TACT-050 Int Theatrical Stage Fighting (1.00 cr.)
(Fall and Spring)
Open to Acting Program students only.
Introduction to Theatrical Stage Fighting
4-week course that explores the basic
techniques used to safely and effectively work
on scenes which demand fight choreography.

TACT-100 BFA 1 Acting Studio (4.00 cr.)
(Fall)
Course open to BFA1 Acting Program students
only. The BFA 1 Acting Studio focuses on the
work of American playwrights. Through these
texts students begin to define their individual
processes by exploring fundamental acting
techniques. They are made aware of their
instrument and how to engage the richness of
their imagination with particular focus given
to the development of their individual creative
gifts and identity. This class brings together
all the first year training (voice, speech,
movement, dramaturgy, etc.) in the service of
this objective. Through intense text analysis
and class discussion students learn to trust
their choices and clarify their character work.
The primary purpose of this class is to guide
actors to make organic choices on stage - with
the understanding that 'Actors bring to life
what is hidden under the words' (Stanislavski
An Actor Prepares).

TACT-101 BFA 1 Acting Studio (4.00 cr.)
(Spring)
Course open to BFA1 Acting Program students
only.
The BFA 1 Acting Studio focuses on the work of
American playwrights. Through these texts
students begin to define their individual
processes by exploring fundamental acting
techniques. They are made aware of their
instrument and how to engage the richness of
their imagination with particular focus given
to the development of their individual creative
gifts and identity. This class brings together
all the first year training (voice, speech,
movement, dramaturgy, etc.) in the service of
this objective. Through intense text analysis
and class discussion students learn to trust
their choices and clarify their character work.
The primary purpose of this class is to guide
actors to make organic choices on stage - with
the understanding that 'Actors bring to life
what is hidden under the words' (Stanislavski
An Actor Prepares).
TACT-105 Voice (1.50 cr.)  (Fall)
Course open to BFA1 Acting Program students only.  Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.

TACT-106 Voice (1.50 cr.)  (Spring)
Course open to BFA1 Acting Program students only.  Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.

TACT-110 Speech (1.50 cr.)  (Fall)
Course open to BFA1 Acting Program students only.  The first year in Speech introduces students to Edith Skinner-based Speech work, the International Phonetic Alphabet and to the practice of Speech for Acting. The work includes the development of the actors listening, transcription and articulation skills. Though the instruction takes place in a group setting, students are expected to put in substantial personal practice outside of class. The discipline and rigor that is required for the actor to successfully utilize transformative character choices through speaking, is developed this semester.

TACT-111 Speech (1.50 cr.)  (Spring)
Course open to BFA1 Acting Program students only.  The first year in Speech introduces students to Edith Skinner-based Speech work, the International Phonetic Alphabet and to the practice of Speech for Acting. The work includes the development of the actors listening, transcription and articulation skills. Though the instruction takes place in a group setting, students are expected to put in substantial personal practice outside of class. The discipline and rigor that is required for the actor to successfully utilize transformative character choices through speaking, is developed this semester.

TACT-115 Movement - Yoga (1.50 cr.)  (Fall)
Course open to BFA1 Acting Program students only. The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students’ range and vocabulary, and begin to connect their physical work to their acting. In semester 2 there is a continuation and deepening of work in first semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined.

**TACT-116 Movement**  
(1.50 cr.)  
(Spring)  
Open to Acting Program students only.

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

**TACT-130 Run Crew**  
(2.00 cr.)  
(Fall)  
Course open to BFA1 Acting Program and Stage Management students only. Covers five areas of study: props, costumes, scenery, electrics, sound. Each semester the student will crew a show in one of the areas.

A set of black clothes and shoes are required for this course.

**TACT-131 Run Crew**  
(2.00 cr.)  
(Spring)  
Open to Acting Program students only. Covers five areas of study: props, costumes, scenery, electrics, sound. Each semester the student will crew a show in one of the areas. A set of black clothes and shoes is required for this course.
TACT-199 Independent Study (0.50-8.00 cr.)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TACT-200 BFA 2 Acting Studio (4.00 cr.) (Fall)
Course open to BFA2 Acting Program students only. The mission of the BFA II Acting Studio is to shift the actor's attention to the world of language and heightened text. The intention is to get the language into the mouth and body of the actor using the disciplines of the text, as well as improvisation and exercises to free the actor's imagination in response to the word. Emphasis is placed throughout the year on truthful, specific, moment-to-moment way of acting using classical texts, with the aim of developing an actor who is skilled and comfortable approaching any level of text they may encounter during the course of a career in the theater. Disciplines learned in other classes (speech, voice, movement, text analysis), and the actor's creative instinct, passion, and imagination are brought together in BFA -2 Acting Studio.

TACT-201 BFA 2 Acting Studio (4.00 cr.) (Spring)
Course open to BFA2 Acting Program students only. The mission of the BFA II Acting Studio is to shift the actor's attention to the world of language and heightened text. The intention is to get the language into the mouth and body of the actor using the disciplines of the text, as well as improvisation and exercises to free the actor's imagination in response to the word. Emphasis is placed throughout the year on truthful, specific, moment-to-moment way of acting using classical texts, with the aim of developing an actor who is skilled and comfortable approaching any level of text they may encounter during the course of a career in the theater. Disciplines learned in other classes (speech, voice, movement, text analysis), and the actor's creative instinct, passion, and imagination are brought together in BFA -2 Acting Studio.

TACT-205 Voice (1.50 cr.)  
(Fall)  
Course open to BFA2 Acting Program students only. This course introduces the fundamentals of extended vocal range technique for the actor developed by the Roy Hart Theater. Special consideration will be given to the body as a 'producer of sound', integrating the following key elements: vocal and body presence, breath and its musculature, and strengthening of the larynx (sound/word). The material of this course will be investigated in detail over the following three semesters.

TACT-206 Voice (1.50 cr.)  
(Spring)  
Course open to BFA2 Acting Program students only. This course introduces the fundamentals of extended vocal range technique for the actor developed by the Roy Hart Theater. Special consideration will be given to the body as a 'producer of sound', integrating the following key elements: vocal and body presence, breath and its musculature, and strengthening of the larynx (sound/word). The material of this course will be investigated in detail over the following three semesters.

TACT-210 Speech (1.50 cr.)  
(Fall)
Course open to BFA2 Acting Program students only. The Fall semester of the BFA 2 Speech year intensifies the study of the International Phonetic Alphabet as well as the practice of transcription, sound production and execution of Good Speech, in the tradition of Edith Skinner. Students become familiar with Classic American Stage Speech. Greater emphasis is placed on the application of those skills to text. Classical and heightened - language texts are used to facilitate the development of the skills, with particular focus being given to Shakespearean text. Students are also taught the traditional pronunciations in Elizabethan language.

TACT-211 Speech (1.50 cr.)
(Spring)
Course open to BFA2 Acting Program students only. The Spring semester furthers this work and introduces students to The Challengers. In this semester, special attention is paid to the integration of students' Speech skills with the rest of their Acting. Throughout the year students are required to do extensive practice outside of class. The consistency and effectiveness of their personal practice is a significant factor in evaluating students' performance in the course.

TACT-215 Movement (1.50 cr.)
(Fall)
Course open to BFA2 Acting Program students only. One semester focuses on basic strengthening and stretching using Pilates floor and machines techniques. Performance of choreographic sequences is introduced. The other semester is a review of work from the first year, particularly yoga asanas. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm-up sequence for performance preparation.

TACT-216 Movement (1.50 cr.)
(Spring)
Course open to BFA2 Acting Program students only. One semester focuses on basic strengthening and stretching using Pilates floor and machines techniques. Performance of choreographic sequences is introduced. The other semester is a review of work from the first year, particularly yoga asanas. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm-up sequence for performance preparation.

TACT-240 Rehearsal & Performance Actors (0.50-2.00 cr.) (Fall)
Course open to BFA2 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.

TACT-241 Rehearsal & Performance Actors (0.50-2.00 cr.) (Spring)
Open to Acting Program students only.
Credit given to theater school actors for work in their metier on theater school projects and productions.

TACT-250 Alexander Technique (1.50 cr.) (Fall and Spring)
Course open to BFA2 students only. The Alexander Technique is a method of self-discovery, which explores how we 'use ourselves' in ordinary activity - how we walk, sit, stand, breathe, speak, react to stress. Learning about our own habits allows us to gradually free ourselves of our unconscious patterns that interfere with our natural coordination and spontaneity. The actor will move toward a state of psycho-physical well-being so important for imaginative growth and the development of his means of expression.

TACT-298 Undergraduate Internship (1.00-6.00 cr.) (Fall and Spring)
The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.

TACT-299 Independent Study (0.50-8.00 cr.) (Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TACT-300 BFA 3 Acting Studio (4.00 cr.) (Fall)
Course open to BFA3 Acting Program students only. This course focuses on performing the works of the modern classics such as Chekhov, Ibsen and Strindberg. We begin by analyzing the text in its depth and finding inner motive forces behind the words. Learning to convey complexity of hidden emotional world interconnected with the logic of the language is the base for our work. The actors are learning to 'commune' with each other. They are developing creative skills through varies exercises. While sharing, understanding and adapting to different methods they are building up their confidence and finding personal style and force. Besides reviewing the specifics (who, where, what and why) students are encouraged to form their own ideas. Awakening their imagination, learning how to use it and making brave choices is of crucial importance. Liberating their gift in a powerful and at the same time sophisticated ways is the goal of this approach.

TACT-301 BFA 3 Acting Studio (4.00 cr.) (Spring)
Course open to BFA3 Acting Program students only. This course focuses on performing the works of the modern classics such as Chekhov, Ibsen and Strindberg. We begin by analyzing the text in its depth and finding inner motive forces behind the words. Learning to convey complexity of hidden emotional world interconnected with the logic of the language is the base for our work. The actors are learning to 'commune' with each other. They are developing creative skills through varies exercises. While sharing, understanding and adapting to different methods they are building up their confidence and finding personal style and force. Besides reviewing the specifics (who, where, what and why) students are encouraged to form their own ideas. Awakening their imagination, learning how to use it and making brave choices is of crucial importance. Liberating their gift in a powerful and at the same time sophisticated ways is the goal of this approach.

TACT-305 Voice                          (1.50 cr.)  
(Fall)
Course open to BFA3 Acting Program students only. The goal of this course is to apply basic elements learned in 'Voice BFA2' and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop in physical training; use of 'raw' sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery.

TACT-306 Voice                          (1.50 cr.)  
(Spring)
Course open to BFA3 Acting Program students only. This course is a synthesis of the material learned in 'Voice and Body Gesture BFA1 and 2' and its application to composition and the creation of work. Using the dynamic model of Meyerhold's balagan form as well as theEuropean 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.
TACT-310 Speech  
(1.50 cr.)  
(Fall)
Course open to BFA3 Acting Program students only. The Fall semester of the third year affords students yet another opportunity to refine their personal practice. The work in this course focuses on the integration of Voice and Speech skills in the speaking of text. Students practice speaking poetic texts, both classical and modern. Language techniques such as Sense Stress and Inflections are used to enhance students' speaking skills. Students are expected to have an effective personal practice regimen by this point, to have achieved proficiency and ease in executing the elements of Good Speech as well as acquired the ability to speak all challenging language with clarity and excellence of sound production. The second semester is primarily aimed at introducing students to Accent-Dialect technique and to further integration of Voice, Speech and Acting Technique skills.

TACT-311 Speech  
(1.50 cr.)  
(Spring)
Course open to BFA3 Acting Program students only. The Fall semester of the third year affords students yet another opportunity to refine their personal practice. The work in this course focuses on the integration of Voice and Speech skills in the speaking of text. Students practice speaking poetic texts, both classical and modern. Language techniques such as Sense Stress and Inflections are used to enhance students' speaking skills. Students are expected to have an effective personal practice regimen by this point, to have achieved proficiency and ease in executing the elements of Good Speech as well as acquired the ability to speak all challenging language with clarity and excellence of sound production. The second semester is primarily aimed at introducing students to Accent-Dialect technique and to further integration of Voice, Speech and Acting Technique skills.

TACT-315 Movement  
(1.50 cr.)  
(Fall)
Course open to BFA3 Acting Program students only. This course is taught by two instructors in order to enhance the students' exposure to a broad spectrum of movement practices. The course as a whole is designed to enhance mind/body awareness and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the course further develops the actor's ability to physically express themselves. One semester, the class requires participation in rigorous Biomechanics and psycho-physical exercises, ensemble training, mime and circus techniques. By the end of the semester, each student should be able to demonstrate a refined individual warm-up sequence for performance preparation. The other semester, the goals of the class are achieved through yoga and Open Floor Movement Practice (a conscious dance practice for building muscular and emotional intelligence, mindfulness and soulfulness). Through a lively, sweaty, full-on dance inquiry, we cultivate the forces that fuel our creativity, our connections and our ability to change/transform. The goal is to allow more freedom of expression as we engage our intuition, connect to our inspiration, and use our bodies as a tool for our imagination. This class is constructed like an intensive workshop and will alternate yoga and Open Floor work each week in a progressive, complimentary way.

TACT-316 Movement

(1.50 cr.)

(Spring)
Course open to BFA3 Acting Program students only. This course is taught by two instructors in order to enhance the students' exposure to a broad spectrum of movement practices. The course as a whole is designed to enhance mind/body awareness and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the course further develops the actor's ability to physically express themselves. One semester, the class requires participation in rigorous Biomechanics and psycho-physical exercises, ensemble training, mime and circus techniques. By the end of the semester, each student should be able to demonstrate a refined individual warm-up sequence for performance preparation. The other semester, the goals of the class are achieved through yoga and Open Floor Movement Practice (a conscious dance practice for building muscular and emotional intelligence, mindfulness and soulfulness). Through a lively, sweaty, full-on dance inquiry, we cultivate the forces that fuel our creativity, our connections and our ability to change/transform. The goal is to allow more freedom of expression as we engage our intuition, connect to our inspiration, and use our bodies as a tool for our imagination. This class is constructed like an intensive workshop and will alternate yoga and Open Floor work each week in a progressive, complimentary way.

TACT-340 Rehearsal & Performance Actors (0.50-2.00 cr.) (Fall and Spring)
Course open to BFA3 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.

TACT-341 Rehearsal & Performance Actors (0.50-2.00 cr.) (Spring)
Open to Acting Program students only.
Credit given to theater school actors for work in their metier on theater school projects and productions.

TACT-399 Independent Study (0.50-8.00 cr.) (Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TACT-400 Graduating Acting Company (1.00 cr.)
(Fall and Spring)
Course open to BFA4 Acting Program students only. This final acting studio at the BFA levels is focused on expanding the actors' appetite and range by exploring a variety of specialized training approaches.

TACT-401 Graduating Improv Studio (1.00 cr.)
(Spring)
This acting studio elective at both the BFA and MFA levels focuses on expanding the actors' appetite and range by exploring a variety of specialized training approaches. Over the course of 6 weeks, students will explore the building blocks of improvisation through the fundamentals of scene work, character exploration, games, short improvisation, long improvisation.

TACT-402 Acting for the Camera (2.00 cr.)
(Fall and Spring)
Course open to BFA4 Acting Program students only. This course is focused on developing skills used on camera in film and video work.

TACT-405 Voice and Speech (1.50 cr.)
(Fall and Spring)
This course will provide the actor with practical voice and speech tools at the end of his/her training in preparation for transition to a professional career. This course seeks to empower the actor to develop his/her own approach, regimen, and process for application of voice and speech work to character development and acting in general—including how to warm up the vocal instrument properly based on each particular actor's needs. The focus will include each actor preparing and leading the class in their own voice warm up, as well as using these skills and applying them successfully to monologues and/or scenes to integrate the voice, body, emotion and thought in performance and fine tune pieces for the actor's audition repertoire.

TACT-415 Movement (1.50 cr.) (Fall)
Course open to BFA4 Acting Program students only. The integration of all of the previous years of movement training with the addition of Dance Theater, Grotowski, and other contemporary movement forms. The fall semester is required and the spring semester is elective for BFA4 actors.

Fall semester: This rigorous course integrates alignment and conditioning work with technical physical performance training. In preparation for entry into professional contexts, actors will be challenged to construct and refine their personal movement practices into reliable structures to support ongoing creative work, maintenance of physical health, and sustainable artistic strategies.

TACT-416 Movement (1.50 cr.) (Spring)
Open to Acting Program students only.

An semester-long elective movement class taught by various faculty, each of whom focuses on a specific area of movement.

TACT-440 Rehearsal & Performance Actors (0.50-2.00 cr.) (Fall)
Course open to BFA4 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.

TACT-441 Rehearsal & Performance Actors (0.50-2.00 cr.) (Spring)
Open to Acting Program students only.

Credit given to theater school actors for work in their metier on theater school projects and productions.

TACT-450 Showcase (4.00 cr.)
(Fall and Spring)
Course open to BFA Acting Program students only. This course focuses on the development of material to be used at the NY and LA Showcases for industry professionals that occur mid to late spring.

TACT-455 Audition Practicum (1.00 cr.)
(Spring)
Open to Acting Program students only.
This course introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take.

TACT-470 Voice-Over Elective (1.50 cr.)
(Spring)
Open to Acting Program students only.
This course will help students focus on the crucial areas of voice-over needed to be competitive in the V-O industry. Students will work on breath control, pacing, articulation, consistency, acting, and listening to and taking direction. Students will be given the tools needed to analyze any script in minutes; direct oneself effectively, determine the appropriate delivery in any copy, and perform consistently on each and every "take" and much, much more.

TACT-471 Solo Performance Lab (1.50 cr.)
(Fall)
Six week course open to graduating acting students - BFA 4s and MFA 3s - only. The mission of the Solo Performance Lab is to fuel students' creation of multiple solo performance works that afford the agency, fluency, and critical authorial skills essential to contemporary artists. The Solo Performance Lab compels actors to synthesize all aspects of their training and is a launchpad into the professional sphere.

Students will create two major pieces: one based on a seminal dramatic text, and a second devised piece derived from their personal experiences and impulses. These works will be informed by 1) an intensive study of exemplary contemporary practitioners and of the multi-disciplinary history of solo expression, and 2) an excavation of their own identities, affinities, and personal histories.

The course will cover a diverse array of practices including theatre, standup comedy, drag, vaudeville, cabaret, slapstick, spoken word, performance art, podcast, social media, photography, oratory, television, and film. Figures studied, among others, may include Kendrick Lamar, Samuel Beckett, Phoebe Waller-Bridge, Fred Astaire, Anna Deveare Smith, Cindy Sherman, Guillermo Gomez-Pena, Nina Simone, Marina Abromovic, Charlie Chaplin, Chantal Akerman, Okwui Okpokwasili, Hannah Gadsby, Spalding Gray, Tania Bruguera, Richard Pryor, Eve Ensler, and Buddha.

Students will develop a vocabulary to discuss elements of style and storytelling, and film and edit their projects. Disciplines learned in other classes (speech, voice, movement, text analysis, etc.) over the course of their time at CalArts, as well as the actor's creative instinct, passion, and imagination are synthesized in the Solo Performance Lab.

TACT-498 Undergraduate Internship (1.00-6.00 cr.)
(Spring)
The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.

TACT-499 Independent Study (0.50-8.00 cr.) (Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TACT-500 MFA 1 Acting Studio (4.00 cr.) (Fall)
Course open to MFA 1 Acting, Directing and Writing Program students only. This acting studio focuses on the rigorous, imaginative, and unconventional approach to a variety of texts. The actors explore the use of formal gesture in order to access interior landscape, storytelling through the body, the relationship between text and music, and the performer's transformational powers of themselves and the space around them. Archetypal figures are investigated in order to bring to light the heightened potentialities of performance. In the first semester we will work on scenes from film noir and material from Raymond Chandler's collection of short stories 'Trouble is my Business'. Mid semester we will move into material chosen to address the specific issues the actor needs to focus on.

TACT-501 MFA 1 Acting Studio (4.00 cr.) (Spring)
Course open to MFA1 Acting, Directing and Writing Program students only. Work continues from the fall semester, but in the second semester of Acting Studio we also explore a play or project. In the past these projects have included 'The Three Sisters', 'Orestes', 'Life is a Dream', and 'The Cherry Orchard'. The second semester's work will be presented for Theater School students and faculty at the end of the year during our 'viewings' week.

TACT-505 Voice (1.50 cr.) (Fall)
Course open to MFA1 Acting Program students only. Discussion of the approach to the voice work and how it differs from other approaches. How the voice work and why it does not work. Discussion of habitual tensions, identification of them and how they get in the way of voice work. Spine releasing work leading into work on head/neck, jaw, tongue and soft palate. Shakespeare sonnets are used for text.

TACT-506 Voice (1.50 cr.) (Spring)
Course open to MFA1 Acting Program students only. Putting the above together into channel work, expanded breathing capacity; mask resonance and middle of the voice work leading to skull into range. Articulation work into some text (if time and level or work permits).

TACT-510 Speech (1.50 cr.) (Fall)
Course open to MFA1 Acting Program students only. The first semester of the first year consists of a myriad of articulation exercises that lead the actor to the dexterity needed to produce vowel, diphthong and consonant sounds effectively. Developing the ear for the identification of the sounds of Spoken English is crucial during this time. Students are introduced to the International Phonetic Alphabet, to transcription, to Edith Skinner-based Speech training and to the elements and principles of Good Speech, in the Edith Skinner tradition/Classic American Stage Speech. Extensive personal practice outside of class is expected and necessary in order for the understanding and execution of the skills to become a real tool in the creation of character speaking options. Students will be evaluated partly on the basis of evidence of their personal study and practice.

TACT-511 Speech (1.50 cr.) (Spring)
Course open to MFA1 Acting Program students only. Second semester of the first year further solidifies students’ knowledge and understanding of the International Phonetic Alphabet as well as their ability to transcribe and to consistently produce clean vowel, diphthong and consonant sounds. This process is rigorous and time consuming simply because students are working to expand their speaking options beyond their habitual and/or regional sounds. Extensive personal practice is required to facilitate such versatility and to achieve ease in speaking Good Speech. In addition, Students are introduced to the Challengers and a Live Microphone workshop is undertaken. Particular emphasis is given in this semester to the application of the skills to text as well as to beginning to integrate the skills with their Acting Technique.

TACT-515 Movement (1.50 cr.) (Fall)
Course open to MFA1 Acting Program students only. This course prepares the student for dynamic presence and precision in advanced acting contexts via alignment and core conditioning (floor barre), somatic awareness, image work, and physical acting/performance techniques. Students will generate and manipulate choreography and action sequences in solo, duet, and trio forms. We will also address character physicality, dance genres, and improvisational/exploratory forms. Assessment includes evaluation of in-class participation, performance projects, and periodic essays/reviews.

TACT-516 Movement (1.50 cr.) (Spring)
Open to Acting Program students only.
This course prepares the student for dynamic presence and precision in advanced acting contexts via alignment and core conditioning (floor barre), somatic awareness, image work, and physical acting/performance techniques. Students will generate and manipulate choreography and action sequences in solo, duet, and trio forms. We will also address character physicality, dance genres, and improvisational/exploratory forms. Assessment includes evaluation of in-class participation, performance projects, and periodic essays/reviews.

TACT-525 Directing Lab (4.00 cr.) (Fall)
Course open to MFA1 Acting Program students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.

TACT-526 Directing Lab                  (4.00 cr.)
(Spring)

Course open to MFA1 students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.

TACT-540 The Performer and the Object   (1.00 cr.)
(Fall)

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.

TACT-550 Alexander Technique            (1.00 cr.)
(Fall and Spring)

Course open to MFA1 Acting Program students only.

The Alexander Technique is a method of self-discovery, which explores how we "use ourselves" in ordinary activity - how we walk, sit, stand, breathe, speak, react to stress. Learning about our own habits allows us to gradually free ourselves of our unconscious patterns that interfere with our natural coordination and spontaneity. The actor will move toward a state of psycho-physical well-being so important for imaginative growth and the development of his means of expression.
TACT-555 Int Theatrical Stage Fighting (1.00 cr.)
(Fall and Spring)

Introduction to Theatrical Stage Fighting

Course open to MFA2 Acting Program students only.

A 4-week course that explores the basic techniques used to safely and effectively work on scenes which demand fight choreography.

TACT-599 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract. Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TACT-600 MFA 2 Acting Studio (4.00 cr.)
(Fall)

Course open to MFA2 Acting Program students only. A two-semester course focused on a classical period drama. First semester is devoted to Shakespeare and understanding of the language, its importance and clarity in the performance. Second part of the year also concentrates on language and it varies from Greeks (Aristophanes, Sophocles) to Restoration and more. Complexity of the material demands at first learning the application of fundamental acting skills. That includes enabling all acting apparatus to work in synchronicity. Attention to language in connection to breathing and adopting the characters in all their complexity. Understanding of the psychology behind the words is important as much as learning to translate that energy into the action. Dramatic and extraordinary texture of the works we are investigating is giving the students the opportunity and supports them to explore and use freely their imagination. It is not about the rules- rather, it is about expression and transformation, about power and measure.
TACT-601 MFA 2 Acting Studio (3.00 cr.)  
(Spring)  
Course open to MFA2 Acting Program students only. A two-semester course focused on a classical period drama. First semester is devoted to Shakespeare and understanding of the language, its importance and clarity in the performance. Second part of the year also concentrates on language and it varies from Greeks (Aristophanes, Sophocles) to Restoration and more. Complexity of the material demands at first learning the application of fundamental acting skills. That includes enabling all acting apparatus to work in synchronicity. Attention to language in connection to breathing and adopting the characters in all their complexity. Understanding of the psychology behind the words is important as much as learning to translate that energy into the action. Dramatic and extraordinary texture of the works we are investigating is giving the students the opportunity and supports them to explore and use freely their imagination. It is not about the rules- rather, it is about expression and transformation, about power and measure.

TACT-605 Voice (1.50 cr.)  
(Fall)  
Course open to MFA2 Acting Program students only. The goal of this course is to apply basic elements learned in MFA 1 Voice and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop in physical training; use of 'raw' sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery.

TACT-606 Voice (1.50 cr.)  
(Spring)
Course open to MFA2 Acting Program students only. This course is a synthesis of the material previously learned in and its application to composition and the creation of work. Using the dynamic model of Meyerhold's balagan form as well as the European Cabaret style of the turn of the 20th century (where social commentary, debate and questioning prevailed), we will create a piece through process theatre. Each student must bring at least one topic, issue or piece of work. This material will be explored and worked on during the semester. Both individual and ensemble performing work will be part of the course.

TACT-610 Speech (1.50 cr.) (Fall)
Course open to MFA2 Acting Program students only. The work in the Fall semester of this course further solidifies students' execution of Good Speech while introducing them to triphthongs, traditional pronunciations in Elizabethan language and to language techniques, such as Sense Stress and Inflections. The focus is on speaking poetic texts, both classical and modern, with clarity and specificity, in sound production and in meaning. Students are required to have gained proficiency in their execution of Good Speech by this point in their Speech training. Additionally, they are expected to have established an effective personal practice regimen and are evaluated partly on that basis.

TACT-611 Speech (1.50 cr.) (Spring)
Course open to MFA2 Acting Program students only. The Spring semester is focused on the acquisition of Accent-Dialect technique as well as the integration of Voice and Speech skills with Acting Technique.

TACT-615 Movement (1.50 cr.) (Fall)
Course open to MFA2 Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

TACT-616 Movement (1.50 cr.) (Spring)
Open to Acting Program students only.

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

TACT-640 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Fall)
Course open to MFA2 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.

TACT-641 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Spring)
Course open to MFA2 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.

TACT-699 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TACT-700 Graduating Acting Company (1.00 cr.)
(Fall and Spring)
Course open to MFA3 Acting Program students only. This final acting studio at both the BFA and MFA levels is focused on expanding the actors' appetite and range by exploring a variety of specialized training approaches.

TACT-701 Graduating Improv Studio (1.00 cr.)
(Spring)
This acting studio elective at both the BFA and MFA levels focuses on expanding the actors' appetite and range by exploring a variety of specialized training approaches. Over the course of 6 weeks, students will explore the building blocks of improvisation through the fundamentals of scene work, character exploration, games, short improvisation, long form improvisation.

**TACT-702 Acting for the Camera**  
(2.00 cr.)  
(Fall and Spring)  
Course open to MFA3 Acting Program students only. This course is focused on developing skills used on camera in film and video work.

**TACT-705 Voice & Speech**  
(1.50 cr.)  
(Fall and Spring)  
This course will provide the actor with practical voice and speech tools at the end of his/her training in preparation for transition to a professional career. This course seeks to empower the actor to develop his/her own approach, regimen, and process for application of voice and speech work to character development and acting in general—including how to warm up the vocal instrument properly based on each particular actor's needs. The focus will include each actor preparing and leading the class in their own voice warm up, as well as using these skills and applying them successfully to monologues and/or scenes to integrate the voice, body, emotion and thought in performance and fine tune pieces for the actor's audition repertoire.

**TACT-715 Movement**  
(1.50 cr.)  
(Fall)  
Course open to MFA3 Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

**TACT-716 Movement**  
(1.50 cr.)  
(Spring)  
Open to Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

**TACT-740 Rehearsal & Performance Actors**  
(0.50-2.00 cr.)  
(Fall)
Course open to MFA3 Acting Program students only. Credit given to theater school actors and directors for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.

**TACT-741 Rehearsal & Performance Actors (0.50-2.00 cr.)**  
(Spring)

Course open to MFA3 Acting Program students only. Credit given to theater school actors and directors for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.

**TACT-750 Showcase (4.00 cr.)**  
(Fall and Spring)

Course open to MFA3 Acting Program students only. This course focuses on the development of material to be used at the NY and LA Showcases for industry professionals that occur mid to late spring.

**TACT-755 Audition Practicum (1.00 cr.)**  
(Spring)

Open to Acting Program students only. This course introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take.

**TACT-770 Voice-Over Elective (1.50 cr.)**  
(Spring)

Open to Acting Program students only. This course will help students focus on the crucial areas of voice-over needed to be competitive in the V-O industry. Students will work on breath control, pacing, articulation, consistency, acting, and listening to and taking direction. Students will be given the tools needed to analyze any script in minutes; direct oneself effectively, determine the appropriate delivery in any copy, and perform consistently on each and every "take" and much, much more.
TACT-771 Solo Performance Lab
(1.50 cr.)
(Fall)

Six week course open to graduating acting students - BFA 4s and MFA 3s - only. The mission of the Solo Performance Lab is to fuel students' creation of multiple solo performance works that afford the agency, fluency, and critical authorial skills essential to contemporary artists. The Solo Performance Lab compels actors to synthesize all aspects of their training and is a launchpad into the professional sphere.

Students will create two major pieces: one based on a seminal dramatic text, and a second devised piece derived from their personal experiences and impulses. These works will be informed by 1) an intensive study of exemplary contemporary practitioners and of the multi-disciplinary history of solo expression, and 2) an excavation of their own identities, affinities, and personal histories.

The course will cover a diverse array of practices including theatre, standup comedy, drag, vaudeville, cabaret, slapstick, spoken word, performance art, podcast, social media, photography, oratory, television, and film. Figures studied, among others, may include Kendrick Lamar, Samuel Beckett, Phoebe Waller-Bridge, Fred Astaire, Anna Deveare Smith, Cindy Sherman, Guillermo Gomez-Pena, Nina Simone, Marina Abramovic, Charlie Chaplin, Chantal Akerman, Okwui Okpokwasili, Hannah Gadsby, Spalding Gray, Tania Bruguera, Richard Pryor, Eve Ensler, and Buddha.

Students will develop a vocabulary to discuss elements of style and storytelling, and film and edit their projects. Disciplines learned in other classes (speech, voice, movement, text analysis, etc.) over the course of their time at CalArts, as well as the actor's creative instinct, passion, and imagination are synthesized in the Solo Performance Lab.

TACT-799 Independent Study
(0.50-8.00 cr.)
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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TADP-375 Basic Scenic Painting  
(1.00 cr.)  
(Fall)  
Course available by Permission of Instructor only.

A number of scene painting techniques will be taught with specific projects weekly. They will include: applied 3D textures, aging and distressing, color glazes and washes, faux wood grain, faux marble and cartooning/drawing/layout. Within each week of instruction the tools and materials used will be explained and demonstrated. The focus will be on waterbased products commonly used in scene painting for theater, film, television and theme parks.

TADP-400 Art Direction I  
(3.00 cr.)  
(Fall)  
Course open to a limited number of BFA4 Design & Production Programs students only by permission of instructor.

Art Direction I will include the basic definition this title encompasses in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interfacing with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. The course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.

TADP-410 Art Direction II  
(3.00 cr.)  
(Spring)  
This course is open to a limited number of BFA4 Design & Production students by permission of instructor.

Art Direction II will include a continuation of art department practices used in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interacting with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. This course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.

TADP-600 Art Direction I  
(3.00 cr.)  
(Fall)
Course open to D&P Programs and Specializations students only. Art Direction I will include the basic definition this title encompasses in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interfacing with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. The course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.

TADP-610 Art Direction II (3.00 cr.)
(Spring)
Open to Design & Production Programs & Specializations students only.

Art Direction II will include a continuation of art department practices used in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interacting with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. This course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.
TAIC-100 Conversations in Cont. Theater (2.00 cr.)
(Fall and Spring)
This one-semester course will focus on the exploration and articulation of a personal artistic practice while also contextualizing that practice within our shared theatrical communities. Students will engage with theoretical readings, personal written responses, production viewings, and collaborative assignments, as well as reoccurring conversations with special guests working across all theatrical disciplines.

TAIC-201 Architectural Styles (2.00 cr.)
(Fall)
This course explores the relationship between the history and evolution of architectural styles and coinciding artistic movements and the design disciplines of film, stage, furniture, architecture, industrial, interior, and fashion however, primarily focusing on the process of research for the theatrical designer.

TAIC-300 Survey of World Theater-Text (3.00 cr.)
(Fall and Spring)
Course not available to BFA1 students. Survey of World Theater – Text is designed to provide a survey of twentieth century theatre history with an emphasis on world theatre by studying the work of select playwrights. We will explore the plays/texts through a variety of assignments, including critical writing, creative projects and performance.

TAIC-310 Survey of World Th-Arts Activ (3.00 cr.)
(Fall)
This survey course (open to BFA3-4s) will explore the work of radical collectives, community artists, guerrilla 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. Theory and praxis come together through participation in student-designed projects.

TAIC-315 Art & Comm Engagement (3.00 cr.)
(Spring)
Our class will broaden our perspective and deepen our understanding of the intersection between art, collaboration, and social change in community building and engagement. Drawing inspiration and learning from a wide range of community-based arts projects, scholarship, case studies, guests, and field trips, students will have the opportunity to explore diverse engagement strategies in the pursuit of community-centered and issue-oriented projects. This class affords students the opportunity to interact with diverse communities and professionals from various fields, and expand their skills-set of collaborative problem solving and engagement strategies through real-world interventions and projects.

TAIC-450 Shakespeare on Stage & Screen (2.00 cr.)
(Fall)
Shakespeare on Stage and Screen: An exploration the major tragedies as plays, productions and films.
This course offers an in-depth study of William Shakespeare's greatest tragedies on stage and screen. The seminar will closely examine "Hamlet," "Othello," "King Lear" and "Macbeth" as plays, productions, and finally as film adaptations. Prominent scholarship on the texts and critical writing on the works in performance will be included. In addition, there will be critical and theoretical material exploring the relationship between cinema and theater. Prominent stage and screen productions will be assigned and discussed in class, including Laurence Olivier's "Hamlet," Peter Brook's "Hamlet" and "King Lear," Akira Kurosawa's "Ran" and "Throne of Blood," Grigori Kozintsev's "King Lear," Roman Polanski's "Macbeth," and Welles' "Othello." Welles' "Chimes at Midnight," a version of "Henry IV," will also be included. Students will be assigned to present an in-class introduction to one of the productions or films. Additionally, they will be assigned to write in response to questions each week on the reading and viewing in an online class discussion forum. A 5-7 page final essay examining one of the productions on stage or screen will also be required.

TAIC-750 Shakespeare on Stage & Screen (2.00 cr.)
(Fall)
Shakespeare on Stage and Screen: An exploration the major tragedies as plays, productions and films.

This course offers an in-depth study of William Shakespeare's greatest tragedies on stage and screen. The seminar will closely examine "Hamlet," "Othello," "King Lear" and "Macbeth" as plays, productions, and finally as film adaptations. Prominent scholarship on the texts and critical writing on the works in performance will be included. In addition, there will be critical and theoretical material exploring the relationship between cinema and theater. Prominent stage and screen productions will be assigned and discussed in class, including Laurence Olivier's "Hamlet," Peter Brook's "Hamlet" and "King Lear," Akira Kurosawa's "Ran" and "Throne of Blood," Grigori Kozintsev's "King Lear," Roman Polanski's "Macbeth," and Welles' "Othello." Welles' "Chimes at Midnight," a version of "Henry IV," will also be included. Students will be assigned to present an in-class introduction to one of the productions or films. Additionally, they will be assigned to write in response to questions each week on the reading and viewing in an online class discussion forum. A 5-7 page final essay examining one of the productions on stage or screen will also be required.
TCOS-100 Costume Techniques I  (2.00 cr.)  
(Fall)
Course open to Design Program students only. This a basic sewing class designed for students with little to no experience in garment construction. Students will begin the class with a shop orientation which will include the safe operation of home and industrial sewing machines, steam irons, and specialty tools of the trade.
Students will learn fabric and commercial pattern usage and explore the various materials and techniques used in the realization of costume designs, including construction techniques and fitting skills. They will also learn fitting room conduct and special garment finishing techniques.
Class content will have slight variations year to year but you can expect to complete 1 finished garment by the end of the course. There may be additional fees up to $50.00 associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TCOS-101 Costume Techniques I  (2.00 cr.)  
(Spring)
Course open to BFA students only. This course is designed for students who have basic sewing skills and are familiar with how to use a sewing machine. This course explores creative solutions for costume modifications. Learning the art of complex alterations is a vitally important part of being a costume designer; recognizing a bad fit and how to fix it, utilizing preexisting garments in order to create a new form out of an old garment is a skill. While experimenting with reshaping preexisting garments, students will learn fitting etiquette, emergency alterations, basic men’s suit jacket alterations, and some basic pattern making skills. (In other words, learning some tricks of the trade).

TCOS-150 Costume Techniques III  (2.00 cr.)  
(Fall)
This course is an intensive workshop in pattern drafting and draping, and serves as a prerequisite for students interested in learning advanced costume construction techniques. Prior to enrolling, students must have demonstrated skill in hand and machine sewing, and experience using commercial patterns.

We will look closely at the grain and structure of fabric, the geometry of the human body, and the ways in which those two interact. Instead of rules-based formulas for drafting pattern pieces, we will strive for an intuitive understanding of how the two-dimensional shape of the cut fabric pieces results in the three-dimensional shape of the finished garment.

Over the course of the semester, students will develop a torso sloper with sleeves, as well as a simple pants pattern. We will discuss how those basic patterns can be developed into a variety of garments, and how the basic techniques we used to create them can be adapted to pattern any three-dimensional shape.

Students should expect to spend approximately $30 on basic sewing and drawing tools. Required tools include sharp fabric scissors, paper scissors, an 18" clear ruler, pencils, and erasers.

TCOS-151 Costume Techniques IV (2.00 cr.)
(Spring)

This course will cover advanced costume construction skills. Class content will rotate from year to year, and students may take the class more than once. Topics covered may include Stretch Fabrics, Body Padding, Mask Making, Advanced Pattern Manipulation, Millinery, Compression and Support Garments, Collars and Lapels, Bias Draping, Armor Making, and others. There may be additional fees associated with this course for supplies, books, or other materials. This course is open to students who have completed Costume Techniques III, or who have demonstrated skill in pattern drafting.

Students may be charged a course fee of up to $50, which will cover any specialized materials needed for the course. Students will need to provide their own basic sewing, drawing and patterning tools.
TCOS-210 Costume Design Methodology     (2.00 cr.)
(Fall)
Using theoretical projects, we work through the initial steps of creative brainstorming, design dramaturgy and research, to the sketching and pre-visualization of ideas to the final steps of presentation of a design process. Understanding how costume has evolved historically is key to understanding the role costume plays today in various performance ecologies. The projects will focus on a wide range of design approaches for live performance from traditional drama, opera and dance to spectacle and themed entertainment. Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept creation, analysis and image making.

TCOS-211 Costume Design Methodology     (2.00 cr.)
(Spring)
Using theoretical projects, we work through the initial steps of creative brainstorming, design dramaturgy and research, to the sketching and pre-visualization of ideas to the final steps of presentation of a design process. Understanding how costume has evolved historically is key to understanding the role costume plays today in various performance ecologies. The projects will focus on a wide range of design approaches for live performance from traditional drama, opera and dance to spectacle and themed entertainment. Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept creation, analysis and image making.

TCOS-275 Basic Sewing                   (2.00 cr.)
(Fall)
In this class students will learn costume shop orientation, shop safety and how to safely operate tools and equipment that are common practices, such as home and industrial sewing machines, steam irons, and specialty tools of the trade. Students will learn fabric and commercial pattern usage and create a finished garment by the end of the semester. They will also learn fitting room conduct and special garment finishing techniques.

Students should expect to spend an additional $50 on supplies.

TCOS-398 Undergraduate Internship    (1.00-6.00 cr.)
(Spring)
The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.

**TCOS-399 Independent Study**  
(0.50-8.00 cr.)  
(Fall and Spring)  
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: [https://calarts.formstack.com/workflows/independent_study_project_contract](https://calarts.formstack.com/workflows/independent_study_project_contract) Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

**TCOS-499 Independent Study**  
(0.50-8.00 cr.)  
(Fall and Spring)  
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: [https://calarts.formstack.com/workflows/independent_study_project_contract](https://calarts.formstack.com/workflows/independent_study_project_contract) Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

**TCOS-510 MFA 1 Costume Design**  
(3.00 cr.)  
(Fall)
Course open to MFA1 Costume, Scene, Lighting Design students only. This is the foundation course for MFA 1 Costume Designers. It is an intensive exploration of the design process and the history of western dress/costume from the ancients up to the 19th century. Students will be required to read, analyze and design 8-10 plays over the course of 2 semesters.

TCOS-510A Costume Lab (1.00 cr.)
(Fall)
The Costume Lab is linked to TCOS 510 /511 MFA 1 Costume Design with a specific focus on examining historical silhouettes, patterns and construction techniques in the development of clothing designs covering a range of cultures and epochs. This class is not a construction techniques class but rather an examination of construction, shape, fabric composition, ornamental decoration, fastenings, trimmings and color in garments of differing time periods and civilizations. Topics will align relative to the time periods for projects as scheduled in MFA 1 Costume Design. Graduate students must be concurrently enrolled in TCOS 510/ 511 MFA 1 Costume Design.

TCOS-511 MFA 1 Costume Design (3.00 cr.)
(Spring)
Course is open to MFA 1 Costume Design, Scenic Design, and Lighting Design Program students only.

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

TCOS-575 Basic Sewing (2.00 cr.)
(Fall)
In this class students will learn costume shop orientation, shop safety and how to safely operate tools and equipment that are common practices, such as home and industrial sewing machines, steam irons, and specialty tools of the trade. Students will learn fabric and commercial pattern usage and create a finished garment by the end of the semester. They will also learn fitting room conduct and special garment finishing techniques.

Students should expect to spend an additional $50 on supplies.
TCOS-660 Open Dress                     (3.00 cr.)     (Fall)
Concentration on 20th C. 'art'isms ' which influenced clothing, fashion and performance. We look at specific artists whose concentration is on the body as an instrument of expression, blurring the boundaries between art and theater. Students concentrate on individual projects, removing the 'costume' from its traditional role (usually appropriate to period, style, text) and treat it as a discrete object, placing it within the context of contemporary art.

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

TCOS-661 Open Dress                     (3.00 cr.)     (Spring)
Concentration on 20th C. 'art'isms ' which influenced clothing, fashion and performance. We look at specific artists whose concentration is on the body as an instrument of expression, blurring the boundaries between art and theater. Students concentrate on individual projects, removing the 'costume' from its traditional role (usually appropriate to period, style, text) and treat it as a discrete object, placing it within the context of contemporary art.

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

TCOS-710 Open Studio                    (4.00 cr.)     (Fall)
Course open to MFA3 Costume Design Program students only. A master class in design. Assignments will focus on a series of both individual and group advanced theoretical design projects which are designed to challenge each student intellectually and visually. Additional directed study hours will be required. The student is expected to complete a graduate level portfolio through the work in this course.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.
TCOS-730 Closure

4.00 cr.
(Spring)

Course open to MFA 3 Costume Design Program students only.

Design students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to return to projects that were inspiring but not finished to a level that communicates fully the design. Large finished models and other expressive materials are created. Often students experience the pleasure of having more mature ideas that influence the entire work. Through the work in this course, the student is expected to complete a graduate level portfolio.
TDAP-320 Design and Production Seminar (1.00 cr.)  
(Fall and Spring)  
Course required by BFA Design and Production  
Students This course is composed of métier based sections covering all the programs in the school of theater with content geared toward the particular issues facing students working on productions at CalArts. The class may include presentations by students and visiting guest artists. Day and time may vary, please see mentor.

TDAP-395 Design & Production Production (1.00-8.00 cr.)  
(Fall and Spring)  
Open to BFA Design Program students only. Every learning goal of the Design program is experienced in production. Live performance experiences expose the student to a variety of aesthetic and practical approaches that challenge and expand awareness of the infinite possibilities of art-making and creativity. Students are assigned production work for credit based on métier of interest. Coursework is a combined experience of class instruction, hands-on skills practice and supervised lab hours dedicated to an actual production. Due to the fact that class instruction exists to supplement production, it partially shares the time slot with weekly production meetings which students assigned leadership roles will be required to attend. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers, managers and technical directors for work in their métier 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.

TDAP-450 BFA Closure (1.00 cr.)  
(Spring)
Closure is a class for graduating BFA Design and Production students. Through a combination of individual exercises, professional materials and portfolio review, students will orient themselves toward the fields they aim to enter. Multiple faculty will contribute to feedback. Students will create and review individual resumes, bios, websites, other online presence materials. They will also dig deep into their physical portfolios, gathering, organizing, and interrogating all visual, technical and audio documentation around their work. In addition, students will do writing, field scan, and goal-setting work to situate and contextualize their post-degree activities.

TDAP-620 Design and Production Seminar (1.00-2.00 cr.)
(Fall and Spring)
Course required by MFA Design and Production Students This course is composed of métier based sections covering all the programs in the school of theater with content geared toward the particular issues facing students working on productions at CalArts. The class may include presentations by students and visiting guest artists. Day and time may vary, please see mentor.

TDAP-695 Design & Production Production (1.00-8.00 cr.)
(Fall and Spring)
Open to MFA students only Every learning goal of the Design program is experienced in production. This is where the actual application of theory to practice, and the first hand discoveries are made— which have a deep and lasting effect. This course is project-based and provides hands-on learning in a variety aesthetics of live performance. Due to the fact that class instruction exists to supplement production, it partially shares the time slot with weekly production meetings which students assigned leadership roles will be required to attend. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their métier 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.
TDIR-415 Collage for the Theater Artist (2.00 cr.)
(Fall and Spring)
A one semester course open for Theater School and Institute students, in which we explore the challenges and pleasures of creating collage based work. During class students will create collage through a series of assignments that are done individually and/or as a group, that give students hands on experience with major issues of collage and appropriation. Class time will also be devoted to viewing outstanding examples of collage by some of its major practitioners in fine art, writing, music, film and theater. Students will propose, and then work to complete a final project in a medium of their choosing by semesters end.

Students of all levels, BFA 2 and above, are welcome by permission of the instructor. No Pre-requisites.

TDIR-503 Transforming Text (2.50 cr.)
(Fall)
This course is open to the Institute by Permission of Instructor on Course Advising Day. 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. This collaboration is essential in the development of new work for that incorporates puppets or objects, 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 dramaturgical 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.

TDIR-504 Material Performance (2.50 cr.)
(Spring)
Limited to 12 students This class considers the aesthetic, conceptual and practical aspects found at the intersection of text (whether from drama, literature, web, journalism, original texts, or other sources) when using material elements such as puppets or constructed objects as integral elements in performance. We will examine traditional / populist forms, such as humanettes, ventriloquism, and hand puppetry, picture performance, including the traditions of Punch and Judy, Blue Blouse and Constructivist performance. We will also examine contemporary work including Visual/Performance Art, Fluxus performance, Agit Prop, digital doppelgangers, and related forms. Students will create short works in response to their engagement with these forms. Viewings of works across disciplines will be integral to these investigations, highlighting the cross-medial intersection of contemporary object performance with other forms. While conceiving and adapting new work, using low-tech methods, students will consider the use of performing objects as a part of a unified scenographic and directorial approach. Students will examine the ways in which the use of puppets, objects, masks, and other material forms can unlock a text or create a world. Through viewings, readings, assignments, and in-class projects, students will explore issues such as scale, composition, ambiguity, manipulation/focus, and the relationship of performer to objects and puppets, while examining the historical use of performing objects as an essential theatrical tool of the avant-garde. For their final projects, each student (or collaborative team) will propose a short object performance-based work to develop in the final 4 weeks. During this development time, class time will be allotted for work on the projects, as well as for critique of working progress. The viewings will be chosen to relate to each student's final projects. The class will culminate in a performance of works in-progress or finished works. Please add this to both: Note: If waitlisted, see instructor at course signup.

TDIR-505 Directing Seminar - MFA1 (2.00 cr.) (Fall)
Course open to MFA1 students only.

Study and discussion of major directing topics and theories.

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

TDIR-506 Directing Seminar - MFA 1  (2.00 cr.)  
(Spring)

Open to MFA 1 Directing Program students only.

Study and discussion of major directing topics and theories.

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

TDIR-515 Collage for the Theater Artist (3.00 cr.)  
(Fall and Spring)

A one semester course open for Theater School and Institute students, in which we explore the challenges and pleasures of creating collage based work. During class students will create collage through a series of assignments that are done individually and/or as a group, that give students hands on experience with major issues of collage and appropriation. Class time will also be devoted to viewing outstanding examples of collage by some of its major practitioners in fine art, writing, music, film and theater. Students will propose, and then work to complete a final project in a medium of their choosing by semesters end.

Students of all levels, BFA 2 and above, are welcome by permission of the instructor. No Pre-requisites.

TDIR-520 Cinematic Elixirs - MFA 1 (3.00 cr.)  
(Fall)
Course open to MFA1 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and the blunt and the mysterious.

TDIR-521 Cinematic Elixirs - MFA 1 (3.00 cr.)
(Spring)

Course open to MFA1 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and the blunt and the mysterious.

TDIR-525 Directing Lab (5.00 cr.)
(Fall)

Course open to MFA1 students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.

TDIR-526 Directing Lab (5.00 cr.)
(Spring)
Open to MFA 1 Directing Program students only.

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

TDIR-605 Directing Seminar - MFA2       (2.00 cr.)
(Fall)
Course open to MFA2 students only.
Study and discussion of major directing topics and theories.
There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TDIR-606 Directing Seminar - MFA2       (2.00 cr.)
(Spring)
Open to MFA 2 Directing Program students only.
Study and discussion of major directing topics and theories.
There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TDIR-620 Cinematic Elixirs - MFA 2      (3.00 cr.)
(Fall)
Course open to MFA2 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.

TDIR-621 Cinematic Elixirs - MFA 2      (3.00 cr.)
(Spring)
Course open to MFA2 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.

TDIR-640 MFA 2 Directing Project (6.00 cr.)
(Fall and Spring)
Student will direct a full length play during 2nd year of residency, collaborating with a full production team.

TDIR-699 Independent Study (0.50-8.00 cr.)
(Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TDIR-705 Directing Seminar - MFA3 (2.00 cr.)
(Fall)
Course open to Directing MFA3 students only.
Study and discussion of major directing topics and theories.
There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TDIR-706 Directing Seminar - MFA3 (2.00 cr.)
(Spring)
Open to MFA 3 Directing Program students only.

Study and discussion of major directing topics and theories.

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

TDIR-720 Cinematic Elixirs - MFA 3  (3.00 cr.)  
(Fall)
Course open to MFA3 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.

TDIR-721 Cinematic Elixirs - MFA 3  (3.00 cr.)  
(Spring)
Course open to MFA3 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.

TDIR-740 MFA 3 Directing Project  (8.00 cr.)  
(Fall and Spring)
Open to Directing Program students only.

Student will direct a full length play during the final year of residency. This is the final directing project and includes extensive pre-production planning as well as rehearsals, conferences, and performances.
TFND-110D Light Lab                     (1.00 cr.)
(Fall and Spring)
The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual and group projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition) to solve problems typically found in theatrical settings. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-110N Their*Story                   (1.00 cr.)
(Spring)
Discovering Equity, Diversity, Inclusivity in Dress History
This Studio Lab explores how a color-conscious approach to dress history can inspire costume designers to think differently about casting, mood boards and renderings. Students will learn key principles of dress history while developing their own unique point of view on diversity in costume design, and what it means to do research in an inclusive way. This Studio Lab is open to BFA1 design students and to the Institute at discretion of instructor at Course Advising Day.

TFND-110P Basic Sound Kit               (1.00 cr.)
(Spring)
Introduction to Zoom audio best practices. Practical electrical (voltage, current, resistance, Ohm's Law) and sound concepts.
Computer-based audio recording and mixing with Logic Pro X (10.5) utilizing the 90 day free trial or Garageband. Basic to middle level set-ups including digital field recorder, digital interface, MIDI keyboard controller, and mics. Sound file-editing and basic mixing.

TFND-115B Ode to Paul Thek              (1.00 cr.)
Using Paul Thek's notes as a starting place that will guide a simultaneous process of inventory and discovery into each artist's curiosities, affinities, and past experiences, through a series of surveys, research and sculptural exercises. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.
TFND-115K Ode to Paul Thek Part 2 (1.00 cr.)
(Fall)
Using Paul Thek's notes as a starting place that will guide a simultaneous process of inventory and discovery into each artist's curiosities, affinities, and past experiences, through a series of surveys, research and sculptural exercises. Part 2 will take a deeper dive into the process of individual impulse in creative thinking. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-115L Substitute Objects (1.00 cr.)
(Spring)
This course focuses on the activation of found objects in performance. Manipulating the material world in real time offers limitless possibilities for artists, designers, and performance makers. Through a series of short, hands-on projects and improvisations, students will explore their roles as generative artists using found objects as vehicles for creating new forms and generating/activating content. Responding to a range of texts (whether from drama, literature, poetry, news reports, social media/online sources, original, adapted or collaged texts, students will challenge their existing ideas of what performance can be.

Objects carry a wide range of possible associations that can be investigated, heightened, subverted, or enhanced through their intentional live animation. The word animation derives from the Latin 'anima' meaning "of air, having a spirit, living"; or "breath of air, air, soul, life". By animating objects we breathe new life into them.

 Substitute Objects centers on performative work with objects, with a corollary investigation of the role of the performer in the process. Students will explore a myriad of issues concerning objects in performance, such as scale, humor, doubling, ambiguity, visibility, invisibility, and the use of metaphor, while examining the historical use of the performing objects as an essential theatrical tool of the avant-garde.

TFND-120G Shark Tank (1.00 cr.)
(Fall and Spring)
How can we experience live art, performance and entertainment when the creators cannot be in the same physical space? Or when the audience cannot use two or more of their senses? Or when the venue is a broom closet? Inspired by the COVID-19 pandemic, we will develop new ideas and creative solutions for how live art and entertainment can be produced and consumed within specific circumstances or limitations. In teams, we will brainstorm, develop and pitch an idea for a one-time live artistic performance or experiential event to a panel of "Sharks" (ie. faculty, staff and entertainment professionals) for their "investment" and feedback. This is the CalArts version of Shark Tank!.

TFND-125B Alphabet City
(1.00 cr.)
(Fall)
Alphabet City will converge exploration of 2D graphics, typography, negative space, iterative gestural models at multiple scales, and a spectrum of expert and vernacular ideas about the workings of the city street. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-125C Barbeque
(1.00 cr.)
(Spring)
Learn the basics of smoked barbecue, including fire preparation, creating a spice rub, selecting meat, generating the right amount of smoke, maintaining proper temperature, carving, and presentation. Drawing on our visual understanding of color, shape, and texture, we will transfer those skills into the realm of taste. The same implementation of balance and harmony applies, and most importantly, the process requires the same attention to detail, long-term vision, and patience. The class will introduce students to a few scientific cooking concepts. It will be a combination of lectures and hands-on projects, hopefully culminating in an end-of-semester barbecue. Source texts include Paul Kirk's seminal Championship Barbecue and Francis Mallman's Seven Fires. If you can make quality BBQ, you can make quality art. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-125E Foundation Lab
(1.00 cr.)
(Fall and Spring)
The Foundation Lab is an extension of the Foundation modules where the student will work with a variety of materials and artistic processes to further understand the concepts of the module. These labs will additionally utilize various shop spaces within the theater school. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-125H Creative Listening (1.00 cr.) (Fall)
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.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-125J Intro to Virtual Reality (1.00 cr.) (Fall)
Experience and explore the current state of Virtual Reality. We will watch and discuss a wide variety of VR projects, including 360 video for mobile devices and interactive headset systems, such as the Oculus Rift and HTC Vive. We will explore narrative, journalistic, non-fiction, and other types of projects that defy categorization. Drawing on our understanding of live performance and recorded media (such as film, video games, and television), we will explore how we can put those skills to use to conceive and create new work that pushes the VR medium forward. The class will give students an overview of the existing VR technology, the creation tools, and the current industry thinking about the VR roadmap going forward.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.
TFND-125N Draw/Write/Read Sound (1.00 cr.) (Spring)

In this course we will draw/write/read ways to make sounds. Our final project will consist of a performance of our individual and group works by musicians, actors, and other sound performers. This is a class for all artists (theater, visual arts, film & video, dance, animation, critical studies) who are interested in making and notating their own sounds, but might not have experience (or limited experience) with formal music studies or sound design. No formal music experience or reading music is required, but musicians looking for new ways to compose and perform will also benefit from taking this 6-week intensive.

TFND-125O Lost and Found Sounds (1.00 cr.) (Spring)

Through field trips, immersive and deep listening exercises, and active field recording, we will design a collective digital soundscape, a sonic travelogue made from audio that we collect on our trips and from personal audio assignments. Along the way, we'll learn about sound design, audio, waves, electricity, physics, acoustics, immersivity, and theater, and begin to move from a visualcentric toward an audiocentric experience of the world around us. This class is for all artists looking to make sound a vital component of their consciousness and work.

TFND-125P Fear and (C)loathing (1.00 cr.) (Fall and Spring)

Disfigurement, ornamentation, modesty, transmission of signals, strong cruelties and mutilations figure prominently in the ceaseless change of body coverings. Will masks be forever linked in our minds to contagium and death forgetting their long history of association with modesty, as a welcome refuge in anonymity, a 'false' face, shame, carnival or licentiousness?

This course takes a look at body coverings, adornments, physical alterations, and the cultural differences that influence how we dress and understand the coded signals being transmitted with out words.

TFND-125Q Research Methods for Designers (1.00 cr.) (Fall and Spring)
Part of the Studio Labs group of courses, Research Methods for Designers will introduce design students to research methods and practices, including online tools, library resources, and select field work. We will explore an array of methods utilized by designers and artists, and put them into dialogue with each student's emerging design process. In each iteration of the class, the group gathered will collectively research a pre-defined arts-related topic and then generate written and visual materials, culminating in a publication.

TFND-125R Speaking Through Light (1.00 cr.)
(Fall and Spring)
A course on how light and design is used to tell a story in a variety of environments including where we live, work and play. We will examine why different lighting schemes are used for different scenarios and how it affects our lives. We will explore how natural and artificial light can help direct people to live the life they need or wish to have. Exercises include the study of light and feeling on and off the stage, and the how and why it makes a difference. You will be guided to use your powers of observation and intuition to explore these questions and make different spaces come to life. We will concentrate on needs, narratives, and reasons.

TFND-195 Production Orientation (2.00 cr.)
(Fall and Spring)
This course gathers incoming BFA 1’s into a production cohort to introduce them to the unique ecosystem of the Calarts School of Theater. Students rotate through 2-week orientations in the following productions areas: scene shop, lighting/electrics, sound, video, props, stage management, costumes, in order to gain initial exposure to the faculty, staff, facilities and processes that each production area engages in.

This course is a prerequisite for D & P students who will work in any metier area in Production, in subsequent semesters.
TGEN-275 Inst Producing: Prac Skills (2.00 cr.)
(Fall and Spring)
Institute Producing: Practical Skills for Creative Producing
This course is designed for students interested in independently producing their own work. The course is an exploration of producing approaches and practices and how they relate to self-produced projects. Each method explored will offer insight to the creation and presentation of self-generated work within the Institute and beyond. The course will feature guest producers and an in-class project to develop a producing plan for implementation. Methods to be explored include producing for dance, theater, music, film/video, art, events, and other creative projects. .

TGEN-310 Institute Acting Techniques I (1.00 cr.)
(Fall)
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.

TGEN-315 Inst Acting Techniques II (1.00 cr.)
(Spring)
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.

TGEN-320 Institute Directing I (1.00 cr.)
(Fall)
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN-325 Institute Directing II (1.00 cr.)
(Spring)
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN-360 Improvisation (1.00 cr.)
(Fall)
This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day. According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

TGEN-361 Improvisation (1.00 cr.)
(Spring)

TGEN-380 Int'l Program Development (1.00 cr.)
(Spring)

Course open to BFA2, BFA3, and BFA4 students in the School of Theater. All others by permission of instructor only.

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

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.
TGEN-450 Entrepreneurship               (2.00 cr.)
(Fall and Spring)
Course open to BFA4 School of Theater students only, by Permission of Instructor only.
Entrepreneurship: The Artist as Entrepreneur

The course will focus on learning to develop your own opportunities for work in the arts. It will address issues in both the profit and not-for-profit worlds and encompass challenges faced by performers and those who work in production. It will cover the theatre/live performance and film/media arenas. The methods employed in this class will have little to do with turning students into business moguls; rather, the strategy is to challenge students to find their interests, set goals, and become self-directed with respect to their education and future prospects. The purpose is to foster your personal agency. Human agency is the capacity for human beings to make choices and to impose those choices on the world. In short, agency is the capacity to act in the world with confidence and consciousness.

TGEN-510 Inst Acting Techniques I       (1.00 cr.)
(Fall)
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.

TGEN-515 Inst Acting Techniques II      (1.00 cr.)
(Spring)
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.

TGEN-520 Inst Directing I               (1.00 cr.)
(Fall)
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN-525 Inst Directing II              (1.00 cr.)
(Spring)
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.
TGEN-575 Inst Producing: Prac Skills (2.00 cr.)
(Fall and Spring)
Institute Producing: Practical Skills for Creative Producing

This course is designed for students interested in independently producing their own work. The course is an exploration of producing approaches and practices and how they relate to self-produced projects. Each method explored will offer insight to the creation and presentation of self-generated work within the Institute and beyond. The course will feature guest producers and an in-class project to develop a producing plan for implementation. Methods to be explored include producing for dance, theater, music, film/video, art, events, and other creative projects.

TGEN-580 Int'l Program Development (1.00 cr.)
(Spring)
Course open to MFA students in the School of Theater. All others by permission of instructor only.

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

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

TGEN-660 Improvisation (1.00 cr.)
(Fall)
This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day. According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

TGEN-661 Improvisation (1.00 cr.) (Spring)
This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day. According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

TGEN-750 Entrepreneurship (2.00 cr.) (Fall and Spring)
Open to MFA 3 students only. Permission of Instructor Required.

Entrepreneurship: The Artist as Entrepreneur

The course will focus on learning to develop your own opportunities for work in the arts. It will address issues in both the profit and not-for-profit worlds and encompass challenges faced by performers and those who work in production. It will cover the theatre/live performance and film/media arenas. The methods employed in this class will have little to do with turning students into business moguls; rather, the strategy is to challenge students to find their interests, set goals, and become self-directed with respect to their education and future prospects. The purpose is to foster your personal agency. Human agency is the capacity for human beings to make choices and to impose those choices on the world. In short, agency is the capacity to act in the world with confidence and consciousness.
THST-199 Independent Study  
(0.50-8.00 cr.)
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.<br>This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

THST-450 One Acts: A Writing Workshop  
(2.00 cr.)  
(Spring)
Each week we will read and analyze a landmark one-act drama, paying careful attention to the synchronicity between form and content. Students will be invited to bring to the class, on a set schedule, pages of their own dramatic writing for feedback. Students will work together in pairs throughout the terms as fell dramaturgs.

THST-475 American Drama Now  
(2.00 cr.)  
(Fall)
This seminar examines current developments in contemporary American playwriting. Our investigations will set out on a dramaturgical footing. We will analyze the structural, thematic, tonal and theatrical dimensions of salient new plays while teasing out the connections to dramatic tradition and pinpointing the distinctive quality of "newness" that each of these works presents. The course will also consider the producing challenges posed by this writing and explore how the authors of these plays are forcing institutional theaters to reassess their programming criteria. Dramatists may include Annie Baker, Young Jean Lee, Tarell Alvin McCraney, Rajiv Joseph, Branden Jacobs-Jenkins, Anne Washburne, Samuel D. Hunter, Thomas Bradshaw, Will Eno and Suzan-Lori Parks. In addition to reading at least a play a week, students will be required to attend three productions and write three performance reports (750-1000 words each) on productions in the Los Angeles area. In addition, each student will be required to write a 10-12 page final paper assessing the oeuvre of one of the playwrights under examination this term.
THST-499 Independent Study  (0.50-8.00 cr.)  
(Fall and Spring)  
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractural agreement drawn at the beginning of each semester. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

THST-500 Inter. Strategies for Plays  (3.00 cr.)  
(Fall)  
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.

THST-501 Inter. Strategies for Perf  (3.00 cr.)  
(Spring)
Interpretive Strategies for Performance offers students multiple ways for understanding, describing, and suggesting how subjects behave when their behavior is meant to be viewed — and, as such, understood as a way of signifying something between the observed and the observer. While we’ll focus on contexts in which these exchanges take place in mediated performance spaces (the "stage", the gallery, the screen), we will also consider how performance can détourne spaces of unconscious performance into theaters. Our subjects will range from actors, athletes, vocalists, and strippers to Cary Grant's suits in North by Northwest and George Tsypin's elemental stage designs. The course includes readings, viewings, guests, group discussions, and written responses that engage strategies suggested by Suzan Lori-Parks, comic book artist Scott McCloud, and more.

THST-510 Surv World Theater Arts Activ  (3.00 cr.)  (Fall)

This survey course (open to MFAs) will explore the work of radical collectives, community artists, guerrilla 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. Theory and praxis come together through participation in student-designed projects.

THST-530 Grad Seminar: Adaptation  (3.00 cr.)  (Fall and Spring)
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.

THST-535 Grad Seminar: Dramaturgy (2.00 cr.) (Fall and Spring)
This course will examine dramaturgy as a role or function (rather than the structural properties of a dramatic text). We will investigate how dramaturgical practice can be applied within an expanded field. Some of the questions we may look at: What is the dramaturgy's function working on an existing text, a new play, a dance piece, a film, in music theater, in relation to curatorial practice, inter-disciplinary work, new technologies? How can the dramaturg/dramaturgical activity elucidate the creative process? How can textual and visual research deepen the work? How can dramaturgy facilitate cross-cultural translation? How does dramaturgical thinking relate to critique? The course will use the work currently presented at the Institute as a touchstone for reflection. In addition, participants may bring in projects they are currently working on. As we function as dramaturgical consultants on each other's projects, we will explore the various ways in which dramaturgical thinking can stimulate the creative process.

THST-550 One Acts: A Writing Workshop (2.00 cr.) (Spring)
Each week we will read and analyze a landmark one-act drama, paying careful attention to the synchronicity between form and content. Students will be invited to bring to the class, on a set schedule, pages of their own dramatic writing for feedback. Students will work together in pairs throughout the terms as fell dramaturgs.
THST-600 Grad Sem: American Drama Now   (2.00 cr.)
   (Fall)
This graduate seminar examines current developments in contemporary American playwriting. Our investigations will set out on a dramaturgical footing. We will analyze the structural, thematic, tonal and theatrical dimensions of salient new plays while teasing out the connections to dramatic tradition and pinpointing the distinctive quality of "newness" that each of these works presents. The course will also consider the producing challenges posed by this writing and explore how the authors of these plays are forcing institutional theaters to reassess their programming criteria. Dramatists may include Annie Baker, Young Jean Lee, Tarell Alvin McCraney, Rajiv Joseph, Branden Jacobs-Jenkins, Anne Washburne, Samuel D. Hunter, Thomas Bradshaw, Will Eno and Suzan-Lori Parks. In addition to reading at least a play a week, students will be required to attend three productions and write three performance reports (750-1000 words each) on productions in the Los Angeles area. In addition, each student will be required to write a 10-12 page final paper assessing the oeuvre of one of the playwrights under examination this term.

THST-699 Independent Study         (1.00-8.00 cr.)
   (Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract. Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

THST-799 Independent Study         (0.50-8.00 cr.)
   (Fall)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.
Timm-199 Independent Study (0.50-8.00 cr.)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract. Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

Timm-205 Intro to Personal Filmmaking (2.00 cr.)
(Fall)
The camera has become a regular participant in theater work in a wide variety of ways. Theater Artists need to come to grips with the camera as part of their everyday reality. This production class has been designed specifically to introduce Theater School students, BFA 2 & above, to the aesthetic possibilities of artist-based filmmaking.

The first half of the semester is devoted to a series of 4 exercise assignments where students encounter the building blocks of visual filmmaking. These exercises are like visual calisthenics; their restrictions and limitations challenge the students to grow the visual and formal side of their camera use and will help students deepen their understanding of composition, movement, sensitivity to light, and rhythm through editing. The second half of the semester will be devoted to the students creation of a longer film of at least 5 minutes in a final project of their own choosing. The completed exercises and final project will be presented for in-class screening, feedback, discussion and critique. The assignments are also used as springboards into foundational aesthetic discussions about film form.

Students will be required to provide their own camera, editing program and hard drives for their projects. Consumer level versions of this equipment and software systems are completely acceptable for use.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.
TIMM-210 Introduction to Sketchup (2.00 cr.)
(Spring)
A project-oriented course in translating design ideas to 3D digital space. Informed by scale model-building techniques and co-curricular work, students will engage in increasingly complex projects in order to develop confidence in rapid ideation processes and communicating design ideas within the 3D model space. The course is geared for scenic design but is open to all disciplines curious about 3D modeling techniques. Experience with Sketchup and 3D modeling is preferred but not required.

TIMM-220 Toy Theater (2.00 cr.)
(Fall and Spring)
Toy Theatre was a popular parlor, cabaret, and salon entertainment in Europe and America in the 19th Century. Toy Theatres (also known as Paper Theater and Model Theater) were miniature replicas of actual theaters and plays performed on the stage in local theaters in London, Munich, and other cities.

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

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

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

TIMM-230 Shadow Puppetry (2.00 cr.)
(Fall and Spring)
One of the most ancient forms of theater, shadow puppetry has been an essential form historically in both ritual and secular theater. Shadow theater has also played an important role in the 20th century, from the legendary Chat Noir performances in Paris, to the continually evolving Indonesian Wayang, to the works of contemporary avant-garde artists, both in theater and the visual arts. This course will explore the medium of shadows through in-class viewings of theater, film, visual/installation art, photography, and graphic design that utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects that explore a variety of approaches to the theatrical use of shadows.

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

TIMM-315 AutoCAD I (3.00 cr.)
(Fall)

AutoCAD Semester 1 is a project-oriented approach to learning the fundamentals of drafting with AutoCAD. This course is primarily intended for entering MFA and BFA technical direction students and scene designers, though it is open to all students as space allows. The goal of this course is to train students to facilitate visual communication between Technical Directors, Designers, Scenic Carpenters and the entire production team and will be geared toward that end. We will be working with the current versions of AutoCAD. Students will be encouraged to expand on the familiarity of the software gained in class lessons by applying it to specific projects within their metier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission.

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

TIMM-322 Healthcare by Design (1.50 cr.)
(Spring)
Operating as a dynamic, project-based partnership with Henry Mayo Hospital and Reimagine Well, this course will collaborate to create a tranquil, restorative environment at the hospital to be used in two ways. Primarily, the Tranquility Room (working title) will be used by families at the end-of-life phase of the patient journey, as an integrated part of the hospital’s palliative care program. Secondarily, "immersive healing" and "virtual vacation" experiences developed for the room may be used by the clinical team members for personal restorative breaks after the loss of a patient. Through engagement with experts from the hospital, the students will gain an understanding of the challenges faced by healthcare workers on the job. Using this knowledge, they will develop the design for a room - including the interior design, sound design, lighting design, and media elements embedded in the space that will support those who do the hard work of healing others every day. (Implementation timeline at the hospital will be subject to COVID circumstances, securing funding for the physical construction, and operational approval.).

TIMM-325 AutoCAD II (2.00 cr.)
(Spring)
Open to Technical Direction Program students only.

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

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

TIMM-360 Vectorworks for Lighting/Sound (2.00 cr.)
(Fall)
This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.

TIMM-375 Vectorworks for Scenic/Env Dsg (2.00 cr.) (Spring)

This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.

TIMM-380 Creating Ecolibrium (2.00 cr.) (Fall and Spring)

This is an interdisciplinary, project-based course examining ways that creative practice can contribute to a more ecological future. In this cycle of the course, we will join a larger, multi-university initiative in cooperation with LA County, which in 2020 rolled out a very ambitious set of sustainability goals. In service of this more resilient future, students will encounter leading trends, visit with local experts and thinkers, and bring the unique flavor of CalArts to the development of pilot initiatives. Student teams will forge models of how creative practice can be brought to bear on these challenges and take steps toward implementation plans and prototypes to built a more resilient future and be directly responsive to the climate crisis in our own backyard.

TIMM-399 Independent Study (0.50-8.00 cr.) (Fall and Spring)

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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TIMM-404 Material Performance (2.50 cr.) (Spring)
Limited to 12 students This class considers the aesthetic, conceptual and practical aspects found at the intersection of text (whether from drama, literature, web, journalism, original texts, or other sources) when using material elements such as puppets or constructed objects as integral elements in performance. We will examine traditional / populist forms, such as humanettes, ventriloquism, and hand puppetry, picture performance, including the traditions of Punch and Judy, Blue Blouse and Constructivist performance. We will also examine contemporary work including Visual/Performance Art, Fluxus performance, Agit Prop, digital doppelgangers, and related forms. Students will create short works in response to their engagement with these forms. Viewings of works across disciplines will be integral to these investigations, highlighting the cross-medial intersection of contemporary object performance with other forms. While conceiving and adapting new work, using low-tech methods, students will consider the use of performing objects as a part of a unified scenographic and directorial approach. Students will examine the ways in which the use of puppets, objects, masks, and other material forms can unlock a text or create a world. Through viewings, readings, assignments, and in-class projects, students will explore issues such as scale, composition, ambiguity, manipulation/focus, and the relationship of performer to objects and puppets, while examining the historical use of performing objects as an essential theatrical tool of the avant-garde. For their final projects, each student (or collaborative team) will propose a short object performance-based work to develop in the final 4 weeks. During this development time, class time will be allotted for work on the projects, as well as for critique of working progress. The viewings will be chosen to relate to each student's final projects. The class will culminate in a performance of works in-progress or finished works. Please add this to both: Note: If waitlisted, see instructor at course signup.

TIMM-405 Art of Themed & Imm Ent (3.00 cr.) (Fall)
This course will delve deeply into themed and immersive entertainment, exploring the creative process behind developments such as theme parks and attractions, museums, leisure destinations, and immersive theater performances. Using their wide variety of artistic backgrounds, students will apply theatrical philosophies and techniques to develop projects that weave narratives and tell richly detailed stories. This class depends heavily on both personal dedication and teamwork, and will guide students to find innovative solutions within nontraditional media while pushing the boundaries of art and storytelling.

TIMM-430G Spc Tpcs Pup: Projected Object (2.00 cr.)
(Spring)

Special Topics in Puppetry: Projected Objects/The Tangible Ephemeral

This laboratory class will explore the intersection of objects, miniatures, and bodies (human and artificial) with directed light and projection, in the context of performance and installation. From the magic lantern, to the early days of film, to the myriad contemporary digital video forms, light and projection have been used as aesthetic elements in the theatrical animation of objects. In this class, students will be confronted with a number of paradigms to consider, explore, and explode, such as projection through translucent objects, the use of projection within theatrical objects, the use of projection as an element of the space which the object inhabits, the nature of screens, and the integration of essentially ephemeral projection with the artifice of tangible objects and environments, and with the human body.

Note: This is a class based in aesthetics and problem solving, rather than in the technical realm. The instructor's focus will not be on teaching software or programming. The range of technical knowledge within the class will most likely be wide, and no prior technical experience is necessary. Students may work low tech, high tech, or anywhere in-between—idea and aesthetics are the focus. The laboratory nature of the class will hopefully facilitate a shared knowledge among participants.

TIMM-440 Digital Techniques (2.00 cr.)
(Fall)
An exploration of digital techniques in Photoshop and Illustrator for theater designers. Learn how to competently navigate both programs independently as well as in tandem. An examination of application techniques such as, digital painting, photo compositing and vector graphics. The techniques investigated will facilitate digital art development for theater, concept design, immersive experience design and production art.

TIMM-442 F/V Pre-Prod Planning (2.00 cr.) (Fall and Spring)
The goal of the module is to gain an understanding of the production process from a Producer, Line Producer, Production Manager and Assistant Director's point of view with an emphasis on pre-production planning and production. Through lectures, guest lecturers and selected readings, students will learn about set safety, set procedures, SAG, permits, insurance, working with animals and children, location management, production paperwork, the roles of crew members on the set and other production related information. The last month will be spent on how to breakdown, schedule and budget a script. Also, we will look at some distribution models and what genre of independent films work and why.

TIMM-444 Digital Techniques II (2.00 cr.) (Spring)
A rotating special topics class focusing on advanced exploration of digital techniques for theater designers.

Special topic focus for Spring 2022: Advanced techniques in Concept Art Development & Photo Compositing Production. Students will propose theoretical concept art projects and develop them over the semester. Students will learn how to photograph chemical reaction special effects, found textures and found/constructed environments to generate a library of assets to use within their proposed concept pieces.

TIMM-445 Digital Rendering/Previz (2.00 cr.) (Spring)
Digital Rendering/Previz-PS/AE- Sc/Env Dsg:
Pre-Visualization for Scenic, Costume and related designers in a synthetic methodology, including Photoshop and After Effects animation. The Industry is evolving towards a synthetic use of groups of software to produce animated 3D modeled storyboard renderings quickly for the artistic team during the creative process and ultimately to facilitate the visual narrative set to the rhythms of performance. The class will be for all advanced visual designers focused on, MFA's and advanced BFA's. Advanced students from other disciplines throughout the Institute may apply with permission from the Instructor. Students entering this class are expected to have a basic working Knowledge of Photoshop and Aftereffects.

TIMM-450 Cinema 4D                      (2.00 cr.)
(Fall)
This course covers the fundamental skills required to use the 3D animation software CINEMA 4D to generate original video and animated imagery for a variety of design and multimedia purposes. Emphasis will be placed on the conceptual underpinnings of successful realistic and abstract 3D imagery. Students will demonstrate an understanding of the basic animation production pipeline through the creation of a number of short animations.

TIMM-451 Advanced Cinema 4D             (2.00 cr.)
(Spring)
The goal of this course is to take the general skills learned in Cinema 4D: Foundations of 3D and apply them in a specific production process. There will be multiple projects created throughout the course, each targeting a major use of 3D in a performance/interactive context: - Interactive & Immersive 3D Experiences - Architectural Projection - Projections for Theatrical Integration - Design/Prototyping - Pre-visualization Designs will be created in response to "client" briefs. Projects will be evaluated on their timelines, quality, and how directly they address the needs articulated in the brief.

TIMM-470 Performing Object Laboratory   (2.00 cr.)
(Fall)
Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute-wide) with a focus on creating original work that incorporates a strong visual component, objects, and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, projection, and related visual performance forms. Designed as a process-oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process. Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in the development of new performance works. Weekly goals and assignments are determined for each student or collaborative team through consultation with the instructor, in response to their projects and goals. All students will participate in critiques for in-class presentations works-in-progress. Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed.

TIMM-471 Performing Object Laboratory (2.00 cr.)
(Spring)
Open to the Institute By Permission of Instructor on Course Advising Day.

Students should propose a project before enrolling. Please contact Janie Geiser at class sign-up, or email prior to registration at: geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute-wide) with a focus on creating original work that incorporates objects and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, and related visual performance/film/installation forms. Designed as a process-­‐oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, conception, design, writing/adaptation, presentation. Students will be expected to present works in progress weekly or bi---weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process.

Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in performance and collaboration.

Weekly assignments are determined for each student or collaborative team through consultation with the instructor, in response to their individual projects and goals. All students will participate in critiques for several students' weekly presentations works-in-progress.

Students are expected continue their work outside of the class, which might involve outside rehearsals, shoots, etc., as needed.

TIMM-499 Independent Study (0.50-8.00 cr.) (Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: [https://calarts.formstack.com/workflows/independent_study_project_contract](https://calarts.formstack.com/workflows/independent_study_project_contract) Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TIMM-503 Transforming Text (2.50 cr.) (Fall)

This course is open to the Institute by permission of instructor on Course Advising Day. 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. Open to all MFA students, students from different disciplines will work in tandem, selecting and analyzing texts and considering the use of puppet forms that can illuminate the text in substantial ways. This collaboration is essential in the development of new work for that incorporates puppets or objects, 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 dramaturgical 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.

TIMM-504 Material Performance (2.50 cr.) (Spring)
Limited to 12 students This class considers the aesthetic, conceptual and practical aspects found at the intersection of text (whether from drama, literature, web, journalism, original texts, or other sources) when using material elements such as puppets or constructed objects as integral elements in performance. We will examine traditional / populist forms, such as humanettes, ventriloquism, and hand puppetry, picture performance, including the traditions of Punch and Judy, Blue Blouse and Constructivist performance. We will also examine contemporary work including Visual/Performance Art, Fluxus performance, Agit Prop, digital doppelgangers, and related forms. Students will create short works in response to their engagement with these forms. Viewings of works across disciplines will be integral to these investigations, highlighting the cross-medial intersection of contemporary object performance with other forms. While conceiving and adapting new work, using low-tech methods, students will consider the use of performing objects as a part of a unified scenographic and directorial approach. Students will examine the ways in which the use of puppets, objects, masks, and other material forms can unlock a text or create a world. Through viewings, readings, assignments, and in-class projects, students will explore issues such as scale, composition, ambiguity, manipulation/focus, and the relationship of performer to objects and puppets, while examining the historical use of performing objects as an essential theatrical tool of the avant-garde. For their final projects, each student (or collaborative team) will propose a short object performance-based work to develop in the final 4 weeks. During this development time, class time will be allotted for work on the projects, as well as for critique of working progress. The viewings will be chosen to relate to each student's final projects. The class will culminate in a performance of works in-progress or finished works. Please add this to both: Note: If waitlisted, see instructor at course signup.

TIMM-505 Intro to Personal Filmmaking (2.00 cr.)
(Fall)
The camera has become a regular participant in theater work in a wide variety of ways. Theater Artists need to come to grips with the camera as part of their everyday reality. This production class has been designed specifically to introduce Theater School students, BFA2 & above, to the aesthetic possibilities of artist-based filmmaking.

The first half of the semester is devoted to a series of 4 exercise assignments where students encounter the building blocks of visual filmmaking. These exercises are like visual calisthenics; their restrictions and limitations challenge the students to grow the visual and formal side of their camera use and will help students deepen their understanding of composition, movement, sensitivity to light, and rhythm through editing. The second half of the semester will be devoted to the students creation of a longer film of at least 5 minutes in a final project of their own choosing. The completed exercises and final project will be presented for in-class screening, feedback, discussion and critique. The assignments are also used as springboards into foundational aesthetic discussions about film form.

Students will be required to provide their own camera, editing program and hard drives for their projects. Consumer level versions of this equipment and software systems are completely acceptable for use.

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

TIMM-512 Toy Theater (2.00 cr.) (Fall and Spring)
Toy Theatre was a popular parlor, cabaret, and salon entertainment in Europe and America in the 19th Century. Toy Theatres were miniature replicas of actual theaters and plays performed on the stage.

Through projects, viewings, and readings, we will explore the traditional and contemporary practice of Toy Theatre through its roots in the peepshow, the diorama, and the cabinet of curiosities. We will explore the use of Toy Theater by 20th/21st Century artists, who have expanded this low-tech, highly portable and expressive form as a vehicle for abstract, personal, historical, or political performances and installations. Video and live-feed elements have expanded the possibilities of the form.

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

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

TIMM-513 Shadow Puppetry                (2.00 cr.)
(Fall and Spring)

One of the most ancient forms of theater, shadow puppetry has been an essential form historically in both ritual and secular theater. Shadow theater has also played an important role in the modern theater, from the legendary Chat Noir performances in Paris, to the continually evolving Indonesian Wayang, to the works of contemporary avant-garde artists. This course will explore the medium of shadows through in-class viewings of theater, film, visual/installation art, photography, and graphic design that utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects that explore a variety of approaches to the theatrical use of shadows.

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

TIMM-520 Cinematic Elixirs MFA 1        (3.00 cr.)
(Fall)
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 purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.

TIMM-521 Cinematic Elixirs MFA 1 (3.00 cr.) (Spring)

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 purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.

TIMM-530G Spc Tpcs Pup: Projected Object (2.00 cr.) (Spring)
Special Topics in Puppetry: Projected Objects/The Tangible Ephemeral This laboratory class will explore the intersection of objects, miniatures, and bodies (human and artificial) with directed light and projection, in the context of performance and installation. From the magic lantern, to the early days of film, to the myriad contemporary digital video forms, light and projection have been used as aesthetic elements in the theatrical animation of objects. In this class, students will be confronted with a number of paradigms to consider, explore, and explode, such as projection through translucent objects, the use of projection within theatrical objects, the use of projection as an element of the space which the object inhabits, the nature of screens, and the integration of essentially ephemeral projection with the artifice of tangible objects and environments, and with the human body.

Note: This is a class based in aesthetics and problem solving, rather than in the technical realm. The instructor's focus will not be on teaching software or programming. The range of technical knowledge within the class will most likely be wide, and no prior technical experience is necessary. Students may work low tech, high tech, or anywhere in-between---idea and aesthetics are the focus. The laboratory nature of the class will hopefully facilitate a shared knowledge among participants.

TIMM-560 Vectorworks for Lighting/Sound (2.00 cr.)
(Fall)
This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.

TIMM-570 Performing Object Laboratory (2.00 cr.)
(Fall)
Open to the Institute By Permission of Instructor

Students must contact the teacher via email or at class signup to discuss their proposed project. geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute-wide) with a focus on creating original work that incorporates a strong visual component, objects, and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, projection, and related visual performance forms. Designed as a process-oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process. Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in the development of new performance works. Weekly goals and assignments are determined for each student or collaborative team through consultation with the instructor, in response to their projects and goals. All students will participate in critiques for in-class presentations works-in-progress. Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed.

TIMM-571 Performing Object Laboratory (2.00 cr.) (Spring)
Graduate / Open to the Institute By Permission of Instructor

Students should propose a project before enrolling. Please contact Janie Geiser at class sign-up, or email prior to registration at: geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute-wide) with a focus on creating original work that incorporates objects and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, and related visual performance/film/installation forms. Designed as a process-oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, conception, design, writing/adaptation, presentation. Students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process.

Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in performance and collaboration.

Weekly assignments are determined for each student or collaborative team through consultation with the instructor, in response to their individual projects and goals. All students will participate in critiques for several students' weekly presentations works-in-progress.

Students are expected continue their work outside of the class, which might involve outside rehearsals, shoots, etc., as needed.

TIMM-575 Vectorworks/Previz for Sc/Env  (2.00 cr.)
(Spring)
Pre-Visualization-VW/Cinema4D/3DPrint/VR for Scenic/Env Dsg: Pre-Visualization for Scenic and related designers in a synthetic methodology, including Vectorworks, Cinema 4D animation, 3D printing, and VR pre-visualization. The Industry is evolving towards a synthetic use of groups of software to produce finished 3D models quickly that can produce the plans for construction, 3D print the physical model, Animate Pre-visualization for the Artistic team, and Program the automation/Lighting Consoles. Vectorworks is the foundation but will be taught synthetically with the others. The class will be for all advanced visual designers focused on, MFA's and advanced BFA's. Advanced students from other disciplines throughout the Institute may apply with permission from the Instructor. Students entering this class are expected to have a basic working Knowledge of Vectorworks and Cinema 4D.

TIMM-580 Creating Ecolibrium (2.00 cr.)
(Fall and Spring)
This is an interdisciplinary, project-based course examining ways that creative practice can contribute to a more ecological future. In this cycle of the course, we will join a larger, multi-university initiative in cooperation with LA County, which in 2020 rolled out a very ambitious set of sustainability goals. In service of this more resilient future, students will encounter leading trends, visit with local experts and thinkers, and bring the unique flavor of CalArts to the development of pilot initiatives. Student teams will forge models of how creative practice can be brought to bear on these challenges and take steps toward implementation plans and prototypes to build a more resilient future and be directly responsive to the climate crisis in our own backyard.

TIMM-599 Independent Study (0.50-8.00 cr.)
(Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TIMM-615 AutoCAD I (3.00 cr.)
(Fall)
AutoCAD Semester 1 is a project-oriented approach to learning the fundamentals of drafting with AutoCAD. This course is primarily intended for entering MFA and BFA technical direction students and scene designers, though it is open to all students as space allows. The goal of this course is to train students to facilitate visual communication between Technical Directors, Designers, Scenic Carpenters and the entire production team and will be geared toward that end. We will be working with the current versions of AutoCAD (2007-09). Students will be encouraged to expand on the familiarity of the software gained in class lessons by applying it to specific projects within their metier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission.

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

TIMM-620 Cinematic Elixirs MFA 2 (3.00 cr.)
(Fall)
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 purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.
TIMM-621 Cinematic Elixirs MFA 2 (3.00 cr.)  
(Spring)  
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 purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.

TIMM-622 Healthcare by Design (1.50 cr.)  
(Spring)  
Operating as a dynamic, project-based partnership with Henry Mayo Hospital and Reimagine Well, this course will collaborate to create a tranquil, restorative environment at the hospital to be used in two ways. Primarily, the Tranquility Room (working title) will be used by families at the end-of-life phase of the patient journey, as an integrated part of the hospital’s palliative care program. Secondarily, "immersive healing" and "virtual vacation" experiences developed for the room may be used by the clinical team members for personal restorative breaks after the loss of a patient. Through engagement with experts from the hospital, the students will gain an understanding of the challenges faced by healthcare workers on the job. Using this knowledge, they will develop the design for a room— including the interior design, sound design, lighting design, and media elements embedded in the space that will support those who do the hard work of healing others every day. (Implementation timeline at the hospital will be subject to COVID circumstances, securing funding for the physical construction, and operational approval.).

TIMM-625 AutoCAD II (2.00 cr.)  
(Spring)
Open to Technical Direction Program students only.

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

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

TIMM-640 Digital Techniques (2.00 cr.) (Fall)
An exploration of digital techniques in Photoshop and Illustrator for theater designers. Learn how to competently navigate both programs independently as well as in tandem. An examination of application techniques such as, digital painting, photo compositing and vector graphics. The techniques investigated will facilitate digital art development for theater, concept design, immersive experience design and production art.

TIMM-642 F/V Pre-Prod Planning (2.00 cr.) (Fall and Spring)
The goal of the module is to gain an understanding of the production process from a Producer, Line Producer, Production Manager and Assistant Director's point of view with an emphasis on pre-production planning and production. Through lectures, guest lecturers and selected readings, students will learn about set safety, set procedures, SAG, permits, insurance, working with animals and children, location management, production paperwork, the roles of crew members on the set and other production related information. The last month will be spent on how to breakdown, schedule and budget a script. Also, we will look at some distribution models and what genre of independent films work and why.
TIMM-644 Digital Techniques II (2.00 cr.) (Spring)
A rotating special topics class focusing on advanced exploration of digital techniques for theater designers.

Special topic focus for Spring 2022: Advanced techniques in Concept Art Development & Photo Compositing Production. Students will propose theoretical concept art projects and develop them over the semester. Students will learn how to photograph chemical reaction special effects, found textures and found/constructed environments to generate a library of assets to use within their proposed concept pieces.

TIMM-645 Digital Rendering/Previz (2.00 cr.) (Spring)
Digital Rendering/Previz-PS/AE- Sc/Env Dsg: Pre-Visualization for Scenic, Costume and related designers in a synthetic methodology, including Photoshop and After Effects animation. The Industry is evolving towards a synthetic use of groups of software to produce animated 3D modeled storyboard renderings quickly for the artistic team during the creative process and ultimately to facilitate the visual narrative set to the rhythms of performance. The class will be for all advanced visual designers focused on, MFA's and advanced BFA's. Advanced students from other disciplines throughout the Institute may apply with permission from the Instructor. Students entering this class are expected to have a basic working Knowledge of Photoshop and Aftereffects.

TIMM-650 Cinema 4D (2.00 cr.) (Fall)
This course covers the fundamental skills required to use the 3D animation software CINEMA 4D to generate original video and animated imagery for a variety of design and multimedia purposes. Emphasis will be placed on the conceptual underpinnings of successful realistic and abstract 3D imagery. Students will demonstrate an understanding of the basic animation production pipeline through the creation of a number of short animations.

TIMM-651 Advanced Cinema 4D (2.00 cr.) (Spring)
Permission of Instructor Required. The goal of this course is to take the general skills learned in Cinema 4D: Foundations of 3D and apply them in a specific production process. There will be multiple projects created throughout the course, each targeting a major use of 3D in a performance/interactive context:
- Interactive & Immersive 3D Experiences
- Architectural Projection
- Projections for Theatrical Integration
- Design/Prototyping

Pre-visualization Designs will be created in response to "client" briefs. Projects will be evaluated on their timelines, quality, and how directly they address the needs articulated in the brief.

TIMM-705 Art of Themed & Imm Ent (3.00 cr.) (Fall)
This course will delve deeply into themed and immersive entertainment, exploring the creative process behind developments such as theme parks and attractions, museums, leisure destinations, and immersive theater performances. Using their wide variety of artistic backgrounds, students will apply theatrical philosophies and techniques to develop projects that weave narratives and tell richly detailed stories. This class depends heavily on both personal dedication and teamwork, and will guide students to find innovative solutions within nontraditional media while pushing the boundaries of art and storytelling.

TIMM-720 Cinematic Elixirs MFA 3 (3.00 cr.) (Fall)
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 purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.

TIMM-721 Cinematic Elixirs MFA 3 (3.00 cr.) (Spring)
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 purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.

TIMM-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.
The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract
Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.
TLTG-100 Lighting Techniques (2.00 cr.)
(Fall and Spring)
A semester-long introductory course for the BFA student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.

TLTG-210 Lighting Design I (3.00 cr.)
(Fall)
LIGHTING DESIGN 1: THE DESIGN PROCESS Open to Theater Design and Production students only and others with permission of instructor.

A course in developing creative lighting ideas for performance. Students will develop a comprehensive lighting approach for one play, including conceiving and articulating the light idea, analysis of dramaturgy and space, possibilities of color and texture, planning and drawing the light plot, and creating support paperwork. Basic knowledge of Vectorworks and Lightwright is required.

TLTG-215 Lighting Design 2 (3.00 cr.)
(Spring)
TLTG-215 LIGHTING DESIGN 2: MUSICALS, DANCE, OPERA, AND CLASSIC PLAYS Open to Design and Production students and others who have completed TLTG-210. Further work in developing lighting ideas for performance including musical theater, dance, and opera projects. Students will develop more specific skills in musicality, scale, and creative expression. Basic knowledge of Vectorworks and Lightwright is required.

TLTG-250 Advanced Light Lab (2.00 cr.)
(Fall and Spring)
Open to Theater School Design & Production students only, and other Institute students with permission of instructor. The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through creative individual, and group projects, students will exercise control of lighting's properties (color, intensity, angle, and composition) to find creative solutions to problems typically found in performance settings. A journal of lighting observations will be kept to develop the skill of seeing and articulating light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary.

TLTG-325 Environmental Lighting  (3.00 cr.)  (Fall)
An in-depth study of the societal implications of natural and artificial light past and present, including the effects of light on the environment and the human body and mind. The class will examine light in relation to cultural behavior and belief systems, while investigating neuroscience, psychology and ethics. A review of historic milestones and how real and imagined beliefs in the power light have impacted human behavior, and spurred advances in technology and commerce. Open to BFA3 students in the Lighting Design Program, and others by permission of instructor.

TLTG-326 Light Art and Architecture  (3.00 cr.)  (Spring)
Light is the focus of this course in the study of how artists use light to create fine art, public installation and how creative applications of light have and continue to influence architecture spaces. Students will be introduced the California Light and Space Movement, light artists and designers, and their influence on past and current trends in public space. An introduction on how to light for architectural will be covered. Coursework includes creating light sculptures and concepts for large scale light art pieces.

TLTG-327 GrandMA  (2.00 cr.)  (Fall)
This course shall provide instruction of fundamental concepts and operation of the Grand MA series lighting console. The course will utilize both online training and hands on experience with the Grand MA2/3 On PC software. There shall be projects utilizing intelligent lighting equipment throughout the semester.

TLTG-330 Lighting Towards the Edge (3.00 cr.)
(Spring)
Open by permission of instructor only. Working with contemporary plays, and operas, in non-traditional and/or site specific spaces, students will be challenged to formulate and articulate their lighting concepts and design. Each project will result in a complete lighting package.

TLTG-399 Independent Study (0.50-8.00 cr.)
(Fall)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/inddependent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TLTG-425 Immersive Lighting Design (3.00 cr.)
(Fall)
Course is designed to introduce students in the art and practice of architectural lighting. The student will learn how to transpose theatrical lighting techniques into more permanent public solutions including lighting for immersive spaces including theme park and architectural design that employ theatrical lighting techniques using architectural fixtures. Students will learn about architectural design methodology, drawing techniques, architectural lighting fixtures and lighting codes. Skills in AutoCAD or equivalent and photorealistic rendering will be necessary for class presentations. Course is open to MFA 3's. BFA's will require permission of instructor.

TLTG-426 The Business of Light (3.00 cr.)
(Spring)
The Business of Light. Specifically for graduating lighting students, this class will cover everything the emerging designer needs to know about the business, economics and politics of lighting design. Whether going into private practice, or joining a lighting practice as a beginning designer, this class will tell you what to expect in the beginning years, years to come and how to prepare for the challenges of a lighting career. Special attention will be paid on individual style and presentation techniques, interview tips, public speaking and appearance. Contracts, professional affiliations, accounting and networking will also be covered.

TLTG-470 Moving Lights for Music (3.00 cr.)
(Spring)
This class is open to BFA3 or BFA 4 lighting students only by permission of instructor. During the semester, students will join MFA students to conduct practical exercises in the Light Lab utilizing moving lights through programming a moving light console - the GrandMA 2,3 or ChamSys consoles in the Light Lab. Each week, a different assignment will be given based on a musical theme given by the instructor. The students will work independently or in groups to create short moving light shows on the light lab stage using mannequins, props, backdrops, atmospheric haze and strobe lights. The objective of the class is to learn to cue to music to convey message and emotion while strengthening personal artistry through color and movement. The student must have programming ability and/or take GrandMA training prior to taking class at CalArts when offered or through online private training.

TLTG-499 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.
TLTG-500 Lighting Techniques (2.00 cr.)
A semester-long introductory course for the student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.

TLTG-510 Lighting Design I - Plotmaking (3.00 cr.)
(Fall)
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.

TLTG-525 Theatrical Techniques - Grad I (3.00 cr.)
(Fall)
Graduate Lighting Design I - Theatrical Techniques A detailed exploration of the lighting design process, and the development of a conceptual and collaborative approach to design and communication. Students will be assigned a variety of projects, both in theatre and dance (based on past or current professional productions) that will develop and strengthen skills in technique and the ability to form, articulate and organize strong and coherent lighting ideas that serve the material in a unique and compelling way. Students will be introduced to design techniques for a variety of venues, including proscenium, arena, thrust, and non-traditional spaces. The course will include an extensive examination of color theory, optics and photo-metrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema.

TLTG-550 Advanced Light Lab (1.00 cr.)
Open to Theater School Design & Production students only, and other Institute students with permission of instructor. The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through creative individual, and group projects, students will exercise control of lighting's properties (color, intensity, angle, and composition) to find creative solutions to problems typically found in performance settings. A journal of lighting observations will be kept to develop the skill of seeing and articulating light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary.

TLTG-625 Environmental Lighting (3.00 cr.) (Fall)
An in-depth study of the societal implications of natural and artificial light past and present, including the effects of light on the environment and the human body and mind. The class will examine light in relation to cultural behavior and belief systems, while investigating neuroscience, psychology and ethics. A review of historic milestones and how real and imagined beliefs in the power light have impacted human behavior, and spurred advances in technology and commerce. Open to MFA2 students in the Lighting Design Program, and others by permission of instructor.

TLTG-626 Art & Architecture (3.00 cr.) (Spring)
Light is the focus of this course in the study of how artists use light to create fine art, public installation and how creative applications of light have and continue to influence architecture spaces. Students will be introduced the California Light and Space Movement, light artists and designers, and their influence on past and current trends in public space. An introduction on how to light for architectural will be covered. Coursework includes creating light sculptures and concepts for large scale light art pieces.

TLTG-627 GrandMA (2.00 cr.) (Fall)
This course shall provide instruction of fundamental concepts and operation of the Grand MA series lighting console. The course will utilize both online training and hands-on experience with the Grand MA2/3 On PC software. There shall be projects utilizing intelligent lighting equipment throughout the semester.

TLTG-630 Lighting Towards the Edge (3.00 cr.) (Spring)
Open by permission of instructor only. Working with contemporary plays, and operas, in non-traditional and/or site specific spaces, students will be challenged to formulate and articulate their lighting concepts and design. Each project will result in a complete lighting package.

TLTG-670 Moving Lights for Music (3.00 cr.) (Spring)
An MFA metier class for lighting designers in the School of Theater XDP program, this class is also open to other eligible MFA's by permission of instructor. During the semester, students will join MFA students to conduct practical exercises in the Light Lab utilizing moving lights through programming a moving light console - the GrandMA 2,3 or ChamSys consoles in the Light Lab. Each week, a different assignment will be given based on a musical theme given by the instructor. The students will work independently or in groups to create short moving light shows on the light lab stage using mannequins, props, backdrops, atmospheric haze and strobe lights. The objective of the class is to learn to cue to music to convey message and emotion while strengthening personal artistry through color and movement. The student must have programming ability and/or take GrandMA training prior to taking class at CalArts when offered or through online private training.

TLTG-725 Immersive Lighting Design (3.00 cr.) (Fall)
Course is designed to introduce students in the art and practice of architectural lighting. The student will learn how to transpose theatrical lighting techniques into more permanent public solutions including lighting for immersive spaces including theme park and architectural design that employ theatrical lighting techniques using architectural fixtures. Students will learn about architectural design methodology, drawing techniques, architectural lighting fixtures and lighting codes. Skills in AutoCAD or equivalent and photorealistic rendering will be necessary for class presentations. Course is open to MFA 3's. BFA's will require permission of instructor.

TLTG-726 The Business of Light (3.00 cr.)
(Spring)

Open to Lighting Design Program students only.

The Business of Light. Specifically for graduating lighting students, this class will cover everything the emerging designer needs to know about the business, economics and politics of lighting design. Whether going into private practice, or joining a lighting practice as a beginning designer, this class will tell you what to expect in the beginning years, years to come and how to prepare for the challenges of a lighting career. Special attention will be paid on individual style and presentation techniques, interview tips, public speaking and appearance. Contracts, professional affiliations, accounting and networking will also be covered.
TMPM-798 Graduate Internship       (1.00-6.00 cr.)       
(Fall and Spring)

The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.
TMPR-310 Audience Development (2.00 cr.) (Fall and Spring)
Designed for graduate producing students, Audience Development focuses on all the aspects of getting a project into the public eye: digital and social media marketing, 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 the nuances of marketing the arts.

TMPR-400 Fnd of Creative Producing (2.00 cr.) (Fall)
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.

TMPR-499 Independent Study (0.50-8.00 cr.) (Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TMPR-500 Fnd of Creative Producing (2.00 cr.) (Fall)
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.

TMPR-510 Audience Development (2.00 cr.) (Fall and Spring)
Designed for graduate producing students, Audience Development focuses on all the aspects of getting a project into the public eye: digital and social media marketing, 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 the nuances of marketing the arts.

**TMPR-599 Independent Study**  
(0.50-8.00 cr.)  
(Spring)

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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent study_project_contract  
Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

**TMPR-615 Business of Producing Perf**  
(2.00 cr.)  
(Spring)

This course is designed to provide a survey of institutional structure, touring support organizations, and commercial business practices for the performing arts. Focused on the business of producing performance, we will discuss budgeting and marketing practices of non-profit and commercial arts organizations and will examine the structures of touring support organizations. More specifically, through case studies, reading and research, we will look at internal organizational structures to understand producing models, study the elements of effective organizational budgeting, marketing approaches for projects and small organizations, and will gain introductory knowledge of presenting, producing, and touring contracts.

**TMPR-650 Creative Producing Studio**  
(2.00 cr.)  
(Fall and Spring)

A discussion session for graduate producing students, based on current and on-going issues in producing and arts management. Sample topics include the Corpus Christi controversy, the 'Sensation' exhibit at the Brooklyn Museum of Art, and the artists' boycott of the Spoleto Festival.
TMPR-699 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TMPR-798 Graduate Internship (1.00-6.00 cr.)
(Fall and Spring)
The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.

TMPR-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.
TMSM-100 Basic Stage Management  (2.00 cr.)  
(Fall)  
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.

TMSM-101 Basic Stage Management  (2.00 cr.)  
(Spring)  
Open to School of Theater students only. 
Two semester sequence. Emphasis is on the 
basics of stage management: developing the 
elements of the production book, blocking 
notation, cue notation and calling, etc. 
Discussion will focus on the stage manager's 
responsibilities and interrelation with the 
director, actors and the production team.

TMSM-325 Special Topics in Stage Mgt  (2.00 cr.)  
(Spring)  
Topics will be selected each semester to 
reflect the needs and interests of current 
students, faculty, and guest artists.

TMSM-500 Foundations of Sm II  (2.00 cr.)  
(Fall)  
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.

TMSM-501 Foundations of SM I  (2.00 cr.)  
(Spring)  
Open to Stage Management Specialization 
students only. 
In-depth study of management principles and 
their application in performing arts 
management. The second semester will focus on 
particular management principles and theories. 
The work will include readings, writing and 
class discussion.

TMSM-525 Special Topics in Stage Mgt  (2.00 cr.)  
(Fall and Spring)  
Topics will be selected each semester to 
reflect the needs and interests of current 
students, faculty, and guest artists.

TMSM-700 Stage Mgmt Theory & Practice  (3.00 cr.)  
(Fall)
A chance for 3rd Year Graduate Stage Management students to come together and discuss current events and issues in our field. This course will be heavily based on outside work including ample reading and research of our industry's past, present, and future. It will culminate in a written and oral presentation of findings.

TMSM-701 Stage Manage(r) (1.00 cr.) (Spring)
Stage Manage(r): The Artistic Profession's Creative Leaders. A culmination of all topics covered in the last 3 years both in coursework and production assignments, this final semester class will be primarily discussion based with a fair amount of reflection. We will circle back around to topics first discussed at the beginning of their graduate career and acknowledge what beliefs, assumptions, and practices have changed for them and what have remained the same. This course is designed to send student out into the world equipped with all the tools they need to succeed.

TMSM-798 Graduate Internship (1.00-6.00 cr.) (Spring)
The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.
TSCE-110 UG Techniques of Design (2.00 cr.) (Fall)
Open to Scene Design Program students only.

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.

TSCE-110A Model Making (1.00 cr.) (Fall and Spring)
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.

TSCE-110B Introduction to Drafting (1.00 cr.)
Introduction to Drafting will explore the techniques, conventions and practice of mechanical drafting for design. Students will learn about drawing standards, drafting conventions and plan reading/review. Traditional hand drafting skills will be applied using CAD (vectorworks) as the primary layout tool. Students will learn key concepts including accuracy & precision, scale & proportion, projection and perspective, line & fill types, layout, annotation and package prep. Exploring these conventions will support the design practices used in a collaborative creative process.

TSCE-201 Scenic Design I (2.00 cr.) (Spring)
Open to Design & Production Programs students only. Semester II: An exploration of the design possibilities inherent in various types of texts. Emphasis will be placed on developing ideas for the text and the space and on developing communication skills to enhance the student's ability to collaborate with fellow artists. * Prerequisite: TSCE 200 or permission of instructor.

TSCE-300 UG Spc Tpcs Theater Design (3.00 cr.) (Fall and Spring)
Undergraduate Special Topics in Scene Design

This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters.
TSCE-301 UG Spc Tpcs: Enviro in Motion (3.00 cr.) (Fall and Spring)

Special Topics in Scene Design: Environments in Motion

Open to Design & Production Programs students only.

Undergraduate Special Topics in Scene Design: Dressing the Set

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

TSCE-399 Independent Study (0.50-8.00 cr.) (Fall and Spring)

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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TSCE-450 Production Design (1.00-6.00 cr.) (Fall and Spring)

Permission of Instructor Required.

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

TSCE-499 Independent Study (0.50-8.00 cr.) (Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

**TSCE-501 Architectural Styles**  
(2.00 cr.)  
(Fall and Spring)  
This course explores the relationship between the history and evolution of architectural styles and coinciding artistic movements and the design disciplines of film, stage, furniture, architecture, industrial, interior, and fashion however, primarily focusing on the process of research for the theatrical designer.

**TSCE-505 Techniques of Design**  
(2.00 cr.)  
(Fall)  
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.

**TSCE-510 Performance by Design**  
(2.00 cr.)  
(Fall)  
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.

**TSCE-545 Design Methodology**  
(4.00 cr.)  
(Spring)
Open to MFA 1 students only.

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

TSCE-545A Design Methodology (2.00 cr.) (Spring)

Open to MFA 1 students only.

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

TSCE-599 Independent Study (0.50-8.00 cr.) (Spring)

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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract. Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TSCE-600 Spc Tpcs in Scene Design (4.00 cr.) (Fall)

Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.
TSCE-601 Spc Tpcs in Scene Design       (4.00 cr.)  
(Spring)  
Open to MFA 2 students only.  
Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.

TSCE-650 Production Design         (1.00-6.00 cr.)  
(Fall and Spring)  
Permission of Instructor Required.  
General introduction to the medium of film, stressing script analysis and breakdown using sketches, plans and models. Discussions will include color structure, camera angles, movement and special effects.

TSCE-700 Open Studio                    (4.00 cr.)  
(Fall)  
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.

TSCE-750 Closure                        (4.00 cr.)  
(Spring)  
Open to MFA 3 students only.  
Design students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to return to projects that were inspiring but not finished to a level that communicates fully the design. Large finished models and other expressive materials are created. Often students experience the pleasure of having more mature ideas that influence the entire work. Through the work in this course, the student is expected to complete a graduate level portfolio.

TSCE-799 Independent Study         (0.50-8.00 cr.)  
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.
TSND-112 Research-Based Sound Design    (3.00 cr.)  
(Fall and Spring)  
Research-Based Sound Design: Literature, History, and Practice.  
In this course we will read, examine, discuss, and design with ideas drawn from a selected literature of sound design practice and history, with an emphasis on theater and dramatic settings. This course will provide the foundational, historical, and contextual/cultural support to your knowledge of sound design in the theater and in the contemporary world.

TSND-121 Sound/Music/Noise Design       (3.00 cr.)  
(Spring)  
Sound/Music/Noise Design for Dramtic Scripts  
Design of sound/music/noise to various types of theater scripts. In addition to plays, we may consider film, comics, visual art, dance, ritual, sound/music notation.  
Activities include presentations, audio design/composition assignments, research, journaling, participation, relentless self-organizing, and egolessness. We are building a curriculum and a sound portfolio together.

TSND-330 Music, Sound Art, and Design   (3.00 cr.)  
(Spring)
Examination and analysis of intercultural musical aesthetics and sonic/cultural structures of meaning through the dual lenses of artistic and academic views of music, sound art, and design. In this course we examine both great and small intercultural traditions that inform music-making and sound practices (theater, dance, performance, ritual, nature, healing, mass participation, religion, commerce, identity-building). We do this in order to expand our own art praxis into an informed, inclusive art practice. We will also examine the work of modern and contemporary individual and collaborative artists in a worldwide context. By challenging basic Western assumptions about meaning, beauty, symmetry, and organization, classical and vernacular world musics and arts challenge the everyday "common sense" categories of Western ethnocentrism still lingering in American and European post-colonial society. We will also examine difficult contemporary ethical issues such as appropriation and representation, compensation and justification. This course is intended for sound designers, filmmakers, theater designers, and visual artists (not formal musicians, although musicians will also benefit) who want to make sound/music/noise a central part of their creative practice.

TSND-356 Spc Tpcs Sound Design: Gear (2.00 cr.)
(Fall and Spring)
This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic’s relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.

TSND-365 Methodology of Sound Design (2.00 cr.)
(Fall)
The course is focused on the concepts and best practices for conceiving, developing, building and executing a theatrical sound design from the words on the page, to ideas of space and content, to a fully realized sound system and content design. Learning outcomes are focused on improving the quality, breadth and types of paperwork, system design, system management and system tuning.

TSND-399 Independent Study (0.50-8.00 cr.)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TSND-465 Acoustic Environments (2.00 cr.) (Fall and Spring)
A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two-hour class session followed by a weekly 4-hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event-ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others.
TSND-499 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract. Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TSND-512 Research-Based Sound Design (3.00 cr.)
(Spring)
Research-Based Sound Design: Literature, History, and Practice.

In this course we will read, examine, discuss, and design with ideas drawn from a selected literature of sound design practice and history, with an emphasis on theater and dramatic settings. This course will provide the foundational, historical, and contextual/cultural support to your knowledge of sound design in the theater and in the contemporary world.

TSND-530 Music, Sound Art, and Design (3.00 cr.)
(Spring)
Examination and analysis of intercultural musical aesthetics and sonic/cultural structures of meaning through the dual lenses of artistic and academic views of music, sound art, and design. In this course we examine both great and small intercultural traditions that inform music-making and sound practices (theater, dance, performance, ritual, nature, healing, mass participation, religion, commerce, identity-building). We do this in order to expand our own art praxis into an informed, inclusive art practice. We will also examine the work of modern and contemporary individual and collaborative artists in a worldwide context. By challenging basic Western assumptions about meaning, beauty, symmetry, and organization, classical and vernacular world musics and arts challenge the everyday "common sense" categories of Western ethnocentrism still lingering in American and European post-colonial society. We will also examine difficult contemporary ethical issues such as appropriation and representation, compensation and justification. This course is intended for sound designers, filmmakers, theater designers, and visual artists (not formal musicians, although musicians will also benefit) who want to make sound/music/noise a central part of their creative practice.

TSND-599 Independent Study (0.50-8.00 cr.) (Fall and Spring)

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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract. Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TSND-656 Spc Topics in Sound Dsgn: Gear (2.00 cr.) (Fall and Spring)
Special Topics in Sound Design: Gear

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

TSND-665 Methodology of Sound Design (2.00 cr.) (Fall)

The course is focused on the concepts and best practices for conceiving, developing, building and executing a theatrical sound design from the words on the page, to ideas of space and content, to a fully realized sound system and content design. Learning outcomes are focused on improving the quality, breadth and types of paperwork, system design, system management and system tuning.

TSND-765 Acoustic Environments (2.00 cr.) (Fall and Spring)
A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two-hour class session followed by a weekly 4-hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event-ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others.

TSND-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.
TTDI-105 Stagecraft I (2.00 cr.)
(Spring)
This course is an introduction to the process of scenic construction. No prior experience or tool knowledge necessary. The class will cover safety, tool set-up & operation, hardware and material selection, layout and fabrication techniques. The objective is to finish with a working knowledge of scenery construction.

TTDI-210 Welding I (2.00 cr.)
(Fall)
An introductory class that will show students the basic principles of welding of both ferrous and non-ferrous materials. Topics will include multi-position GMAW, GTAW, plasma cutting and oxy-fuel cutting and brazing. This class is taught as both a lecture and a lab with concepts first being discussed and then applied in hands-on assignments. This course is project based and will revolve around both traditional and non-traditional welding techniques with an emphasis on theatrical scenic construction.

TTDI-225 Statical Engineering (2.00 cr.)
(Fall)
This course 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.

TTDI-226 Statical Engineering (2.00 cr.)
(Spring)
This course 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.
TTDI-230 Digital Fab for Model Making (1.00 cr.)
(Fall)
This course is for the design student wanting to learn how to use digital fabrication techniques in order to build theatrical and architectural models. Topics to include:

TTDI-299 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TTDI-300 Fundamentals of TechDirect I (2.00 cr.)
(Fall)
The definition of a technical director varies widely. This course will explore the TD's role and examine the skills necessary to manage the scenic construction process. Students will focus on management techniques. Communication and teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.

TTDI-335 3D Printing Advance Basics (2.00 cr.)
(Fall)
The focus of this class is the incorporation of mechanical design into the 3D printing process. Students in this class will learn how to design mechanical devices using mechatronics and FDM printing process for the making of kinetic works as well as practical applications such as tooling and do-nothing machines. Topics to include:
- Advance modeling and mechanical design in Fusion 360 - FDM printer setup and calibration - Prototyping ideas - Learning from failed designs.
TTDI-345 Autodesk REVIT 1 (3.00 cr.)
(Spring)
The future of themed entertainment and design has been slowing moving toward BIM construction modeling and to have a career in the field it has become more and more important that you have a working knowledge of it to compete. REVIT is the BIM modeling software of choice for a lot of themed entertainment, architectural and engineering firms. This platform allows designers, engineers, architects and contractors to work on a common platform in real time including BOM and budgeting assets. Sounds real technical but in a nut shell it allows you to make really great drawings really fast and it allows everyone involved to know what you want.

TTDI-399 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TTDI-410 Parametric Drafting (2.00 cr.)
(Fall and Spring)
Open to Technical Direction Program students only.
An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for part/system design before fabrication. Assignments will begin with program techniques then move to project-based packets.
There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TTDI-450 Rigging (2.00 cr.)
(Fall and Spring)
Open to Design & Production Programs students only.

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

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

TTDI-460 Technical Design (2.00 cr.) (Spring)
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 BFA Technical Direction students by permission of instructor. 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.

TTDI-475 Spc Topics in Technical Dir (2.00 cr.) (Fall and Spring)
An exploration of various specialized areas of technical direction, such as safety, specialized construction problems, mechanical design and engineering, and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics will rotate.

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

TTDI-500 Fundamentals of TechDirect I (2.00 cr.) (Fall)
The definition of a technical director varies widely. This course will explore the TD's role and examine the skills necessary to manage the scenic construction process. Students will focus on management techniques. Communication and teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.

TTDI-510 Welding I (2.00 cr.) (Fall)
An introductory class that will show students the basic principles of welding of both ferrous and non-ferrous materials. Topics will include multi-position GMAW, GTAW, plasma cutting and oxy-fuel cutting and brazing. This class is taught as both a lecture and a lab with concepts first being discussed and then applied in hands-on assignments. This course is project based and will revolve around both traditional and non-traditional welding techniques with an emphasis on theatrical scenic construction.

TTDI-525 Statical Engineering (2.00 cr.) (Fall)
This course 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.

TTDI-526 Statical Engineering (2.00 cr.) (Spring)
This course 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.

TTDI-530 Digital Fab for Model Making (1.00 cr.) (Fall)
This course is for the design student wanting to learn how to use digital fabrication techniques in order to build theatrical and architectural models. Topics to include:


TTDI-535 3D Printing Advance Basics (2.00 cr.)
(Fall)
The focus of this class is the incorporation of mechanical design into the 3D printing process. Students in this class will learn how to design mechanical devices using mechatronics and FDM printing process for the making of kinetic works as well as practical applications such as tooling and do-nothing machines. Topics to include:

- Advance modeling and mechanical design in Fusion 360 - FDM printer setup and calibration - Prototyping ideas - Learning from failed designs.

TTDI-560 Technical Design (2.00 cr.)
(Spring)
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.

TTDI-599 Independent Study (0.50-8.00 cr.)
(Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TTDI-645 Autodesk REVIT 1 (3.00 cr.) (Spring)
The future of themed entertainment and design has been slowing moving toward BIM construction modeling and to have a career in the field it has become more and more important that you have a working knowledge of it to compete. REVIT is the BIM modeling software of choice for a lot of themed entertainment, architectural and engineering firms. This platform allows designers, engineers, architects and contractors to work on a common platform in real time including BOM and budgeting assets. Sounds real technical but in a nut shell it allows you to make really great drawings really fast and it allows everyone involved to know what you want.

TTDI-650 Rigging (2.00 cr.) (Fall and Spring)
Open to Design & Production Programs students only.

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

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.
TTDI-675 Spc Topics in Tech Direction   (2.00 cr.)  
(Fall and Spring)  
An exploration of various specialized areas of technical direction, such as safety, specialized construction problems, mechanical design and engineering, and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics will rotate. May be offered alternate years.  
There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TTDI-699 Independent Study         (0.50-8.00 cr.)  
(Fall and Spring)  
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. <br> This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. <br> The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract <br> Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TTDI-710 Parametric Drafting            (2.00 cr.)  
(Fall and Spring)  
Open to Technical Direction Program students only.  
An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for part/system design before fabrication. Assignments will begin with program techniques then move to project-based packets.  
There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TTDI-799 Independent Study         (0.50-8.00 cr.)  
(Fall and Spring)
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. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract. The Independent Study contract can be found here: https://calarts.formstack.com/workflows/independent_study_project_contract. Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.
TVID-400 Integrating Video & Live Perf (3.00 cr.)
(Fall)
At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

TVID-401 Integrating Video & Live Perf (3.00 cr.)
(Spring)
At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

**TVID-410 Introduction to Real Time Soft (2.00 cr.)**

(Fall and Spring)

This class will embark on a rigorous study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. The student will learn the programming structure and coding techniques necessary to implement custom video software solutions to a large number of video presentation and real-time manipulation challenges now commonly faced in the task of designing video content and technical solutions for live performance environments. Students enrolling in this class are expected to be well versed in digital video production techniques, digital video editing, and digital video content creation. The class will focus solely in the use of the Jitter coding environment and its applications to stage performances. No previous familiarity with Max, MSP or Jitter is required.

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

**TVID-415 Motion Graphics: After Effect (2.00 cr.)**

(Fall)
This class will be a fast-paced hands-on introduction to motion graphics design and compositing techniques for the creation of pre-rendered content to be integrated into live performance. Students will learn to use Adobe After Effects, Photoshop, and Illustrator as part of an integrated workflow from concept development to content delivery. Students are expected to have basic familiarity with Mac OSX based Apple computers. Some experience with digital video production is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

This course is open to Design and Production students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TVID-420 Creating for Augmented Reality (3.00 cr.) (Fall)

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

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

TVID-440 Video Installation (2.00 cr.) (Fall and Spring)
This course will prepare students to conceive and create multi-channel video installations, including: strategies for creating video content for an installation context, designing the physical environment and necessary technological systems, and executing and installing the final elements to achieve their full vision. It is a project-oriented course, however a few reading assignments will prepare students for engaging with installation art on a theoretical level and familiarize them with the current state of the field. This course is not technically focused, so some facility with software and electronics is strongly encouraged. At the conclusion of the course, students will conceive and execute a unique video installation using original materials. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TVID-450 Creating for VR  (2.00 cr.)  (Spring)
Creating for VR is a laboratory-oriented class with a focus on creating, developing, and experimenting with new forms of storytelling in VR. As VR becomes present in our homes, we will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure and looking at emerging and yet-to-be-developed rhizomatic forms. Groups of students will work with technology such as the Unity game engine, surround sound, and Kinect sensors to evolve integrated methods of merging these narrative strategies and technological tools. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. The technological needs of the class will be supported by two software classes that are recommended to be taken simultaneously - Unity Game Engine (TVID-653) and Unity Game Engine: Programming C# (TIMM-652). There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TVID-453 Unity Game Engine:Inter VR/AR  (2.00 cr.)  (Spring)
Unity Game Engine: Interaction and VR/AR

The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a custom-built PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality apps. You will learn the key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity.

Note: This is a companion class to “Unity Game Engine: Programming in C# and it is strongly encouraged that you take both.

TVID-500 Integrating Video & Live Perf (3.00 cr.) (Fall)
At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students’ discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

TVID-501 Integrating Video & Live Perf (3.00 cr.) (Spring)
At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

TVID-510 Intro to Real Time Software (2.00 cr.) (Fall and Spring)
This class will embark on a rigorous study of the video programming language Jitter 1.6, a part of Cycling '74's Max/MSP/Jitter custom media coding environment. The student will learn the programming structure and coding techniques necessary to implement custom video software solutions to a large number of video presentation and real-time manipulation challenges now commonly faced in the task of designing video content and technical solutions for live performance environments. Students enrolling in this class are expected to be well versed in digital video production techniques, digital video editing, and digital video content creation. The class will focus solely in the use of the Jitter coding environment and its applications to stage performances. No previous familiarity with Max, MSP or Jitter is required.

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

TVID-515 Motion Graphics: After Effect (2.00 cr.) (Fall and Spring)
This class will be a fast-paced hands-on introduction to motion graphics design and compositing techniques for the creation of pre-rendered content to be integrated into live performance. Students will learn to use Adobe After Effects, Photoshop, and Illustrator as part of an integrated workflow from concept development to content delivery. Students are expected to have basic familiarity with Mac OSX based Apple computers. Some experience with digital video production is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

This course is open to Design and Production students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TVID-600 Creating for Augmented Reality (3.00 cr.)
(Fall)
This one-semester course explores the use of interactive media in performative and time-based settings, including developing strategies for conceiving new approaches and forms. At the conclusion of this course, students should be capable of conceiving and creating a complex interactive project for a site-specific or unique environment. Examples of class projects might include: conceiving a site-specific public art event or promenade performance, creating a physically-interactive object or system, or designing a virtual environment that takes user input. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. Students will investigate the history of interactive art in a self-determined manner. This research will inform the creation of class projects over the course of the semester. This course is not technically focused, so prior facility with software, technology, or electronics is encouraged.

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

TVID-605 Arch Proj & Video Objects (2.00 cr.)
(Spring)
This one-semester course will engage with moving images as three-dimensional objects in physical space. Whether in the burgeoning field of architectural projection and digital image surfaces or as art objects in the gallery and museum, moving images are increasingly inhabiting the physical world along with us. This course will begin with the study of images in relation to architecture and conclude with related approaches to creating sculptural objects as carriers for the moving image. This is a project-based course that requires students to conceive and create new work. Some prior facility with video devices, image-making techniques, and related technology is required.

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

TVID-610 Video Installation (2.00 cr.) (Fall and Spring)

This course will prepare students to conceive and create multi-channel video installations, including: strategies for creating video content for an installation context, designing the physical environment and necessary technological systems, and executing and installing the final elements to achieve their full vision. It is a project-oriented course, however a few reading assignments will prepare students for engaging with installation art on a theoretical level and familiarize them with the current state of the field. This course is not technically focused, so some facility with software and electronics is strongly encouraged. At the conclusion of the course, students will conceive and execute a unique video installation using original materials.

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

TVID-615 Creating for VR (2.00 cr.) (Spring)
Creating for VR is a laboratory-oriented class with a focus on creating, developing, and experimenting with new forms of storytelling in VR. As VR becomes present in our homes, we will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure and looking at emerging and yet-to-be-developed rhizomatic forms. Groups of students will work with technology such as the Unity game engine, surround sound, and Kinect sensors to evolve integrated methods of merging these narrative strategies and technological tools. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. The technological needs of the class will be supported by two software classes that are recommended to be taken simultaneously - Unity Game Engine (TVID-653) and Unity Game Engine: Programming C# (TIMM-652). There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TVID-653 Unity

(2.00 cr.)
(Spring)

Unity Game Engine: Interaction and VR/AR

The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a custom-built PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality apps. You will learn the key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity.

Note: This is a companion class to "Unity Game Engine: Programming in C# and it is strongly encouraged that you take both.
TWFP-260 Crafting Your Series (2.00 cr.)
(Fall and Spring)
Crafting Your Series will serve as an advanced practicum in the development of episodic and serialized television as well as webisode scripts. Students will pitch, outline, and then work to complete a first draft of a series pilot. In-process scripts will be workshopped and critiqued in class by the instructor and fellow students. Over the course of the semester, students will explore TV structure, effective dialogue, character development, script formatting, as well as episode and season arcs. Students are required to purchase Final Draft (or similar) screenwriting software.

TWFP-330 Writing for Performance I (3.00 cr.)
(Spring)
A weekly writing workshop focused on generating new text for performance. The class will mainly workshop new material, where students can have up to 20-page chunks of writing read aloud in class, followed by guided response. Each student will have up to three opportunities to present work in the semester. Besides workshopping, there will be writing exercises administered, to help create new play worlds or deepen existing characters. Ideally, students will have the first draft of a longer work by semester's end.

TWFP-380 Special Topics in Writing (2.00 cr.)
(Fall and Spring)
Special Topics in Writing will explore the functions of text as a creative and dramaturgical tool in the development of new projects. Operating simultaneously as an incubator for new writing, as well as a peer-to-peer forum for the development of new projects, ideas, and initiatives, this course will pursue a broad and multifaceted exploration of writing as it relates to theater and the performing arts. Students working in all forms and modalities of text are welcome to participate.

TWFP-450 Screenwriting for TH Artist (2.00 cr.)
(Fall and Spring)
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.

**TWFP-525 Screenwriting for TH Artist** (2.00 cr.)
(Fall and Spring)

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.

**TWFP-530 Writing for Performance I** (3.00 cr.)
(Fall and Spring)

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

**TWFP-560 Crafting Your Series** (2.00 cr.)
(Fall and Spring)
Crafting Your Series will serve as an advanced practicum in the development of episodic and serialized television as well as webisode scripts. Students will pitch, outline, and then work to complete a first draft of a series pilot. In-process scripts will be workshopped and critiqued in class by the instructor and fellow students. Over the course of the semester, students will explore TV structure, effective dialogue, character development, script formatting, as well as episode and season arcs. Students are required to purchase Final Draft (or similar) screenwriting software.

TWFP-680 Special Topics in Writing (2.00 cr.)
(Fall and Spring)
Special Topics in Writing will explore the functions of text as a creative and dramaturgical tool in the development of new projects. Operating simultaneously as an incubator for new writing, as well as a peer-to-peer forum for the development of new projects, ideas, and initiatives, this course will pursue a broad and multifaceted exploration of writing as it relates to theater and the performing arts. Students working in all forms and modalities of text are welcome to participate.

TWFP-799 Independent Study (0.50-8.00 cr.)
(Fall)
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.
TWNT-303 Winter Session: Skills Dev (0.50-1.00 cr.)
(Winter Session)
Winter Session: Individual/Group Skills
Development and Practice

Self-guided individual or group work with
mentor oversight at various points (initial
proposal, agreed-upon consulting, final
reporting).

TWNT-305 Winter Session (1.00 cr.)
(Winter Session)
WINTER SESSION offers students experiential and
competency-based learning opportunities that
facilitate interdisciplinary art making while
supporting core learning within the métiers.
Winter Session also provides an intensive,
reflective space within the curriculum that
allows students to integrate their métier
knowledge and skills in new ways, opportunities
that do not require a full semester or would
not logistically be possible alongside
degree-requirements. Winter Session encourages
students to invest deeply in one endeavor,
rather than working on many things
simultaneously. In consultation with their
instructor, students may choose from 5 Winter
Session activities: Interschool (classes
offered throughout the Institute), Winter Lab
(creation and development of student generated
projects), Curricular Production (expanded
engagement in curricular projects), Individual
or Group Research (self-guided learning in a
solitary/group setting), and Skills
Development/Practice (gaining and refining
one's artistic practice).

TWNT-309 Marvelous Designer Lab (1.00 cr.)
(Winter Session)
This lab is for the purpose of learning to use
the Marvelous Designer software and apply it to
future projects in designing for Costumes.

TWNT-310 OBS: Better Presentation (0.50 cr.)
(Winter Session)
Zoom is fine but it can be better especially if
you are recording or presenting. With some free
and inexpensive software, you can make your
presenting experience so much better. This is a
3-day winter session course that will
demonstrate how to set up your computer video
and audio to stream using OBS, voice meter
banana and the streamdeck app.

TWNT-603 Winter Session: Skills Dev (0.50-1.00 cr.)
(Winter Session)
Winter Session: Individual/Group Skills
Development and Practice

Self-guided individual or group work with mentor oversight at various points (initial proposal, agreed-upon consulting, final reporting).

TWNT-605 Wintersession (1.00 cr.)
(Winter Session)
WINTER SESSION offers students experiential and competency-based learning opportunities that facilitate interdisciplinary art making while supporting core learning within the métiers. Winter Session also provides a intensive, reflective space within the curriculum that allows students to integrate their métier knowledge and skills in new ways, opportunities that do not require a full semester or would not logistically be possible alongside degree-requirements. Winter Session encourages students to invest deeply in one endeavor, rather than working on many things simultaneously. In consultation with their instructor, students may choose from 5 Winter Session activities: Interschool (classes offered throughout the Institute), Winter Lab (creation and development of student generated projects), Curricular Production (expanded engagement in curricular projects), Individual or Group Research (self-guided learning in a solitary/group setting), and Skills Development/Practice (gaining and refining one's artistic practice).

TWNT-609 Marvelous Designer Lab (1.00 cr.)
(Winter Session)
This lab is for the purpose of learning to use the Marvelous Designer software and apply it to future projects in designing for Costumes.

TWNT-610 OBS : Better Presentation (0.50 cr.)
(Winter Session)
Zoom is fine but it can be better especially if you are recording or presenting. With some free and inexpensive software, you can make your presenting experience so much better. This is a 3-day winter session course that will demonstrate how to set up your computer video and audio to stream using OBS, voice meter banana and the streamdeck app.