is for breath, voice, and speech to work in tandem, effortlessly and efficiently. The second semester of the year is devoted entirely to Shakespeare text. Actors use classical monologues to address existing technical issues. During this time actors will work on an average of 8-10 monologues, resulting in a strong classical repertoire from which to draw.

T 310A&B BFA 3 Speech

2 units / Semester I, II

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

T 510A&B MFA 1 Speech

2 units / Semester I, II

The first year consists of a myriad of articulation exercises that equips the actor with the agility needed to produce vowel, diphthong and consonant sounds efficiently. Developing the ear for the identification of the sounds of speech is crucial during this time. Before one can produce a sound he or she must be able to identify it. In short, actors are being taught to learn specific rules of speech in order to "break" them to suit the needs of the character and genre. Second semester of the first year is when the introduction of IPA (the InterNation Phonetic Alphabet) begins. Students are instructed on an individual basis. This process is rigorous and can be somewhat time consuming simply because students are working to break habitual and regional speech patterns. Small class size is crucial during this period due to the specificity of the work.

T 610A&B MFA 2 Speech

2 units / Semester I, II

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

T 115A&B BFA 1 Movement

1.5 units / Semester I, II

The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students' range and vocabulary, and begin to connect their physical work to their acting.

In semester 2 there is a continuation and deepening of work in first semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined.

T 215A&B BFA 2 Movement

1.5 units / Semester I, II

One semester focuses on basic strengthening and stretching using Pilates floor and machines techniques. Performance of choreographic sequences is introduced. The other semester is a review of work from the first year, particularly yoga asanas. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm-up sequence for performance preparation.

T 315A&B BFA 3 Movement

1.5 units / Semester I, II

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

T 420A&B Dance/Theater

1.5 units / Semester I, 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.

* Enrollment by audition only and limited to 15 students.

T 421 Alexander Technique for Actors

.75-1.5 units / Semester I

The Alexander Technique is a method of self-discovery, which explores how we "use ourselves" in ordinary activity - how we walk, sit, stand, breathe, speak, react to stress. Learning about our own habits allows us to gradually free ourselves of our unconscious patterns that interfere with our natural coordination and spontaneity. The actor will move toward a state of psycho-physical well-being so important for imaginative growth and the development of his means of expression.

T 515A&B MFA 1 Movement

1.5 units / Semester I, II

The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students' range and vocabulary, and begin to connect their physical work to their acting. In semester 2 there is a continuation and deepening of work in first semester. More focus on core stabilization. Variations on yoga asanas and

more challenging poses introduced. Various types of yoga are examined. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm-up sequence for performance preparation.

T 615A&B MFA 2 Movement

1.5 units / Semester I, II

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

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

1 unit / Semester I, II

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

T 715A&B MFA 3 Movement—Period Dance / Pilates Tutorials 1.5 units / Semester I, II

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

T 120A&B T'ai Chi Ch'uan - Level I

1.5 units / Semester I, II

Beginning T'ai Chi Ch'uan is the first of four methods in Qigong: a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the "essential breath" or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.

T 220A&B T'ai Chi Ch'uan – Level II

1.5 units / Semester I, II

The integration of movement, breath and voice helps to balance body, mind and emotions. This practice is very powerful when the maximum interaction of self-healing mechanisms is achieved. Spontaneous Practice is an excellent way to achieve this interaction. On days when the practice is vigorous, the benefits are more directed at blood, breath, and lymph circulation and the release of connective tissue. On the days when it is more quiet and flowing, the benefits are more linked to brain chemistry.

T 320A&B T'ai Chi Ch'uan – Level III

1.5 units / Semester I, II

Level 3 Tai Chi is recommended for students who want to refine and polish techniques and are interested in furthering their understanding of the history, philosophy, medicinal, and medita-

tion aspects of Qigong and Tai Chi. It is a review of everything covered in I and II, with particular emphasis on creating a practice for individual needs and personal style with integrity. There will be solo, partnered, and group exercises and opportunities to support and experiment with movement-related issues in performance.

T 520 T'ai Chi Ch'uan (MFA-Level 1)

1.5 units / Semester II

See T120 description.

T 827 The Performer and the Object

1.5 units / Semester I

This course will examine the essential relationship between the performer and the object in theater. The animation of objects by performers is one of the most ancient of theatrical relationships. Through in-class projects, actors will have the opportunity to explore this dynamic and to learn about the historical use and contemporary use of puppets and objects as a major element in the theatrical vocabulary. A variety of forms will be examined from shadow puppets to found objects to Bunraku.

* Required of MFA-1 Actors.

T 511A&B Directing Lab

3-4 units / Semester I, II

This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.

* May be repeated for credit.

T 521A&B Directing Seminar

1 unit / Semester I, II

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

* May be repeated for credit.

T 860 Collage for the Director

3 units / Semester I

An intensive exploration of collage, one of the most influential and representative forms of the 20th Century, especially designed for theater directors and designers. The class will survey the use of collage in a wide variety of mediums including visual art literature, theater, music and especially experimental film. Class discussion and analysis of these works will introduce students to the key fundamentals of the form such as juxtaposition and appropriation. Students will construct their own collages during in class assignments and a large final project in a form of their choosing. MFA directing students will also be required to write a weekly journal.

* Required of all MFA theater directing students. Taught alternate years.

* Open to graduate students in other programs by permission of instructor.

T 862 Special Topics in Directing

3 units / Semester I, II

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

T 862A Film Noir for the Theater Artist

3 units / Semester II

Film Noir - what is it? a genre? a visual style? B&W crime movies from the 1940's or 50's? a type of American B-movie? an idea projected onto the past? Why are these films still so appealing and influential 50 years after their creation? Is it still possible to make a film noir today? In this viewing class we will look at 14 film noir classics (one feature length film per week) and examine, analyze and discuss in depth these questions and the way they lead to broader issues of aesthetic definition. Of special interest for theater students in addition to the above, will be our close examination of acting and lighting styles and the way these differ from the concerns of live performance on the stage. Taught alternate years.

T 862B Cinematic Elixirs

3 units / Semester I

For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.

* May be repeated for credit.

T 950 Director Thesis Project

8 units / Semester I, II

Student will direct a full length play during the final year of residency. This is the final directing project and includes extensive pre-production planning as well as rehearsals, conferences, and performances.

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

T 880 Writing for Performance I

3 units / Semester I

A semester course in experimental theater history and performance theory (1910-1939) This course looks at both European and American theater/film and literary movements from the turn of the 20th century to the pre WWII era. Students will read and view plays, essays, as well as view films, research and study non-traditional performance and text, allowing an analytical approach to our understanding of the "abstract" or "avant-garde" theater and the politics and social changes that shaped their aesthetic and philosophical movements. Writers, Movements and Topics to be covered include experimentation in early American modernist theater, including Negro theater & the Lafayette Players, Eugene O'Neill and the Provincetown Playhouse/ women and the re-structuring of the feminine identity: Gertrude Stein, H.D., Claude Cahun & the dance performances of Anita Berber/German Film & Theater/Italian Constructivism/Russian Agit-Prop/ Futurism/ Dada, the conceptual dances of Anita Berber, Antonin Artaud, Group Theater/Harlem Experimental Theater, and the WPA theater.

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

T 881 Writing for Performance II

3 units / Semester II

Contemporary Exp. Theater History & Theory 1945-1975

A semester course focusing on post-war theater and experimentation in Europe and America, and its influence on changing roles in race, sex and class representation. Writers and movements to be studied include Post-war Poetic Realism & Tennessee Williams/ Absurdism & Beckett, Genet, Albee/ "Nuthin' But A Man" (film 1959/The Black Theater Movement: Adrienne Kennedy, Ed Bullins, Leroi Jones/Towards the Poor Theater of Jerzy Grotowski/ Robert Wilson, Cafe Cino, La Mama/ the films of Roman Polanski.

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

T 882A&B Playwrights' Salon

2 units / Semester I, II

A weekly discussion and exchange of ideas about works in progress and the process of writing. Guest playwrights will be invited to interact with the student writers.

* Required of and limited to all Writing for Performance students.

* Taken each semester of residency.

T 888A Playwright's Lab I

1-3 units / Semester I

A critical feedback workshop of plays and performance works open to all students interested in creating new work. Participants interested in having their work read during the semester are to request slots upon enrollment. 5 slots available (excluding MFA Writers).

* Open to the Institute by permission of instructor.

T 888B Playwright's Lab II

1-3 units / Semester II

This is a writer-driven workshop focused on new works that will be further developed over the course of the semester. Open to all upper division and graduate Theater School students by permission of instructor.

T 890 Playwright's Thesis Project

8 units / Semester I

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

T 800 Undergraduate Independent Study: Theater

1-8 units / Semester I, I

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

T 900 Graduate Independent Study: Theater

1-8 units / Semester I, II

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

* May be repeated for credit.

Design and Production

TP030 Workshop in Special Skills

1-4 units / Semester II

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

TP030-01 Shop L.A.

1 unit / Semester I

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

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

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

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

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

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

TP030-03 Corsetry

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

Pattern-making and construction and fitting of Renaissance and Victorian era corsets and camisoles. There is a course fee to cover the cost of materials, shop supplies, and copies.

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

TP030-04 Tailoring

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

An introduction to tailoring techniques, including pad stitching, welt pockets, etc. There is a course fee to cover the cost of materials, shop supplies and copies.

- * Permission of instructor required and costume construction skills.

TP030-05 Projection in Performance

1 unit / Semester II

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

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

TP030-06 Score Reading

1 unit / Semester I, II

A class for stage managers, directors, producers and other theater students to learn the basic of reading music in order to be able to work on music theater and opera productions.

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

TP030-08 Sewing Basics

1 unit / Semester I, II

This class will provide basic sewing skills to the novice stitcher. This is a step-by-step process that will guide the student through different sewing techniques by hand and machine sewing. Some of the techniques covered in the class will be: how to use a sewing machine, how to complete different hand stitches, sewing vocabulary and how to read and execute a commercial pattern.

TP030-09 Color Applications

2 units / Semester I (Offered Alternate Years)

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

TP030-10 Historical Patterning

1 unit / Semester I

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.

TP030-11 Miniature Patterns

1 units / Semester I

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

- * Permission of instructor.

TP030-12 Copying Period and Ready to Wear Clothing

2 units / Semester II

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

TP090 Production

1-6 units / Semester I, II

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

- * May be repeated for credit.

TP100 BFA-1 Design Studio

2 units / Semester I

A fall semester course which introduces essential materials and methods for initiating artistic communication by engaging students with the visual and verbal vocabulary of design. The history, theory and practices of design will be discussed, along with major influences from various visual and musical artists and movements. Instruction will include exercises in color theory and composition/form. The course will focus on the examination of perception through 2-D collage; experiments in re-interpretation of conventions through 3-D fabric sculpture; and articulation of structures through found-object model making.

- * Required of and open only to BFA-1 Design students.

TP105C Yellow Pad Drafting

2 units / Semester I

While CAD is an essential tool for today's theater professionals, it cannot entirely replace pencil and paper. In this course we will study the basics of graphic representation: the ideas of schematic, plan, elevation and section views, isometric sketching, and basic two-dimensional detailing. The emphasis will be on communication, and exercises will focus on clarity of information without requiring formal drafting or notation. Students will critique each other's work for ambiguity and economy.

TP105D Technical Drawing for the Ham-Handed

2 units / Semester II

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

TP125A&B Drawing and Rendering the Draped Form

2 units / Semester I, II

A course in figure drawing and rendering for costume and scenic designers. The class will focus on drawing both the clothed and unclothed form using live models. Special attention will be paid to techniques in rendering a variety of fabrics.

* Required of MFA and BFA Costume Designers

* Recommended for Scenic Designers

TP150A&B Lighting Techniques

2 units / 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.

TP160A&B Sound Techniques

2 units / Semester I, II

An introductory course for the BFA students to learn the basics of sound technology and systems through hands-on work installing equipment.

TP200 Stagecraft I

2 units / Semester II

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 basic scenery construction.

* 6 hours/week is required including class and lab time

* Enrollment is limited to 10 students

* Permission of instructor required

TP201 Advanced Stagecraft

2 units / Semester I

A comprehensive study of the process of scenic construction. Prior experience in shops with skills in fabrication mandatory. 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 fabrication technique.

* 7 hours/week is required including class and lab time?

* Enrollment is limited to 10 students

* Permission of instructor required

TP202A&B Technical Direction Seminar

1 unit / Semester I, II

The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include "The Importance of Sleep and Eating" and "How to Start a Business".

* May be repeated for credit

TP203A Fundamentals of Technical Direction

2 units / Semester I

The definition of a technical director varies widely. This course will define the TD role and explore the skills necessary to manage the scenic construction process. Students will focus on management techniques and tools with specific attention to the budgeting process using excel.

TP203B Fundamentals of Technical Direction

2 units / Semester II

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

*Permission of Instructor is required.

*CAD drafting skills are required.

TP210A Graduate Prop and Puppetry Shop Techniques/Woodworking

2 units / Semester I

A woodworking course for the graduate student in props or puppetry. Emphasis will be placed on tool use & joint construction for prop woodworking. The student will create a project from sketch through final build in order to practice & refine discussed methods. Required for all prop students, open to others with instructor permission.

TP210B Properties & Puppetry Shop Techniques/Fabric

2 units / Semester II

A fabric technique course for the graduate student in props or puppetry. Emphasis will be placed on skills used in theatrical upholstery. The student will be making a piped box cushion with zipper as well as a small diamond-tufted piece. Required for all prop students, open to others with instructor permission.

TP212 Static Engineering for the Theater: Strength of Materials

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 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.

TP213A&B History of Theatrical Design & Technology

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

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

* Receives Critical Studies credit.

TP214A&B Architectural Styles

2 units / Semester I, II

A two-semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.

* Receives Critical Studies credit.

TP215 The Contemporary Playhouse

2 units / Semester I

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.

TP216 Techniques of Design for Undergrads

2 units / Semester I (Not Offered Fall 2008)

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.

TP220 Welding I

2 units / Semester I

It is a known fact that to weld one must do. This class offers both an explanation of welding through text and demonstration as well as intense hands on training. Processes covered include; GMAW, GTAW (both in carbon steel and Aluminum), Oxy-fuel and plasma cutting.

* Permission of Instructor required

TP225 Working Metal

2 units / Semester II

Our history has been marked by it and wars have been won and lost based on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw material into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal fixture design.

* Prerequisite TP220 or proficiency in MIG and TIG welding.

* Permission of Instructor Required

TP302A Scene Design I: Working Inside the Box

3 units / Semester I

This is a basic introduction to the process of creating environments within a given space. Emphasis will be placed on developing skills needed to execute a design idea, including: the process of research, collage, thumbnail sketches, the sketch model and elevations.

TP302B Scene Design I: Working Inside the Box

3 units / Semester II

An exploration of the design possibilities inherent in various types of texts. Emphasis will be placed on developing ideas for the text and the space and on developing communication skills to enhance the student's ability to collaborate with fellow artists.

* Prerequisite: TP302A or permission of instructor.

TP305A&B Undergraduate Special Topics in Scene Design

2-4 units / Semester I, II

This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters.

* Prerequisite: TP302 or permission of instructor.

TP306A&B 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 Prop students and MFA 1 Scene Design students

* Limited enrollment, by permission of instructor

TP307A&B 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.

* Open to all students in the Institute.

* Prerequisite: TP306 or permission of instructor.

* Enrollment limited to 10 students

* May be repeated for credit.

TP308A&B Production Design

3 units / Semester I, II

General introduction to the medium of film, stressing script analysis and breakdown using sketches, plans and models. Discussions will include color structure, camera angles, movement and special effects.

* Enrollment limited to 6 students by permission of instructor.

TP309 Scene Painting for Theater Undergrads

2 units / Semester II

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

TP400A Light Lab for Non-Majors

2 units / Semester II

The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual and group projects, students will exercise the control of lighting’s properties (color, intensity, angle, and composition). A journal of lighting observations will be kept to develop the skill of seeing light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary.

* Enrollment limited to 16.

TP400B Light Lab for Lighting Designers

2 units / Semester I

The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual design projects, students will exercise the control of lighting’s properties (color, intensity, angle, and composition). A journal of lighting observations will be kept to develop the skill of seeing light, as well as a working vocabulary to discuss light.

* Required of and open only to Lighting Designers.

TP401A&B Lighting Design I

3 units / Semester I, II

TP401A Plot Making

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

TP401B The Design Process

While “Plot Making” stresses the creation of theatrical lighting plots and paperwork, “The Design Process” focuses on the process of lighting design from the germination of the idea to final product. Students will design lighting for a theatrical event throughout the semester. Through class discussions and critiques, lighting concepts and ideas will be challenged and developed. The final project will be a completely documented lighting design. While this class is largely theoretical, students will explore their lighting ideas in the light lab as well.

* Prerequisite: TP401A Plotmaking and permission of instructor.

TP402A&B Advanced Lighting Design

3 units / Semester I, II

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

* Prerequisites: TP401A&B and permission of instructor.

TP406 Lighting Technology

2 units / Semester I

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

* Receives Critical Studies credit.

TP407 Lighting Production Seminar

1 unit / Semester I, II

An ongoing weekly seminar required of all BFA1 and BFA2 lighting students. Topics will include weekly scheduling of crews, principles of organization and leadership, bidding, renting and purchasing of equipment, and developing lighting paperwork. The production managers and show lighting designers will attend as needed.

TP410 Advanced Light Lab

2 units / Semester II

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

* Required of all MFA 1 Lighting Students

* Open to all MFA Design and Directing Students

TP450 Special Topics in Video Design and Technology

1-3 units / Semester I, II

TP450-01-Design

2 units / Semester I

This is a course that will focus on the art and technology of video in live performance, taught by guest artists. Areas of study will rotate each semester to cover the use of video in theater, dance, concerts and site-specific events. Credit will vary depending on length and focus of the specific class topic.

TP450-02-Software

2 units / Semester I, 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.

TP451 Video for Performance Seminar

1 unit / Semester I, II

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

TP455 Video Engineering

2 units / Semester II

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

TP500 Sound Design I

2 units / Semester II

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

* Prerequisite: TP501 or permission of instructor.

TP501 Sound Lab

2 units / Semester I

An introduction to the skills and techniques of sound design. Topics and hands on exposure will include studio procedure, analogue and digital recording, equipment overview, script analysis and design paperwork. Class instruction, examples and projects will culminate in the sound design for a scene of a selected play.

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

TP520A,B,C Special Topics in Sound Design

2 units / Semester I, II

This class focuses on exploring the cutting edge resources available in sound design for the theater. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course. TP520A will focus on technology. TP520B will focus on music.

* Prerequisite: TP500 or permission of instructor.

* May be repeated for credit.

TP525 Professional Sound Environments

2 units / Semester II

A start to finish, top to bottom, rags to riches seminar for students in their final year. Students will be exposed to the current theatrical scene and the world of professional sound design around them. Lectures, professionally-based design assistantships and first-hand exposure to the local examples of sound design craftsmanship make up the core of this class as it delves into an exploration of the business of sound design.

* Prerequisite: Permission of instructor required.

TP530A-D Advanced Sound Design I-IV

2 units / Semester I, II

For upper division undergraduate students who desire a more complex and challenging exposure to the creation of sound design for the theater. Class work will rely heavily on production and studio work and an exploration into cutting edge advances in the technology and art of sound design. In addition to lectures and discussions, students will be expected to produce lab assignments and design support for school of theater productions in the Design and Production program digital sound studio.

* Prerequisite: TP510A&B or permission of instructor.

TP550 Sound Design and Stage Multimedia

2 units / Semester 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.

TP560 Vector Works

2 units / Semester I, II

Study of computer applications in the performing arts with particular emphasis on 3-D drafting; modeling and rendering; and the creation and manipulation of symbol libraries and bills of materials. Each section will focus on a specific métier—lighting, sound or scene design.

* Permission of instructor required.

TP561 Advanced Vector Works

2 unit / Semester II

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

* May be repeated for credit.

TP565 Digital Image Generation

2 units / Semester II

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

* Prerequisite: TP560 and permission of instructor.

* Enrollment limited by available equipment, priority going to Design & Production students.

TP566A&B Special Topics in Computer Applications

2 units / Semester I, II

Techniques in design visualization using a variety of software programs.

* Prerequisite: Permission of instructor required.

TP568 Management Technologies

2 units / Semester 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.

TP570 Isadora Programming

2 units / Semester II

This is a course in programming video control systems using the software Isadora. Topics include basic and advanced video control patching; user interfaces; serial and midi control; content preparation; video cards and other important hardware; and interactive video control.

Both the Windows and Mac platforms will be covered.

* Prerequisite: must have permission of instructor

TP575A AutoCAD I

2 units / Semester I

AutoCAD Semester 1 is a project- oriented approach to learning the fundamentals of drafting with AutoCAD. This course is primarily intended for entering MFA and BFA technical direction students and scene designers, though it is open to all students as space allows. The goal of this course is to train students to facilitate visual communication between Technical Directors, Designers, Scenic Carpenters and the entire production team and will be geared toward

that end. We will be working with the current versions of AutoCAD (2007-09). Students will be encouraged to expand on the familiarity of the software gained in class lessons by applying it to specific projects within their métier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission.

*Permission of instructor required.

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

TP575B AutoCAD II

2 units / Semester II

AutoCAD Semester 2 is a continuation of AutoCAD Semester 1 with an emphasis on applying the drafting fundamental taught in Semester 1. Students are asked to bring in and work on production-based projects and to develop templates and habits that will allow them to use the software efficiently as well as professionally. Students will also be introduced and trained on AutoCAD's 3D interface and will be shown how to create complex 3D drawings and how to present them in 2D form on paper in order to visually communicate and explain the fabrication process of a virtual design. Other programs that may be introduced during his class to integrate into AutoCAD include; Google Sketch-up, Adobe PhotoShop and Carrera.

* Prerequisite: AutoCAD Semester 1 or permission of instructor.

* Maximum enrollment: 8

TP580 Solidworks

2 units / Semester II

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

* Enrollment is limited to Technical Directors – Upper levels only. ?

* Maximum enrollment: 9

TP604A&B Costume Techniques I

2 units / Semester I, II

A beginning course which explores the various materials and techniques used in the realization of costume designs, including construction techniques, patterning and fitting skills. 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.

TP605A&B Costume Techniques II

2 units / Semester I, II

Topics include drafting and draping of garment patterns and muslin fittings, and crafts techniques such as fabric manipulation and millinery, body padding, armor and mask-making.

* 2 hour lab required.

* Enrollment limited by permission of instructor.

TP607 History of Fashion

2 units / Semester I (Not offered Fall 2008)

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.

* Open to the Institute.

* Required of BFA Costume Designers. Earns critical studies credit.

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-3 Costume Designers.

TP610 Advanced Costume Design

2 units / Semester I, II

Advanced theoretical projects in costume design. Various projects will be assigned based on the needs of the students in the class. Emphasis will be on communicating the design concept through drawing, rendering and proportion.

* Prerequisites: Costume Techniques I and Principles of Costume Design

TP630A&B Object Dress

2 units / Semester I, II (Not offered Fall 2008)

Theatrical costume design walks a line between fashion, history and art. Class is a lab for exploring alternative approaches to creating form using the body and clothing as a medium separate from the usual character/motivation/plot scenario. "Garments" will be designed and built using all materials available, common and uncommon. Students will be required to complete 2 projects of their choice.

* Prerequisites: BFA 4 level, Principles of Costume Design and Advanced Costume Design or

TP680 Undergraduate Closure

2 units / Semester II

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

TP700A&B Management Techniques

3 units / Semester I

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 and Technical Direction students.

* Open to all Theater students.

TP702A&B 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 on current projects. Extended discussion of general management techniques. Specific reading, writing or research projects addressing particular management functions will be assigned.

* Required of Management students each semester.

* May be repeated for credit.

TP703 Theater Management

2 units / Semester I (Offered Alternate Years)

The study of management from the curtain forward, including all the points of contact with the potential audience and those elements needed to plan and develop a theater. Topics include developing a mission statement, planning a season, budgeting, box office and house management, grant writing, marketing and publicity. Taught alternate years.

* Required of all undergraduate Management students.

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

* Taught alternate years.

TP704A Production Management I

2 units / Semester I

Lecture and discussion of production management techniques for live performance including examining the role of the Production Manager in a number of venues, including repertory theaters, road houses, and large special events. Will include material on creative problem solving, scheduling, planning, negotiating techniques, contracts and budgeting.

* Required for all Production Management students.

* Recommended for Stage Management and Technical Direction students.

TP704C Special Topics in Production Management

2 units / Semester I, II (Not offered Fall 2008)

A series of case studies designed to challenge the thinking of upper level production management students will be presented as projects. Some projects will be done in class, others out of class. Case studies may include organizing a national tour, establishing a budget for a co-production among regional theaters, creating a staff structure to produce a season of plays at a given venue, etc.

TP706A&B Basic Stage Management

2 units / Semester I, II

Two semester sequence. Emphasis is on the basics of stage management: developing the elements of the production book, blocking notation, cue notation and calling, etc. Discussion will focus on the stage manager's responsibilities and interrelation with the director, actors and the production team.

* Required of all undergraduate Management students.

TP707 Theatrical Unions

2 units / Semester II

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

- * Required of BFA3 & MFA1 Stage Management students and MFA Production Managers.
- * Recommended for Directors, Actors, and Producers.

TP709 Special Topics in Stage Management

1-2 units / Semester II

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

- * Open to BFA-4 and MFA stage managers.

TP720 Communication Strategies

1 unit / Semester I

A one-semester course primarily designed for managers and producers. The class will have two foci: providing introductory practical training in technical protocols and systems and illustrating communications issues and strategies for team building.

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.

TP800 Undergraduate Independent Study: D&P

1-8 units / Semester I, II

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

Graduate Curriculum:**TP801C Techniques of Design**

2 units / Semester I

The techniques used in the process of design are explored by taking existing subject matter like the wall or chair in the classroom and expressing them in sketches, models, scale drafting and painting of the materials. This class is in preparation and a prerequisite for design methodology. Fall semester only.

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

TP801D Design Methodology

2-4 units / Semester II

An exploration of dramatic structures, beginning with an investigation of Aristotle's Poetics. Students will discuss and design a play a week from the Greeks to Heiner Mueller. This class is taught in conjunction with the play analysis class which examines each text for its dramatic structure. The class focuses on the genesis of the visual context of the text. Students draw through the text or articulate overall instinctual responses that are communicated spatially through models, drawings or other methods developed by the student. Spring semester only.

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

TP803A&B Graduate Lighting Design I

3 units / Semester I, II

A detailed exploration of the lighting design process, and the development of a conceptual and collaborative approach to design and communication. Students will be assigned a variety of projects, both in theatre and dance (based on past or current professional productions) that will develop and strengthen skills in technique and the ability to form, articulate and organize strong and coherent lighting ideas that serve the material in a unique and compelling way. Students will be introduced to design techniques for a variety of venues, including proscenium, arena, thrust, and non-traditional spaces. The course will include an extensive examination of color theory, optics and photo-metrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema.

TP804A&B Costume Design Seminar

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.

TP805A&B Technical Direction Seminar

1 unit / Semester I, II

The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include "The Importance of Sleep and Eating" and "How to Start a Business".

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

TP806A&B Graduate Management Seminar

2 units / Semester I, II

In-depth study of management principles and their application in performing arts management. The first semester will be an overview of stage management principles, focusing on the relationship of the stage manager to the director and production team. The second semester will focus on particular management principles and theories. The work will include readings, writing and class discussion.

- * Required of all MFA-1 Stage Managers.

TP807A&B Sound Design Seminar I

2 units / Semester I, II

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

TP810 Performance by Design

2 units / Semester I

Student-generated scenarios are developed into performances, object performances, or communicated visually through another medium such as a model, drawing, sculpture, painting, video, etc. Students investigate action and explore various performance possibilities by drawing through the scenario. In the process, we'll examine the techniques and theories of select artists and thinkers.

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

TP812 Creative Listening for the Sound Designer

2 units / Semester I (Not offered Fall 2008)

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.

TP820A-D Special Topics in Sound Design

2 units / Semester I, II

This class focuses on exploring the cutting edge resources available in sound design for the theater. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern Sound Designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.

* Prerequisite: TP510A&B or permission of instructor.

TP825 Professional Sound Environments

2 units / Semester II

A start to finish, top to bottom, rags to riches seminar for students in their final semester. In a last ditch attempt to acclimate the possibly uninitiated, students will be exposed to the current theatrical scene and the world of professional sound design around them. Lectures, professionally based design assistantships and first hand exposure to the local examples of sound design craftsmanship make up the core of this class as it delves into an exploration of the business of sound design.

* Prerequisite: Permission of instructor required.

TP830A&B Open Dress

3 units / Semester I, II

The focus of this course is on the exploration of contemporary practices in the art of altering, refashioning and redefining the body image starting with early 20th century artistic, cultural and social philosophies. Topics vary each year. Students will be required to complete a variety of projects based on the focus of study.

* Required of MFA 2 Costume Designers

* Prerequisite: Costume Design Seminar

TP835 Principles of Lighting Design

1 unit / Semester I

An opportunity to explore the lighting design process in depth in order to gain a greater understanding of how light can help tell the story, inform the overall style of a production, and provide the proper visual context for a play or musical. What are the keys to generating a successful collaboration between the lighting designer, director, fellow designers and managers? This is a class for graduate directors, playwrights, managers and actors as well as designers of all disciplines.

TP836 Lighting Design Seminar

.5 unit / Semester I, II

A periodic 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

* May be repeated for credit

TP837 Architectural Lighting for the Theatrical Designer

3 units / Semester I (Not offered Fall 2008)

A look at the expanding definition of architectural lighting and its foray into the performing arena. Class will be a lecture, reading, discussion and project format. An examination of lighting for the home, office, restaurant, hotel, nightclub and themed entertainment will all be covered. Topics include collaborating with the architect, doing materials tests, architectural luminaries, necessary paperwork and contracts. A critical distinction will be drawn between theatrical lighting, in which you observe others, vs. architectural light, in which you participate. The class will include field trips to see key examples of architectural lighting throughout LA, lamp manufacturers' showrooms and designers' studios.

TP839 Special Topics in Lighting

1-3 units / Semester I, II (Not offered Fall 2008)

A one-semester course, taught either by CalArts faculty or guest artists focusing on a specialized area of lighting, such as concert lighting (including the use of moving fixtures), installations or architectural lighting. Credit will vary depending on length and focus of the specific class or workshop.

TP840A&B Foundations of Producing

2 units / Semester I, II

A survey of the philosophy, principles and practical application of producing. Topics include: commissioning projects, intellectual property issues, artist relationships, contracts, marketing and public relations and fundraising. Case studies will be used to explore these issues.

TP841 Producing Seminar

1 unit / Semester I, II

Ongoing forum for producing students to discuss, debate, critique and formulate personal approaches to producing. Current production experiences serve as the basis for this exploration.

* Required each semester.

TP842 The Law of Producing Theater

2 units / Semester II

A one-semester class for graduate producing students, reviewing the basic tenets of entertainment law. Topics include analysis of the elements of a contract, options, licensing, and commissioning, setting up a not-for-profit corporation and negotiation strategies.

TP845 Cultural Policy

2 units / Semester I

This course is an investigation of the products and processes of cultural policy. We will examine how cultural policies operate, implicitly and explicitly, in both the public and private sectors. Drawing on a range of comparative cases, locally and nationally, we will identify the values and interests that inform cultural policymaking. We will look at the roles that artists have played as participants in the creation of cultural policy and develop practical strategies for influencing such policies. Guest speakers from private foundations, public agencies, advocacy groups and cultural organizations and occasional fieldtrips will inform our investigation.

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

TP846 Arts Marketing

2 units / Semester II

Designed for graduate producing students, Marketing focuses on all the aspects of getting a project into the public eye: direct mail, advertising, press, and publicity. The class also considers the larger issues of audience development, institutional and project visibility, positioning within the community and considers the inherent contradictions in managing the arts.

TP848 Grant Writing

2 units / Semester I

A one-semester course for graduate producing students, Development and Fundraising is an introduction to the practical concerns of funding projects, both commercial and not-for-profit. The course will focus heavily on research, writing, and presentation skills, critical to seeking grants from funding agencies or investments from individuals or organizations.

TP850 Sound Design and Stage Multimedia

2 units / Semester I (Not offered Fall 2008)

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.

- * Prerequisite: Sound Design I or permission of instructor.

TP851 Sound Design and Interactive Multimedia

2 units / Semester II

An advanced overview and studio practicum of the relationship between the acquired tools of the advanced sound designer and new world multimedia. Students will apply their background in theatrical sound design to related audio and visual mediums of video, film, CD Rom, advanced music production and other related integrated disciplines. Offered alternate years.

- * Enrollment limited to 4 students.
- * Prerequisite: TP510A&B or permission of instructor.

TP856 Production Management II

2 units / Semester II

This class is designed to build on Production Management I. The student will explore the philosophies of production management processes and procedures, as well as learn to identify, develop and maintain key relationships. The student will learn how to set up and run production meetings, build and track budgets and develop schedules. We will be using the 1910 translation of "The Art of War," by 6th century military strategist Sun Tzu and a 2001 translation "The Art of War for Managers" by Gerald A. Michaelson adapted from the original text. There are many things to be learned from the basic principles outlined in the text for managing assets, deploying resources, managing the interactions between disciplines.

TP857 Leadership and Management

2 units / Semester I

This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 sections. We will read 1 book in each section, and students will be asked to select topics for discussion at the top of each class. The final assignment will be to select a principle or ideology from one of the texts, to write a position paper referencing agreement or disagreement with the principle or ideology, and to make a presentation to the class.

TP858 Budgeting

2 units / Semester II

Developing real world budgets drawn from CalArt's productions and set in a LORT Season for a regional theater. Each student is required to select a production, place it in a season calendar with a negotiated length of run. Each student is required to research the necessary union rates, applicable work rules and royalties, etc. that apply. A budget format is provided by the instructor and the students build a budget for their production. Final project is the completion of the budget which includes analysis of expense to income. In addition we involve producing faculty, design and technical faculty to instruct on specific elements critical to defining expenses.

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

TP861A Special Topics in Technical Direction

1-2 units / Semester I, II (Not offered Fall 2008)

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.

- * Enrollment limited to 10 students.
- * Permission of instructor required.
- * Prerequisites: TP203 and either TP202 or TP805
- * May be repeated for credit

TP861B Special Topics in Properties

1-2 units / Semester I, II

This course for MFA students will focus on the art & technology of theatre props & puppetry as presented by a series of guest artists. Each artist will introduce topics related to their particular areas of expertise & will cover specialty materials, tools & construction techniques. There will be demonstrations & lab opportunities for the student to have hands-on time with these specialists. Required for all prop students, open to others with instructor permission.

* Permission of instructor required

* May be repeated for credit

TP861C Special Topics in Scene Painting

1-2 units / Semester I, II

This course will focus on the art and technology of scene painting as applied to theater scenic designs in live performance taught by guest artists and scenic art faculty. Special attention will be given to specialty materials, tools and techniques in workshop settings and field trips to related venues.

* Permission of instructor required

* May be repeated for credit

TP862A&B Statical Engineering for the Theater Strength of Materials

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

Structural Design for the Stage is a two semester course which is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible. Proficiency in basic algebra and trigonometry is necessary.

TP863 Rigging for Theater and Life

2 units / Semester I

This class will teach both basic and advanced rigging principles with an emphasis on theatrical and entertainment rigging. Class material will be based on the book *Arena Rigging* by Harry Donovan as well as text developed by the instructor and the industrial rigging industry. Lectures will be supplemented with labs that supply hands-on experience. Students will learn about rigging hardware, terminology, load calculations, professional etiquette and safety procedures. Students taking this class must have a basic understanding of algebra and trig.

* Permission of instructor required

TP864 Electricity

2 units / Semester I

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

* Permission of Head of Technical Direction is required

TP865 Mechanical

2 units / Semester II

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

* permission of Head of Technical Direction is required

TP 866 The Art and Manipulation of Scenic Materials

2 units / Semester I

An examination of conventional and unconventional building materials and practices in use and not in use in theater and art today. Students will be asked to research and explore both problems and solutions and to develop both a verbal and a visual catalog of materials and how to effectively use and communicate them. This course will be taught in both theory and practice with lectures, student discussions and class projects.

* Permission of Instructor Required

* Open to MFA students only—intended for MFA2 & 3 Scene Designers & TDs

TP868 Technical Design

2 units / Semester I, II

It is part of a Technical Director's job description to constantly perform feats of impossibilities and each TD must be prepared to do so. This class is offered to MFA Technical Direction students as a continuing study of the impossible. Through case studies and hands on construction, TD's will be asked to explore techniques, materials, abstract ideas and develop a proverbial "bag of tricks" as well as a presentation style that will allow them to share this with each other and the world.

* Permission of Instructor required

* May be repeated for Credit.

TP870 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.

* May be repeated for credit.

TP871A&B Prop Seminar

1 unit / Semester I, II

On-going forum for MFA students in Property Design & Management to discuss, debate & critique approaches to production issues & to formulate professional approaches to their career. Current & previous production & management experiences serve as the springboard for interaction & problem solving.

* Required for all graduate prop managers.

* May be repeated for credit.

TP872 Advanced Prop Design

2 units / Alternate years

An examination of all things PROPS. The exploration of this elusive area of production will include: the process of how to communicate your ideas to colleagues through research, sketches, clip books and drafting; how to conceptualize props and decor based on the production design; the history of interior design and how it relates to set dressing, shopping for fabric, treasures and junk!

TP874A&B Props Independent Projects Seminar

3 units / Semester I, II

During the course of the MFA3 year, the Prop students will be required to design and produce a body of work that is the culmination of intensive self-directed research and experimentation.

* Required for all MFA 3 prop students

TP900 Graduate Independent Study: D&P

1-8 units / Semester I, II

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

* May be repeated for credit.

TP902C&D Special Topics in Design

4 units / Semester I, II

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

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

TP903A&B Graduate Lighting Design II

3 units / Semester I, II

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

TP906 Advanced Graduate Management Seminar

2 units / Semester I, II

Advanced in-depth study of management practices and principles and their application in performing arts management. Topics will rotate, sometimes taking the form of individual or small group study of a particular topic or issue.

TP907A&B Sound Design Seminar II

2 units / Semester I, II

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

TP912A Advanced Properties & Puppetry Techniques/Movement

2 units / Semester I, II

An advanced class for the MFA student that will explore fabrication & construction techniques with emphasis on movement. The student will design & build a moveable toy or automata from research to sketch to final object. Students will be encouraged to explore & play with different materials to realize their vision & expand their skills. Required for all prop students, open to others with instructor permission.

TP912B Advanced Properties & Puppetry Techniques/Transformation

2 units / Semester I, II

An advanced class for the MFA student that will concentrate on the transformation of objects & expansion of visual aesthetic. The student will design & build an object that through manipulation will become something else. This class will encourage creative use of materials & problem solving as well as sharpen skills & techniques in a wide-ranging manner.

TP913 Advanced Prop Design & Set Decoration

2 units / Semester I

An examination of all things Props. The exploration of this elusive area of production will include: the process of how to communicate your ideas to colleagues through research, sketches, clip books and drafting; how to conceptualize props and decor based on the production design; the history of interior design and how it relates to set dressing, shopping for fabric, treasures and junk!

TP920A Open Studio

4 units / Semester I

A master class in design. Assignments will focus on a series of both individual and group advanced theoretical design projects which are designed to challenge each student intellectually and visually. Additional directed study hours will be required. The student is expected to complete a graduate level portfolio through the work in this course.

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

TP920B Closure

4 units / Semester II

Students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to return to projects that were inspiring but not finished to a level that communicates fully the design. Large finished models and other expressive materials are created. Often students experience the pleasure of having more mature ideas that influence the entire work. Through the work in this course, the student is expected to complete a graduate level portfolio.

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

TP927A&B Sound Design Seminar III

2 units / Semester I, II

Weekly round table seminar in the final year for discussing problems, critiquing work and covering special topics as dictated by the needs of the current students.

TP 930A&B Acoustic Environments for Performance

2 units / Semester I, II

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

* Permission of Instructor

TP940 Advanced Case Studies in Producing

3 units / Semester I, II

A two-semester discussion session for graduate producing students, based on current and on-going issues in producing and arts management. Sample topics include the Corpus Christi controversy, the "Sensation" exhibit at the Brooklyn Museum of Art, and the artists' boycott of the Spoleto Festival.

TP942 Special Topics in Producing

1-3 units / Semester I, II

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

* Enrollment limited to 8.

TP943 Sustainable Theater

2 units / Semester II

We will focus on integrating ecologically sustainable processes and technologies into professional artistic practice with an emphasis on theater and the built in problem of its temporary nature. The course will be divided between research on contemporary issues of sustainability through reading, visiting practitioners and field trips; and the development of projects proposing ways to alter or replace our current practices. The course will culminate in a presentation of research and proposals to the larger CalArts community.

* Open to graduate students from throughout the Institute.

* Open to undergraduates by permission of instructor

TP950 Production Management Seminar

1 unit / Semester I, II

Ongoing forum for production managers to discuss, debate and critique issues and problems related to current productions. Through these discussions and production experiences, the students will begin to develop their personal approach to production management.

* Required of Production Management students each semester.

* May be repeated for credit.

TP980 Graduate Internship

4 units / Semester I, II

A one-semester internship for graduate management, producing and technical direction students. The internship will be taken in the student's 4th or 5th semester of study. Determination of time frame and approval of the internship site will be at the discretion of the mentor. Focus of the internship will be on the development of skills and experience in one or more of the following areas:

and management abilities in a professional environment; communication and interpersonal skills; and organizational, technical or production skills. It is expected that the internship will provide a meaningful artistic experience while expanding the student's frame of reference.

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.