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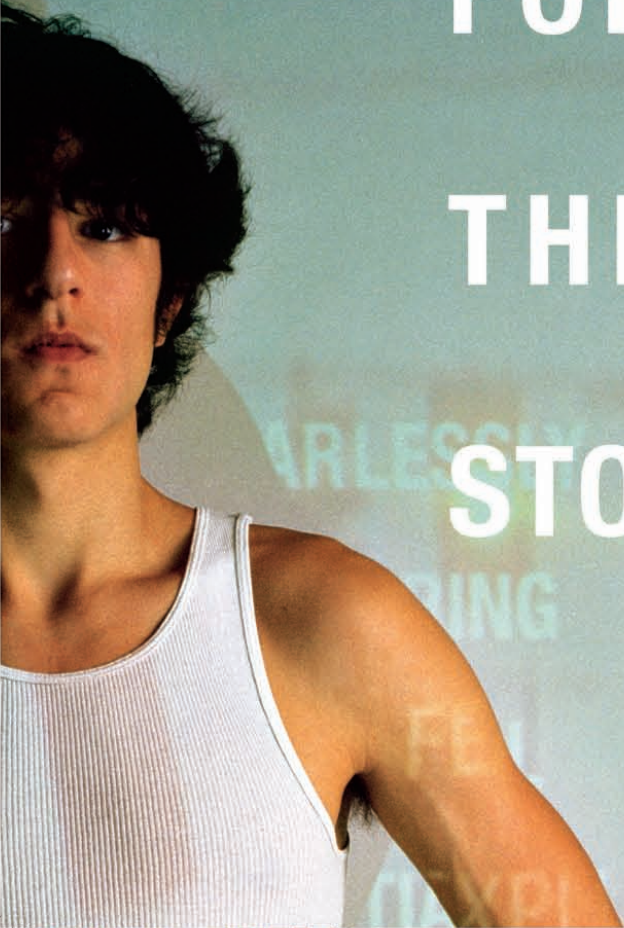
**EXPLORING**

**THE FULL**

**POTENTIAL OF**

**THEATRICAL**

**STORYTELLING**



## **FORWARD**

**ELIZABETH BRADLEY**

**HEAD, SCHOOL OF DRAMA**

It is with great pleasure that the School of Drama welcomes the 2007 Advisory Board to Carnegie Mellon University. The five years since the Board's last visit have been marked by significant progress and accomplishment and we look forward to sharing the work of the School with each of you.

The School continues to strive to embody the unique strengths of a pre-professional conservatory program situated in a great research university. We seek new ways to balance a careerist orientation with intellectual rigor and a thirst for innovation.

Our objective in contributing to the education of young artists is to foster theatre makers who through the practice of their art meaningfully interpret the contemporary world. In so doing they honor their contract with society to clarify, illuminate and enrich human experience. Now, more than ever, when the concept of acquiring finite knowledge is becoming obsolete, the challenge for artists is to gain the facility to acquire and shape new metaphors for our time.

We believe that this will come from guiding students to identify in their art form what will truly engage their community. This process of creation and interpretation is core to the production of art, and requires both mastery and curiosity.

In the School of Drama the concept of a professional education is not oxymoronic but in actuality is inextricable from our central mission. We have spent much of the past five years identifying opportunities for students to encounter broader and deeper engagement with ideas, the campus, and the world. The commitment is for students to explore expansively while continuing to be challenged in great depth.

Society in times of complexity and change is more demanding of the arts. We believe that the education students receive in the School of Drama will prepare them to meet the challenges of the future, and to make a difference.

We are grateful for your interest, your expertise and your wisdom. We look forward to a dynamic exchange of perspectives and to outcomes that will help move the School of Drama forward.



# TABLE OF CONTENTS



- **Forward**
- **Table of Contents**
- **School of Drama Mission, Vision, and Pillars**
- **Progress Status on Recommendations of the 2002 Drama Advisory Board**
- **Strategic Priorities for the Next Five Years**
- **Introduction to the Core Activities**
  - Option Overview – Acting and Music Theatre
  - Option Overview – Design
  - Option Overview – Directing
  - Option Overview – Dramaturgy
  - Option Overview – Production Technology Management
- **Overview – Graduate Programs**
  - Option Overview – Graduate Design
  - Option Overview – Graduate Directing
  - Option Overview – Graduate Dramatic Writing
  - Option Overview – Graduate Production and Technology and Management
- **Undergraduate Curriculum Review**
- **Grading and Assessment**
- **Student Advising System**
- **Season Selection: Lab Review in the School of Drama**
  - Nathan the Wise in Doha
  - School of Drama Productions
- **Playground: A Festival of Independent Student Work**
- **Bachelor of Humanities and Arts**
- **Financial Overview / Fund-raising Challenge**
- **Factors Driving Facility Related Costs and Operations in the School of Drama**
- **Faculty Listed by Option Area**
- **Selected Faculty Collaborations Across Campus**
- **Community Outreach from the School of Drama**
- **School of Drama Staff List and Organization Chart**
- **School of Drama Activities Calendar**
- **Admissions and Recruitment**
- **Summer Pre-College Program**
- **Selected Visiting Guest Artists 2002-2007**
- **Recent School of Drama Alumni in the Profession**
- **School of Drama Facilities Overview**
- **Addenda**
  - Faculty and Staff Biographies
  - Middles States Self Study Report
  - Student Handbook
  - Sample Play Symposia Syllabi

## SCHOOL OF DRAMA MISSION, VISION AND PILLARS

# Mission

The Carnegie Mellon School of Drama educates and trains the theatre artists who will become the collaborators, innovators, and leaders of our profession, committed to the enrichment of diverse communities.

# Vision

Carnegie Mellon, and its School of Drama, will be a leader among educational institutions by building on traditions of innovation, problem solving and interdisciplinary collaboration to meet the changing needs of society.

# Pillars

The following are key values of the School of Drama:

- Education
- Leadership
- Experimentation
- Community
- Diversity
- Faculty and Staff Professional Development and Support

**Striving for excellence is implicit in all the core values.**

## PROGRESS STATUS ON RECOMMENDATIONS OF THE 2002 DRAMA ADVISORY BOARD

As some members of the current board also served in 2002, it is a worthwhile starting point to return to the recommendations and findings of that report. This should also serve to introduce new members to key issues identified at that time, though it should be noted that virtually all of these topics are covered in greater depth in the relevant sections of the briefing document which follows. The numbered headings are the boards recommendations.

### Summary Progress on 2002 Recommendations

#### **1. Evaluate the curriculum and attendant requirements with a view to reduction, subtraction and/or integration of courses and production activity.**

The School of Drama had completed a strategic plan before the arrival of the advisory board in 2002. Immediately following receipt of the Board's report the School commenced an intensive examination of the curriculum which has engaged faculty, staff, students and alumna for over four years.

The Eberly Center for Teaching Excellence, a consultative resource on campus assisted with planning of the review, facilitated the process, provided research support and assessment guidelines. Our work was comprehensive, immersive and authoritative. We have been advised that the School of Drama's efforts in this area are now serving as a model for other units and departments across campus. None of this would have been possible without our colleagues at the Eberly Center, under the direction of Dr. Susan Ambrose, and their contribution is formally acknowledged here.

As we progressed through the curriculum review, we were able to respond to elements which speak directly to the Advisory Board's recommendation. The most important changes are:

**Unit Balance** – Every course offered in the School was reviewed to ensure that the work demanded of students in order to successfully complete the course did not exceed the number of units assigned to it. Moreover it was determined that students should not be carrying a course load which exceeded fifty six units in any term.

**Crew Hours Reduction** – Student production assignments were differentiated by option and tied to learning goals in each area of theatrical specialization. This has meant fewer hours for most students, but for all students ensured that current crew responsibilities are directly related to course objectives. No student is treated as a source of casual labor or a member of a service pool.

**Schedules** – All students now have mandatory meal breaks, and a day off. Rehearsal periods are shorter – reduced from eight to six weeks, but a block casting system provides more opportunities for actors. Design students have longer to realize their design concepts, build periods and installs are phased and extended.

**Lab Review Process** – We completely changed our approach to season selection. In brief, where the intention is to invite a public audience to an event, instead of having a standard scope of production – i.e. big productions belong in big theatres – faculty members submit a request for a particular production “lab”. The experience is designed to directly support learning objectives in their course appropriate to a given population of students at that point in their learning. The results are then matched into multiple combinations of projects and experiences. Instituted for the 2005/6 season, the process has produced a highly finished production in a very small space, installation work without actors, a multi-location ORESTEIA, site specific production and a touring Commedia wagon this spring. Some requests are more conventional and title driven but the re-structuring process has opened up broader conceptual exploration, ambitious production and intellectual substance. Since we view our labs as research, effectively our contribution to the generation of new knowledge in the field, relating this kind of intentional pedagogy to production is significant. This process continues beyond play selection and allows us to assign students to roles and positions suitable to their learning needs.

## PROGRESS STATUS ON RECOMMENDATIONS OF THE 2002 DRAMA ADVISORY BOARD

### ***2. Increase Intellectual Breadth and Depth***

This is another area that benefited greatly from the curriculum review process. To the surprise of some, when successful alumna who graduated within the last ten years were asked about perceived deficits in their education, they responded consistently that their critical skills were underdeveloped. They were not asked to read, write or conduct research enough. The faculty concurred with these findings and the following initiatives were put into place.

***New Foundations of Drama Sequence*** – All students are required to encounter this content in every term of their study in the School. The combination of required and elective Foundation courses has been completely redesigned and covers a comprehensive range of cultural perspectives and traditions.

***Interpretation and Argument*** – a campus wide required first year English course now offers a special section for Drama students. The course content is preparatory to ongoing material in future sections of Foundations of Drama but is purposefully not concentrated in dramatic literature.

***Critical Histories of the Arts*** – Drama students also are now required in their first year to encounter the new Critical Histories of the Arts curriculum with other students from the College of Fine Arts. The goal of this course is create a curiosity about and comfort with interdisciplinary collaboration.

***Dramaturgy*** – The creation of a new option major in Dramaturgy has brought research practice centrally into the life of the School. Students benefit from partnering with dramaturges in production, from high quality program notes, “talk backs” with audiences and specialized study guide material. Student dramaturges assist with two forms of community exchange – the “Intent and Insights” session which begin the process of each production, and the “Response” session where the community gathers after a production has closed. All this activity is directed toward the creation of flexible yet critical thinkers. Through out the curriculum, there is a new valuation of critical skills – at least ten courses which previously did not require in depth writing or research assignments now do so.

***Play Symposia*** – More challenge and intellectual substance in repertoire choice through the newly instituted “Lab Review” process has allowed the creation of “Play Symposia” courses related to the season. These courses are offered university wide, call upon faculty from across the Institution and position the School of Drama as an intellectual resource for the broader community. Drama students often enroll in these courses or participate in special topic presentations in their other classes or rehearsals. For example, the current course on Damon Runyon, a complement to the upcoming production of GUYS AND DOLLS, is constituted with professors from four different departments (English, LCS, Theatre, and Drama) in two Universities (Pitt, CMU).

#### ***Student composition is as follows:***

- Undergrad Humanities and Social Sciences: 5
- Undergrad College of Fine Arts: 8
- Undergrad Mellon College of Sciences: 2
- Undergrad School of Computer Science: 1
- Undergrad Carnegie Institute of Technology: 2
- Undergrad Undeclared: 1
- Master College of Fine Arts: 6
- Master Humanities Social Sciences: 1
- Master Mellon College of Science: 1

## PROGRESS STATUS ON RECOMMENDATIONS OF THE 2002 DRAMA ADVISORY BOARD

### **3. Increase Diversity in the Curriculum and through out the School of Drama Community**

“*Diversity Connex*” is an informal student initiated forum which meets with the Head of the School of Drama to address issues of diversity in the School. The most participatory students to date are primarily African American. We are committed to continuing to recruit a diverse student body and faculty, to breaking down cultural divides and to ensuring that voices of difference are heard.

**Diversity Guests** – An extraordinarily pluralistic group of visiting artists and faculty to the School highlights diversity themes and reinforces the centrality of multiple perspectives to education. Suggested in a meeting of DIVERSITY CONNEX, an informal student initiated forum, the week long residency of John Kani last year impacted everyone in the School. A course was created in South African theatre; Dr. Kani gave a university lecture and multiple workshops to acting, directing and playwriting students.

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- **PLEASE CLICK HERE FOR LINK TO DR. KANI’S LECTURE AND WORKSHOP**  
<http://www.cmu.edu/cfa/drama/news/guests/kani.htm>
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Music Theatre students now participate in a Cabaret program which celebrates emerging composer/lyricist teams in partnership with the ASCAP Foundation at the Pittsburgh CLO to develop new musicals. We intentionally seek out scripts which tackle unusual subjects and themes, challenging the student and the form.

Faculty consciously offer more diverse text, scene and monologue selection. The Hunt Library has been an invaluable partner in building an impressive collection of material for students to access. This has impacted actors, directors and designers.

Concomitant with our resolve to include a “Voices of Difference” play in our production seasons, several works have been produced under that banner including Kia Cothron’s SLIDE GLIDE THE SLIPPERY SLOPE. Again, in that case the playwright spent time on campus, and a related course was developed.

### **4. Realize the International Artists Residency Program**

The concept of an annual International Artists Residency program whereby contemporary theatre makers from an international company would spend four to six weeks in residence during the fall term has been realized in part. The guest companies were to represent a contemporary ethos, unfamiliar approaches and culturally different artistic traditions. The guests’ interaction with our students would allow them to apply their training here against very different goals before they graduated.

In 2004, Joseph Alford and Carolina Valdez of Theatre O brought their specific style of devised physical theatre to the School prior to their scheduled run in the Pittsburgh International Festival of Firsts. Their impact on students was profound, as the following quotes illustrate. They worked not only with actors but also directors and to a limited extent designers. We discovered that working together in an immersion setting in the senior year reinforces a sense of ensemble and helps students remain focused on the value of the Conservatory at a time when the prospect of life post graduation is very much top of mind.

*“With Theatre O there was also the obvious additional benefit of getting their “outside of America” eye. What we weren’t fully prepared for was the intensity with which Joseph and Carolina would approach the work and the investment they made in each and every one of us. Every day offered new opportunities to learn more about ourselves as theatre artists, and every day we were pushed to explore and go beyond our limits. The passion and fervor with which they approached each exercise and our involvement charged us with the desire and excitement to commit. During our four-week exploration I asked myself questions about beliefs and ideals and restrictions that I had never thought to question before, and during this remarkable time our class became a company - a group of people who knew and loved working together and relished in each others accomplishments, led by the incredible encouragement of Joseph and Carolina.”* Aimee DeShayes ‘05

## PROGRESS STATUS ON RECOMMENDATIONS OF THE 2002 DRAMA ADVISORY BOARD

Theatre O returned in 2005 and worked on their next commissioned work ASTRONAUT, which was subsequently produced at the Barbican Centre in London. This was a unique collaboration that connected the theatre makers and students with scientists in the Carnegie Mellon University community. Former NASA astronaut Jay Apt provided source material.

In 2006, Pamela Howard visited the School for a full term to introduce designers and directors to the concepts of Scenography. She worked to develop her next project, a staging of the Martinu opera, THE MARRIAGE based on a Gogol short story. The piece will be staged professionally at Convent Garden, and in Denmark in 2008.

In 2007, physical acting specialist Mark Bell came from LAMDA to conduct a clown and commedia intensive in preparation for the touring Commedia Project this coming spring.

Each of these visits has been funded on a project by project basis by individual donors. The late Alvin Rogal, a life time trustee of Carnegie Mellon funded the coming Commedia Project and related residency. It has proven extremely difficult to locate interested donors, or to build an endowment for the residency program.

The original vision called for a select number of students from partner schools around the world to come to join the residency “company”. Ideally the guest company would also have the opportunity to present previously completed work, or to perform work created with the students. It has long been a goal to take theatre created in Pittsburgh to other national or international venues. Our geographic ambitions extend well past the United Kingdom. We have reached out to South Africa, Singapore and Brazil to create partners. Lack of adequate funding currently prevents us from realizing the potential of these relationships. The progress in this area is very fragile but the transformative potential of the program is powerful.

***Festival of Firsts*** – In the fall of 2004 Carnegie Mellon School of Drama collaborated with the Pittsburgh Cultural Trust in the creation of the Pittsburgh International Festival of Firsts. The concept was to bring premiers to the United States of visual performance that would complement the Carnegie International. (This is an exhibition of contemporary visual art curated by the Carnegie Museum of Art and held every four years in Pittsburgh since the late nineteenth century.) The Head of the School served as founding Artistic Director of the related performance festival and nine companies came to Pittsburgh over a three week period.

All the artists visited the Drama School for master classes and workshops. Production students served as project managers and site reps, directing students assisted at rehearsals, acting students studied “slow movement” with artists from Japan and circus skills with actors from Poland. Designers met along the Ohio river to learn about outdoor large scale theatre.

The Festival was a pivotal time for students in the School. The current seniors talk openly about how influential the experience of seeing the work and interacting with the artists was to their view of theatre and the world.

Unfortunately, the Pittsburgh Cultural Trust is experiencing financial challenges and did not move forward to create another Festival on this scale in 2008. However, a strong reciprocal relationship still exists with the Trust.

School of Drama students frequently benefit from access to artists who come to Pittsburgh through Trust underwriting. Mark Rylance is but one example.

The founders of Suitcase Royale, a young company from Australia, recently spoke to students about their journey from theatre school to the international festival circuit and the development of their unique aesthetic.

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- **Please click here for a link to a full description of Festival of Firsts**  
<http://www.cmu.edu/cfa/drama/news/news/archive/pifof.htm>
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### ***5. Improve Option Collaboration and Communication***

Progress here is difficult to measure. Option coordinators have worked with every appearance of collegiality during the last five years. On a faculty wide basis the work of the curriculum review committee, and the exchange and examination which was part of that process brought about a greater understanding of mutual needs. However, in some fundamental ways the School remains more polarized than is optimal for best educational practices.



## **PROGRESS STATUS ON RECOMMENDATIONS OF THE 2002 DRAMA ADVISORY BOARD**

### ***6. Adding New Faculty and Staff in Production Technology & Management.***

There has been meaningful change in this area. Both faculty and staff have been increased and curricular offerings are newly defined and coherent.

### ***7. Build Stronger Partnerships with the Profession***

In the spring of spring of 2004, the School of Drama decided to withdraw from the New York Leagues, a system of consortium showcasing for graduating actors administered by the Actor's Center.

The decision was driven by several imperatives – Leagues' administration was asking for modifications to the SOD drama showcase program and the School was unhappy with assigned time slots, among other practical considerations. Most importantly however, it was determined that a School produced independent showcase would better represent the School to the profession, provide us a gathering place for New York based alumnae, and allow us to develop and control our message and "brand".

All of this has been borne out by the significant success of the Carnegie Mellon Showcase of new talent. Industry attendance has increased by over thirty per cent. The showcase attracts the most established "responsible" agents, managers and casting directors and producers. Smart marketing and use of new technology – first CD ROM's and then DVD's profiling the actors were new in the field. The response to the actors – signing by managers and agents, auditions calls by casting directors has increased year over year. In fact, the significant profile of graduates in the last five years can be traced in part to the improved Showcase.

- To view the graduating class of 2007's Showcase Website please see this link:  
<http://www.cmushowcase.com/> <<http://www.cmushowcase.com/>>

The renaissance of a New York Drama Clan run by recent graduates has allowed us to work to improve professional transition opportunities offered to directors and writers. Design and PTM faculty have refined the traditional "Cocktail Party" concept with "Professional Dinners" during which established designers are invited to meet with faculty and offer detailed feed back on the program and the quality of the student work.

The West Coast Drama Clan continues to provide an exemplary level of support to the LA Showcase. This has also been improved in recent years by a move to the Falcon Theatre.

The Showcase program offers direct interface with alumna and the profession. This is augmented by visits from regional theatre artistic staff (Williamstown and Oregon Shakespeare Festival), and other guests who maintain high profile professional careers.

The reinstituting of a partnership with WQED, the local Public Television station to offer a week long TV workshop has also strengthened links with the profession. Actors leave with some on camera footage, directors similarly have an opportunity to show something they have directed for camera, the playwrights see a segment of material on screen and designers gain practical experience in lighting, set decoration and costume for television.

All of this progress notwithstanding however, there are certain initiatives that remain unfulfilled.

We have not established a professional honorary advisory council. Our hope was to gather a circle of stakeholders in the profession who would provide links to their institutions and offer guidance to the future direction of the School of Drama.

We do not have an established network within the regional theatre to facilitate internship placement across the options.

### ***8. Central Administration to Make Available Addition Resources for Technology and Equipment, including increasing a complement of staff to support these areas. All of the foregoing to be supported by on ongoing maintenance plan.***

No additional resources have been made available to the School of Drama to satisfy this recommendation.

## STRATEGIC PRIORITIES FOR THE NEXT FIVE YEARS



### **Graduate Curriculum Review**

The need to analyze and evaluate the graduate curriculum in all option areas with the same rigor and thoroughness that the undergraduate curriculum has received is an important priority going forward. The needs of the adult learner are different, their expectations unique. While our ability to customize content is a strength of the current program, it is also important that we have committed to certain “anchors” around objectives and delivery. The faculty members who teach graduate students in design are committed to beginning this process in the spring of 2008. In view of the likelihood that new faculty will be in place supporting graduate directing and playwriting, it will make sense to delay re-visioning those programs until new leadership is in place.

### **Directing Option**

The Carnegie Mellon School of Drama remains committed to the teaching of undergraduate directing. Several alternative models were examined during the curriculum review, as a response to the previous Board’s recommendations, but the School ultimately stood strongly behind continuing the program. Since the current directing option coordinator and head of graduate directing Professor Mladen Kiselov is retiring in the spring of 2008, and Professor Gregory Lehane has indicated his plan to do the same in the spring of 2009, there is a major opportunity to evaluate and strengthen the program in directing through new leadership and faculty. Directing students are currently impacted by insecurity caused by the specter of faculty change. Some report a desire for additional structured content and more opportunities to direct. They are apprehensive about their collective futures. We have attempted to strengthen advising procedures, to document curricular expectations, and to offer enriching experiences which are option specific. Still there is a sense of fragility relative to the bond some of these students have with the School

### **Playwriting**

Professor Milan Stitt has announced his retirement as of spring 2009. The Dramatic Literature program has been managed by a single full time faculty member since Professor Stitt’s arrival in the School of Drama. While the program calls upon a varied group of adjunct faculty, responsibility for the quality and viability of the program has rested entirely with Professor Stitt. It must be considered whether that model is equitable for the faculty member so called upon or optimal for the writers. While in no way diminishing the work of Professor Stitt, or the remarkable balancing act he has maintained, exposure to a different set of perspectives and methodologies would seem an essential component of a first rate graduate education. Therefore these factors should be carefully considered in future hiring.

### **Recruiting and Marketing**

The School of Drama is still not effective in attracting every student who should apply to the School. Our newer programs – sound design, stage management and dramaturgy – would benefit greatly from targeted outreach and recruiting efforts. Many comparable conservatory programs have dedicated in house admissions officers assigned to their schools. This is the case for example at De Paul, Northwestern and the Tisch School for the Arts at NYU. Prospective students connect in the first instance with a Drama School staff member, “in house” admissions personnel are able to plan specific recruiting initiatives and work with faculty to carry them forward. A centralized admissions structure is challenged to evangelize for niche programs, though they can represent the overall university experience well.

Since the School of Drama receives no financial support from central admissions budgets to contribute to covering the significant costs associated with the annual audition tour, or to assist with producing recruiting materials or web site maintenance. We spend a token amount on external advertising, and question the effectiveness even of that. When we produce print materials, they are funded from within the Drama School’s strained operating budgets. Lack of staff support makes it difficult to pursue creative initiatives in diversity recruiting, for example.

## **STRATEGIC PRIORITIES FOR THE NEXT FIVE YEARS**

### **Alumna Communication and Connection**

Given how important the vibrant alumna network is to graduating students, we do very little to reach out to alumna and help them remain connected to the School and the university. A priority was set three years ago to establish an “E Newsletter”, working with content already being developed for news features on the web site. Despite the best intentions of all involved there are simply not enough hours in the day. A new staff position which combined admissions with various other external functions would be an extremely positive step forward.

### **Faculty/Staff Development**

This is an area clearly insufficiently supported by both School and University. Conservatory training requires many hours of deeply engaged teaching and coaching. Faculty members across the School view their teaching/coaching/mentoring loads as unreasonably demanding. Eighteen contact hours of teaching is not abnormal. Production mentoring, coaching, liaison and special service assignments are additional.

Due to budget constraints no discretionary funding is available to motivate faculty or reward those who are going the extra mile. The School has no capacity to encourage projects which are cross option or cross disciplinary in nature, or those which look toward other models of teaching. Any time away granted must be financially supported by the faculty member concerned. In these circumstances it is difficult for tenure track faculty to continue to acquire external professional credentials.

In the past five years, faculty members have been more actively mentored by the Head through their contract reviews. But it has proven difficult to put in place an organized mentor program which matches junior with senior faculty.

We have worked to expose faculty to resources available to them across the university which may assist in them in their careers at Carnegie Mellon. Faculty meetings are designed to expose the faculty and staff to developmental information on a variety of pertinent subjects.

Faculty members would benefit greatly from placements in other conservatory programs – especially abroad. The intensity they bring to their work, compounded by the narrowness of some specializations creates a reduction of perspective which impedes the creative and intellectual growth of the teaching artist. Without question, this also impacts our students.

### **Resource Issues**

Despite ongoing financial discipline, new initiatives designed to create found income, and vigorous attempts to work with university advancement to increase contributed revenue, the School of Drama continues to operate at a deficit. This deficit is structural and the reasons are detailed in the financial section of the briefing book. The core issues are the costs of funding graduate tuition remission from the operating budget, the expense of occupying and producing in the Purnell Center for the Arts, the cost of staff directly related to public presentations, which benefit the Carnegie Mellon University community but for which the School receives no off set investment, and inequitable distribution across the College of Fine Arts of earned revenue from Pre-college programs. Despite this inequity, culturally the perception is that the Drama School diverts resources from other CFA Schools as a consequence of the operating deficit.

The net result is that the School of Drama’s ability to fulfill our core educational mission is compromised. We are not able to remain contemporaneous with the field, to reward initiative, to experiment or to realize the very considered future direction that has emerged from the strategic plan and curriculum review.

The Drama School represents many facets of excellence – in practice and aspiration. It is devoutly to be hoped that the University will invest tangibly in the continuation of that excellence which contributes significantly to the national and international reputation of Carnegie Mellon University.



## INTRODUCTION TO CORE ACTIVITIES

Though committed to educating “total” theatre artists, School of Drama students major in ‘Option’ areas by Theatre Specialization:

- Acting/Music Theatre
- Design
- Scenic, Costume, and Lighting
- Directing
- Production Technology & Management (PTM)
- Dramatic Writing (Graduate level only)

New programs in Sound Design and Stage Management have been created since the last Advisory Board visit. These programs reside in Design and Production, Technology & Management respectively.

In addition, a new option in Dramaturgy was founded.

The status of the option areas is summarized in the overviews that follow.

## OPTION OVERVIEW – ACTING AND MUSIC THEATRE

The Acting and Music Theatre option is dedicated to preparing students for immediate entry into the profession. It is a sequenced based training program with cumulative skills taught over the course of four years. As a conservatory training program the curriculum focuses on the technique and craft of live theatre. At the same time it imparts skills that are applicable to all media. Courses in acting, voice, speech, movement, and theatre history are integral parts of the program at all four levels.

Each year over one thousand students from across United States are auditioned for twenty-eight places in the Acting/Music Theatre Option. From these applicants we accept typically sixteen actors and twelve music theatre actors into the first year class.

We offer our students a unique experience: a rigorous conservatory training designed to prepare students intellectually, artistically and practically that is, at the same time, fully integrated into the broader intellectual context of a major research university.

In this way, the strength and orientation of the academy serves as a stimulant to the learning process, while the study of the theatre becomes the basis for entry into a much broader understanding and knowledge of the world itself.

In addition to their rigorous training within the option, acting majors are required to take at least one liberal arts class each semester outside the school of drama. The students in the Music Theatre area adhere to the same training philosophy as the Acting Option; they are in the same acting classes, in productions with the actors and they share the same core curriculum. In addition to the core acting classes, they take courses particular to the demands of music theatre. These include individual singing lessons, training in a variety of dance techniques, and music theatre styles and skills.

Many projects within the School of Drama take the form of collaborations—at times between faculty and students, at times solely between students (both within and across options) and with other areas and schools of the university. (Actors have worked on projects with Robotics, the School of Music, and the Entertainment and Technology Center for example.) Rehearsing and performing many different plays in a variety of styles, working with our graduate playwrights on new material, working with designers and directors (graduate and under graduate) and stage technicians to bring a play to an organic and inevitable shape and expression is the ultimate form of collaboration.

Our Acting and Acting/Music Theatre students are required to engage interactively with the community of Pittsburgh. Actors, as part of their Voice and Speech classes, coach and perform poetry readings at the Carnegie Library. A number of students participate in SPIOC/MY TRUE VOICE outreach, an optional class that collaborates with the inner-city schools in Pittsburgh. The program brings dramatic arts and vocal expertise to underserved, inner-city children through a mentoring relationship with our students. Through an innovative combination of phonetic study, poetry, and performance, mentors teach youth clear and effective oral communication skills, and foster the children's interest in theater and other forms of creative expression.

Seniors who are in good standing have the opportunity to study abroad in comparable conservatory programs during the fall semester. In the last few years students have been able to take advantage of this opportunity training in Australia, South Africa, Russia, China and the U.K.

At the end of the senior year, students are introduced to the profession through showcase performances, produced by the School in New York City and Los Angeles.

Throughout the four years of training, students must demonstrate a commitment to growth, show continued progress in the development of their technique, and demonstrate a respect for professional standards in discipline, quality and ethics.

It is the School of Drama's hope that each student accepted into the program remains for the entire four years.



## ACCOMPLISHMENTS OVER THE PAST FIVE YEARS

**The Acting/Musical Theatre option continues to be one of the most respected undergraduate actor training programs in the country. It attracts students of the highest potential, and a significant percentage of them find professional work within a short time of graduation. Recent graduates have appeared in major roles on Broadway, regional theatre, film and television. In addition, in the last five years at least four groups of our graduates have started their own artist led theatre companies in New York City.**

### **Innovative Programs**

Over the past five years we have strived to create an environment which continually poses creative challenges and in which students are given the tools, training and the examples of forward thinking and innovative artists to assist them in solving them. We have strengthened our commitment to provide an education and training where creativity and risk taking will flourish. This commitment is underscored throughout the four years of daily training and is enhanced and reinforced through a number of annual activities: the student initiated projects of Playground: A Festival of Independent Student Work, the Dance Light Project, and International Artists Residency Program. These activities allow our students to explore new possibilities for distinctive artistic expression, cultural approaches and alternative perspectives.

### **Curriculum review and adjustments**

Over the past four years the School of Drama as a whole underwent an extensive Curriculum Review. As an extension of this charge and for the Acting/Music Theatre faculty to better understand what is being taught in each class across the option, how the program as a whole is sequenced, and where there may be noticeable omissions or repetitions, the faculty met extensively to review the content of classes and the reasoning behind the material covered in them. Following this review, in some cases the numbers of class units given in a class were adjusted, pedagogical progressions were altered and content changed.

A daily 8am **Yoga Warm Up** Class has been added into the Freshman Curriculum.

An **Alexander technique** class has been added to the Sophomore Curriculum once a week for 1.5 hours. To accommodate this addition without increasing students overall class load, the Sophomore Voice and Speech class has been changed from three classes per week to two.

The actors now take two years of **Dance Class** (one year of ballet and one year of Jazz) and are now offered two years of **Singing Class** (optional).

### **Crew**

The number of weeks first and second year students work on Crew has been lowered from assignments lasting as much as nine weeks a semester to between three to five weeks a semester. First semester second year students have been relieved of crew assignments entirely. Students are now primarily assigned to run crews as opposed to build crews.

### **Junior Repertory**

The Junior Performance Project has been reinstated after a hiatus of some years and proved to be a significant addition to the pedagogy of the option. Before they begin work in the third year with a student director, Junior Rep offers the Junior Actors/MTs a guided transition with a member of the Acting faculty from the acting class to the demands of full production, which they will be encountering during their last two years at Carnegie Mellon and on into their professional lives. The project serves as a benchmark for the faculty to evaluate the progress of the Junior Actors and Actor/MTs at a critical juncture in their training.

The project imparts within the framework of production traditions of performance and standards of professional behavior. It develops initiative, freedom, and a sense of responsibility, and helps the students learn to merge their personal needs and discoveries as performers into those of the larger ensemble.

## **ACCOMPLISHMENTS OVER THE PAST FIVE YEARS**

Students work under lights, with costumes and some make-up and experience the requirements of a simple technical rehearsal. While the selective use of costumes, sets, lighting and make-up is introduced in the classroom projects of the first two years, the Junior Rep enables these elements to be brought together for the first time as part of a cohesive whole in which actors also deal with the challenge and responsibility of playing a significant role in front of public audience.

### **Faculty Additions**

There have been two additions to the Acting/Music theatre faculty. Mathew Gray comes most recently from LAMDA in London to teach acting to first and third year students and Byron Easley, who has an extensive musical theatre background on Broadway, to teach Jazz and Broadway styles.

### **Exchanges**

The need to expand our horizons and perspectives is of tantamount importance if we are to move further into the realm of being an international leader in theatre training and to establish our program as an innovative force in theatre practice. It is very easy, given our workload and the geographic isolationism, to find ourselves in a position of removal from the forefront of new developments. We strongly favor a program of faculty exchanges with other world-class training institutions in order for us to explore other ideas and methods and to be stimulated by the broadest possible perspectives.

### **Drama Center Exchange**

The School has initiated an on-going faculty and student exchange with one of the leading British training institutes, the Drama Centre of London.

Annie Tyson, Head of Acting at the Drama Center, London has come in twice to teach units in Restoration style. Di Trevis, Head of Directing at the Drama Center was brought in to teach heightened language and direct two shows in the Chosky Theatre: Duchess of Malfi and As You Like It. Vladimir Mirodan, Drama Centre Head recently directed the Three sisters in the Chosky Theatre. Plans are underway for their SOD counterparts to teach and direct in their program.

Thus far, two Drama Centre students have come to Carnegie Mellon to focus on in-depth musical theatre skills, and this spring a second SOD acting student will be traveling to London to take advanced classical training.

### **Faculty Liaisons for Junior and Senior Labs**

We now have a faculty member connected to each Junior and Senior lab in order to serve as a consultant for acting students and student directors as problems arise.

### **Practical Critiques Following Each Lab**

Beginning in the spring of 2007 a critique and a follow-up discussion with members of the cast and the acting faculty was set up to enable third and fourth year students to process their work, development and problems encountered in studio and main-stage shows.

## ACCOMPLISHMENTS OVER THE PAST FIVE YEARS



### Guests and Visiting Faculty

*Robyn Archer* – political Cabaret performer and former Artistic Director of both the Adelaide and Melbourne International Arts Festivals in residence for a week teaching a political cabaret workshop, and lecturing on upcoming international work.

*John Kani*, a Tony Award Winning actor and former artistic director of the Market Theatre in South Africa was in residence for a week.

#### *Other Guests:*

Meg Simon (casting director Warner Brothers),

Mark Redanty (talent agent),

Phylicia Rashad, (Emmy and Tony Award winning actress and teacher).

Jordan Thaylor (casting director of New York Shakespeare Festival).

Mark Bell (actor, director and teacher from Lamda from the LAMDA faculty.)

### Alumna Returning to Give Workshops and Share Their Experiences (recent examples)

Stephen Schwartz, Cherry Jones, Donna Lynn Champlin, Emily Skinner, Patrick Wilson, P.J. Papparelli, Michael Pressman,

### Easing of Faculty Workloads

SOD teachers bring to their students a commitment and passion for the work which is a key determinant in the success our students continue to achieve in the world of theatre. Unfortunately this also comes with a very high cost to some of our gifted and dedicated faculty. Their schedules tend to reflect how much time is needed to accomplish the difficult task at hand rather than what is a reasonable workload. Drama faculty course hours continue to outpace those of comparable teachers in other departments. It is also difficult, given faculty schedules and the geographic location of Pittsburgh, for teachers to maintain the professional work and standing that the university demands of them and that is necessary to replenish them as working artists in their own right.

In this respect, some progress has been made. Janet Feindel's Voice class hours have been reduced from 18 to 13.5 class hours per week. Dialects and Accents have been rescheduled as half semester rather than full semester classes effectively reducing Don Wadsworth and Natalie Baker-Shire's work load in this area. At this point most of the Acting faculty have manageable teaching loads. (Although, with the increase of Music Theatre students in our option the Singing Voice teachers' teaching schedule needs addressing)

### Reducing the Size of the Incoming First Year Class



## **STRATEGIC PRIORITIES FOR THE NEXT FIVE YEARS**

In the past few years it has not been necessary to accept any students from the wait list. Because the university utilizes a policy of slightly over-accepting each class, incoming classes have numbered 30. We need to bring our number of accepts down to 24 (12 actors and 12 mt's) or increase faculty ratio and classroom size. By bringing in the smaller number we can have two sections as opposed to three sections of classes which would open up rooms and space and allow teachers to move into other classes and responsibilities.

In addition, casting such large classes is very difficult as well as to showcase such large unwieldy numbers in New York and Los Angeles at the conclusion of their senior year.

### **2007 Acting/Music Theatre Breakdown**

- Freshman class: (16 actors, 14 mt's) Total 30
- Sophomore class: (17 actors, 11 mt's) Total 28
- Junior class: (21 actors, 11 mt's) Total 32
- Senior class: (13 actors, 6 mt's) Total 19

### **Continuing the Curriculum Review**

It is vital that we continue to examine and reevaluate our curriculum each year to make certain that our training sequence has a sense of inevitable progression and that it reflects a vision of actor training that underscores the values of those teaching in the option and of the School of Drama as a whole.

We must continually ask ourselves whether we are doing everything that we can to ensure that we are training theatre artists who have a solid foundation in craft (whose bodies, voices, imaginations are well tuned, open and flexible) and who are able to communicate and translate their discoveries in innovative and creative ways. We must also find ways to help our students to become better citizens of the world.

As a leading training institution we need to actively work to bring in innovative guest artists from around the world in order to broaden our perspectives and expand the vision of both faculty and students. It is extremely important to keep abreast of new developments in training and to expose our students to work that is not being taught here but that will complement and challenge what we are trying to accomplish in our program.

### **Senior Year**

We have still to complete the Senior Year Curriculum review. Students seem to be overly concerned from the beginning of the year with the senior showcase presentation. The thrust of the Senior year, as presently constituted, centers around the showcase and raising money for it, acting in the main stage season, immersion in the international residency (the first four weeks) and participating in cross-option classes.

The Senior class is responsible for helping to raise approximately \$50,000 to pay for showcase activity. Often this sum is not completely reached and is underwritten in part by organizations within university, but the attempt whether completely successful or not takes up enormous time, focus and concern throughout the year. We need to find some way to help underwrite the Senior showcase.

The message should not be that in the Senior year that the training is over. The Seniors lack a strong technique class, that would reinvigorate and refine the lessons of the first two years and incorporate the lessons of the performance experience and special skill challenges of the third year training. Attention to these needs as well as muscle building classes in voice and speech and movement are necessary components which need to be vigorously incorporated into the transitional fourth year which precedes entrance into the professional world.

Seniors need more time to work before the Camera. Having Michael Pressman's week long workshop two years ago was a step in the right direction but we need to find a way to make this a consistent part of the training.

## **STRATEGIC PRIORITIES FOR THE NEXT FIVE YEARS**

If it is determined that senior year is the “performance” year with less time devoted to acting class, then we need to make certain that the students are offered sufficient challenges to justify this decision. Their classes should start later in the day to compensate for the heavy performance schedule, and participation in cross option classes must be pedagogically and functionally justified as productive to the training of the actor.

### **Junior Styles**

We are still without the services of a master acting teacher to introduce students to a variety of advanced, complex demands of period styles and techniques. Annie Tyson’s work on Restoration was an example of where we need to go. Perhaps bringing in an outside guest for each style is the way to approach this. Acting values need to be continually reinforced in this class.

### **Faculty Development**

We need to support and encourage faculty development- even with senior faculty members. Often grants are given through the university favoring younger members of the faculty and yet all members of our community need to continue to expand and challenge our assumptions. Perhaps we can look for a benefactor to help us in this area.

When faculty members take a sabbatical we need to encourage them to share their experiences with our community.

### **Fostering and Encouraging a More Positive Attitude and An Appreciation for Collaboration**

Everyone seems to acknowledge that this is one of the greatest challenges for a program such as ours. It is very difficult for American actors to think of themselves as any thing other than individual “free agents,” and yet a spirit of collaboration and cooperation is necessary to the very act of making theatre. We need to do a better job of instilling the values and awareness among both the faculty and students that will enable us to better work together and to understand and appreciate the unique and necessary contributions of each member of the theatrical creative team.

## OPTION OVERVIEW – DESIGN

**Design has made definitive progress in many areas since the last visit from the Advisory Board. There are still however a number of ongoing goals and initiatives to be addressed if the teaching of design is to retain a leading position nationally.**

### *Progress*

#### **Curriculum: Undergraduate**

Over the course of the last five years, we have significantly overhauled our undergraduate curriculum. Our redesign has focused on the following pedagogical imperatives, and been driven by the strategic “Pillars” of the School of Drama.

#### **Innovations related to education, experimentation, diversity, leadership and community include:**

- A stronger, more comprehensive series of Dramatic Literature, History and Criticism added to the first four semesters of students’ education.
- More emphasis placed on writing skills, critical thinking and research proficiency throughout the course of study.
- Sound Program-We have made great strides in making the Sound Program an equal to the three other areas of design. This fall, we welcomed our first Graduate Student in the sound area.
- Production is now an outgrowth of the classroom experience and is being used as a “Lab.” Students are assigned to positions on shows for pedagogical reasons instead of solely as season support. In order to accomplish this mission, we have redeployed and enhanced our staff.
  - Beth Zamborsky is now our full time scenic artist.
  - We augment teaching staff with adjunct support in props and carpentry.
  - Costume shop retirement has allowed full-time shop staff in areas like wig-making, tailoring and crafts, either on a staff or guest basis. A highly successful search recruited Ken Chu who has been hired to manage the costume shop.
  - Designers are occasionally hired for shows for which a designer is required, but the opportunity represented would not benefit a student currently in the program.
- Story-telling in non-conventional ways has become a strong focus of the program
- Our skills areas have been strengthened in all four design areas with added courses and content:
  - Scene Design Skills
  - Lighting Design Skills
  - Lighting Pre-visualization
  - Drawing and Painting for the theatrical designer
  - Adobe Photoshop
  - Portfolio Skills for Costume Designers
- Professional development continues to be nurtured with a new course offering such as “Business Practices for Designers”, Web Publishing for Designers, and Scene, Costume and Lighting Design forums provide practitioners on with show in Production.

#### **Experimentation**

- The new approach to production selection has enabled us to take on projects that allow students to explore ideas and collaborations that formerly lay outside of our production framework. We can more easily choose venues and projects that spark creativity outside of the conventions. For example, more site specific work is taking place, as are installations
- Projects in classes are designed to cross boundaries, both in terms of collaborative teams and the nature of the projects themselves. We are generating many more unconventional working teams, such as sophomore designers and actors working together to create a mask movement project and designers working directly with playwrights to imagine environments as they emerge directly from the word on the page.
- Last year, we merged design classes to create an upper level course in Scenography, which serves directors, costume designers and set designers. This union propels students to create a vision for projects that can flow across spheres that traditionally been defined by narrow job descriptions.



## OPTION OVERVIEW – DESIGN

- We launched a class this fall called “Oswald” that is designed to foster creative conceptual problem solving. The typical millennial student (attending college since 2000) is uncomfortable with ambiguity and with problems which may not have right or wrong answers. “Oswald” is an opportunity for students to take creative risks and to learn to celebrate the unpredictability of the artistic process. (The idiosyncratic name is intended to make student wonder about course content.)

### Diversity

- We’ve had an opportunity to welcome guests from several different countries and theatrical traditions to expand students’ creative horizons. Recent long term guests with whom design students have had close interaction have included Miodrag Tabacki (Serbia Montenegro), Pamela Howard (England), Di Trevis (England), Rui Rita (New York), John Arnone (New York), Vladimir Mirodan (England), Gail Tribeck (Canada), Susan Benson (Canada), and Rick Martin (New York). More compelling than their geographic origins is the breadth of perspective and challenging concepts of theatre-making which these guests brought to the school.
- Faculty and staff hired since the last Advisory Board visit represent diverse viewpoints. They are:

*Susan Tsu* – One of the most celebrated costume designer/educators in the US. Susan has led the costume programs at Boston University and University of Texas, Austin. Susan’s strong vision for the costume program has propelled a number of positive developments and increased the quality of student work.

*Paul Tazewell* – One of the most sought after costume designers in the world: Recent Broadway credits include *The Color Purple* and *A Raisin in the Sun*. An African American, Paul was with us for four years and continues to maintain a strong relationship with the School of Drama. His professional outlook and peerless design eye have helped move the work of students to another level.

*Joe Pino* – While Joe had been doing extraordinary work for us as a staff member, following a national search he has successfully moved to the faculty track and is recognized internationally as a leader in sound education.

*Narelle Sissons* – Trained by Pamela Howard at the renowned Central St. Martins School in London, Narelle brings her European approach to the US where she is well known for her unconventional solutions to scenographic challenges. She is ideally suited as the instructor for Scenography, as well as teaching Advanced Figure Drawing and joining the Design Thesis faculty team.

*Allen Hahn* – Allen is in his second year with us as the second faculty member in the lighting area. He has a strong background in design work with cutting-edge theater companies, and also works in dance and opera.

*Gianni Downs* – Gianni is a talented young Set Designer who is with us as a Visiting Artist. He has allow us to significantly ramp up the level of Scene Design studio skills and enabled us to add a section of Scene Design Class devoted to non-majors, allowing the class for majors to be accelerated.

*Liz Atkinson* – Liz has joined us as adjunct faculty this year to teach Sound Stage Craft. She is the Resident Sound Designer at Pittsburgh City Theatre, and her point of view is an excellent addition to that offered by Joe Pino.

*Pat Barefoot* – Pat is a visual artist whom we’ve hired to teach freshman figure drawing as a complement to related courses taught by Beth Zamborsky (trained in Fine Art at the Art Institute of Chicago) and Narelle Sissons. This breadth of approach gives student a number of ways to approach drawing and design problems.



## OPTION OVERVIEW – DESIGN

### **Leadership**

A flexible new approach to the changing face of the theater profession, our new curriculum is ground-breaking because it endeavors to nurture the leaders of the next generation, instead of producing graduates who are adept only at what the market currently demands. The faculty and staff of the Design Option firmly believe that the future of the industry will be dominated by leaders who chose to break through boundaries in media, collaboration, storytelling, venues and technology. All of our curricular initiatives are designed to educate artists who can forge a new shape for the art-form.

One of our curricular priorities continues to be to provide opportunities for student to be pioneers in their own work. Opportunities for them to lead initiatives both in and outside of the common boundaries exist in the expected venues and in many new opportunities, such as the Playground Festival and the innovative collaborations that are generated through classes and production.

### **Community**

- As part of a movement in the School of Drama, Design has been on the forefront of recognizing and integrating the larger community in curricular enterprises. We believe that our student must become artists who are conscious and responsive citizens of all of the radii of communities, from the closest circle of classmates to the campus community to Pittsburgh and far beyond.
- Our students and alumni participate in outreach programs while at the school (Growing Theater and Murals) and in educational and outreach programs across the US. This kind of contribution was far less common five years ago.
- We consistently work to introduce issues and perspective from the greater world community into our classrooms and studios. Students are constantly in pursuit of resonance with the outside world, and projects and collaborations demand this of them.
- We are doing a tremendous amount of site specific work, both in and outside of class. The “theater” is no longer a building, it’s becoming synonymous with live storytelling for our students.

# STRATEGIC PRIORITIES FOR THE NEXT FIVE YEARS

**While we have made fine progress since the last visit of the Advisory Board, there is still much yet to achieve.**

## **Production Budgets**

With our increased focus on Production, (now thought of as “Lab”) as pedagogy, the onus to “practice what we preach” has increased. Unfortunately, our budgets don’t allow us to produce anything close to what we need to in order to meet our learning objectives. Staff and budgets are so stretched that we often joke that students either design for stage left or stage right. Fit and finish in all areas needs to be improved logarithmically. Our stock in areas such as props doesn’t allow students to think about period or finish. Their time is spent cobbling something together that is simply functional.

## **Projection/Multimedia**

One of the major elements in emerging theatre technology that we cannot teach or support in anything but rudimentary way is the area of Projection Design and Production. Projection and multimedia have become a major element in contemporary live storytelling. We have no faculty or staff in this area and very little expertise within existing faculty and staff. In order to allow students to fully explore ideas and the media in a contemporary way and to allow the program to attract students who will blossom into tomorrow’s visionaries, we need to add this element. Better funded schools are adding this component to their curriculum as a central focus. While we are planning workshops, we must find a way to introduce Projection work as our “fifth area of design”.

## **Faculty/Staff**

More will be said about this in the operations section, but staff members are needed in all areas. For example, we have initiated a new sound program, which is drawing students, but we still can’t teach all of the classes that we have in our new curriculum, nor can production be used as lab. Areas that need staff to support production lab pedagogy are:

- Sound technician/faculty member
- Costume crafts faculty (search in process)
- Costume wardrobe person
- Electrician support
- Properties staff
- Paint shop staff

## **Computing**

We have incorporated numerous software packages into our daily business and curriculum including Auto-Cad, Vectorworks, Photoshop, Litewrite, 3-D Studio Max, Adobe Illustrator, Dreamweaver, Lighting Previsualization Software, etc. Unfortunately, we currently can’t afford to keep the computers and peripherals in our cluster and student offices current and in running order, and often resort to taking “leftovers” from Carnegie Mellon Clusters. In this area, we have made little progress since the last Advisory Board.

**The undergraduate and graduate directing programs continue to attract bright, increasingly diverse, curious and talented students. Significantly, the students encounter three professional directors on the faculty who bring a broad experience to the classroom, and provide a wide range of responses to the student directors work.**



## OPTION OVERVIEW – DIRECTING

The undergraduate and graduate directing programs continue to attract bright, increasingly diverse, curious and talented students. Significantly, the students encounter three professional directors on the faculty who bring a broad experience to the classroom, and provide a wide range of responses to the student directors work.

### Undergraduate Directing Overview

The Directing Option is one of the few such majors in the country. It attracts strong, bright and talented students whose interests are broad and frequently interdisciplinary. The program currently has sixteen students enrolled across four years. Most of the directing majors have minors outside of the SOD (cultural studies, Spanish, creative writing, history) and frequently pursue double majors in music composition, psychology, art. Some spend a semester abroad, or explore other programs across the country in the Junior year. One third year director is studying at Columbia University this semester taking courses in Literature and Film.

The program provides an intense concentration in theatrical staging techniques, text analysis, history, design, acting and movement. Undergraduate directing students are active participants in the school-wide *Playground Festival* which is an important outlet to challenge and empower their independent creative self-expression. Two video-projects are realized by each student in their senior year. The program also emphasizes a heightened cultural, social and artistic awareness fundamental to good directors. For example - the freshman year is rich in the study of Art, Music and Dance with the goal of opening up the student director to the importance of understanding the other arts as a tool in their future work. The Sophomore year first semester Directing II class draws on articles in *The Sunday New York Times* as a source of dramatic class room material. The Directing III class is organized around guest-artists who bring their highly diverse cultural and aesthetic experiences to the class room. The Directing IV class is focused on the study of iconic directors of the 20th Century Directing, whose practices represent highly contrasting aesthetic and cultural realities. In addition to practical directing projects for the stage, the undergraduate directors also learn basic the storytelling techniques of the camera, make a short film and explore multi-camera video techniques. The directing program teaches students strong practical leadership skills, clear and articulate communication, and a broad sense of the function of the performing arts in a larger cultural context.

### Faculty

**Mladen Kiselov** teaches Directing II with Prof. Jed Harris to a combined class of sophomore design and production, directing, and acting students. He also teaches Acting for Directors to our sophomores and graduate directing to our first and second year graduate directors. He holds a weekly seminar with the third year graduate directors preparing their thesis productions. He teaches also a Chekhov class for senior actors in their final semester at the School of Drama and team-teaches Theatre Lab with Prof. Milan Stitt and Prof. Jed Harris. Professor Kiselov will retire in the Spring of 2008. A search is under way.

**Jed Harris** teaches Directing I, the second semester of Directing IV and Playwriting for Directors with Prof. Milan Stitt. He also team teaches Theatre Lab, a play development workshop with playwrights, senior actors and directors, and graduate directors with Prof. Stitt, Prof. Kiselov and various acting faculty members.

**Gregory Lehane** teaches directing to the sophomore directors in the Spring semester. His Camera Lab class includes the second year graduate directors, senior directors, all of the actors, the graduate screenwriters and occasionally PTM and design students. He has a joint appointment in the School of Music, where he teaches acting to the senior voice majors and is stage director for the operas.

All of the members of the directing faculty teach classes to members of all the options.

## OPTION OVERVIEW – DIRECTING

### Curriculum

As a result of the school-wide energetic curriculum review process a new and improved curriculum is now in place in the Directing Option. The changes (since 2002) are:

#### **Introduction of a two-semester “Acting for Directors” class.**

Sophomore directors were withdrawn from their participation in the crowded Sophomore acting class and moved to an acting class of their own. Their acting exercises continue, but with much needed emphasis on developing the vocabulary and rehearsal techniques used in the director’s work with actors. Because of the small size of the class, the individual attention to each student’s own development has much improved.

#### **Introduction of a sequenced training in stage management of undergraduate directors.**

This new field in our undergraduate directing education is vitally important for our students’ preparation for their stage managing assignments. The effect has been very positive due to Stage Management faculty member Tina Shaekleford’s skilled contribution.

#### **Introduction of mandatory assistant directing assignments for undergraduate directors.**

A matching of students individual strengths and weaknesses with the variety of projects being staged by student, faculty and guest directors around the school gives the directing faculty an additional flexibility to address each student’s specific artistic and educational needs by carefully choosing Assistant Director assignments. For example, an African-American female sophomore directing student has been assigned, in advance of her normal sequence of production duties, to an AD position with Elizabeth VanDyke, guest-director for our production of *The Piano Lesson* by August Wilson.

#### **Both undergraduate and graduate students are given new opportunities to work as an assistant director in opera productions in the School of Music.**

A number of interested students, both Graduate and Undergraduate, have already used this rare educational opportunity to assist on opera productions in the School of Music.

#### **Guest directing faculty rotation: Directing III**

In the past, Directing III was a “Styles” class taught by a single faculty member. This year we have changed this approach to an in depth examination of a specific stylistic problem with our guest directors. This concept gives our junior directors an opportunity to meet directors with different artistic’ personalities’ and to explore the variety of styles and unique directing techniques brought by them to the classroom. Vladimir Mirodan of London’s Drama Center for example, worked on Chekov scenes with the Junior directors this Fall semester during his staging of *Three Sisters*. Presently, they are working with guest director Steve Cosson on the dramatic staging of song in both musical and dramatic production. In the following semester they will be exposed to the work of August Wilson and later, Commedia technique.

We are excited about this change and the feedback from the students has been positive to this point. Our one concern is how we will adjust this class when guest directors are not available to teach it.



## OPTION OVERVIEW – DIRECTING

### **Introduction of external study (term away) for junior directors in the fall semester.**

In order to diversify the professional and cultural background of the undergraduate directors and to alleviate the unavailability of a solid core of actors in the first semester for our third year directors, we are now exploring the possibility of a first semester internship or study abroad. While we would encourage study abroad, we also look to place students in programs in New York and Los Angeles. We are presently in talks with Syracuse University's Tepper Semester which is a 15 week program in New York City about designing a program specifically for Carnegie Mellon Directors.

### **TV Workshop at WQED – Weeklong Intensive.**

The professional studio context of WQED-TV adds a new and exciting dimension to our students' exploration of story telling on camera. Each fall the options collaborate to produce original seven minute teleplays in the Wells Studio. With the WQED studio project, in their studio in the spring, these collaborations expand to a professional facility, using more substantial scripts, and increase the opportunities for hands-on practice in multi-camera television production methods.

### **Directing students crew assignments.**

Directing students are now given fewer build crew assignments and more run crew assignments in order to expand their time spent in the rehearsal rooms around the school.

### **New philosophy of Purnell Center performing spaces.**

The Rauh, Chosky and Wells spaces are now treated equally as free educational spaces, open for productions of all levels of support. The Chosky Theatre, for example, is no longer a space reserved only for faculty and guest-director "privileged" productions. As a result, our graduate directing students get access to explore and direct on the larger Chosky stage. For instance, last year a second year grad director staged a production of *Miss Julie* in the Chosky that was an excellent experience for all involved.

### **Fully supported site-specific off-campus productions.**

Graduate directing students are now given the opportunity to explore directing projects in various Pittsburgh locations. This broadens their educational experiences as a continuation of their site-specific graduate directing class. For example, a second year graduate directing student mounted a fully supported production of Brecht's *Man is Man* in a non-theatrical abandoned storefront space in downtown Pittsburgh. This not only provided an exciting opportunity for the production team to be challenged by a new space but also forced the student audience to go beyond their "comfort zone" in attending an off campus event.

### **Student dramaturgical support of student directed productions.**

This newly introduced team of student director and student dramaturge is providing the missing link necessary to make our SOD directing practices accord with professional standards. The student directors are already making good use of the collaboration, and the level of effective research interpolated in production is noticeably beneficial.

### **Inter-option collaboration**

With the exception of the freshman year and the second semester of the sophomore year, all of the undergraduate and graduate directing courses involve students in collaboration with other options. Directing students are active participants in highly collaborative classes involving students of dramatic writing, dramaturgy, design and camera techniques.

The Directing faculty members will continue to be proactive and to explore, along with their colleagues from other options, new possibilities for building collaborative projects and creating collaborative classes in The School of Drama.



## STRATEGIC PRIORITIES FOR THE NEXT FIVE YEARS

### Faculty

One directing faculty member left the SOD last semester. Another received a joint appointment in the School of Music and has reduced his teaching load in Drama as a result. The course offerings have not decreased, so the load has increased for the remaining two members of the directing faculty. Guest faculty are teaching third year undergraduate directors.

On the undergraduate level the major challenge is finding more outlets for the students' creative energy. The two practical projects - a ten-minute play in the Junior and a fully supported play in the Senior year, plus the 'Playground' week projects are excellent, but undergraduates long for more frequent independent play-making opportunities in collaboration with their classmates. A third space, managed by the students and permanently available would be an excellent addition to the students' educational experience, allowing them a degree of independence to experiment.

A ongoing challenge is the unavailability of actors for the first semester of the Junior year directing class currently taught by guest-directors. This may be solved by third year directors studying away in that term.

A substantial problem for both the undergraduate and graduate directing programs is the lack of class rooms fitted with rehearsal furniture. It is extremely difficult to teach fundamentals of staging in such conditions. The faculty's good will, inventiveness and creative capacity mustn't be exploited endlessly. The rooms in which we teach directing are furnished for traditional kinds of university lecture-based classes and thus are unfit for our activities. We can not stress enough the importance of the question about our basic room furnishing needs which is a function of the lack of studio space.

In general the program is challenged to recognize the ongoing change in the nature of theatre practice and the growing interdisciplinary and technology rich nature of the work. Much greater attention must be paid, and more resources provided, to exposing the students and faculty at all levels to the best and most contemporary performances and performers. The work at SOD done recently by Pamela Howard, Mark Bell, Theatre O, Vladimir Mirodan and Robin Archer among others, made impressive contributions and this must continue.

## OPTION OVERVIEW – DRAMATURGY



Under the broad rubric of “dramatic literature,” we group the associated curricula of the required cross-option dramatic literature courses, the nascent BFA in Production Dramaturgy degree, and the Theatre Studies program. The goal of the Dramaturgy Option is threefold: to train future leaders in the fields of dramaturgy and dramatic criticism; to provide essential academic content in the School of Drama; and to advise students working on Masters’ and Undergraduate (Theatre Studies) theses.

Dramaturgy was formally established in 2006. The Option currently has thirteen declared majors and two BHA crossover students. The entering freshman class in 2007 numbered six.

The philosophy of the Dramaturgy Option is one that unites Carnegie Mellon’s excellent academics with the rigors of professional-caliber playhouse practice (with a strong motivation to enhance multiculturalism and non-traditional theatre histories) to create disciplined scholar-artists who are ready for careers in a wide variety of fields across the globe. Our strong, sequential program is innovative in the world of professional dramaturgy in that it primarily focuses on a mastery of history and critical theory, a development of a global perspective, and profound script analysis. In this manner, the students will be able to significantly and creatively expand the traditional role of American dramaturgy, which has been largely concerned with new play development.

Dramaturgy in the School of Drama is a total-theatre pursuit uniting scholarship and production work that immensely enhances the experience of the drama. In brief, a Carnegie Mellon University dramaturg becomes expert on the aesthetic theory and historical practice surrounding a script in production. The dramaturg helps the Artistic Director choose a company’s season, with an eye towards social relevance and aesthetic capabilities, and aids the production’s director, designers, and actors in conducting research to clarify the vision of the production. The dramaturg may be called upon as a ‘work-for-hire’ story editor or script doctor, or to assist in the adaptation of a traditional or ancient text to a modern stage. In Europe, Asia, and Latin America, the Dramaturg is the indispensable arbiter of aesthetics and the primary resource of any theatre team. It is the strong tradition of dramaturgy that helps to make theatre of these nations dynamic and socially relevant, and many critics and scholars believe that the rise of a new class of production dramaturgs, skilled in aesthetic theory, steeped in history, and international in scope, can immeasurably enrich the American stage in like manner.

### Personnel

Dramaturgy is supported by a dedicated faculty that is highly active in the international community of scholars and dramaturgs and rigorously engaged in developing the Dramatic Literature curriculum. Its two full time faculty, Dr. Michael M. Chemers, Dr. Wendy Arons, and its single part-time adjunct faculty, J. A. Ball, divide the duties of teaching the Graduate Dramatic Literature Colloquium, the upper-division undergraduate History of Drama minis (4 per year), the freshman-and-sophomore four semester theatre history/theory course Foundations of Drama I-IV, and Production Dramaturgy I, II, III and IV. In addition, Dr. Chemers teaches the Interdisciplinary Play Symposium to non-majors, and interested drama students.

We are very proud that according to a 2005 survey by the American Society for Theatre Research (ASTR), the 2004 implementation specified by the curriculum review of 2007, of the Foundations course sequence brings the School of Drama into the top echelon of theatre programs in America in the areas of dramatic literature, theatre history and drama theory courses, placing our program in the top 5% of intellectually rigorous curricula. Our Dramatic Literature courses satisfy University-wide writing and “creating” requirements, and satisfy general studies requirements for Drama students.

### Curriculum

Dramaturgy majors enjoy more flexibility in their curriculum than any other option’s students, but still must maintain a rigorous and balanced load of courses from the arts and humanities. Much of the dramaturgy requirements are satisfied through the departments of English, History, Psychology, and Modern Languages. The core course of study within the School of Drama begins with Dramaturgy I and II, which teach both the theory and practice of dramaturgy, and the Foundations series. Dramaturgs must take eight History of Drama minis and one

## OPTION OVERVIEW – DRAMATURGY

Graduate Colloquium, and all available Interdisciplinary Play Symposia. In the junior and senior years, meritorious students are assigned to work as production dramaturgs for School of Drama productions, and to internships with area theatres or companies in other cities, and with companies or academies abroad, culminating in an experience working on a professional-level production within the School or without.

Feedback from the national community of dramaturgs and teachers of dramaturgy about our nascent program has been extremely positive, and our students have all been awarded prestigious internships (including La Jolla Playhouse, the Goodman Theatre, the Seattle Repertory Theatre, the Alley Theatre, the London Drama Centre, and the Rebel Theatre) and our alumni have netted three KC/ACTF Dramaturgy awards in the last three years. In our recent search for a new professor, we attracted the applications of some of the top names in the field from around the world.

## STRATEGIC PRIORITIES FOR THE NEXT FIVE YEARS

We currently face two significant considerations if the new program is to expand and consolidate. The first has to do with recruitment; most high school students have never even heard of dramaturgy, much less sought out training for such a career. At the present moment, our only consistently successful recruitment technique involves cultivating interest in our program among the more intellectually-inclined students participating in the summer Pre-College program (five of the six first-year students in Fall of 2007 were recruited from Pre-College. The other seven majors transferred in to the program from other units). Although Pre-College was a productive source of students for this year, it cannot be considered a consistently reliable source of competent and passionate students. It is far too narrow a field, and unlikely to produce a diverse student body. The Admissions Office is unable to significantly aid us, as they also require repeated training about what Dramaturgy actually is. Other recruitment options have been proposed, including ad campaigns and high school visits, but our faculty is already over-occupied implementing the curriculum, and are unable to spend time developing or actuating comprehensive marketing strategies.

Our second major issue is one of personnel. If the program continues to grow it will be necessary to create a third faculty position to support additional students.





## OPTION OVERVIEW – PRODUCTION TECHNOLOGY AND MANAGEMENT

**The School of Drama’s PTM option is one of the nation’s leading entertainment technology programs. Currently students in the option are working toward professional careers as Technical Directors, Stage Managers, and Production Managers in all of their myriad forms within many and varied sectors of the entertainment industry.**

The faculty in the option believe that our best way to support the mission of the School of Drama is to provide a broad and solid foundation to all of our students in recognition of the continuing development of the industry and the art form. We believe if we can train the proper kind of professional that they will be best suited to become the technicians, managers and coordinators of the future and the collaborators, innovators, and leaders in whatever field they find themselves. This foundation includes grounding in the principles and specifics of craft, engineering, and management; it also includes training in the principles and specifics of design and a rigorous indoctrination into the history and literature of theatre.

Building on the foundation of craft, fundamentals, and history students in the Production Technology & Management option receive advanced training in applied engineering concepts and resource management. The engineering training draws from both entertainment conventions as well from general industry practice. Resource Management training deals with time and money, as well as physical and personnel assets and also draws from traditional entertainment and more general corporate models. In these areas faculty go to great lengths to make sure students get both the “why” as well as the “how” and are able to analyze and communicate both quantitatively and qualitatively.

A current snapshot of the option shows sixty students including thirty-nine undeclared underclassmen, sixteen PTM Upperclassmen, and five PTM Graduate Students. Production Technology & Management Underclassmen in the School of Drama are actually “DP’s” shared by the Design and PTM Options. The capacity of this merged class is approximately twenty-five students per year. Increasing the size of the incoming class would necessitate creating multiple sections of required courses and that is undesirable for both logistical and philosophical reasons. Historically we come very close to capacity in admissions although selecting a class has become increasingly difficult over the last few years and we have been forced to look lower on our admit list each year. At present this is a distinction between “the very best” and “acceptable.” To date we have not been forced to admit a student who upon first examination was deemed “not for us.”

The curriculum for the undeclared underclassmen has received an immense amount of scrutiny over the last five years. The fairly recent establishment of Production Technology & Management, the prior Advisory Board, and a subsequent curricular review motivated a substantive update. University requirements, Design, PTM, and Literature content were all adjusted and PTM Faculty stand strongly behind all the modifications. Content changes specific to Production Technology and Management include:

1. *Basic PTM* – Two semesters of a new course intended to be technical courses what the previously existing Basic Design class been to subsequent Design classes. The first semester of Basic PTM covers foundation engineering concepts like materials properties, units and measures, basic natural forces, and the entertainment production context for each of these. The spring semester forms the foundation for management coursework, introducing resource concepts like estimating and scheduling and management concepts such as communication and leadership. The course also has a third component running through the entire year. This is intended to ‘jump start’ the development of professional skills and tries to foster the kind of skills and behavior normally developed by years of experience in the field. Topics in this arena include: memory, estimating, physical coordination, mathematical facility, and things like “work on a table” and “turn on the lights.”
2. *Stagecraft I* – a modification to an existing class, running two semesters this class now presents beginning skills in eight disciplines: Costumes, Lighting, Sound, Paints, Props, Rigging, Metals, & Carpentry to offer all students the best over all grounding.
3. *Technical Management* – a new one semester sophomore course combining applied management content with computer skills for managers. This class is designed to prepare students for supervisory positions in all technical and management realms.

## OPTION OVERVIEW – PRODUCTION TECHNOLOGY AND MANAGEMENT



4. *Stagecraft II* – a new one semester sophomore course designed to transition students from crew member to assistant crew head positions. Course content includes advanced technical practices and shop or field organizational procedures. The departments addressed in this course narrow to lighting, costumes, carpentry, and paints/props.

Perhaps more important to the students than the classes themselves are two philosophical achievements. The first of these is that for the first time since the inception of the option and the common population there is option parity of course content during the shared semesters. Production Technology & Management students often struggled through what they perceived as a design heavy curriculum. This is no longer the case. The second development concerns the connection between students' coursework and their progress through various production positions. As part of the curricular review a commitment was made to connect production more closely to pedagogy. The result of this is that students will not in the future find themselves assigned to production positions without concurrent and relevant course instruction. This should mean that production assignments will not happen in advance of presentation of the skills required to complete them, and that students will not get assignments that are inconsistent with their degree program. It also structurally reinforces the production advising process by creating mandatory contact between the student and advisor during class. While self evident in its simplicity this turns out to have been a tremendously important step to formalize.

Toward the end of semester three students select an option and track. Beginning in semester four each track begins a custom course sequence. Students electing Production Technology & Management can currently select Technical Direction or combined Production Management & Stage Management. The PM/SM track is combined for both logistical and pedagogical reasons, and although the students complete the same courses they usually do self identify as either a Production Manager or a Stage Manager. Currently we have sixteen upperclassmen, somewhat remarkably split evenly between Technical Direction and PM/SM – although year by year the proportion is somewhat less optimal. Ideally the PTM option would regularly receive 50% of the incoming combined class, and we have started to try to forecast this disposition during admissions, but historically the proportion has typically favored Design. From a capacity standpoint in the upper years the option could sustain several more students than we normally have.

PTM students receive advanced skills and concept instruction and fill corresponding “lab” positions on productions from assisting on a single production to managing multiple productions concurrently. Recent curricular improvements in these areas have been concentrated on the management side and include these additions: a second semester of Production Management I, Production Management Workshop, two semesters of Stage Management II, and Stage Management Workshop. These additions go a long way toward substantiating a track that existed virtually unsupported for a long time. On the Technical Direction side, the largest recent change has been shifting our scenery fabrication management from a regional model to one more consistent with a commercial scene shop. Labeled the “Crazy Scheme” this organizational shift was designed to optimize students' access to useful projects, provide more support to students in supervisory roles, and expand the number and type of experiences in which Technical Direction students participate. Although not without complication this production mode has achieved the slated objectives, and even delivered some bonuses, including an additional and extremely challenging assignment for Production Management students.

### **Production Technology & Management has three full time faculty members.**

Currently the longest serving member is Kevin Hines, lecture track faculty in Technical Direction. Kevin is the instructor that shattered the industry-wide known “CMU TD Five and Out Club” and is very successful teaching in his ninth year. Professor Hines concentrates mostly on the engineering aspects of Technical Direction. The center of his teaching suite would be the Physics of Stage Machinery class and the Structural Design for the Stage courses, but Kevin has also taught classes in the full range from beginning stagecraft to advanced mechanical design.

Following closely in Kevin's footsteps is David Boevers, tenure track faculty in Technical Direction currently teaching in his eighth academic year. David's core subjects are stage rigging and project management. As one of the test developers, he was in the very first class of ETCP certified riggers and was the fourth person to be named an ETCP Recognized Rigging Instructor. Professor Boevers has taught a wide array of courses including Rigging Seminar, Computer

## **OPTION OVERVIEW – PRODUCTION TECHNOLOGY AND MANAGEMENT**

Applications – AutoCAD, and Technical Design; he also coordinates the graduate students' thesis process and has served for five years as PTM Option Coordinator.

The newest member of the team is Tina Shackleford. This is a new position that has been created since the last Advisory Board visit. Tina Shackleford is a lecture track faculty in Stage Management, teaching in her third year. Tina brought much needed stage management experience to the School of Drama. She is also nationally active in the Stage Manager's Association and the USITT Stage Management Mentor program. The stage management track has made significant progress under Professor Shackleford's care, expanding from one course to five including a long sought Stage Management II which filled out the sequence to the same level as the other School of Drama disciplines. These three professors form an excellent nucleus for a more fully developed faculty to come.

Option faculty are responsible for only a fraction of the total work. The balance of the job is accomplished by a remarkable group of staff and adjuncts. Interestingly, since some of these people and positions predate the incarnation of the Production Technology & Management Option, even though they could be characterized as "production staff" they are traditionally organized as Design support staff. These positions include the Master Electrician (Todd Brown), Costume Shop Manager (the very recently added Kenneth Chu), and the Prop Master (Norm Beck). The staff audio technician (Joe Pino) was recently promoted to Sound Design faculty, but that same person is still responsible for the staff duties. Each of these people although currently holding what has been a Design Option billet is instrumental to the instruction of Production Technology & Management course content. Todd, Kenny, and Norm are all instructors in the Stagecraft course. Todd is also an instructor in Stagecraft II, as well as teaching Production Electrics and Automated Lighting Technology which are currently offered as "design skills" classes. Joe Pino has been central in the development and teaching of the Basic PTM class, taking on the year long "professional jump start" content. Starting this spring Joe will also be teaching a Production Audio course. The paints portion of the Stagecraft class as well as beginning and advanced sections of Scene Painting are taught by a local adjunct: Beth Zamborsky. Beth additionally serves as departmental Charge Scenic Artist for many productions and has additional teaching opportunities in the Design Option.

Our longstanding shop foreman, Ben Carter, is the only one of the historical company members who could clearly be called PTM Staff. Along with his shop management responsibilities Ben teaches Stagecraft – Welding as a stand alone course and is also an instructor for the metals unit of the Stagecraft class. To remediate safety concerns raised by inconsistent supervision. The newest position added on a yearly contract basis to PTM staff is the Production Carpenter. This position is currently capably filled by local stagehand Sean West. Sean's staff responsibilities are split between shop construction and theatre supervision. He also teaches the rigging portion of the Stagecraft class. The addition of this position has made our scenery better, our installs smoother, and our theatres safer. Orchestrating our entire staff is Theater Supervisor, David Holcomb. David operates on a senior staff level within the School of Drama and carries the responsibilities for the operations end of school production. He is the supervisor for all of the staff listed above, and with four years in the position, David has been able to bring much of the production management that had historically happened as design support into his office and into the PTM Option. In addition to being our full time Production Manager David also teaches the two semester Production Management I course and a four semester Production Management Workshop sequence for students managing School of Drama productions. This year, Production Technology & Management instruction rounds out with local adjunct Elizabeth Atkinson who is teaching the sound portion of the Stagecraft class. Liz is a local professional sound designer, resident designer at the City Theatre, and a School of Drama alumna.

## STRATEGIC PRIORITIES FOR THE NEXT FIVE YEARS

Although a traditional power in technical theatre education, the School of Drama faces being left behind by the industry if it does not continue to grow and change. The market conditions that lead to a TD centered program are no longer the norm. Students that enter the job force risk being at a competitive disadvantage without change. The faculty have identified several priorities for future development. Some of these initiatives are:

1. Addition of a more comprehensive suite of technical foundation classes. Industry testimony has informed us that students will be more successful if they have a broader base of technical skills – and that a breadth of foundation skills is actually more valuable than an encyclopedic depth of understanding of a single discipline. Ultra high end equipment being used in the field and the speed of development at the cutting edge presents us with the reality that we simply can't prepare a student for everything they might see in one field. What we can do is make them as conversant and comfortable with as many fields as possible; preparing them for future convergences and best equipping them to learn new technology. Currently listed on a wish list of technology courses are: Advanced Lighting Technology, Sound and Audio Technology, Projection and Video Technology, Electricity and Electronics, Show Control Technology, Mold Making & Casting, Machine Shop Technology, Furniture Construction, and Painting. Students would be given an opportunity to elect four or more of these courses depending on their academic standing.
2. Establishing technology tracks in Costume Technology and in Lighting & Sound Technology. Like Technical Directors before them department heads in Lighting and in Costumes are becoming less crew supervisors and positions filled by inspirational designers and more often a place for career technology professionals. To prepare students for the industry of the future we need to be preparing students for these roles. Many other programs have already established these tracks.
3. Establishing an interdisciplinary Entertainment Engineering degree. We currently have a single student pioneering this as a CFA self defined major, but several "Entertainment Engineering" programs have recently popped up across the marketplace. With CMU's resources in Drama and Engineering we ought to be the first place a prospective student would look for this sort of program.
4. Increase the opportunities of students to work with current technology. Particularly in reference to stage automation and show control we need to add an in house inventory of equipment for students to work with. Students are getting the concepts and the language, but that is no substitute for hands on. We would like to purchase gear for scenic automation, show control, rigging, lighting, and audio, and then once we have it we will also need to keep it current. It isn't necessary to have the very best or the newest anything, but we can't continue to teach automation with Lego and K'nex.
5. Theatre Architecture – A program that actually resides in the School of Architecture, a Theatre Architecture track has been in discussion and trials on and off for several years. We already place students regularly in theatre consulting offices. We would be much better preparing them by offering exposure to this part of the industry while they are with us. Also, the benefits of an ongoing collaboration with the School of Architecture cannot be underestimated. But the program must be adequately resourced and staffed.
6. Management Program Ongoing Commitment. Still relatively new, both the Stage Management and Production Management tracks will benefit from further curricular development. The first goal in this direction would be a Production Management II class to give that discipline a complete track. Additionally cooperative opportunities must be identified for advanced Stage Management students to work closely with students in different disciplines to prepare them for production collaborations.

Any and all of these initiatives not only benefit the direct Production Technology & Management populations, but would also further develop the School of Drama as a whole and directly effect the lives of students in Design and Directing primarily, and indirectly, students in Acting and Music Theatre through changes and enhancements to production.

Probably the single largest stumbling block in our path is our current under resourced position with respect to personnel. Even in a scenario where the borders between Production Technology & Management and Design are blurred and where the terms "Production Staff" and "Design



## STRATEGIC PRIORITIES FOR THE NEXT FIVE YEARS

Support Staff” are taken as synonymous we are short of Faculty, Adjuncts, and Staff. The option is stretched unproductively in order to simply meet our pedagogical and operational needs as is – and as is, we do not offer all the opportunities we ought to just to fulfill the programs we have now. With the creation of the PTM option and the introduction of pedagogy to production areas new responsibilities have been created for a pool of professionals with a finite amount of time. In order to keep people within their limits decisions have had to be made, and the compromises are not the best arrangement for either pedagogy or operations. We are currently not offering a capstone production management class because as a staff member with operations responsibilities David Holcomb does not have the time to teach it. Todd Brown is for all intents carrying a full faculty teaching load as a staff member. Although it may seem obvious that the instruction is the priority, that directive likely negatively affects students at other levels and in other options. For the School of Drama to function we need for our production staff to be able to be production staff. They have time for minimal teaching responsibilities, but for anything advanced or more time consuming we really do need additional faculty or adjuncts.

Obviously, in order to undertake any of the expansion detailed above the development would have to be accompanied with a commensurate addition of faculty and staff.

Compounding this issue is the fact that this may actually be about people and not just about dollars. Our current operational model has been to try to secure funds for adjunct instructors. We have discovered that often even when we have the financial capacity to hire we are simply unable to locate anyone locally qualified to take the work. The Pittsburgh freelance pool has proven to be unfortunately shallow. If we are going to have a standing need for qualified faculty we may be in a situation where we need to create a full time position so we are able to bring the right professionals to Pittsburgh.

We also face challenges with equipment, space, and production budgets. Equipment shortfalls show themselves in the classrooms, in the shops, and on the stages. We have several specialized software applications that are industry standard but that we are unable to support. Mostly this is because the University has decided to not support these titles in their clusters. We’ve probably arrived at the time that the School of Drama needs its own full sized teaching cluster. We’re also in need of demonstration gear for use in classes so that production spaces don’t have to be blocked out every time someone needs a piece of equipment. Mock ups of automation, consoles for Stage Managers to call cues, motors and sheaves for rigging all would be very useful and relieve some of the strain on scheduling in production spaces – time that is sought after by instructors in all options. In the shops we simply must keep current. Our 2006 addition of a CNC router provided by a single donor in the scene shop was fantastic and brought us up to date for 1996. If we are to properly prepare technical managers – and to remain competitive in a recruiting context we must have additional contemporary gear. On stage the most obvious shortfalls are in automation, show control, and projection. We have zero inventory in these areas and they represent the portion of the industry that is simply exploding. We’ve previously bridged with rentals, but that limits exposure radically and leaves us no capacity to bring the gear into classrooms for demonstration, let alone instruction.

This ‘rentals’ strategy also points out another difficulty. Typically we don’t have sufficient production budget to make these kind of expenditures on anything but the most rare occasions. Students from some high schools relate that their previous program put more funding into their main stage shows than we do here at the college level. Not every production would need more money. We do have a pedagogical reason for small shows. But our average show is under funded. Half of the budget lines of our larger shows could be increased fifty percent. With that funding level we could achieve the kind of materials, procedures, and finishes we are unable to work with now. In solving this issue we unfortunately cannot ignore the additional needs that having more materials dollars would place on personnel, space, and equipment.

Overall, however, the Production Technology & Management option is actually in good shape. We’ve benefited tremendously from many of the recent school wide initiatives. Students are receiving a very high level of education, and a historically high level of advising. However, if we want to remain an industry leader, and if we want to attract the level of applicant to which we are accustomed we must do everything we can to remove the operational stumbling blocks we typically face and continue to develop as a leading program.

# Graduate Program





## GRADUATE PROGRAM

The graduate program is designed to connect theatre artists directly to the professional world readying them to step into a position requiring artistry, craft and knowledge.

### Current Status

The graduate program as it stands requires two years in Dramatic Writing and three years in Design, PTM and Directing. In the third year of Directing, one semester is an internship.

The number of students enrolled has overall remained close to the same for a number of years although the spread in terms of options has changed somewhat, increasing slightly in Scene Design, decreasing in PTM. The School of Drama meets its numerical enrollment targets, and the population includes a number of minority students (eight currently out of a total of forty-three) but there is room for improvement in certain areas.

	1st year	2nd year	3rd year
Directing	2	2	2
Set Design	3	2	1
Costume Design	3	3	3
Lighting Design	2	3	2
PTM	0	1	2
Dramatic Writing	5	6	n.a.

Applications have remained consistent over the past five years at around 110. We are receiving more design applicants and slightly fewer applicants in Dramatic Writing and Directing.

### Recruitment

There is little proactive recruitment attempted in either the Directing or Dramatic Writing fields as the number of students requesting information and submitting applications is generally very high. There is more active recruitment currently undertaken by the Design and PTM options. The numbers in these areas are the most variable and it is here that there is the most intense competition with other schools, though directing is also a highly competitive field. The Lighting and Costume specialties have consistently attracted the largest numbers in Design although last year those two areas were slightly weaker and Scene Design was stronger. The majority of our PTM students are managers (either Stage Managers or Production Managers), the weakest interest area remains Technical Direction. This may be related to our resource concerns

The most visible recruiting tool has been our presence at the USITT national conference, the SETC (Southeast Theatre Conference) and KC/ACTF (Kennedy Center/American College Theatre Festival) regional festivals. Most of this has been indirect, relying on our faculty meeting students circumstantially and or students seeking us out, having already determined some interest in our programs.

Some additional ongoing recruiting is done through recent and not-so-recent graduates of the program who are currently teaching in undergraduate departments. No formal relationships exist but we receive a great deal of interest in this way. We continue to struggle with the best way to recruit students in the PTM areas both in terms of advertising, where it has been emphasized, and in finding and identifying those undergraduates who might be viable candidates.

The Design and PTM programs tend to attract younger students who are either coming directly from undergraduate school or are within three years of graduation. The Directing program both seeks and attracts students that are older and have some previous professional experience. Dramatic Writing is a mix of the two.

## GRADUATE PROGRAM

### Emphasis and Curriculum

Our expectation and hope is that our alumni will be leaders in all areas. The emphasis is in developing the creative voice of the individual artist in each graduate student. We would like to be recognized as a graduate school that nurtures on the goals and strengths of the individual, rather than fosters a system of apprenticeship in which the students mimic the artistry of the faculty. This has been fairly clear in all options - we have had directing students who have concentrated on classic works and musical theatre, for example, and designers who have emphasized film and architectural lighting (especially in their thesis projects).

The curriculum is based on this idea and therefore changes according to the needs of each student. This is particularly true in the Design and PTM areas, both of which exhibit more flexibility. In addition, these two areas often attract students coming from programs other than theatre. The first year of study is therefore often used to fill in any gaps that exist in general knowledge and understanding of the theatre.

A major aspect of the curriculum is the use of adjunct faculty, especially necessary in Dramatic Writing as we currently have only one faculty member, and guests for specific participation in major projects and courses, as well as offering specialty workshops. This serves to expose the students to approaches and attitudes that differ from those of the faculty and helps to start connecting the students in the profession.

Another point to note is that a serious look at the graduate curriculum is planned for the near future, much as we have done with the undergraduate program. A re-thinking of how we are training and teaching our students will be undertaken in hopes that we can strengthen what we do and how we do it.

The faculty also prides itself and advertises that we are very much a “hands-on” faculty. Although all of the faculty work professionally outside of the University, we make certain that we are on campus as an immediate resource for the students.

### Funding

Every graduate student receives a scholarship in the form of Graduate Tuition Remission.

With only a few exceptions, the funding per student is standard:

- 65% for Design and PTM
- 50 % for Dramatic Writing
- 70% Directing

The University no longer provides enhanced funding for African-American and Hispanic students as it once did.

Funding for tuition remission continues to be a major obstacle. One reason the number of applicants has not grown is that it is “common knowledge” that we are expensive and do not provide significant financial support of our graduates. Our key competing institutions offer far more, and we routinely lose our best applicants.

Because of the Schools current financial status, this standard funding per student is unlikely to increase. This is critical because virtually all of our peer schools charge a considerably lower tuition, and they often offer full tuition remission plus a stipend.

At their best, graduate students are role models for our undergraduates and positive synergy exists between the two student populations. All graduate students play a major role in the daily operation of the School of Drama. Through the newly instituted “Applied Internship” course, the labor provided by the graduate students has proven invaluable. The cost to replace the hours of work (in the box office, in the shops building the theatre productions, in the classroom, etc.) would be significant and it would be impossible to function at nearly the current level of activity without this “value added” participation.

The faculty is united in its opinion that in order to attract the best students, more financial support must be found.

## **GRADUATE PROGRAM**

### **Strengths**

- Focus on distinct needs of the individual
- Professional experience provided as part of the curriculum
- Access of students to working professionals
- Graduating thinking artists with strong skills
- Placement of graduates in well-connected positions in the field
- Retention - it is very rare for us to lose a graduate student because we are committed to their success.
- Use of graduate students to guide the program and serve as role models for the undergraduates

The graduate program has remained steady in quality over the past five years but has yet to reach its potential. We are committed to a renewed focus on the curriculum in order to determine the best possible education for the students currently enrolled. The new curriculum will ideally move us forward although it may be several years before it is fully in place.

### **Challenges**

- Lack of distinctive approaches to the adult learner
- Lack of competitive financial support for students
- Reputation as a strong undergraduate program rather than a strong graduate program
- Lack of sufficient funding to allow thorough exploration of production concepts
- Overburdened faculty and staff
- Overburdened graduate students (out of a desire to provide as many experiences as possible, we sometimes err on the side of being too ambitious).

We have found it difficult to attract the best possible students for the above reasons. Although it is important philosophically to have a faculty that is readily available (as opposed to having a “star” who interacts with students less frequently) this probably also hurts us to a certain extent.

### **Interaction with Undergraduate Students**

Historically, we have placed our first year graduate design students in many of the same courses as our undergraduate designers. This has worked because the two groups were at about the same level in their training, with the undergraduates having better graphic skills while the graduates are better at articulating ideas. In the past few years this has become less desirable. From the point of view of the graduates they feel they are often held back by the lack of sophistication in discussions with the undergraduates. For the Scene Design I course, for example, we have created two tiers - one for those designers who are emphasizing scenic design and a second section for those who want to know more but are emphasizing a different design option. This is proving to be very successful and has alleviated a number of problems. There is discussion about expanding this approach into other areas.

We believe that it is important for our graduate and undergraduate students to interact, especially in our labs. The wider range of practical experience that we can provide, the better for everyone. It is not unusual for us to place a graduate student in the position of assistant to an undergraduate designer, particularly when we feel that they complement one another. In some cases, the decision is made in order for one of the two to model for the other a particular part of the process.

This is less true in the Directing Option, in part because the graduate directors tend to be older and the disconnect between them and the undergraduate directors is much greater. We still expect the graduates to model appropriate theatre behavior for the undergraduates.

## OPTION OVERVIEW – GRADUATE DESIGN

The curricular progress implemented in the undergraduate program also benefits the graduate program because there is a great deal of overlap. At the end of this academic year, when our undergraduate curriculum design is completed, we will turn our focus to the graduate curriculum. While many pedagogical concerns overlap with the undergraduates, the graduate population has a number of issues that are specific to their population. Some of those matters include:

- The ability to explore material more in depth and with more focus, both in terms of conceptual and skills work.
- The ability to customize the program to suit specific artistic and career goals
- To provide greater exposure to diverse artists and practices
- To have the creative spirit nurtured, and processes developed on a different level and at a more accelerated rate than the undergraduates.
- To have access to more sophisticated processes, collaborations and technologies

Our graduate program is currently good. But, with the benefit of ongoing curricular development, we have the potential to be at the very forefront of the field.

To reiterate while our program is considered to be one of the top ten, we still struggle to attract and matriculate the best students for reasons that have, unfortunately, not changed since the last meeting of the Advisory Board:

- *We can't compete in terms of financial aid packages. Carnegie Mellon is one of, if not THE most expensive graduate school in the US, with the possible exception of NYU. Because we can't attract the top students, turning out exceptional graduates and attempting cutting edge work is nearly impossible.*
- *We need a stronger recruiting presence and the resources are not available to allow us to be a presence in areas where we are lesser known such the Southwest, Midwest and the South.*

## OPTION OVERVIEW – GRADUATE DIRECTING

**The graduate directing program returned to three year course of study after experimenting with a reduction to two years. The longer tenure allows the students a more relaxed timetable in which to complete their studies, as well as the opportunity to explore internships and residencies during one of the two semesters of the third year.**

Increasingly, graduate directors are interested in exploring classes outside of the SOD. The three year curriculum facilitates and encourages these interdisciplinary interests.

The program accepts just two students each year. The small graduate directing population helps strengthen artistic and personal bonds among students and faculty. While productions provide opportunities for developing collaborative skills the program looks to strengthen these opportunities in the classroom.

Graduate directing classes are supplied with a group of well trained senior actors whose collaboration helps in mounting very sophisticated projects based on challenging high quality classical texts which are followed by in-depth, post-project director-actor discussions.

Graduate directors participate actively in collaborative classroom projects with graduate dramatic writing students on developing new texts and with graduate design students on developing new stage design concepts.

A new positive development is the opening of the Chosky stage for graduate productions. These productions occupy an equal place with guest and faculty directed productions in public positioning and promotion.

Graduate students also participate in teaching activities as instructors for the very popular Acting for Non-Majors classes.

A recent development was the first ever graduate thesis production staged outside of the School of Drama. MFA candidate Sven Miller directed Albee's *The Goat* for Weimar's National Theater in Germany. With more and more international students interested in our program such practice could become routine in the future.

Some students have expressed a desire for a more structured curriculum. This will be examined as the graduate curriculum review gets underway in 2008.

On the graduate level – working within the overloaded schedule and age related casting challenges, so natural for our undergraduate students, continues to be a serious obstacle for a more flexible, individually tailored and effective graduate directing education. As an ideal – a class of 8 to 10 well selected graduate acting students of mature age added to the SOD population could close naturally the full circle of graduate theatre education at Carnegie Mellon bringing its quality to a new, higher level.

The graduate directing program at the moment is in search of more creative interaction with graduate design program. Two recent examples – the artistically significant work done by graduate directors under guest design teacher Pamela Howard and also under the new design faculty member Narelle Sissons - are very promising. A much closer and creative relationship between directing and design, a crucial element in contemporary theater practice, must lead to new joint curriculum initiatives by directing and design faculty.

## OPTION OVERVIEW – GRADUATE DRAMATIC WRITING

**The Dramatic Writing Option offers a two-year graduate program leading to an MFA with a concentration either in 'Writing for the Stage' or 'Writing for the Camera'. There are four courses offered for undergraduates: 'Introduction to Playwriting', 'Advanced Playwriting', 'Introduction to Screenwriting' and 'Advanced Screenwriting'.**

The Playwriting program has continued with the central courses Option Coordinator Milan Stitt used at Yale. Minimal writing requirements are two full-length plays, one screenplay, two one-acts as well as 'spec' scripts written with visiting television professionals. In addition to Playwriting and Screenwriting, the writers have classes designed especially for them in acting, directing and design taught by School of Drama faculty. In the second year, they work with Carlyn Aquiline at City Theatre as 'interns,' to learn how to prepare scripts, etc. for submission. Central to their studies are four semesters of Theater Lab, where they learn to initiate, develop and rehearse in a highly collaborative style with grad and senior directors and senior actors. In their second year, a 'Mentor Playwright' is brought in to work with the writers in developing their thesis plays. During the last five years, the professional mentors have included: Edwin Sánchez, Bill C. Davis, Jean Reynolds and John Pielmeier. Artistic Directors and Literary Managers are brought to campus to see and critique Thesis Play Workshops. Over the past five years Artistic Directors from Primary Stages, Playwrights Horizons, Ensemble Studio Theater, and Literary Managers from Manhattan Theater Club, Playwrights Horizons, The New Group have been adjudicators. In response to the writers' limited knowledge of films, a new course has been introduced for all writers: 'Film History'. Two semesters are devoted to foreign films, one to silent film and one to American sound film.

The Screenwriting program is similar to the Playwriting program with minimal writing requirements of 3 screenplays, 1 full-length play, two one-acts, 4 short scripts for television projects in our Wells Studio and WQED, scenes for Camera Lab as well as spec scripts written with visiting television professionals. Screenwriters take 4 courses at Pittsburgh Filmmakers. In addition there are workshops taught by major writers in the areas of daytime drama (Mary Sue Price, Emmy-winning writer General Hospital), episodic drama (Jeffery Stepakoff) and sit-com (Kourtney Kang, Co-producer, writer How I Met Your Mother). Incidentally, Kourtney received her MFA at SOD seven years ago. The most important part of the Screenwriting program is a grant we have from the Alfred P. Sloan Foundation for the development of screenplays about science and technology. The last two 3-year applications have resulted in significant funding increases. Our Sloan Awards for best screenplays are \$25,000 and \$10,000. The Foundation gives us significantly more for prizes than other schools in the program (Columbia, NYU, American Film Institute, UCLA, USC). We receive the extra funding, because our scripts are judged to be superior to those of the other schools. The program includes funding for a Science/Technology symposium for writers to meet major scientists to learn about cutting-edge developments in a variety of areas, for the students to work with a consultant and for bringing in guests to mentor screenplays.

Since Milan Stitt is retiring May, 2008, future development of the program and new goals will be up to his replacement.



## OPTION OVERVIEW – GRADUATE PRODUCTION TECHNOLOGY AND MANAGEMENT

While PTM has been able to provide a nearly graduate level experience for undergrad technical directors, the option currently faces a large challenge to providing an appropriate experience to graduate students. Simply put, in its current configuration, Carnegie Mellon Drama does not compete well for the caliber of PTM student we should be trying to attract. We offer less graduate tuition assistance, and a diminished scale and breadth of production experience. The option is currently providing an unsatisfactory experience to students who are not ideal candidates. Not surprisingly they are often ultimately unsatisfied with Carnegie Mellon. The resolution of this issue, whether through substantive investment or program suspension (or some other, yet elusive opportunity) must remain a high priority for the option and for the school.

A more contemporary, centralized approach to production resource management would help to stretch our budgets farther. This would appear to have begun with the formation of the PTM option. The school needs to continue from that reasonable beginning.

While a tremendous asset, the Purnell Center, its performance spaces, and its production areas present responsibilities to maintain their contemporary status, usefulness, and safety. This type of work cannot be covered through the routine business of doing shows, and often cannot be completed within the normal footprint of the producing season.

Having for so long been part of the Design Option, PTM needs to develop a tailored message and appropriate means of delivery for recruiting efforts. The option should work with alumni and employers to best utilize the annual showcase presentations as a platform for our students. Many option identity issues need to be addressed to properly present PTM in recruitment and outreach.

Relationships with other producing organizations could yield beneficial internships for students, as well as paths of possible employment for summers and for after graduation. Developing these relationships would prove a fertile ground from which to draw guests and adjuncts. One possible advantage not normally associated with this development in other options is the potential for discounts on rentals or even possibly straight donations of production gear, something we will undoubtedly need as we move ahead.

Traditionally, relationship building consists of efforts outside of the campus setting. The PTM option has some very attractive outreach opportunities within the university. Cross-curricular opportunities with the ETC and MAM programs provide experiences no other PTM program nationally could provide. Other campus producing groups like the School of Music and AB Tech could provide broad production experience we are unable to provide ourselves.





# Undergraduate Curriculum Review

## UNDERGRADUATE CURRICULUM REVIEW

Following receipt of the recommendations from the 2002 Drama Advisory Board in the spring of 2003, the faculty and staff of the School of Drama undertook a comprehensive review of the undergraduate curriculum. The strategic planning committee which had been meeting with the Head since early 2001 was augmented and re-constituted as a curriculum review committee.

The Eberly Center for Teaching Excellence was asked to provide advice on a structure and methodology for facilitating the review process. Intensive work continued for the next three years. This section of the Briefing Book attempts to capture key points of path toward implementing a new curriculum which we view as transformative in its positive impact on the School of Drama.

The first graphic illustrates the planning cycle which faculty and staff followed in order to begin the process. The second drawing captures retrospectively in more detail how the work actually developed.

- 
- [Please click here to a linked document that represents the process in text form. The document is titled Outline of Curricular Review Planning Process.](#)
- 

It is important to note that data collection among key stakeholders – alumni from all options who graduated in the past ten years, theatre and industry professional, current students and university partners – continued for more than a year. The research was then factored and presented to faculty and staff as a comparator to the diagnostic work underway within the School.

The overarching objective was to evaluate whether the School's curriculum was actually teaching what had been identified by the strategic plan as our core values. If not, we needed strategies to remediate those deficits. If our findings were affirmative we needed to ensure that the curriculum was being effectively delivered by means that took into account current research on student learning and development.

The next link outlines how we related the School of Drama planning pillars to identified weaknesses in the curriculum circa 2003.

It was essential to determine how far along the path to mastery, (articulated as the highest level of professional practice attainable), it was realistic to project we could take a student in a four year BFA degree program. Each option area worked to define mastery in their field and then to plot how the course of study in each of the four years would move students toward a defined point of achievement that would be recognized by the granting of their degree. The intention was always to continue to use the completed mastery grids as "living documents" that would guide and inform student assessment.

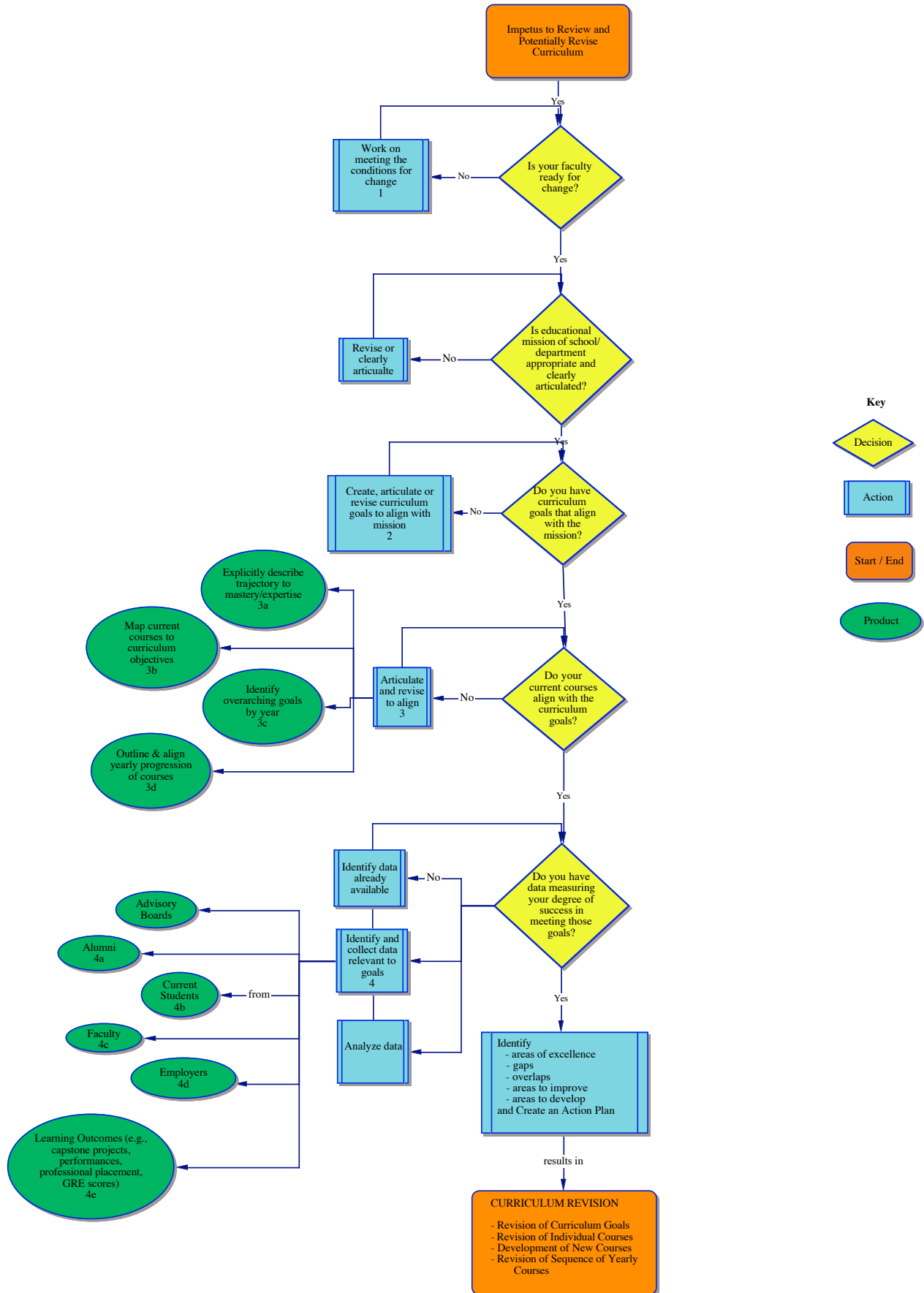
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- [Please click here for link to sample mastery grid documents.](#)
- 

Finally, we provide a summary snapshot of the decisions reached, innovations achieved and new curricular elements implemented.

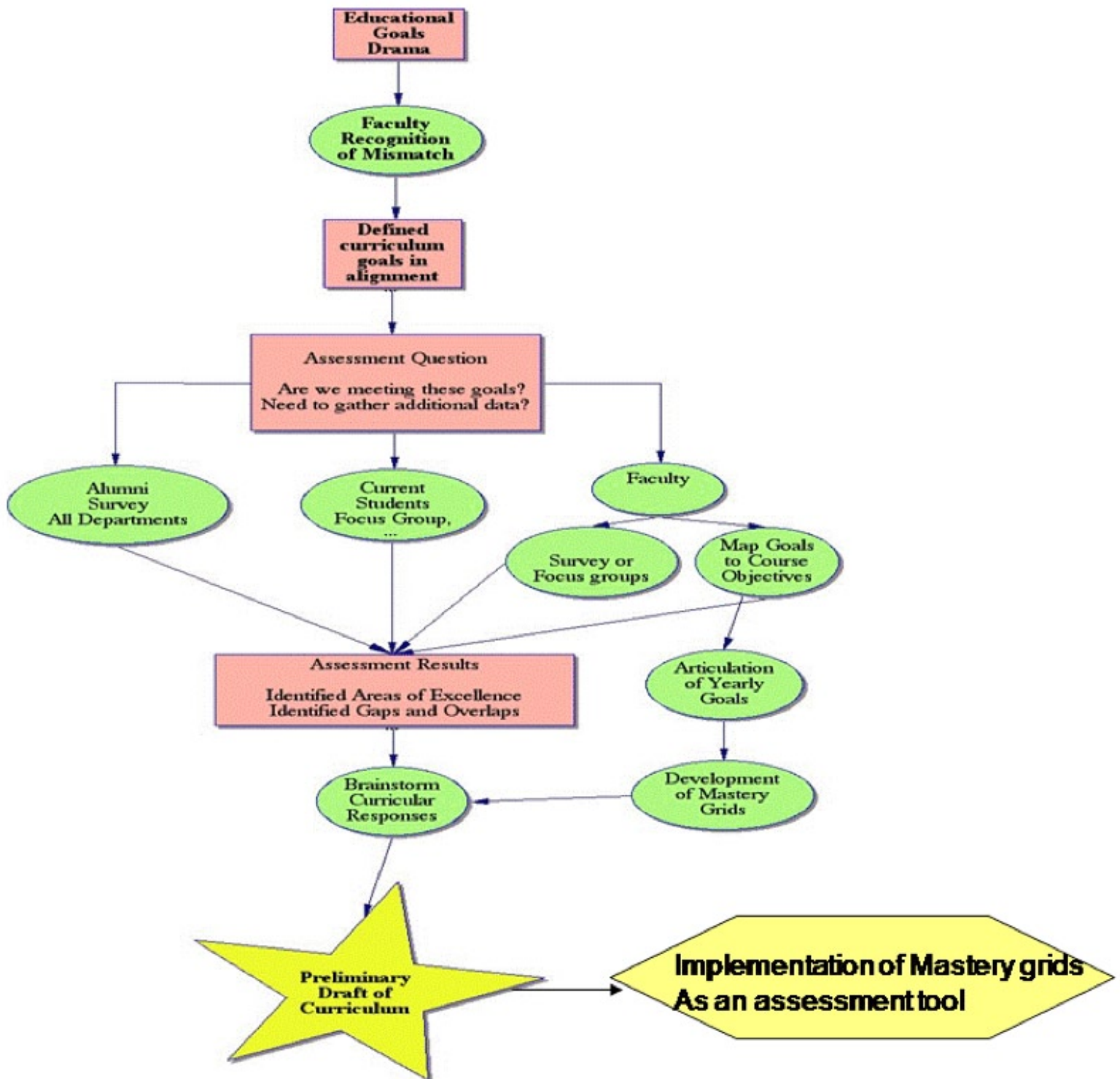
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- [Please click here for link to summary of curriculum implementation.](#)
- 

This work led to commitment to increased standards of assessment and a resolve to combat grade inflation, which is detailed in a following section. The School has won recognition university-wide for the depth and quality of our accomplishments in curriculum planning and assessment. The faculty and staff are to be commended for staying the course and working with great conviction and purpose to realize a new educational model.

# CURRICULUM REVIEW AND REVISION PROCESS



## EDUCATIONAL GOALS



**CLICK ON THE DOCUMENT BELOW TO UNDERSTAND  
THE CURRICULAR GOALS AS RELATED TO THE PILLARS**

- **Pillars related to Curricular Goals**



## GRADING AND ASSESMENT: THE “BRADLEY SCALE”

Three years ago the CFA Dean’s office brought to the attention of the School of Drama that close to 75% of our students were named to the Dean’s List every semester. While our reaction as a faculty was initially self congratulatory, a more thoughtful analysis suggested our population was benefiting from institutionalized grade inflation. This was a source of concern previously identified at the School Head leadership level.

Our own investigation of the issue revealed among both students and teachers, that “A’s” were expected “B’s” were typically given to students who weren’t working up to expectation, and that “C” was reserved for students that were rightfully failing for effort or content. On the face of it that may not be problematic, but the evaluation of “expected” was also somewhat skewed. Faculty members were awarding the “A” grade for “students that are doing everything they are supposed to be doing.” This produced the impression that if one showed up and moved through the curriculum satisfactorily one would receive an “A.” Both faculty and students had become accustomed to that rubric.

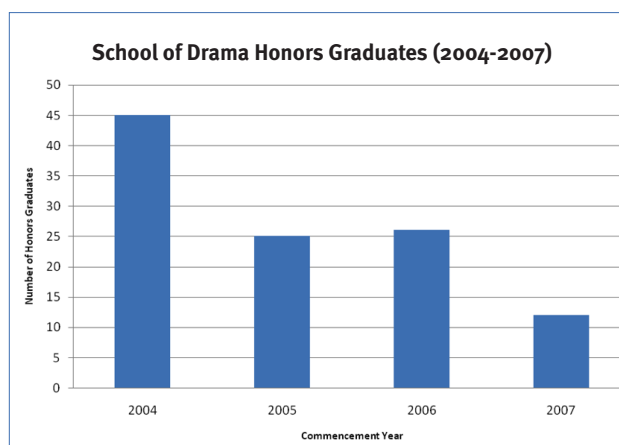
After some introspection, and input from campus experts, School of Drama faculty conceded that “showing up and doing everything you were supposed to do” really ought to be regarded as “minimally average” and should therefore receive a “C.” Add the codifier “satisfactorily” and that “C” could become a “B” characterizing work at the level expected of Drama majors. This would still allow for the expectation that students should be earning a “B” or better, but it would also restore the prestige of getting an “A.” To get the top grade a student would have to show us something extra, do something extraordinary, not just meet expectations but exceed them.

The group decided together to implement a modification to our grading culture. We had three main goals:

- Establish a culture where a “B” would no longer be considered a “bad grade.”
- Reclaim the “C.” Many faculty were concerned that a “C” would adversely label a student.
- Make an “A” difficult to attain, transforming it from the expected to something special.

Faculty raised their rubric definitions to implement these goals and students were advised to expect a change in their marks and the reasoning behind the likely change. Partially out of humor, partially as the change came under the current leadership, and partially so that instructors would not automatically bear the brunt of the likely student angst the new School of Drama grading rubric was informally dubbed “The Bradley Scale.”

Although the change did present the emotional response one might expect from this generation of students, and even though campaigning for the perception that a “B” is not a bad grade continues to be an ongoing process, we were able to reclaim the “C” and culturally we are starting to see an “A” as special rather than expected. On balance the change has been both successful and positive. A new concept of standard was specified. The chart which follows demonstrates the impact clearly.



## **STUDENT ADVISING SYSTEM**

**During the 2006-2007 academic year as part of the ongoing new curriculum implementation faculty and staff made establishing consistent school wide advising standards a priority.**

Resources from across campus specializing in this area offered workshops and made presentations at faculty meetings. We looked at best practices across the University and in other Conservatory programs nationally, and made significant changes to our advising procedures.

The newly instituted advising process in the Drama School has proven to be very effective. It is a collaborative effort through which students have both a staff and a faculty advisor to whom they can turn for counsel regarding both their status as a student and their future goals. Every semester, each student's transcript is closely reviewed by the staff academic coordinator to ensure the student is following the proper path toward completing their degree requirements. The information culled from that review is then communicated to both the faculty advisor and the student. The students then attend a required meeting with their faculty advisor to discuss their individual progress. The outcome of that meeting is communicated to the academic coordinator and only then are students cleared to register for classes for the following semester. Throughout the semester, students are privy to an open door policy where they can visit the staff academic coordinator at any time. The academic coordinator attends grading meetings and works closely with faculty option coordinators.

### **Undergraduate Advising and Degree Requirements**

#### **Schedule Load**

Students must carry at least 36 units to be considered a full-time student at Carnegie Mellon. If a student is not carrying at least 36 units, their financial aid and standing as a full-time student will be affected.

#### **Graduation Requirements**

Students are required to complete between 360 and 448 units in order to graduate. Units fluctuate depending upon major.

#### **Major Requirements**

Each option has specific degree requirements. In addition to those requirements, all Drama students are required to take:

- four (4) semesters of Foundations of Drama;
- three (3) semesters of crew; and
- two (2) History of Drama mini courses. Dramaturgy majors take eight (8) History of Drama minis.

#### **Elective Requirements**

All School of Drama Undergraduate Students must take the Drama specific Interpretation & Argument, Critical Histories of the Arts, and Computing at Carnegie Mellon by their Junior year.

With the exception of the Music Theatre Option, the School of Drama curriculum requires students to take a total of seven (7) additional non-Drama electives.

- Only courses that are at least six units will be accepted as electives.
- Students may choose to take two three-unit minis to equal one elective.
- Courses that are greater than 6 units are considered one elective. The additional units will not count towards another elective.
- Students are permitted to take any academic elective they choose, with the approval of their academic advisor, either semester or year long; however, electives cannot be repeated again during their four years. With advisor approval, courses can be repeated as many times as the student wishes, but credit will only be applied once.
- Students can only take one Physical Education class as an elective (can be two 3 unit minis).
- Outreach courses such as Growing Theatre, SPIOC, and My True Voice can be taken as many times as the student wishes, with the approval of their advisor, but can only be applied to outside elective requirements once.

#### **AP Credit**

AP credit CANNOT be substituted for elective requirements. A student's AP credit can be used to fulfill a pre-requisite to move the student into the next level of a course. Regardless of how many AP credits a student has, they still must fulfill the elective requirements as outlined above.



Season Seletion: Lab  
review in the School  
of Drama



## SEASON SELECTION: LAB REVIEW IN THE SCHOOL OF DRAMA

**The process of season selection at the School of Drama is, if not unique, demonstrably rare in the care taken to ensure that pedagogical needs dominate the production scope.**

As one result of a four-year curriculum review process, the work of what was then called the “Season Selection Committee” was brought under close examination in a series of discussions between 2004 and 2006. If ours is a pedagogical theatre, we reasoned, then the primary purpose of the School’s season must be to provide a practicum for the theoretical knowledge and skills training transmitted in the classroom. In effect, our season productions have the same relationship to our coursework as does a laboratory section to a chemistry course. How then to best codify and enhance that relationship?

In most university drama programs, the season is chosen by a rather opaque and haphazard process, wherein a faculty committee meets in private to discuss fairly random submissions and try to hammer out a producible season. At Carnegie Mellon, a new initiative was spearheaded to develop a model for season selection that would be a direct result of coursework and would be a clearly-traceable curricular outcome that would provide “capstone” consolidating experiences for students as they progress from the theoretical to the applied stages of theatrical knowledge. A Production Scope Committee was convened with representatives from each option of the School and from Dramatic Literature, which at the time was not a separate option. Each division of the School represented its own student needs, including practical in-the-trenches issues of budgeting and personnel, as well as utopian ideals. A process was designed by which professors would submit production opportunities to the newly-convened Lab Review Committee; each production is required to be a demonstrable “lab” annexed to coursework. For example, if an acting class has been working particularly on heightened language, a professor might recommend a Restoration Comedy. If a design class has been emphasizing automation, a professor could include that a production strongly utilize such an element, and so on.

Perhaps the most remarkable feature of this process is its holistic integration of dramatic literature pedagogy. Observing a stark imbalance in the content of the seasons over the past decades (almost every play in the Drama School had been authored by a postwar American or British playwright, and it had been twelve years since a classical Greek play had been produced) professors Brian Johnston and Michael Chemers developed a “Season Checklist.” This checklist requires that of the season’s productions, at least two every three years must be taken from five broad categories of theatre history. These categories are Classical Greek and Roman; Early Modern [Medieval, Renaissance, and Restoration]; Modern Western [broadly, from Schiller to Ibsen]; Postwar US and Europe; and World Stages [anything by a non-Western author]. According to a 2005 survey this level of integration between theatre history coursework and season productions puts CMU into the top 6.7% of US theatre programs.

Another central goal of the Lab Review process was the flexible re-envisioning of resource allocation. If the school wished to commit to a term long, complex, resource consumptive project (ie THE ORESTEIA), then a companion project would not receive support from scenery or costumes (ie THE MEMORANDUM).

To be designated a “Lab” a public audience must be invited, but scope is entirely determined by pedagogical need. A lab proposal by design might be a light installation not requiring actors. Similarly, a large cast “pure performance” piece could take place outdoors with no conventional production support.

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*Conducted for the Teaching Theatre History/ Historiography Research Group at the American Society for Theatre Research, the top international scholarly organization for historians and theorists of the theatre, by Dr. Jay Malarcher (U West Virginia). This survey compares PhD, MA, MFA and undergraduate BA as well as BFA programs and professional conservatories. The majority of respondents (36%) on this question answered that the production schedule “rarely” addresses course needs.*

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## SEASON SELECTION: LAB REVIEW IN THE SCHOOL OF DRAMA

While time consuming for faculty and requiring a complex planning matrix, the benefits of this approach have been salutary.

They are:

- More creative conception of performance space, relationship to audience and level of ambition
- Clarified and scrutinized objectives driving production inextricable from curriculum
- Intentionality linked to learning objectives provides an objective basis for assessment critiques follow all Labs in all options
- Increased opportunity for cross-disciplinary collaboration

Longer planning horizon facilitates better budgeting, execution, and implementation. (All Lab experiences are finalized by December 1 of the preceding year.)

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- [Please click here for Lab Review Proposal Form](#)
- 



## NATHAN THE WISE IN DOHA—AN EXAMPLE OF A PRODUCTION FROM THE NEW LAB REVIEW PROCESS

*“The first comment I recall from Carnegie Mellon President, Dr Jared Cohon, about the Qatar campus was how it provided a way to extend a hand in peace in the Middle East,”*

Indira Nair, Vice-Provost, Carnegie Mellon University

On March 11, 2006, the School of Drama’s production of Nathan the Wise was telecast to a live audience 6,932 miles away in Doha, Qatar, at the CMU-Q branch campus. This was an extraordinary event on many levels. The project, facilitated by Vice Provost for Education Indira Nair and funded by the Qatar Foundation, was almost certainly the first time a live performance in an academic setting had been broadcast over anything like such a distance. It made use of cutting-edge digital video technology. It was the first time a theatrical performance was presented at Education City (a compound of multiple American University branch campuses in Qatar), and it afforded a unique opportunity for direct interface and exchange between students, faculty, and citizens of the two countries.

After the School of Drama selected Nathan the Wise for production the project was conceived as a response to direct requests from the students at the newly-launched branch campus in Doha, who had heard of the School of Drama’s accomplishments. At the time, CMU-Q’s curriculum included only business and technology programs. Provost Nair described the event as “an opportunity to introduce the educational community of Doha to our excellent arts programs.”

In many ways, the production was an ideal choice for such a ground-breaking event. G. E. Lessing’s 18th century masterpiece is one of the most powerful and influential human-rights dramas extant, a utopian vision of reconciliation between Jews, Muslims, and Christians set 12th-century Jerusalem under the enlightened rule of Saladin. The titular hero averts a horrific tragedy by placing a sense of shared humanity above the dogmas of blind faith. This play (and Lessing’s work in general) has enjoyed a recent surge of attention from scholars, critics, and historians which resulted in a new streamlined English adaptation by Edward Kemp which premiered at the Chichester Festival in 2003. “The impulse of the play,” said Head of the Drama School Elizabeth Bradley, who acted as Executive Producer for the event, “is to alert us, in the face of increasing religious and political polarization both foreign and domestic, that we are more than our cultural and ethnic labels...Nathan The Wise argues that the only way forward lies in transcending notions of separation and embracing our common humanity.” Our production, with stunning visual designs and critically-acclaimed performances by our students, was directed in a non-illusionistic, Brechtian style by Mladen Kiselov.

Pedagogically, the event was organized as part of a School of Drama course offering (Nathan the Wise in Context 54-520/A3) taught by Dr. Michael Chemers, the third in the series of “interdisciplinary Play Symposia” courses focused on the cross-field research potentials of School of Drama productions. Chemers was quoted in Qatar’s English daily, ‘The Peninsula’ as saying “It’s a common misconception in the US that dramatic art doesn’t exist in Islamic countries. But we’re looking at this as an opportunity to explore future partnerships between drama and Carnegie Mellon Qatar.” The course joined the University Lecture Series and included a guest lecture by Nathan the Wise expert Dr. Sarah Bryant Bertail. For the transmission, the course was merged with a class on Arabic History taught at CMU-Q by Dr. Benjamin Reilly. Dramaturgy students and faculty of various departments in Pittsburgh compiled a Study Guide which was given out at the performance in Pittsburgh and distributed among the students in Qatar in advance of the transmission. The week before the broadcast, Dr. Chemers traveled to Qatar and gave a series of lectures to a variety of audiences, including students from the Doha American School and Qatar Academy, the Doha Women’s Association, the Doha Players theatre company, and representatives of the US Air Force, as well as to members of the Education City community. Dr. Chemers also met with the Qatari Minister for Culture and Heritage, and participated in pedagogy workshops with the faculty of CMU-Q and Qatar University.

The transmission to Doha occurred on March 11, 2006, at 11 am Pittsburgh time, 8 pm Doha time. At a budget of over \$100,000, it required several weeks of preparation in debugging the transmission medium to minimize the 3-second broadcast delay, and rigging the Chosky theatre with five cameras (stationary and mobile) and shotgun mics for sound and video capture, which required a production truck to be stationed outside the theatre. Produced by Shirley

## NATHAN THE WISE IN DOHA—AN EXAMPLE OF A NEW LAB REVIEW PRODUCTION



Saldamarco and directed by Professor Gregory LeHane, the event was attended by a packed house in the Chosky Theatre and a standing-room-only crowd in Doha. Following the broadcast, the audiences were able to speak directly to one another in a real-time talkback, hosted by Elizabeth Bradley in Pittsburgh and Michael Chemers in Doha. Present were the cast and crew of the production, as well as Dramatic Literature professor Brian Johnston.

Many prejudices on both sides were confounded during this talkback, but among the most astounding was the admission by lead actor Raffi Barsoumian (Acting '06), under interrogation from the Qatari students, that he did not share a Jewish heritage with his character Nathan, but was descended from displaced Armenian Christians; nevertheless, he asserted that he could identify strongly with the similarly-diasporic Nathan. The Qatari students seemed impressed not only by the facility of our students in playing roles divorced from their own backgrounds and belief systems (in support of the greater idea of the play itself) but also of the ability of many diverse peoples (including Jewish set designer Hallie Stern and Muslim acting coach Farhana Basha) to join together to create such a complex piece of art. For many Pittsburgh students, it was a chance to look halfway across the world at students from cultures recently characterized as irrational hatemongers, and see... well, basically, other students, wearing designer jeans under their abayyas.

We are in discussion now with our counter parts in Qatar about a similar venture for the 2007/2008 academic year.

Sample syllabi on other cross disciplinary Play Symposia courses previously offered are included in the addenda section of the briefing materials.

These courses have been inspired by plays ranging from Kia Cothron's "Slide, Glide, The Slippery Slope" to the current examination of Damon Runyon to complement the upcoming production of "Guys and Dolls".

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*Carnegie-Mellon Broadcast Nathan the Wise Live to CMUQ from the US.* *The Peninsula* 23 Mar 2006.

Sloss, Eric. "Carnegie Mellon's School of Drama Streams Live Broadcast of 'Nathan the Wise' to Qatar Audience." *Carnegie Mellon Today*, 6 Mar 2006. [www.cmu.edu/cmnews/extra///060306\\_nathan.html](http://www.cmu.edu/cmnews/extra///060306_nathan.html) ;

*Ibid.*; see also Carter, Alice T. "CMU Performance to be 'beamed' to Qatar." *Pittsburgh Tribune-Review* 10 Mar 2006, and "US Drama School Broadcasts Today Live Performance to CMUQ Campus" *The Gulf Times*, 11 Mar 2006;

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## SCHOOL OF DRAMA PRODUCTIONS

Each year the School of Drama produces a wide range of productions, designed to challenge our students intellectually as well as theatrically. These productions serve as the laboratory component of other School of Drama Classes. It is in a sequence of increasingly challenging production experiences that students synthesize what they have learned in those classes. Faculty or guests direct our most complex productions (3-5 per year). MFA Thesis productions (2 per year) are a middle-sized production laboratory, directed by third-year graduate directors. The School also produces on a smaller scale a series of six to ten full-length projects (one for each senior directing student and one for each second-year graduate director), two one-acts directed by first-year graduates and a new play series, written by our playwrights for their thesis and directed by our first- and second-year graduates. In order to provide more musical experiences one of the mid or smaller sized labs is usually a musical, as well as the twice each fall Cabaret. Beginning in the 2005-2006 season, we began a new partnership with the School of Music, whereby we aid them in the production aspects of mounting their fall musical, and their winter opera. This creates more mid-sized laboratory experiences for our design and production students. With the exception of certain projects undertaken by the faculty or guest directors, all of the School of Drama productions are directed, designed, performed, and staffed by our students. On rare occasion, a faculty member will design a production or even more infrequently perform in one. The School of Music productions provide additional opportunities for students to interact with professional directors, and design/production staff, depending on how we are able to assign our own students to those productions.

### **2007-2008**

Three Sisters  
Guys and Dolls  
The Piano Lesson  
The Touring Commedia Project  
Ghosts (Graduate Directing Thesis)  
Don Carlos (Graduate Directing Thesis)  
Accidental Death of an Anarchist (Second Year Graduate Project)  
Golden Boy (Second Year Graduate Project)  
The Stranger (Senior Directing Thesis UG)  
Boys Next Door (Senior Directing Thesis UG)  
Nine (School of Music)  
The Consul (School of Music)

### **2006-2007**

House of Blue Leaves  
Side Show  
The Memorandum  
The Oresteia Project : In Repertory / Multiple Locations  
- Agamemnon  
- Choëphoræ  
- Eumenides  
Romeo & Juliet (Graduate Directing Thesis)  
Woyzeck (Graduate Directing Thesis)  
Miss Julie (Second Year Graduate Project)  
Man is Man (Second Year Graduate Project)  
Keely & Du (Senior Directing Thesis UG)  
36 Views (Senior Directing Thesis UG)  
Frozen (Senior Directing Thesis UG)  
A Little Night Music (School of Music)  
Alcina (School of Music)

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- [Please click here for a link to the 2007-08 Production Calendar](#)
- 

### **2005-2006 “Empowering Difference: Unlikely Outsiders”**

Lysistrata  
Urinetown  
Nathan the Wise

## SCHOOL OF DRAMA PRODUCTIONS

As You Like It  
Equus (Graduate Directing Thesis)  
The Chairs (Graduate Directing Thesis)  
The Glass Menagerie (Second Year Graduate Project)  
Geography of a Horse Dreamer (Second Year Graduate Project)  
Beast on the Moon (Senior Directing Thesis UG)  
Trust (Senior Directing Thesis UG)  
Hello Again (Senior Directing Thesis UG)  
Shakespeare's R&J (Senior Directing Thesis UG)  
Helen Jewitt (Senior Directing Thesis UG)  
Albert Herring (School of Music Opera)  
A Chorus Line (School of Music)

### **2004-2005 "Science and Drama"**

Arcadia  
Duchess of Malfi  
(American Rep Project)  
- The Effect of Gamma Rays on Man in the Moon Marigolds  
- Fzzn Grrl  
- Slide Glide, the Slippery Slope  
Candide (School of Music Co-production)  
The Man Who (Graduate Directing Thesis)  
Animal Farm (Graduate Directing Thesis)  
Hamlet's Women (Second Year Graduate Project)  
Big Love (Second Year Graduate Project)  
Lonesome West (Senior Directing Thesis UG)  
Compleat Female Stage Beauty (Senior Directing Thesis UG)  
Suburbia (Senior Directing Thesis UG)  
Marisol (Senior Directing Thesis UG)

### **2003-2004 "The Money Season"**

Measure for Measure  
Sly Fox  
Serious Money  
The Wild Party  
Mahagonny (School of Music Co-production)  
Exiles (Graduate Directing Thesis)  
Spunk (Graduate Directing Thesis)  
Psychosis (Second Year Graduate Project)  
Betrayal (Second Year Graduate Project)  
Stage Blood (Senior Directing Thesis UG)  
Assassins (Senior Directing Thesis UG)  
Orpheus (Senior Directing Thesis UG)

### **2002-2003**

Pentecost  
Game of Love and Chance  
Skin of Our Teeth  
Letters from Nam  
Kiss of the Spider Woman  
Peer Gynt (Graduate Directing Thesis)  
Time Remembered (Graduate Directing Thesis)  
Feu La Mere Do Madame (Second Year Graduate Project)  
Richard II (Second Year Graduate Project)  
Boy Gets Girl (Senior Directing Thesis UG)  
Lemon Sky (Senior Directing Thesis UG)  
Letters to a Revolutionary (Senior Directing Thesis UG)  
The Trojan Woman (Senior Directing Thesis UG)  
Gint (Senior Directing Thesis UG)

## PLAYGROUND: A FESTIVAL OF INDEPENDENT STUDENT WORK

- [Please click here for link http://www.cmu.edu/cfa/drama/](http://www.cmu.edu/cfa/drama/)

*“PLAYGROUND is a rare opportunity where the campus community can behold the reservoir of talent, creativity and imagination within each drama student. The demands of the projects create a rare platform where drama students move from simple masters of an individual discipline, to well rounded, multitasking theater artists. I personally gained a sense of confidence and empowerment, writing and performing my one man show, Meet Me In Iraq. In the end I was able to produce an effective piece of theater relevant to the social consciousness of the community, a key aspiration at the core of conservatory training and fine art.*

*Gaius Charles, actor, class of '05, Currently starring in Friday Night Lights on NBC*

*“The outstanding highlights of my education at Carnegie Mellon were my two Playground experiences. The collaborative environment that Playground fostered was unmatched by class projects or even fully realized productions.*

*The high level of collaboration is a byproduct of Playground allowing students to create their own ad-hoc creative teams and then enabling these groups to produce an innovative artistic endeavor. In addition, the broad assortment of works from original comedy and musical pieces to in-your-face street theatre and performance art was like a miniature fringe festival created by my colleagues, all within the walls of the Purnell center.*

*Beyond these aspects, I feel that the most compelling facet of the Playground experience was its ability to encourage students from all majors, options, and years to work together towards making something original, experimental and most of all, exciting.”*

*Noah Mitz, Lighting Design, Class of '05, Associate Lighting Director, Full Flood Inc.*

*“As an artist, PLAYGROUND has allowed me to pursue my creativity outside of our conservatory’s usual forms. What’s important is that we are reminded that the work is always in our hands and that collaboration and the sharing of ideas is what fuels our industry. I’ve realized that no true effort can lead to failure.”*

*Matt Burns, actor, class of '07*

*“PLAYGROUND was one of the most invaluable experiences I had at Carnegie Mellon University. With PLAYGROUND I was able to test my limits and put my training to work. While I spent four years concentrating on directing, here I was able to explore outside my option and put together my own one man show. I was also able to collaborate with a young songwriting team from outside Carnegie Mellon to help develop a song cycle of their work. PLAYGROUND reminds us that theatre can be whatever you want it to be and that the possibilities are endless.”*

*Matt Gardiner, director, class of '06, Currently Resident Assistant Director at the Signature Theatre in Washington, D.C.*

*“This will be my fourth consecutive year participating in PLAYGROUND. It is a one of a kind opportunity to create and participate in artistic expressions that I may not normally encounter while studying acting. I had never considered writing theatrical material until I was given this great opportunity to create the kind of theater I have always wanted to see.”*

*Jackson Corey, actor, class of '07*

*“PLAYGROUND opens the mind of the artist, who will always be a student, to the possibilities that surround them and may never have the opportunity to try elsewhere. It is a time during the scholastic year when students can collaborate with one another as artists, exchange ideas as artists, and share in the brilliance that is the creation of art with no limitations.”*

*Jon Brence, director, class of '08*





## OVERVIEW BACHELOR OF HUMANITIES AND ARTS

**The Bachelor of Humanities and Arts (BHA) is a unique interdisciplinary degree program jointly offered by Carnegie Mellon's College of Fine Arts (CFA) and the College of Humanities and Social Sciences (H&SS). The program is intended to provide depth in one or more of the arts and well-rounded exposure to the humanities, social and behavioral sciences. The BHA program differs from the CFA's Bachelor of Fine Arts (BFA) major programs in that it enables students to receive a broader exposure to the liberal arts than the BFA curricula allow. It differs from the H&SS BA and BS major programs by allowing students deeper and more substantial training (with advising and mentoring) in the fine arts than is generally available to students in H&SS programs.**

This degree is essential to the University's mission, which underscores the importance of cross-fertilization among the disciplines. It encourages educational pioneers who have the intelligence and independence to shape their own course of study by combining course work from across the campus.

Fourteen students are pursuing degrees in H&SS and Drama. Most have a directing emphasis but recently several students have been pursuing design and PTM emphases. The focus of their H&SS studies varies. A typical combination might be directing/creative writing. To assure that the students are confirmed citizens of the School of Drama, the potential BHA students go through the same admissions process as the BFA directors, designers, and Production Technology and Management applicants. While the courses listed as open to the BHA students is limited most find their way into courses they prefer by seeking the permission of the instructor.

Their class room work is fully integrated with the BFA students. Their production work is somewhat less so. They serve on crews and are sometimes given stage management duties. Last year a BHA student played a role in a Rauh production. But the Drama School does not provide the opportunities for practical application to the BHA students that it does to the BFA students. The production load in the shops and performance spaces make additional productions seem unmanageable. The School of Drama is challenged to more fully support BHA specific projects. As in all of the Schools in the College of Fine Arts, Drama education emphasizes class room work and practical application. The collaborative issues of theatre make practice trickier since many more than a single person is required to mount a production. Because this degree is the interdisciplinary major that the University encourages, the central administration might allocate some resources in support of BHA drama projects that would allow student directors, designers, managers, and technicians to practice what they are learning.

While the BHA students are increasingly seen as integral to the Drama School they can still be viewed as somewhat outside the exclusive confines of Drama. BFA students are sometimes thought to be "more serious" or "more committed" and are more fully Drama School citizens than the BHA students. The faculty, students, and the BHA students themselves can help by emphasizing the interdisciplinary and collaborative values that both Drama and the University value so highly.

# Financial Overview/ Fundraising Challenge

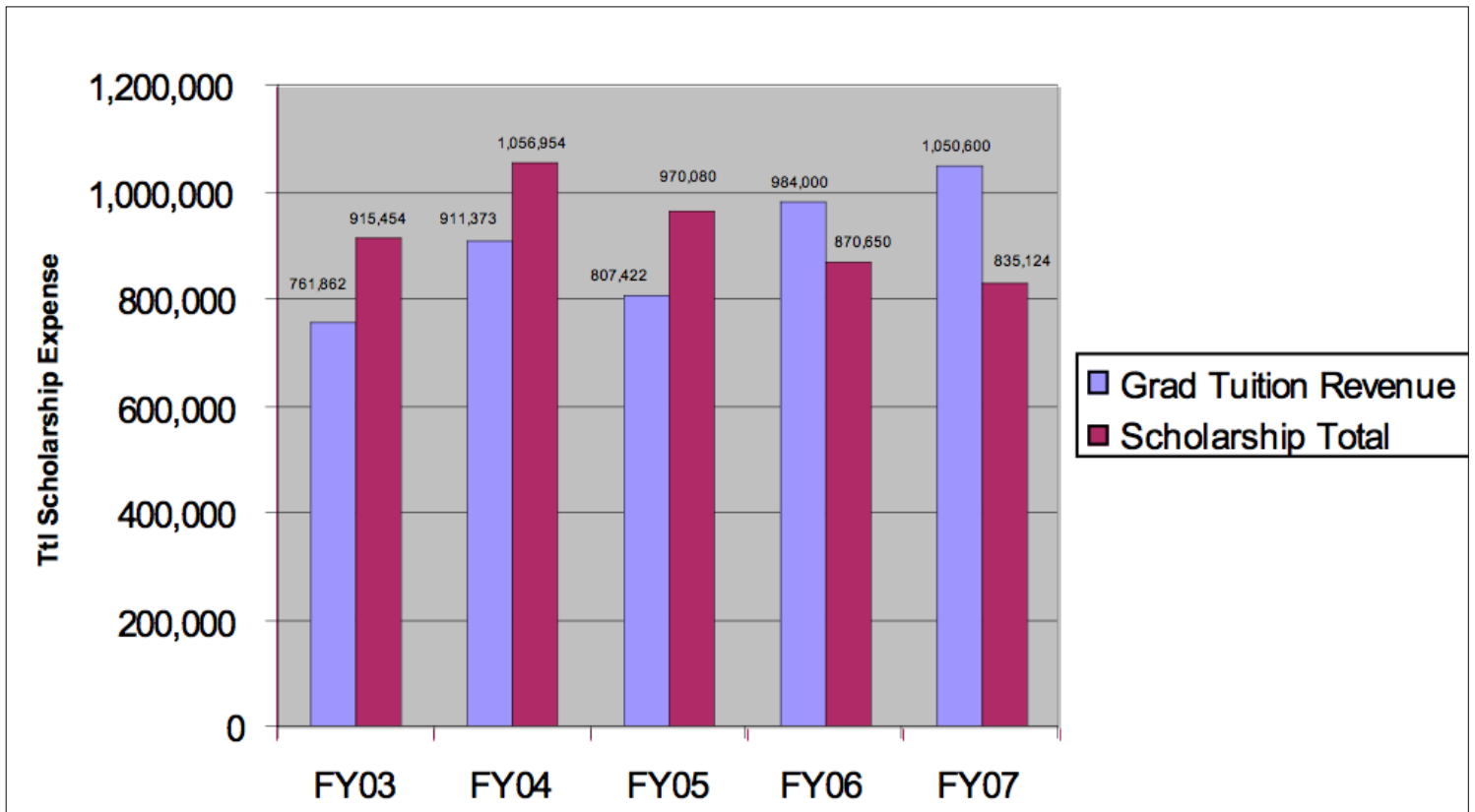


## FINANCIAL OVERVIEW/FUNDRAISING CHALLENGE

### Advisory Board Financial Information

As previously noted for the Advisory Board, the School of Drama remains under considerable pressure from the University to not only minimize our annual operating deficit but ultimately to balance the operating budget. There are several fixed/obligatory costs that contribute to our balancing challenge each year.

Graduate Tuition Revenue and Scholarships (Chart 1)



The competitive market for top level graduate students places the School of Drama at a disadvantage in terms of enrolling our first choice applicants. Many of our peer institutions offer a significantly more attractive financial aid package and are able to more easily enroll the student based purely on expected out-of-pocket expenses. Up to and including academic year 2004-05 (FY05), an historical calculation was used to determine the School of Drama's share of the graduate tuition revenue. This calculation was based upon past departmental enrollment expectations and graduate programs that were no longer offered. Beginning with academic year 2005-06 (FY06), the calculation for grad tuition revenue was made uniform across campus. While this change resulted in an increase in graduate tuition revenue in the amount of \$176,000, there was a corresponding decrease in our base allocation in the amount of \$229,000. Overall scholarship expenses increased \$63,000; a total net loss of approximately \$116,000, a significant portion of the FY06 operating deficit. Since the tuition share calculation has changed, scholarship offerings have been revised to ease the operating burden and still try to attract top applicants, but two years later, we are still not even/equal to our income level of two years ago.

## FINANCIAL OVERVIEW/FUNDRAISING CHALLENGE

The School of Drama awards scholarships as part of the graduate recruiting and admission process. Our current schedule awards a scholarship equal to 65% of tuition to graduate students in the Design and PTM options, 50% to students in the Dramatic Writing option and a minimum of 70% in the Directing Option. Graduate scholarships account for 15% of overall School expenditures. (chart 6) As mentioned the source of funds for these scholarships is the graduate tuition revenue. While current graduate tuition income supports our scholarship expenditures, our general base allocation remains below it's level of two years ago.

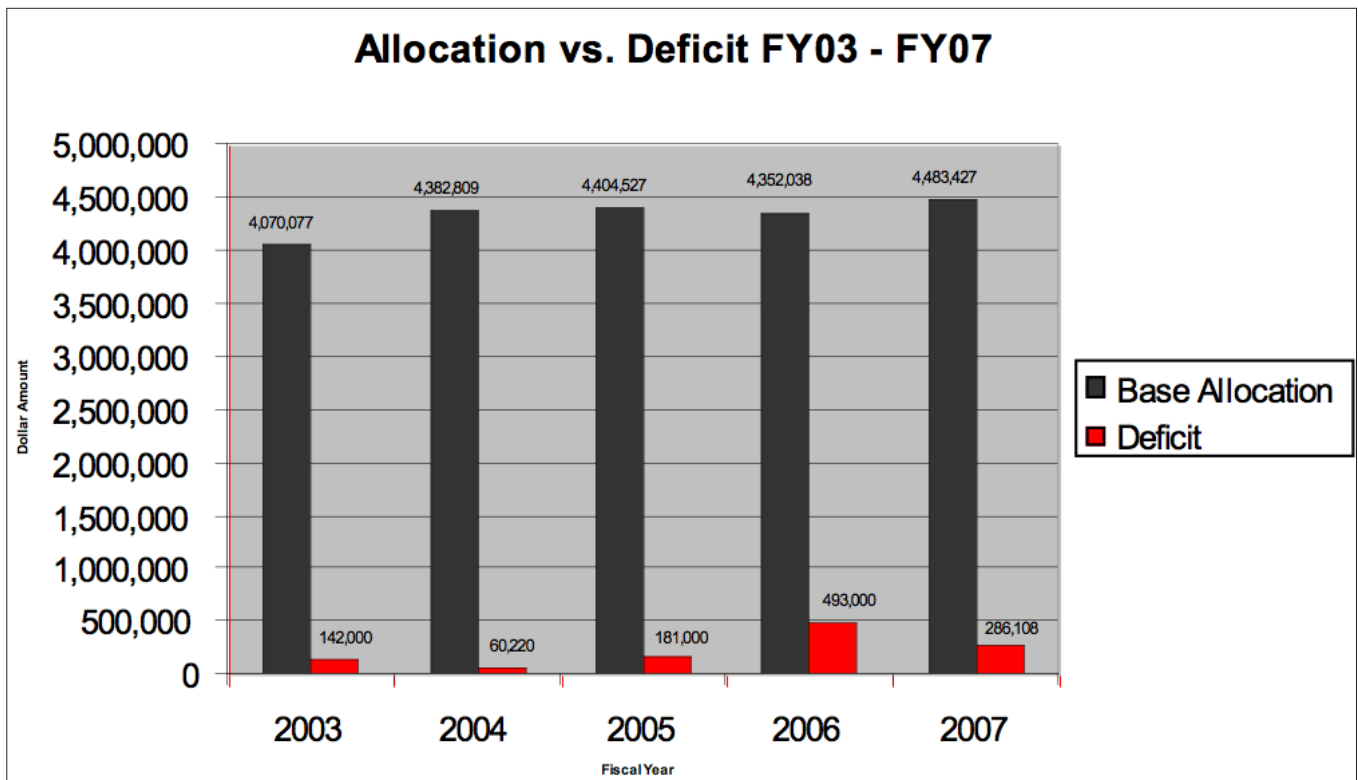
**If the School is to maintain additional the current levels of excellence, fully realize the potential of the new curriculum and build a program of international distinction, we must find sources of income, directly impacting operations, of not less than \$500,000 annually. This will allow us to erase the structural deficit, and invest in other priorities including but not limited to new instructional technologies, enhanced production budgets, and additional staff positions.**

### Income/Revenue

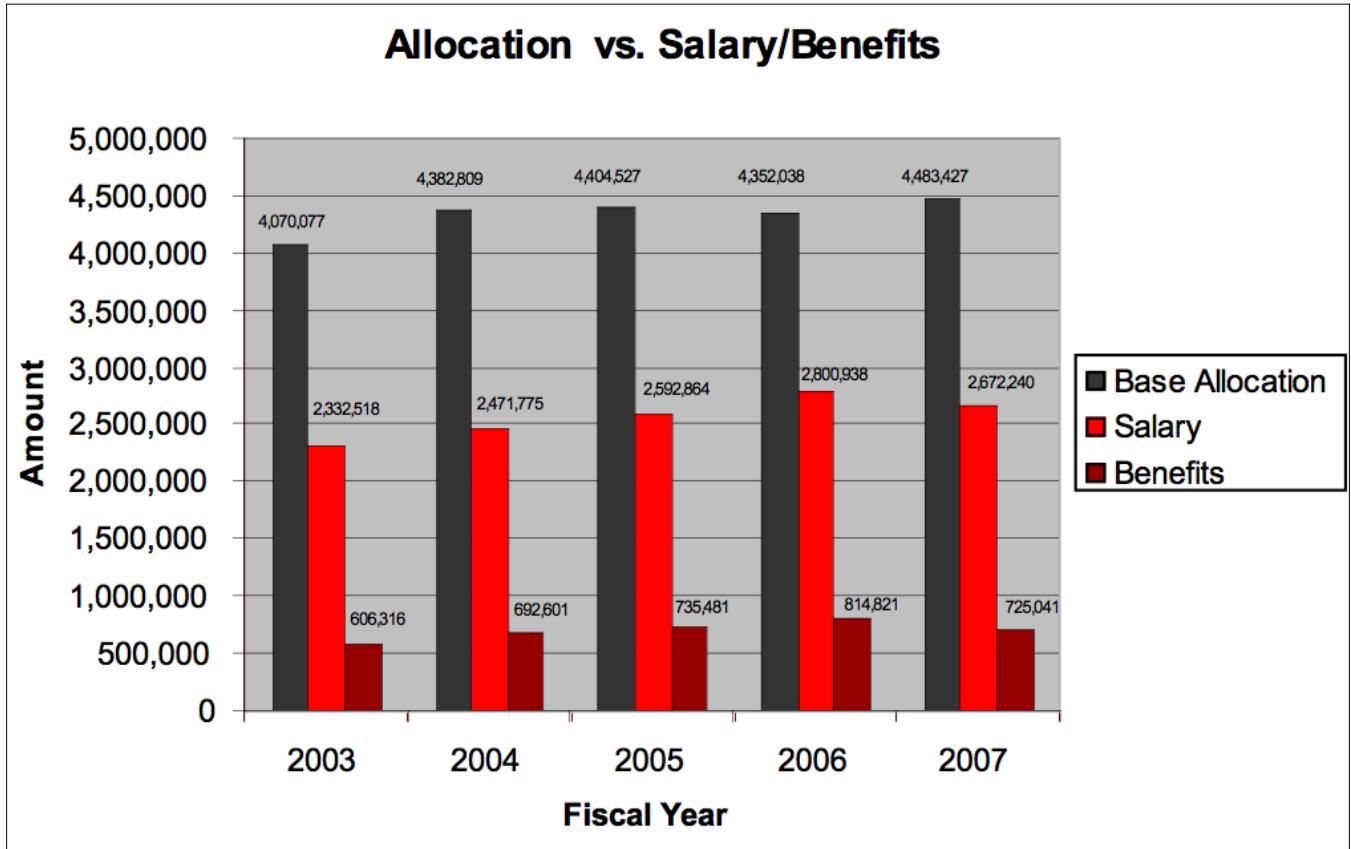
The School of Drama derives income from several sources:

- Base allocation
- Graduate tuition revenue
- Endowment income
- Gifts and grants

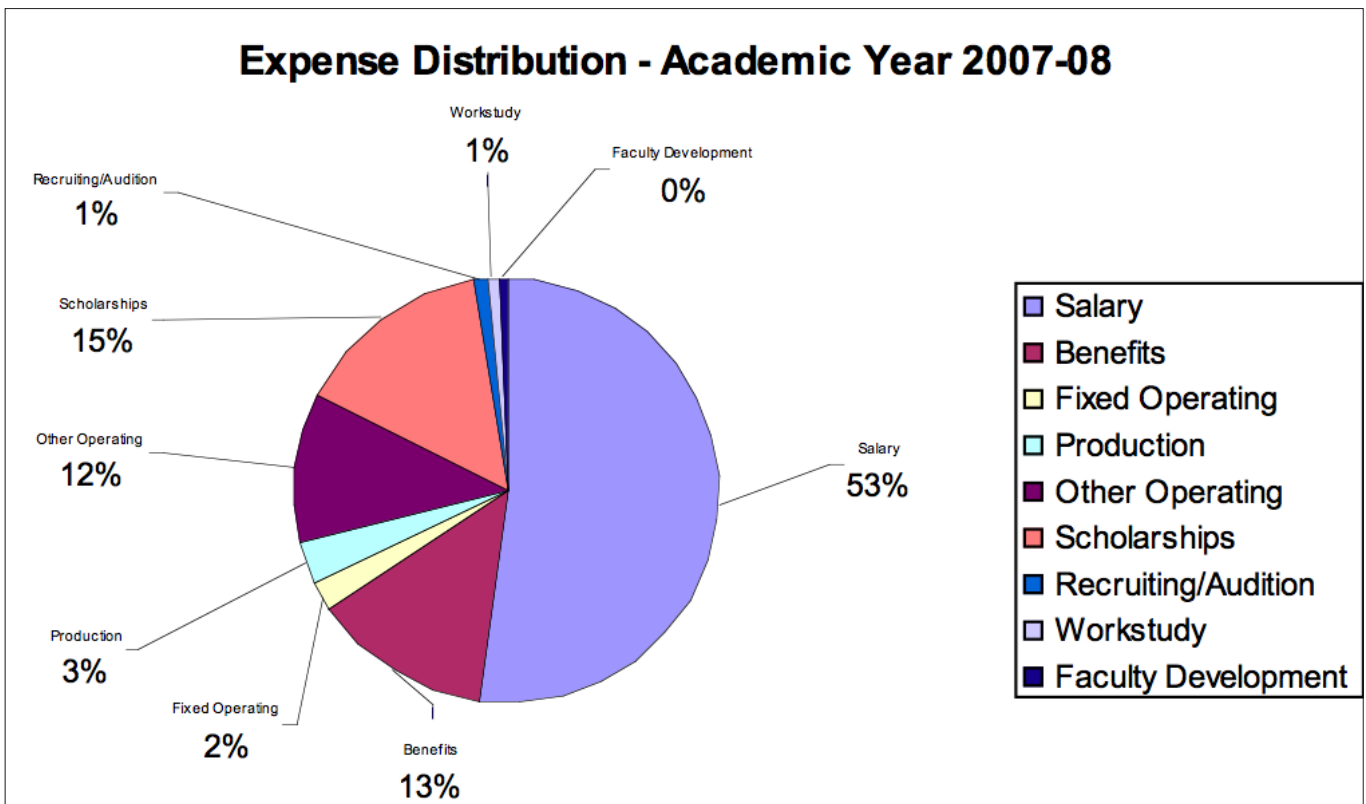
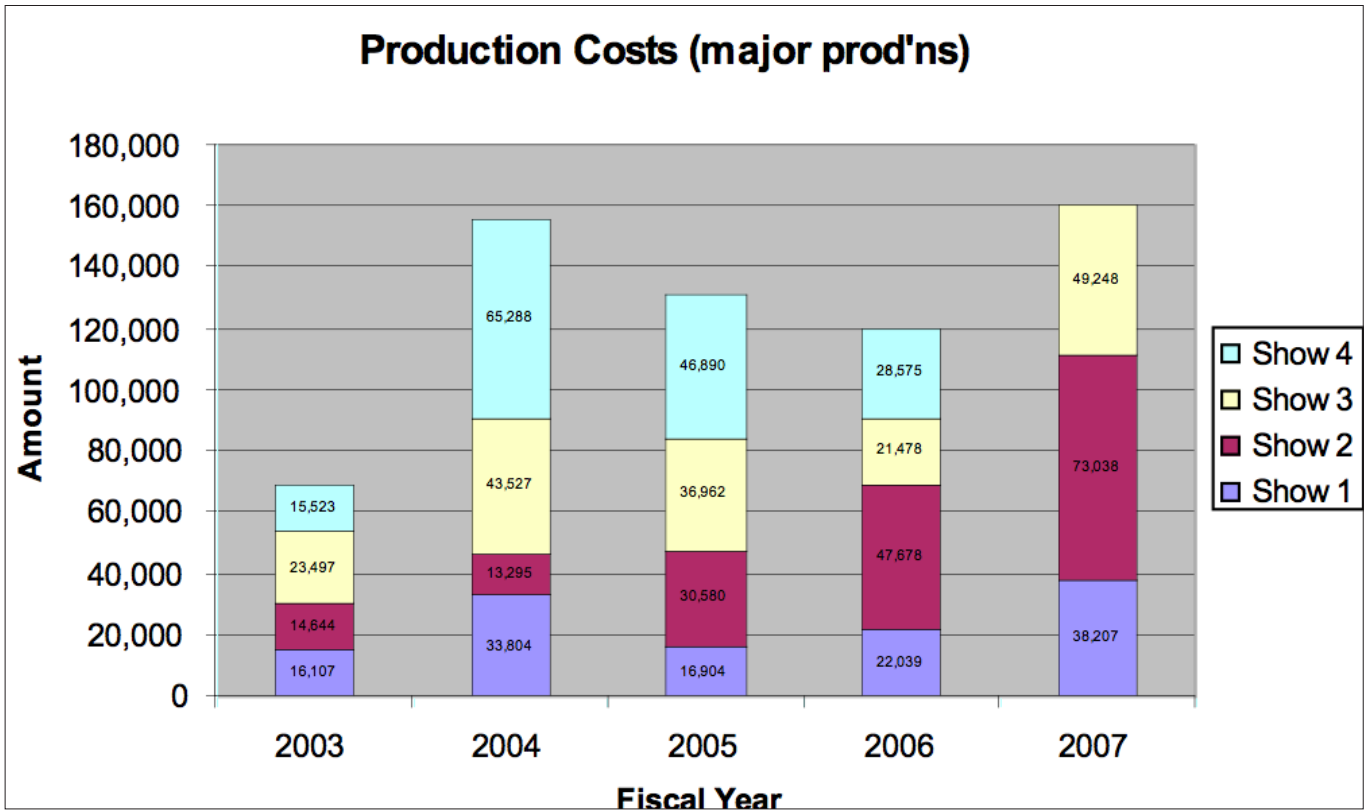
Base allocation income is allocated by the central university administration to the College of Fine Arts which in turn allocates to the Schools within the College. This is the largest source of income for the School of Drama. Base allocation amounts can be found as a point of reference for charts 2 and 3 where it is compared to the annual operating deficit and the largest portion of our budget – salaries and benefits.



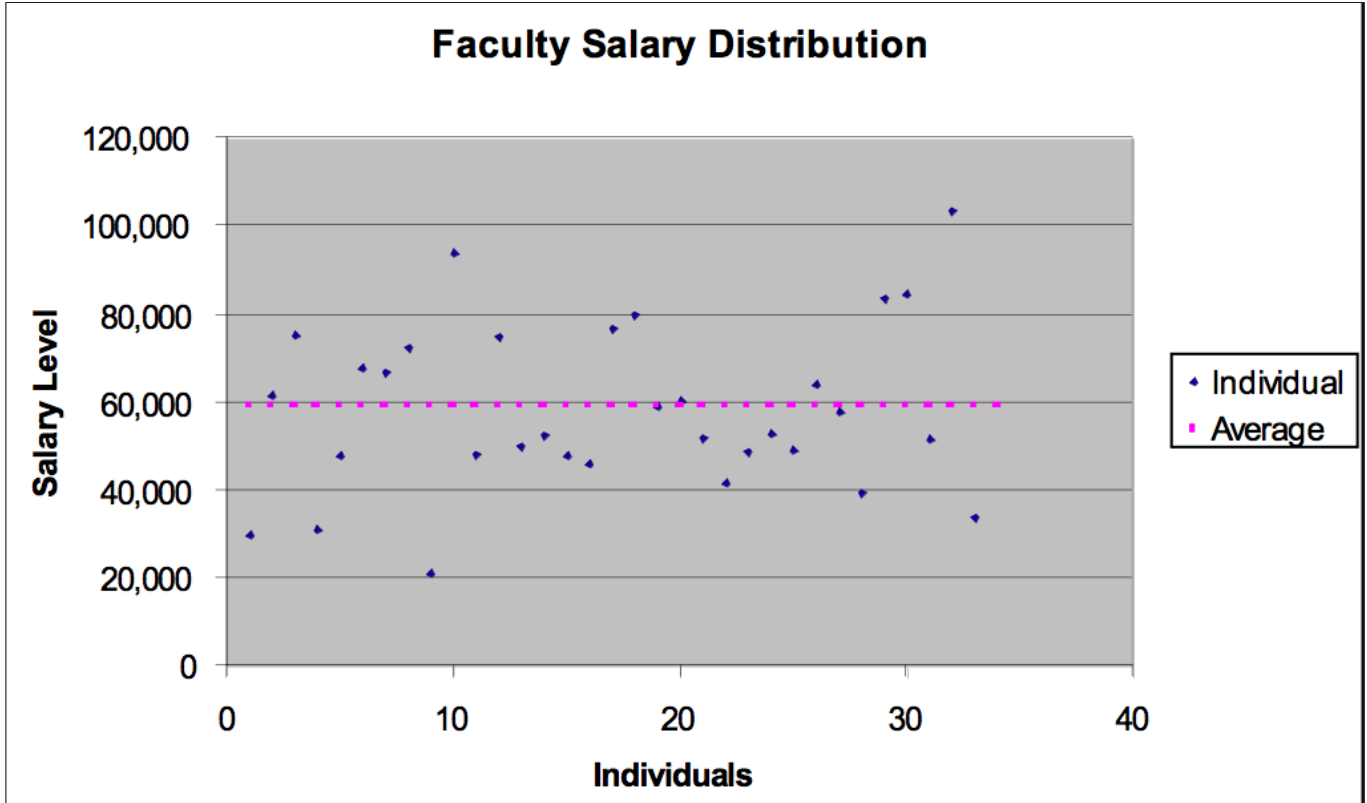
## FINANCIAL OVERVIEW/FUNDRAISING CHALLENGE



## FINANCIAL OVERVIEW/FUNDRAISING CHALLENGE



# FINANCIAL OVERVIEW/FUNDRAISING CHALLENGE



## FINANCIAL OVERVIEW/FUNDRAISING CHALLENGE

Graduate tuition revenue, as mentioned above is based upon a dollar amount per student. The revenue derived from this source can be found on chart 1.

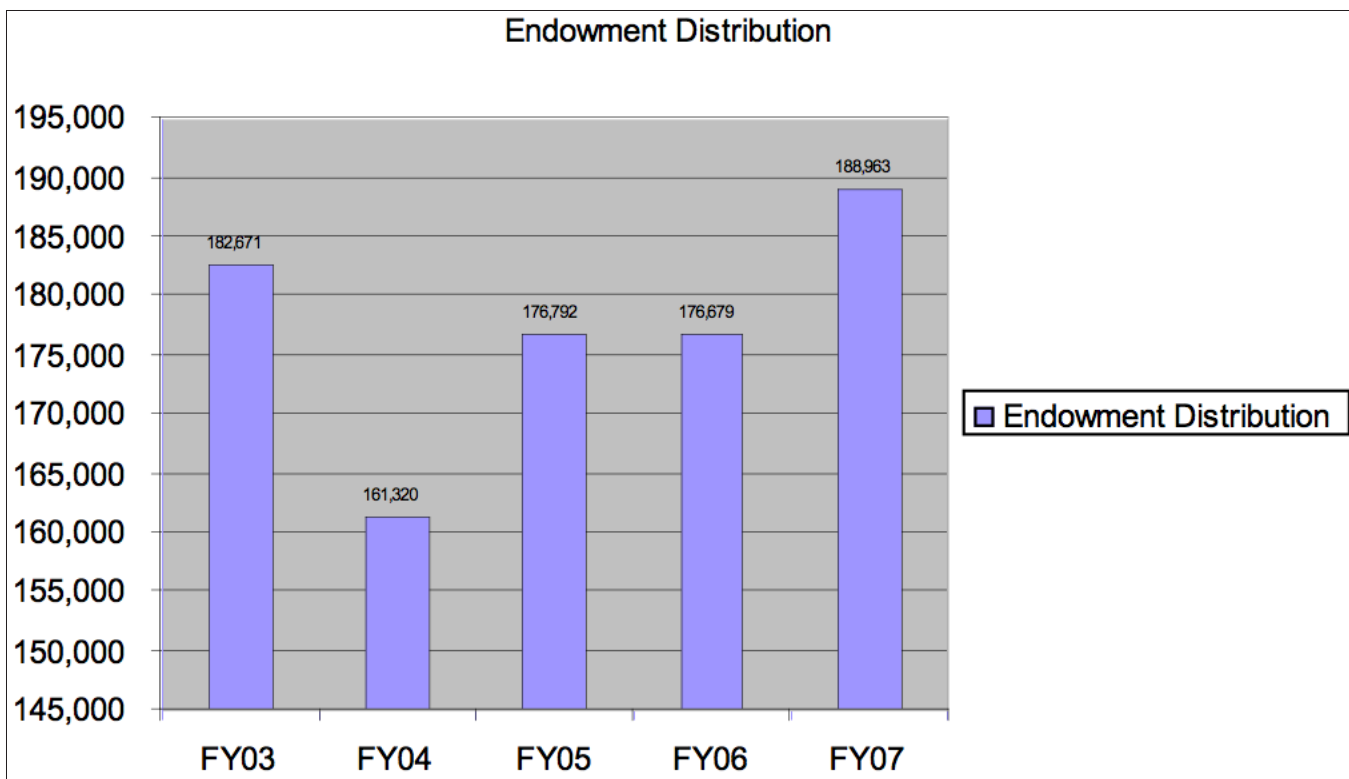
Endowment income is determined by investment earnings during the previous fiscal year, thus it is dependent upon market conditions. Income from this source can be unrestricted where the use of the income is guided by the needs of the School or it can be temporarily restricted or designated where use of the income is guided by the wishes of the donor. A majority of the School's endowment income has been restricted or designated and as a result, only a small portion of this income can be used for operations. Annual endowment income can be found on the chart below.

Gift income is completely dependent upon the generosity of the School's friends, alumni, patrons and other stakeholders. The School of Drama has been the beneficiary of some larger, one-time gifts that have enabled the purchase of shop equipment and building renovations.

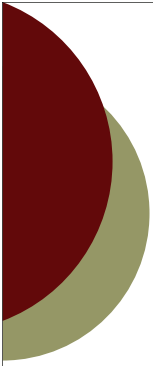
### Outlook

The current academic year, 2007-08, saw our first full class of six (6) Dramaturgy students enroll. Based upon the addition of these students to the university population and more specifically the School of Drama, a portion of the additional tuition revenue has been negotiated for the School.

The School of Drama has conducted a summer Pre-College program for rising high school seniors for many years. While there are many programs of this nature on campus, the School of Drama's program consistently has the largest enrollment by far. The direct expenses of this program have always been part of the overall Pre-College program, but it has only been in the past three years that a recognition of the School's resource consumption has been recognized through a token share of the tuition revenue. We have asked central administration to support a more equitable distribution in this area. Currently all schools in the College of Fine Arts do not receive parity.







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## Analysis of Factors

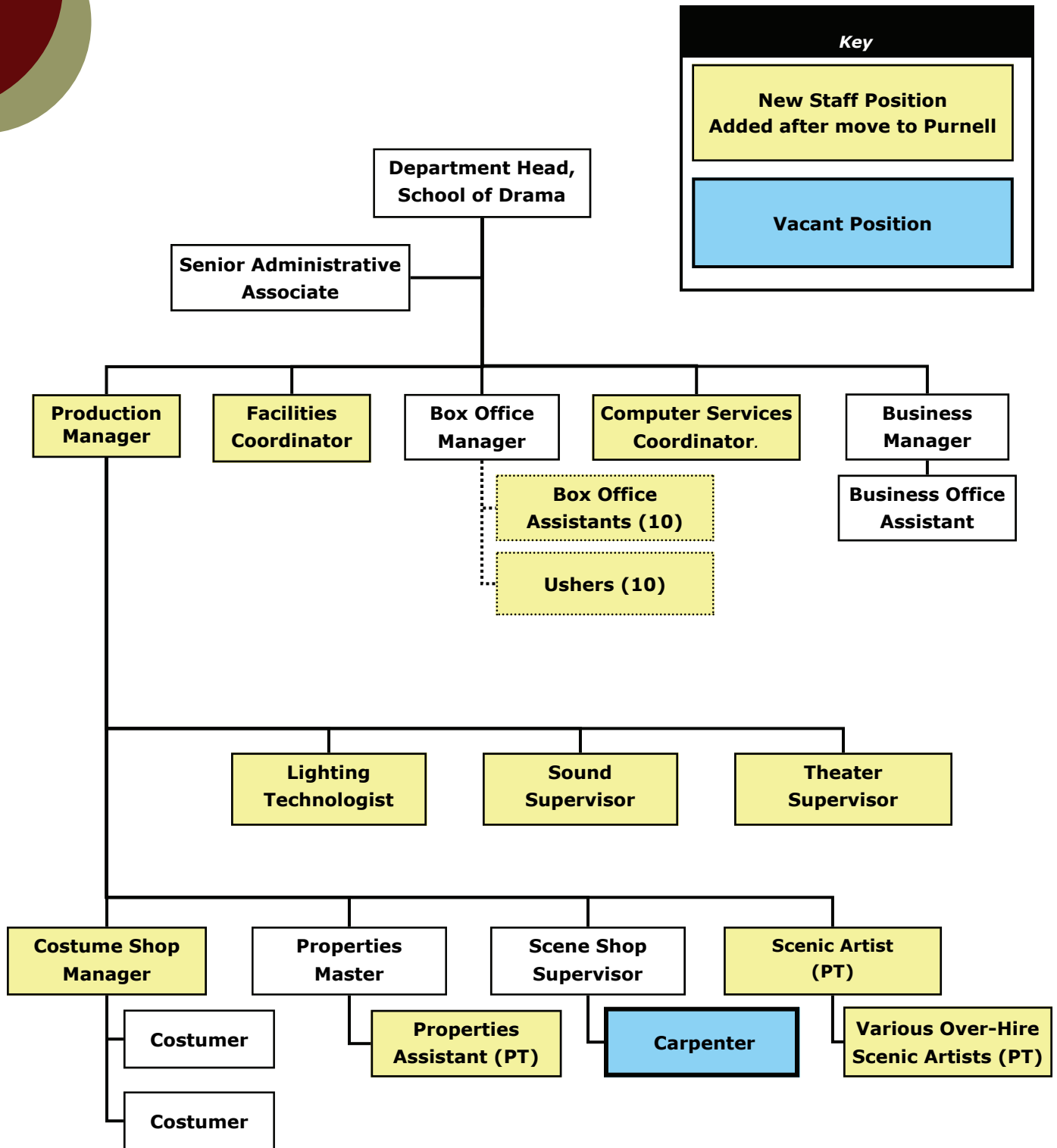
### Driving Facilities Related Operating Cost Increases in the School of Drama

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The following graphical representations detail:

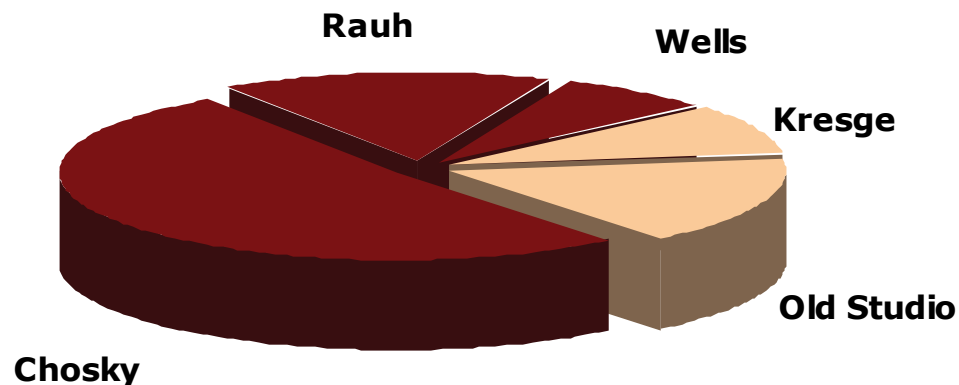
School of Drama spaces in the College of Fine Arts building prior to 2002  
compared with  
Purnell Center current operating costs  
adjusted for inflation

## Staff Organizational Chart



## Performance Spaces

### Comparison of playing areas (Square Footage)

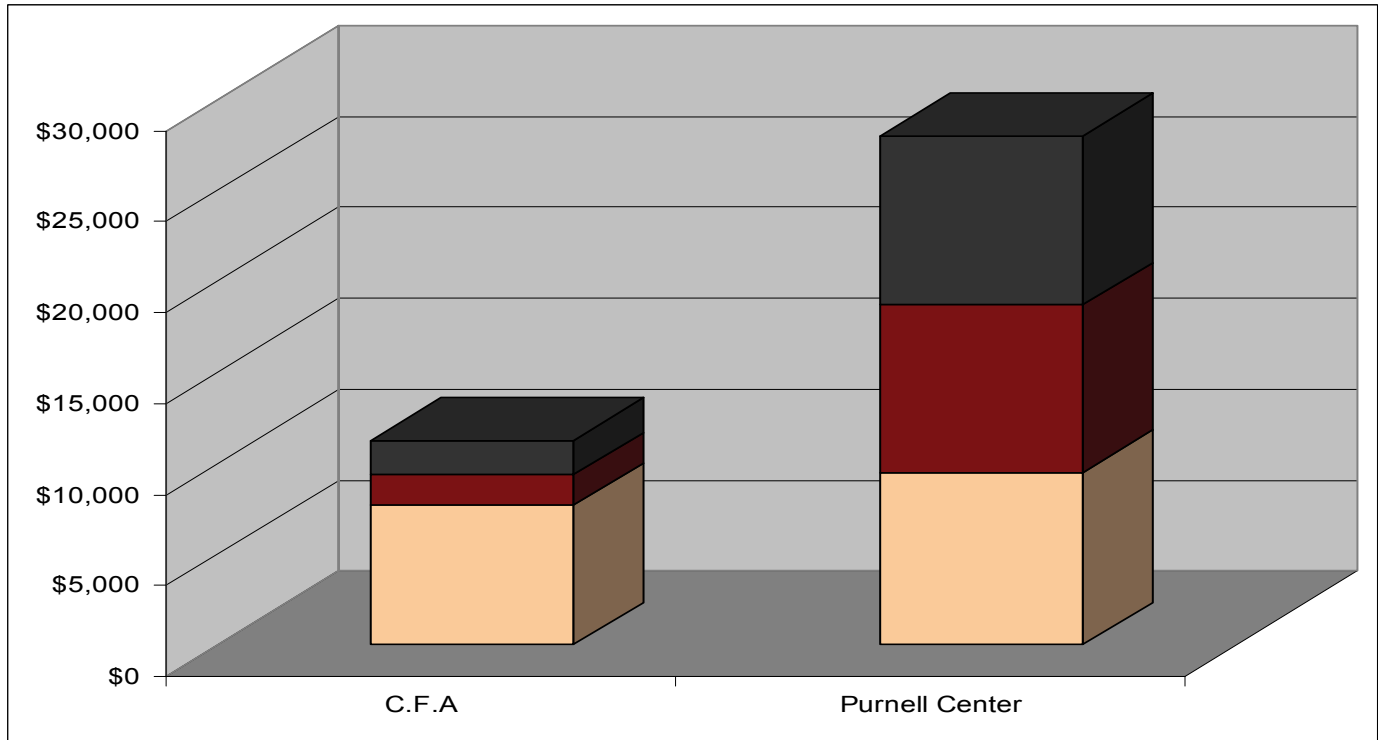


College of Fine Arts		Purnell Center for the Arts	
Kresge Theatre:	500 ft <sup>2</sup>	Philip Chosky Theatre:	2,775 ft <sup>2</sup>
Old Studio Theatre:	870 ft <sup>2</sup>	Helen Wayne Rauh Studio Theatre:	870 ft <sup>2</sup>
		Wells Studio:	400 ft <sup>2</sup>
<b>Total Playing Area: 1,370 ft<sup>2</sup></b>		<b>Total playing area: 4,045 ft<sup>2</sup></b>	

#### Notes

- 1. Purnell playing areas represent a 195% increase in square footage over the C.F.A. playing areas.**
- 2. Translates to increased material costs to fill the space with scenery.**
- 3. Translates to a requirement for a larger quantity and more sophisticated equipment to light and fill the space with sound.**

## Annual Scene Shop Materials Expenses



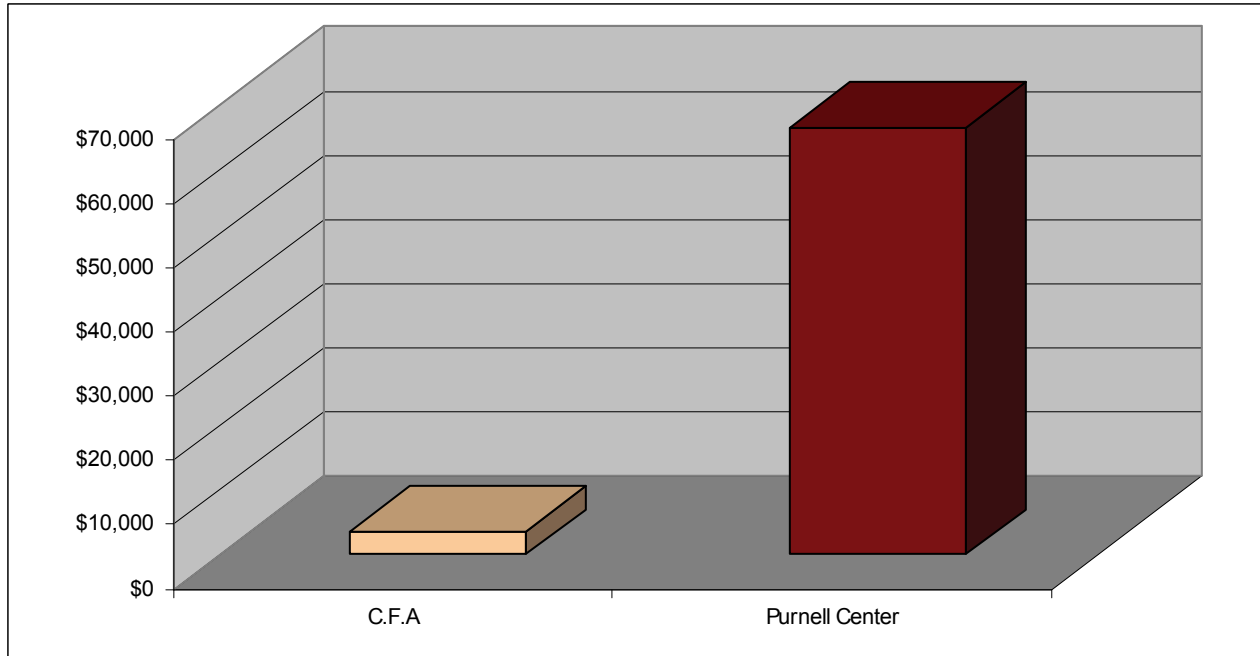
	C.F.A.	Purnell Center
Stick Wood	\$ 7,675	\$ 9,500
Sheet Wood	\$ 1,685	\$ 9,200
Steel	\$ 1,898	\$ 9,300
<b>TOTAL</b>	<b>\$11,258</b>	<b>\$ 28,000</b>

### Notes

- 1. This graph represents the aggregate dollar effect of material price increases and the need for additional materials to fill the playing areas with scenery.***
- 2. CFA figures are from 97-98, when the clearest data is available. 98/99 had Purnell expenses embedded.***
- 3. In both cases, these expenses account for only a portion of all scenery related expenses.***

## Specialized Theatrical Instructional Equipment

### Mandatory Annual Expenses



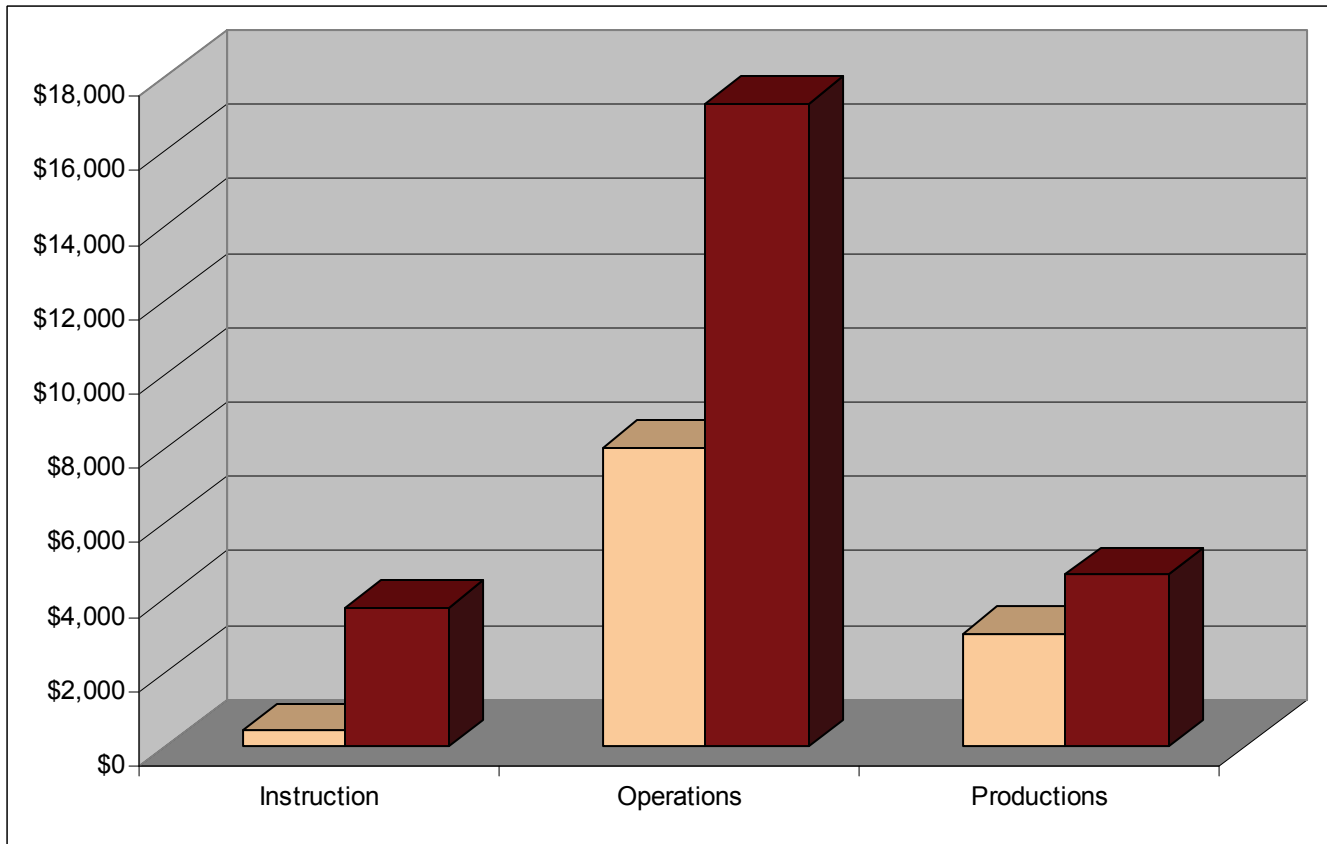
	C.F.A	Purnell Center
Lobby Furniture Replacement & Repair	N/A	\$ 1,000
Classroom Furniture Replacement & Repair	\$ 0	\$ 6,000
Rigging Inspection & Maintenance (Per Safety Code)	\$ 0	\$ 18,000
Piano Tuning & Repair	\$ 1,430	\$ 4,000
Piano Replacement	\$ 0	\$ 11,580
Vehicle Fuel	\$ 335	\$ 2,122
Vehicle Maintenance & Insurance (Per Safety Code)	\$ 1,225	\$ 4,400
Main-Stage Seating Turnaround	N/A	\$ 7,600
Studio Theater Seating Turnaround	\$ 0	\$ 6,000
Soft Goods Maintenance (Per Fire Code)	\$ 0	\$ 4,800
High Lift Maintenance (Per Safety Code)	\$ 600	\$ 1,200
<b>Total Expenses</b>	<b>\$ 3,590</b>	<b>\$ 66,702</b>

#### Notes

1. Piano replacement, repairs and tunings were kept to a minimum by a program with piano vendors which supplied school of drama with new instruments yearly. Some instruments were also shared with school of music, due to proximity.
2. Piano replacement is an annualized cost for 3 of 12 pianos to be replaced every year.
3. Chosky turnaround requires rental of large truck, and additional support personnel
4. Rauh seating turnaround is less inexpensive, but happens more frequently.
5. Vehicle expenses are higher in part because we have 2 vehicles now, in order to more effectively serve our transportation needs

# Theatrical Lighting Equipment

## Mandatory Annual Expenses



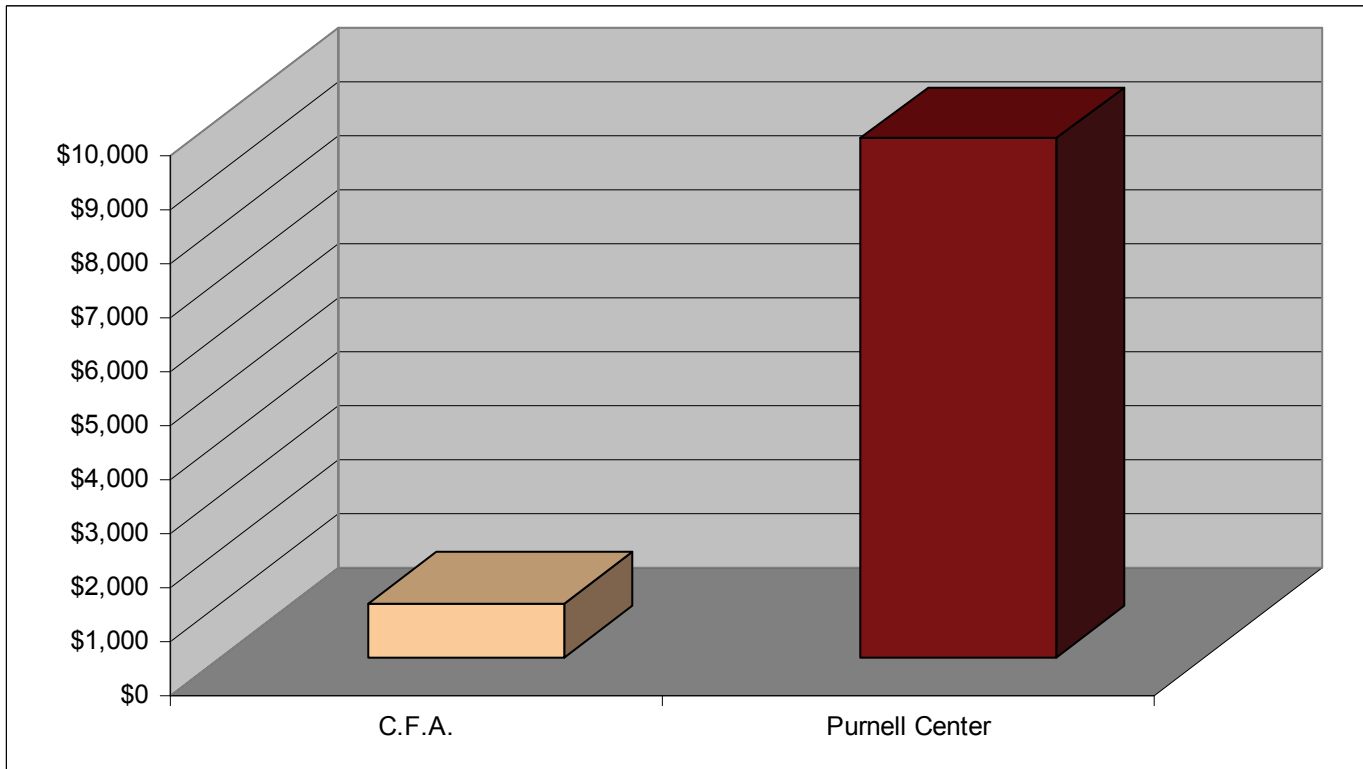
	C.F.A.	Purnell Center
Instruction	\$ 409.00	\$ 3,725.00
Operations	\$ 8,040.00	\$ 17,275.00
Productions	\$ 3,040.00	\$ 4,625.00
<b>TOTAL</b>	<b>\$ 11,489.00</b>	<b>\$ 25,625.00</b>

### Notes

- 1. Larger performance spaces dictate additional, specialized lighting equipment to produce in the larger context.**
- 2. Programmatic changes to keep pace with industry expectations have resulted in the acquisition of more specialized equipment as well. The vast majority of such equipment has come as donations. However, upkeep of this equipment adds to the operating costs.**

## Sound Equipment

### Mandatory Annual Expenses



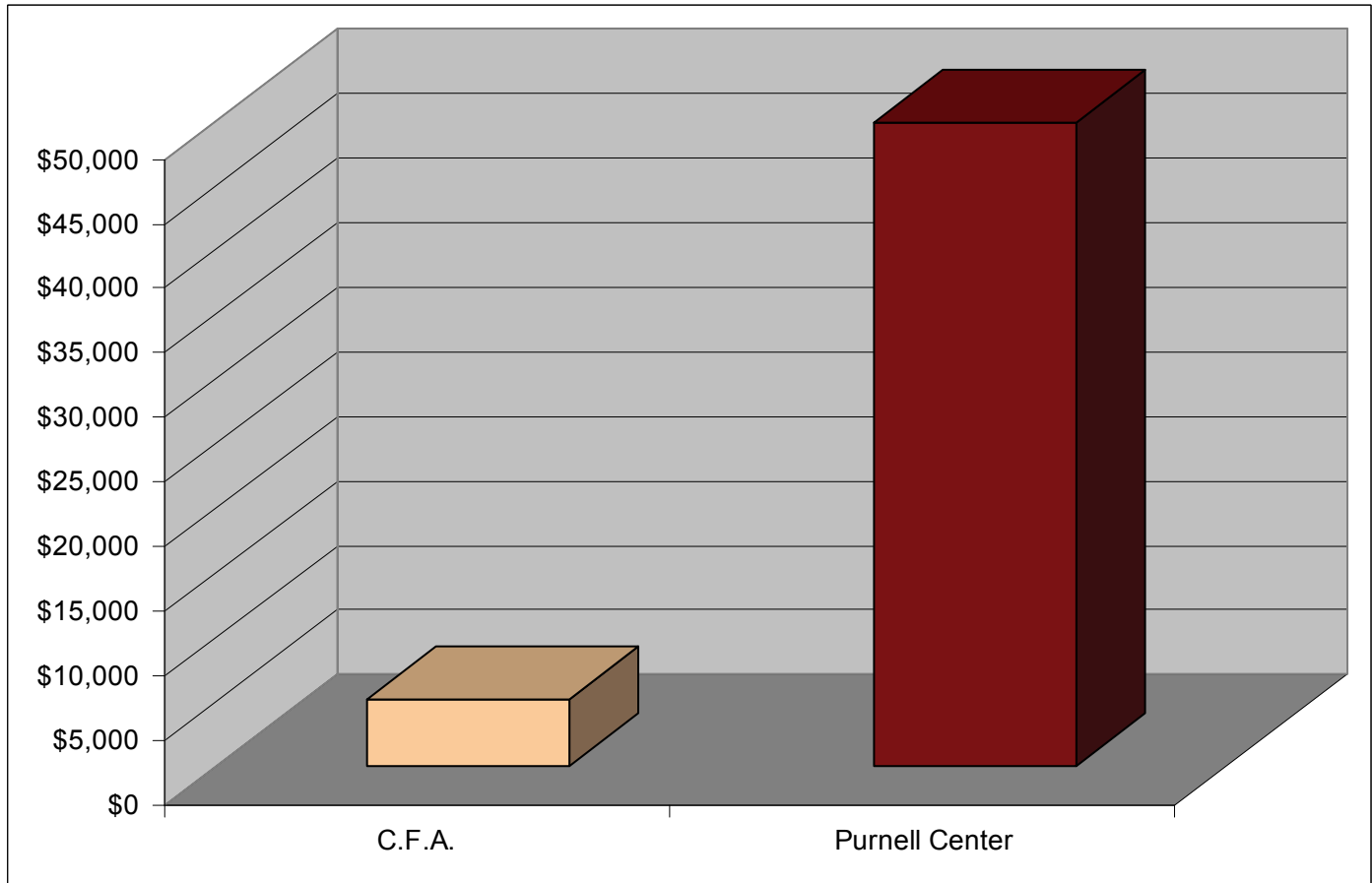
College of Fine Arts		Purnell Center for the Arts	
-New Equipment:	\$ 1,000	-New Equipment:	\$ 7,500
-Equipment Rental:	\$ 4,500	-Equipment Rental	\$ 9,000
-Equipment Repair:	\$ 0	-Equipment Repair:	\$ 600
-Equipment upkeep:	\$ 0	-Equipment Upkeep:	\$ 1,500
<b>Total Expenses:</b>	<b>\$ 5,500</b>	<b>Total Expenses:</b>	<b>\$ 18,600</b>

#### Notes

1. Due to the nature of sound equipment, over time, replacement is more cost effective than repair.
2. Rental equipment accounts for equipment that we do not keep in stock, due to high initial investment and enhancements that accelerate obsolescence. Such equipment is necessary for the training of Sound Designers and Musical Theatre performers alike.
3. Sound equipment is utilized in 4 spaces in Purnell as opposed to 2 in CFA.
  - 3 Performance spaces.
  - 1 Sound LAB for the creation of sound effects, and teaching the same.

# Instructional Technology Equipment

## Mandatory Annual Expenses



College of Fine Arts Expenses	Purnell Center Expenses	
<b>Total Expenses: \$ 5,200</b>	- Hardware Replacement:	\$ 33,600
	- Maintenance Costs:	\$ 2,800
	- Software Licenses:	\$ 10,200
	- Cluster Printing & Copying:	\$ 5,500
	- Classroom Equipment:	\$ 3,000
	<b>Total Expenses:</b>	<b>\$ 55,100</b>

### Notes

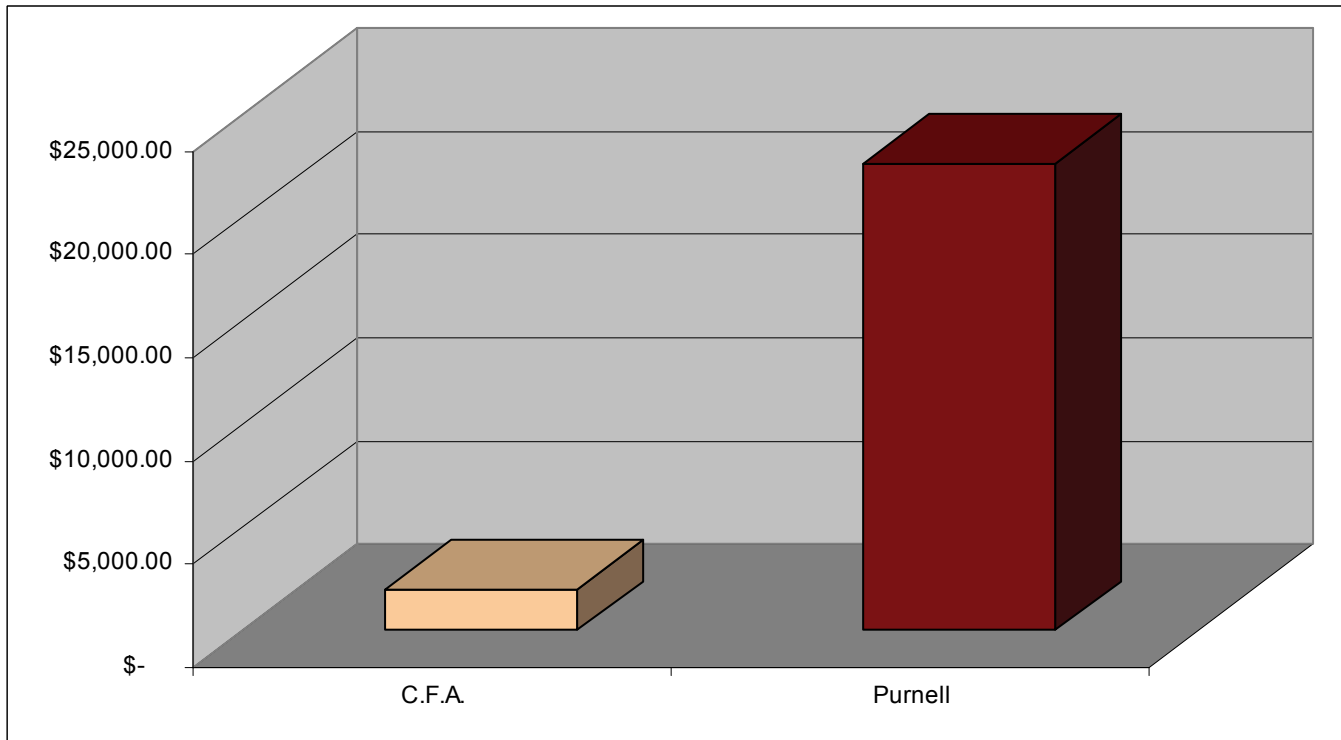
1. Purnell has a standalone computer cluster. The cost supplies and equipment are not covered by Cluster Services.
2. With the reduced level of support from centralized university IT for various classroom services, those costs have increased substantially.
3. Some increased hardware costs are driven by heightened technological instructional requirements.



# Annual F.M.S Expenses

(Facilities Management Services)

College of Fine Arts <sup>vs.</sup> Purnell Center



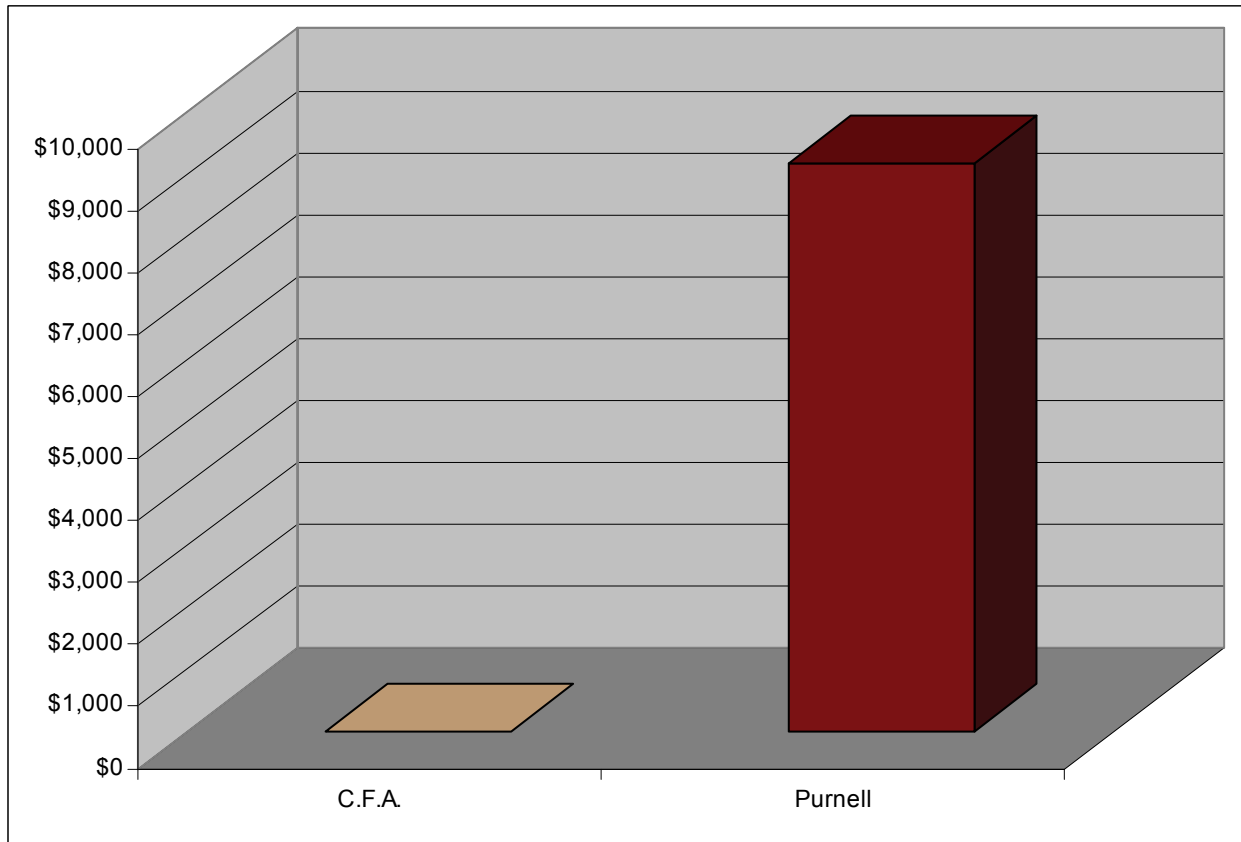
College of Fine Arts		Purnell Center for the Arts	
-Annual F.M.S. Requests:	\$ 2,000	-Annual F.M.S. Requests:	\$ 18,000
<b>Total Expenses:</b>	<b>\$ 2,000</b>	<i>Lighting Ballast Replacement &amp; Show Specific Cleaning, etc.</i>	
		-Dance Studios Floor Maintenance:	\$ 4,620
		<i>Required for student safety</i>	
		<b>Total Expenses:</b>	<b>\$22,620</b>

## Notes

- Purnell Center is constructed of less durable materials than CFA. For example, lighting installations which save the university in energy expenses, require more frequent repair/replacement. Drywall walls, and contemporary door hardware are more easily damaged than those in CFA.**

## Annual Non-F.M.S. Maintenance

Maintaining safety standards in  
Performance and Production Spaces



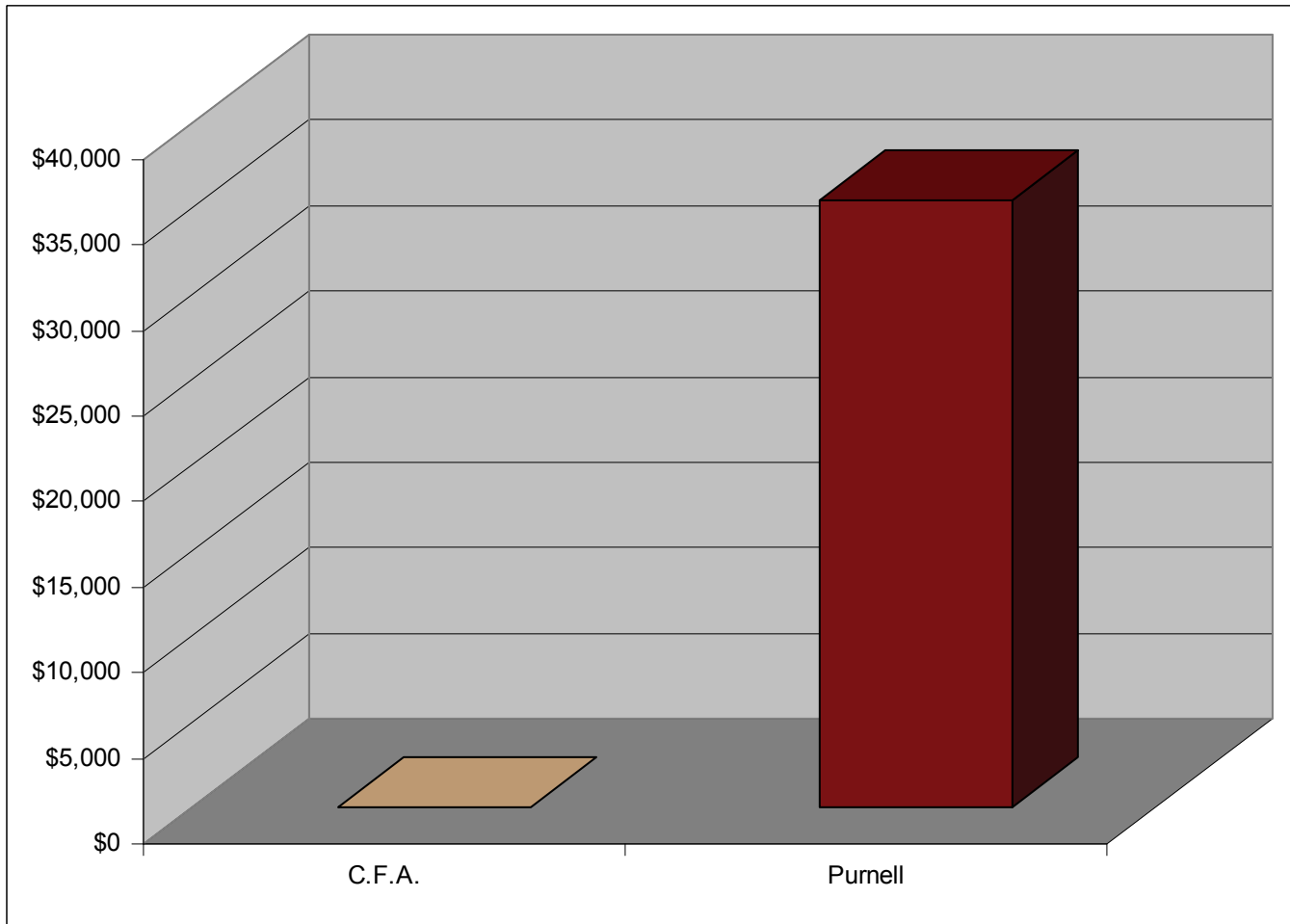
College of Fine Arts	Purnell Center for the Arts
<b>-Total Expenses: \$ 0</b>	<b>-Chosky Stage Floor Replacement: \$ 1,920</b> <b>-Rauh Stage Floor Replacement: \$ 960</b> <b>-Scene Shop Floor Replacement: \$ 600</b> <b>-Seating Repair &amp; Maintenance: \$ 4,500</b> <b>-Loading Door Maintenance : \$ 1,200</b> <b>Total Expenses: \$ 9,180</b>

### Notes

1. Floor replacement costs are annualized to represent a 3-5 year replacement cycle
2. All of the items listed above maintain a safe working environment for the students.
3. A portion of the seating repair and maintenance activity is to comply with fire regulations by maintaining proper fire aisles in the theatres.

## Preventative Maintenance Costs

### Pro-rated Annual Expenses (deferred)

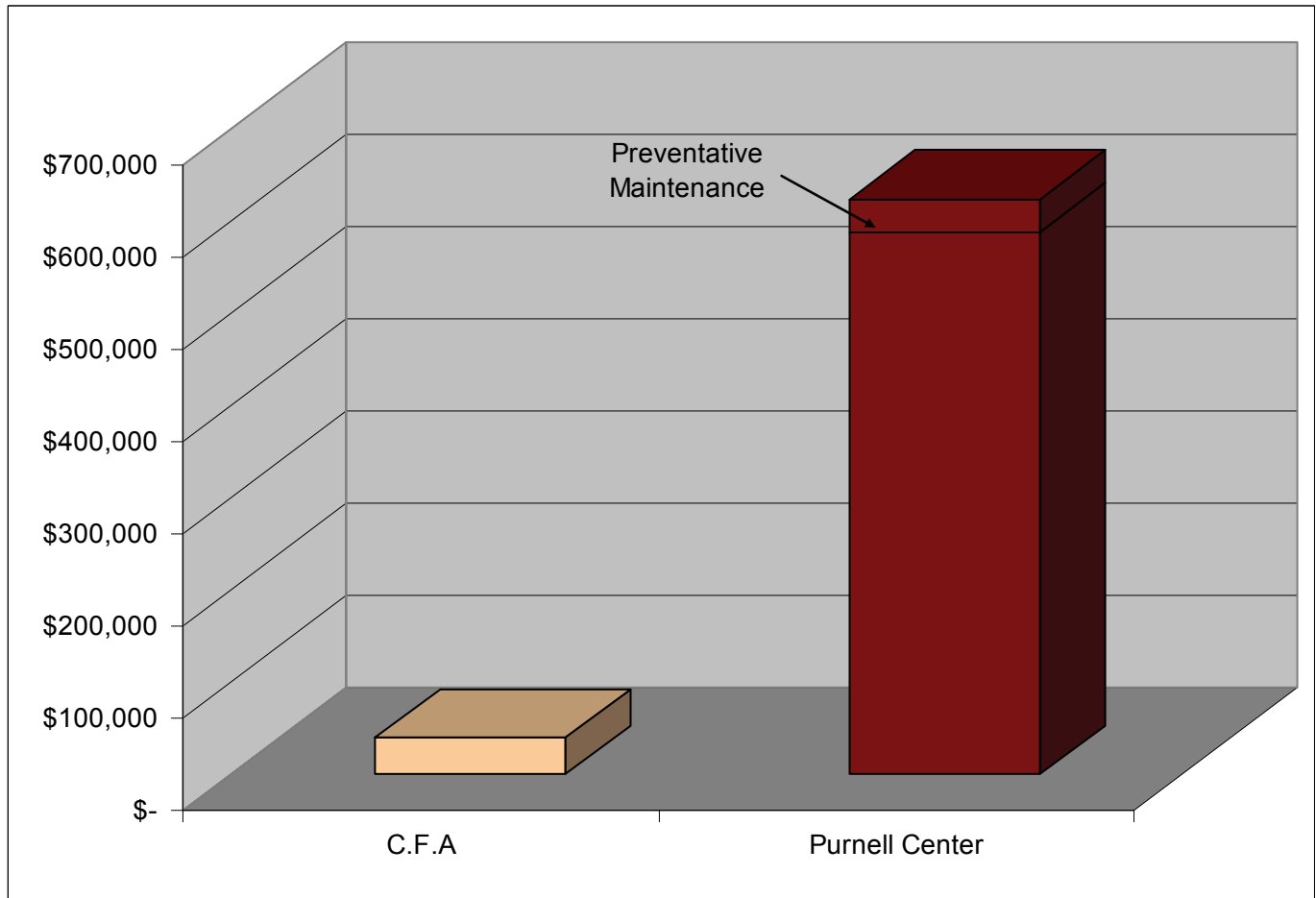


College of Fine Arts	Purnell Center for the Arts
<b>Total Expenses: \$0</b>	-Office/Classroom Re-painting: \$ 19,000 -Carpet replacement: \$ 16,500 <b>Total Deferred Expenses: \$ 35,500</b>

#### Notes

1. These expenses are identified for the upkeep of non-registrar classrooms, office spaces, and theatre facilities. These are all areas not covered by FMS because they are not "public" spaces.
2. Expenses are annualized, and estimated at average FMS cost per square foot for the affected areas.
3. These expenses are currently deferred, due to a lack of funds.

## Summary of Annual Expenses



	C.F.A	Purnell Center
Staff /Personnel	\$ -	\$ 361,601.00
Scene Shop Materials	\$ 11,258.00	\$ 28,000.00
Specialized Theatrical Equipment	\$ 3,590.00	\$ 66,702.00
Lighting Equipment	\$ 11,489.00	\$ 25,625.00
Sound Equipment	\$ 5,500.00	\$ 18,600.00
Instructional Technology	\$ 5,200.00	\$ 55,100.00
F.M.S. Maintenance Expenses	\$ 2,000.00	\$ 22,260.00
Non-F.M.S. Maintenance Expenses	\$ -	\$ 9,180.00
<b>Total Expenses</b>	<b>\$ 39,037.00</b>	<b>\$ 587,068.00</b>
<i>Preventative Maintenance Costs</i>	\$ -	\$ 35,500.00

# Faculty and Staff



## FACULTY LISTED BY OPTION AREA

**Elizabeth Bradley**, Head, School of Drama  
**Dick Block**, Associate Head, School Of Drama, Teaching Professor of Design

### *OPTION COORDINATORS*

**Mladen Kiselov**, Professor of Directing/Acting  
**Barbara MacKenzie-Wood**, Associate Professor of Acting/Music Theatre  
**Anne Mundell**, Associate Professor of Design  
**Milan Stitt**, Professor of Dramatic Writing  
**David Boevers**, Associate Professor of Production Technology & Management  
**Michael M. Chemers**, PhD, Assistant Professor of Dramatic Literature

### *ACTING/MUSIC THEATRE*

**Natalie Baker**, Associate Professor of Voice and Speech  
**Claudia Benack**, Lecturer of Singing Voice  
**James Caton**, Associate Teaching Professor, Dance  
**Judith Ann Conte**, Teaching Professor, Dance  
**Thomas W. Douglas**, Associate Teaching Professor, Music Theatre  
**Byron Easley**, Lecturer of Dance  
**Janet Feindel**, Associate Professor of Voice and Speech  
**Matthew Gray**, Assistant Professor of Acting  
**Gary Kline**, Associate Teaching Professor, Music Theatre  
**Barbara MacKenzie-Wood**, Associate Professor of Acting  
**Anthony McKay**, Associate Professor of Acting  
**Catherine Moore**, Assistant Teaching Professor, Movement  
**Ingrid Sonnichsen**, Associate Teaching Professor, Acting  
**Don Wadsworth**, Professor of Voice, Speech and Dialects  
**Kaf Warman**, Associate Teaching Professor, Movement

### *ARTS MANAGEMENT*

**Donald Marinelli**, Professor of Drama & Arts Management, Executive Producer, Entertainment Technology Center  
**Daniel J. Martin**, Associate Professor of Arts Management, Director of the Master of Arts Management Program, Director of the Carnegie Mellon Center for Arts Management and Technology

### *DESIGN*

**Barbara Anderson**, Associate Dean, College of Fine Arts, Bessie Anathan Professor of Drama and Design  
**Dick Block**, Teaching Professor of Design  
**Pat Barefoot**, Figure Drawing Design Adjunct  
**Gianni Downs**, Scenic Design Adjunct  
**Allen Hahn**, Assistant Professor of Lighting Design  
**Cindy Limauro**, Professor of Lighting Design  
**Anne Mundell**, Associate Professor of Design  
**Joe Pino**, Assistant Professor of Sound Design  
**Narelle Sissons**, Assistant Professor, Sceneography  
**Susan Tsu**, Professor, Costume Design

### *DIRECTING*

**Jed Allen Harris**, Associate Teaching Professor, Directing  
**Gregory Lehane**, Professor of Drama and Music  
**Mladen Kiselov**, Professor of Directing

### *DRAMA LITERATURE*

**Wendy Arons**, Associate Professor of Dramatic Literature  
**John Ball**, Dramatic Literature Adjunct  
**Michael M. Chemers, PhD**, Assistant Professor of Dramatic Literature

### *DRAMATIC WRITING*

**Milan Stitt**, Professor of Dramatic Writing

### *PRODUCTION TECHNOLOGY & MANAGEMENT*

**David Boevers**, Assistant Professor of PTM  
**Kevin Hines**, Lecturer of PTM  
**Shirley Saldamarco**, TV/Film Production Adjunct  
**Tina Shackelford**, Lecturer in Stage Management



## SELECTED FACULTY COLLABORATIONS ACROSS CAMPUS

### **Barbara Anderson, Associate Dean, College of Fine Arts, Bessie Anathan Professor of Drama and Design**

Professor Anderson continues to maintain a high level of involvement in activities outside of the School of Drama. She has served as a member of the selection committee for the BHA/BFA program, in addition to working as a general advisor for its students. Professor Anderson also holds seats on the 5th Year Scholars selection committee, the Associate Dean's Council, the Grants Committee of the Center for Art and Society, the Disciplinary Hearings Panel for the Dean of Student Affairs, and the CFA Dean Search Committee. Ms. Anderson has also served as a costume design advisor for the School of Music's annual musical and opera productions, coordinated activities for the Andrew Carnegie Scholars, and designed costumes for the Sloan Projects *The Work of 50 Men* and *Something About Chance*. Professor Anderson also serves as the Chair of the CFA College Council.

Within the School of Drama, Ms. Anderson coordinates costumes and advises students on the general approach to television work for the annual WQED Television Project.

### **Michael M. Chemers, PhD, MFA, Director of Dramaturgy Program**

#### *Selected Inter-Departmental Collaborations:*

*Nathan the Wise* in Qatar with Indira Nair (Vice Provost for Education), Peggy Knapp (English), Stephen Brockmann (German), Brian Johnston (Drama), Ben Reilly (History CMU-Q), Sarah Bryant-Bertail (Drama, University of Washington). Also collaborated with the Doha Players, Qatar Academy, Qatar University Theatre Department, and the National Supreme Council of Culture, Arts, and Heritage (NCCA). Also participated in Education City symposium on Student Motivation and Achievement (March 7).

*Slide-Glide in Context* with Jonathan Woolford (Genetics), Jane Maeinschein (History and Philosophy of Science, University of Arizona), Troy Duster (Sociology, UC Berkeley), Alex London (Bioethics), Brian Johnston (Drama)

*Arcadia in Context* with Jeremy Avigad (Philosophy of Science), Lowry Burgess (Art), Diane Shaw (Architecture), Brian Johnston (Drama)

Revision of 79-101 (English, Interpretation and Argument) course with Tim Dawson (English) and Danielle Weitzel (English)

FCE Steering Committee with Tom Sullivan (ECE), Javier Lopez (Biology), Indira Nair (VP), Jacobo Carrasquel (Computer Science), Jane McCafferty (English), Jack Schaeffer (Mathematical Sciences)

CFA Dean's Research Group (cross-collaboration with all CFA divisions)

Center for the Arts in Society (Collaboration between CFA and H&SS Professors)

Advisor to Paul Eiss (History) on Yucatan Theatre Recovery Project

### **Matt Gray, Assistant Professor of Acting**

Professor Gray has served as on Portfolio Review Panels for the School of Architecture in both 2006 and 2007, and was a member of a graduate thesis committee for the School of Art during the 2006-2007 academic year. Teaching experiences outside the School of Drama include a graduate mini for the Tepper School titled "How to Be a Player", co-taught with Elizabeth Bradley in 2006 and 2007, as well as "Intro to Performance: Race, Space, & Ethnicity" for Humanities & Social Sciences in 2007. Professor Gray assisted in creation of the syllabus for Golan Levin's "Acting in Digital Environments" course in the School of Art in 2007.

### **Jed Harris, Associate Teaching Professor Directing**

## SELECTED FACULTY COLLABORATIONS ACROSS CAMPUS

Outside the School of Drama, Prof. Harris has served on three separate Master's Thesis committees for the School of Art, and has appeared twice as a guest lecturer for William Alba's course in Classic Greek. He is presently serving on the search committee for the new head of the BHA/BSA program.

### **CINDY LIMAURO, Professor of Lighting Design**

Professor Limauro served as a co-project leader for the Beaux Arts Ball, a celebration of the 100th Anniversary of Carnegie Mellon's College of Fine Arts. Students designed lighting for the Beaux Arts Ball, set in the magnificent Henry Hornbostel Fine Arts building. Students from the Schools of Art, Architecture and Drama collaborated on the lighting design as part of an interdisciplinary course project. The theme was light and shadow translated visually into images of present day cityscape, jungle, ocean environment, the elements and ending with a sunrise. The students were responsible for the interior and exterior design of the building as well as management of the budget. The process included research, lighting mock-ups, and the final execution.

Professor Limauro also served as a Project Leader for Carnegie Mellon's Solar Decathlon team. Four schools from the Carnegie Mellon College of Fine Arts (CFA), Architecture, Art, Design and Drama, Construction Junction, and the Carnegie Museum of Natural History's Powdermill Nature Reserve (PNR) partnered to design, build, operate and exhibit an 800 square foot "plus" energy house. Carnegie Mellon's CFA team, assisted by independent study students from engineering, business and public policy worked in a series of multi-disciplinary, integrated studio classes that completed the design of the house and all its systems in spring 2007. These same students constructed the house on the grounds of Construction Junction as an educational exhibit for the general public during the summer of 2007. In the fall of 2007, the house will be disassembled in Pittsburgh and will be deployed on the National Mall in Washington, DC as the Carnegie Mellon entry into the 2007 Solar Decathlon competition. Contest rules required that each house generate enough energy to operate a household, a home-based business and related transportation needs. The team that compiles the most points over the ten contests is declared the overall winner, but significant recognition is given to the winners of the ten individual contests in categories ranging from energy balance to transportation to design and livability. At the conclusion of the competition in October 2007, the house will be permanently deployed on the Powdermill Nature Reserve in Rector, PA

### **Catherine Moore, Assistant Teaching Professor Movement**

Prof. Moore's cross School activities have included serving as fight choreographer for the School of Music productions of *The Rise and Fall of Mahagonny*, *Albert Herring*, and *Merrily We Roll Along*. In the June of 2003, she offered a master class in movement and physical presentation as part of Jeanne Baxtreser's International Flute Master Class Series held in the College of Fine Arts. Most recently, she has been working as an actor for the School of Computer Science's Motion Capture Lab, participating in research work and a training video for the National Institutes for Justice.

### **Anne Mundell, Associate Professor, Design Option Coordinator**

The Roboceptionist Project: In 2002, after a year of development, the Roboceptionist Project was launched at Carnegie Mellon by collaborators, Reid Simmons, Research Professor at the Robotics Institute and Anne Mundell, Associate Professor in the School of Drama ([www.robceptionist.com](http://www.robceptionist.com) <<http://www.robceptionist.com/>>). The collaborators launched this project with the installation of a robotic receptionist in the lobby of Newell Simon Hall, the main building of the Robotics Institute. The Roboceptionist interacts with visitors by answering questions and discussing its "life". The robot, now in its second manifestation and currently named "Tank", has a complete personality and a robust back-story. Moreover, his life evolves as the year



## SELECTED FACULTY COLLABORATIONS ACROSS CAMPUS



unfolds.

Visitors can engage Tank in conversations about his family and interests, the weather, or the Steelers' season, and he can help locate an office or recommend the best pizza place on campus. While many researchers are investigating human-robot social interaction, one area that remains relatively unexplored is that of continued, long-term interaction: the primary focus of the project. The lessons learned and feedback gained to date through this endeavor will be leveraged into the next phase of development of the Roboceptionist Project, a Robocabaret, currently being written by School of Drama the writing Alum, Mary Unser.

### **Kaf Warman, Associate Teaching Professor, Movement**

In 2004 & 2005, Ms. Warman participated in a cross-departmental collaboration with Professor Kim Beck of the School of Art. Ms. Beck's students observed and sketched Ms. Warman's students in Movement II while they were working on the ELEMENTS in Neutral Mask. The exchange was extended in 2005, and Professor Beck's students created masks based on the students' earlier work. Acting then brought the masks to life in their classwork and presented their movement work to the Art Students.

## FACULTY LED COMMUNITY OUTREACH FROM THE SCHOOL OF DRAMA



### **Growing Theatre**

Growing Theater engages students and mentors in the development of a collaborative theater experience. Through Mentor Role Modeling, Growing Theater uses drama as a medium to expose students to a supportive learning environment that is shared, creative, confident, patient and respectful. Growing Theater Mentors will broaden elementary and middle school students' personal and professional outlooks by guiding through them this theatrical process.

### *The Program*

As Growing Theater Mentors, Carnegie Mellon students (both undergraduate and graduate) earn university credit by sharing their theater skills with at-risk middle school children from Propel Charter Schools. Mentors also further develop these skills by guiding the children through the development of the production of a play. The Growing Theater program is also part of the middle schooler's language arts and arts curriculums. A workbook has been created to support the parallel educational goals of Growing Theater and Propel Charter School-Homestead. The program is coordinated by Anne Mundell (Associate Professor, Design Option Coordinator) from the Carnegie Mellon School of Drama.

During weekly meetings with the guidance of the CMU Mentors, the Propel students write their own play based on a short story. Elements of good storytelling, including structure and character development take center stage in this portion of the program. The Propel students and CMU mentors work in small groups to write individual scenes based on the different sections of the story. Groups then collaborate to form one cohesive play. The children are also introduced to the world of theater design by partnering with mentors to create an environment for their play.

After the play is written, Propel students go through an audition process, memorize lines, rehearse, and work more in-depth with specific characters and the development of an environment. A variety of guests from the CMU School of Drama faculty are utilized to introduce the children to movement, dance, rhythm, and other elements of theater. The seven month process culminates with dress rehearsals and performances in CMU's Helen Wayne Rauh Studio Theatre for the children's parents, teachers and members of the Carnegie Mellon Community. A yearly alumni sponsored award is given to a CMU student to honor an extraordinary contribution to the program.

### *Propel Student Goals*

- To understand the nature of collaboration
- To build vocal and performance skills
- To learn about storytelling through theater
- To fill roles as players and backstage personnel
- To work closely with their college mentors and role models
- To progress through a series of modest goals to achieve a greater goal
- To foster a greater sense of self-confidence
- To increase creative awareness through theater

### *Propel Student Priorities*

- Trust
- Collaboration
- Continued interest in Learning
- Creativity
- Confidence/Ownership
- Patience
- Respect
- Experimentation
- Initiative
- Curricular Parity

## FACULTY LED COMMUNITY OUTREACH FROM THE SCHOOL OF DRAMA

### *Goals for the Carnegie Mellon Mentors*

- To develop a sense of responsibility regarding their talents and skills toward the community outside of the university
- To learn to work as mentors to young students
- To solidify their theater skills by teaching them to young people
- To open up a world of theatrical story telling for young students who might not otherwise have the opportunity
- To manage an educational theater experience with a large number of participants
- To offer an alternative career possibility which utilizes their theater training

### *Priorities for the Carnegie Mellon Mentors*

- Patience
- Leadership and initiative
- Respect
- Collaboration
- Creativity
- Confidence
- Trust
- Continued interest in learning
- Experimentation
- Curricular parity

### **My True Voice Course**

Professor Natalie Baker Shirer

History of Voice and Speech Outreach in the School of Drama: SPIOC (an Outreach Course)

Two key requests provided the inspiration for SPIOC. Jared Cohon, President of Carnegie Mellon University, is committed to outreach and has provided consistent support for such projects. Indira Nair, the Vice Provost of Education at Carnegie Mellon University, asked faculty to develop a course that would benefit our acting students and the community. Baker Shirer was already seeking a way to help matriculated first-year students cement their newly developed techniques of Standard American Dialect, Dr. Nair's request provided the opportunity to test the belief that the best way to learn a subject is to teach it.

The Extra Mile Education Foundation obtains financial resources to help support parochial school education for inner-city children as provided by the Diocese of Pittsburgh at four schools. Most of these children are African American and non-Catholic. In 2003, 60% came from single-parent homes and 63% received free or reduced-price lunches. Their families see the academic and value-based characteristics of parochial education to be fundamental element to obtaining a fulfilling life. In the Spring of 1999, a board member of Carnegie Mellon University and The Extra Mile Education Foundation, Stanley Gumberg, requested that Baker Shirer visit an Extra Mile School in Pittsburgh's inner city.

During a visit to this Extra Mile School, the school principal who expressed her desire to improve her students' speaking skills. From these events, the impetus for SPIOC emerged. To date, the mentoring partnership has been successfully implemented in three Extra Mile Foundation Schools in Pittsburgh, PA, and one after-school program in McKeesport, PA.

The goal for the SPIOC course has been for SOD students to mentor fifth grade children in the three Extra Mile Education Foundation Schools to speak clearly, with intensity and intent. Our students teach the children to breathe for support of the voice and to identify and use the moveable articulators. The mentors work with the children to develop the clarity to speak their name with confidence and to employ a stillness at the beginning, between phrases and at the close of any presentation; to develop a truthfulness in speaking to an audience and an ability to check if the listeners are involved; to support, articulate and memorize an impressive repertoire of challenging poetry. Our students meet at CMU on Friday mornings, 9:00 am and travel to one of three Extra Mile Schools: Holy Rosary, St. Agnes and St. James. They return to the SOD at 10:20 for their next class at the University.

## FACULTY LED COMMUNITY OUTREACH FROM THE SCHOOL OF DRAMA

### **My True Voice (an Outreach Course)**

The new course, My True Voice will bring the same fifth graders taught by other SOD students in the SPIOC course, to the Purnell Center on Wednesday mornings at 9:30. The three schools will appear on alternate Wednesdays so that the highest number of children our SOD students will teach at one time will be twenty.

Class for the mentors will begin at 9:00 with instruction by Shirer. When the children arrive, SOD students will focus intently on teaching the children the fifteen vowels, ten diphthongs and consonants of the Standard American Dialect. This is meticulous work that simply cannot be accomplished in the SPIOC class time. The technique of utterance will be taught in a complete manner, with equal concentration on lecture, drill, written work and presentation. The gains are threefold for our students: they gain an understanding and skill in speaking the sounds of the neutral dialect, they learn to teach what they have been taught and they increase the opportunities for work in their future careers in the theatre. The Extra Mile children improve in their ability to sound the sounds “on cue” and in their analysis of future speaking assignments.

The SOD students will serve as models of clear neutral dialect. They will also learn to identify and speak the sounds of the Pittsburgh/African-American dialect, the dialect of this population of fifth grade students. Some have asked whether the My True Voice Project might actually constitute a form of vocal “whitewashing,” in which children are taught that their manner of speaking—and by association, their culture and their heritage—is “wrong.” In his *Losing the Race, Self-Sabotage in Black America*, John McWhorter laments, “[there is] a misconception among the general public, always rued by linguists, that the standard dialect is “the Language” while nonstandard dialects are bastardizations of “the Language,” rather than alternate varieties in their own right.” In fact, the My True Voice Project does recognize that the children who participate in the project speak an alternate dialect, one that has its own distinct grammar and accent. The project neither will tell children that their manner of speaking is inferior, nor that Standard American Dialect is superior. In essence, the project teaches children to be bidialectal. They are not encouraged to abandon their cultural dialect and its sounds in informal situations, but rather, taught to acquire a standard or neutral second dialect, for use outside their community. As McWhorter says, “The ideal is for black children to be bidialectal in Black and Standard English just as Milanese kids in Italy are bidialectal in Milanese as well as standard Italian. The mentors will drill the sounds regularly for the children. They will create a workbook that tests the children’s knowledge of the Standard American Dialect. They will prepare the students for two performances of poetry: one for the annual meeting of the Executive Board of the Extra Mile Education Foundation on November 13th and a public performance at the Carnegie Library in late November. Future plans include a close analysis of August Wilson’s *The Piano Lesson* which will be produced by the School of Drama in the Spring Semester. The CMU students will work closely with Natalie Baker Shirer to match their findings from working with the fifth graders from the Fall semester regarding the Pittsburgh/African-American Dialect to the sounds used in the August Wilson play. Topics in Wilson’s plays are developed through groups of short, rhythmic lines in which certain key words are emphasized. This type of dialogue emphasizes harmony of poetic language and thought. Shirer is Dialect Coach for this production. The children will attend a performance of this play. The Mentors will lead discussions of musicality and dialect in class following this event.

### *Grading*

The SOD students’ work will be evaluated on the following:

- Instruction of the Extra Mile Students by way of presenting the sounds of the Standard America Dialect, conducting drills of these sounds, encouraging comparisons of sounds
- Demonstration of facility in speaking the Standard American Dialect
- Contributions to the My True Voice Workbook
- Coaching of the students for the two November presentations of poetry
- Notes taken on each student’s progress in the course

## FACULTY LED COMMUNITY OUTREACH FROM THE SCHOOL OF DRAMA

### Hope Academy

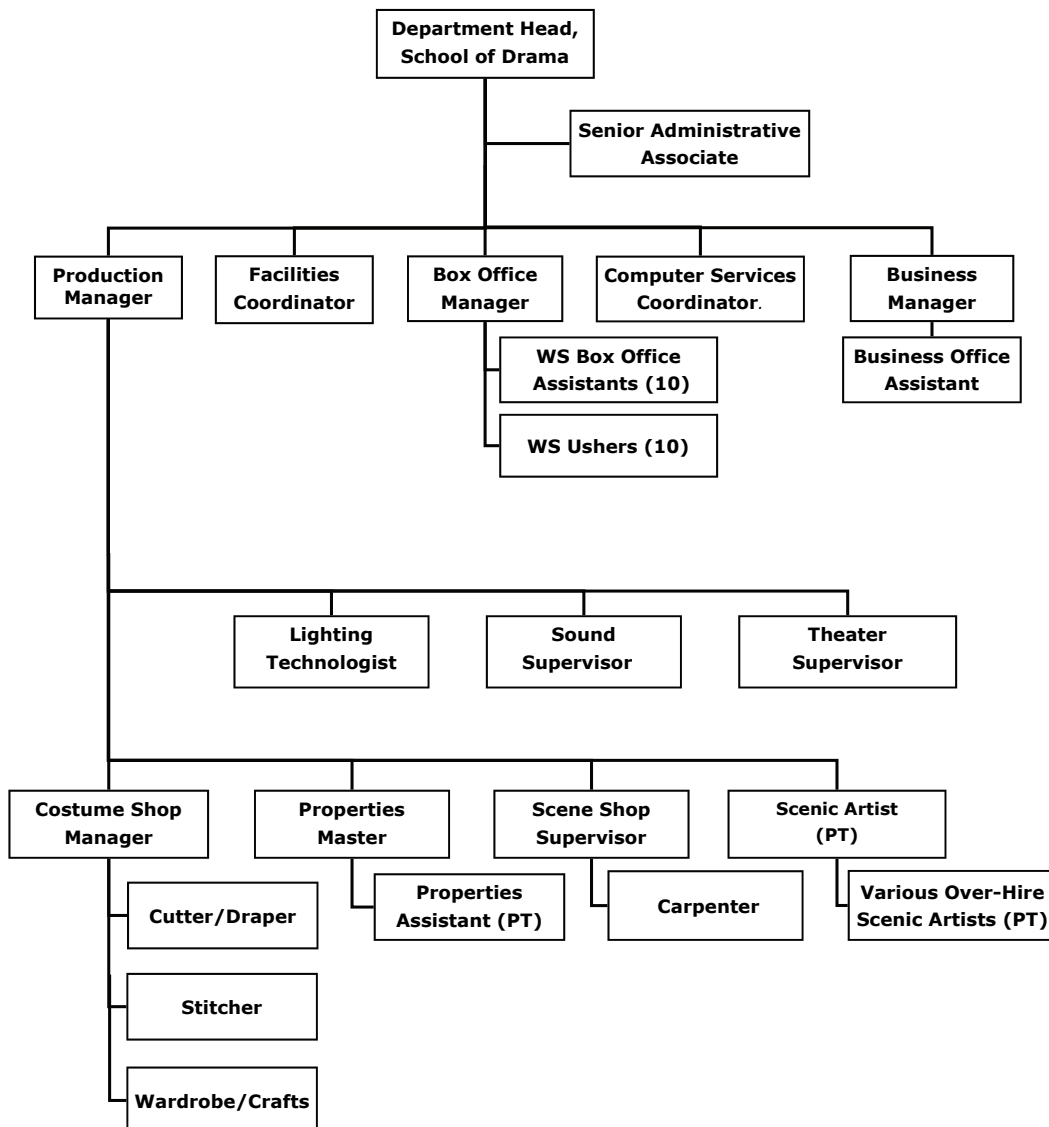
Hope Academy is an arts program for under privileged teens in the heart of East Liberty. Since 1999, Janet Madelle Feindel, Associate Professor, has spearheaded an outreach program in which Junior Voice 111 students coach the Hope Academy Students in Shakespeare monologues in preparation for the Shakespeare Annual Context sponsored by the Pittsburgh Public Theatre. Last year, the first prize went to one of the Hope academy students, coached by our SOD students. In 2003, the program received funding from Pro Arts. This is part of the core course-work in Voice 111 and also available as an independent study course for interested seniors.



# SCHOOL OF DRAMA STAFF LIST AND ORGANIZATION CHART

**Norman Beck**, Properties Master  
**Todd Brown**, Master Electrician  
**Ben Carter**, Scene Shop Supervisor / Instructor  
**Kenneth Chu**, Costume Shop Manager  
**Jennifer Chapman**, Senior Academic Coordinator  
**Anya Martin (McMillen)**, Senior Administrative Associate and Assistant to Elizabeth Bradley  
**David Holcomb**, Production Manager  
**Louis Stein**, Computing Support Coordinator  
**David Randolph**, Facilities Coordinator  
**Marlene Speranza**, Costumer  
**Maria Stoy**, Box Office Manager  
**Beth Zamborsky**, Visiting Artist in Scene Painting  
**Keith Marsh**, Business Manager  
**Gina Kuhn**, Business Office Assistant  
**Jean West**, Theater Supervisor

Staff Organizational Chart



## SCHOOL OF DRAMA ACTIVITIES CALENDAR

- [Please click here to view activities calendar 2007-08](#)



## ADMISSIONS AND RECRUITMENT

The School of Drama has long maintained its status as highly reputable training program that is steeped in tradition. As well, Pittsburgh itself suffers from the assumption that it is still a “steel town” and nothing more. Marketing the school over the past five years or so has been, in part, an effort to change this perception as the reality is that both have grown and changed immensely.

About 8 years ago we created a series of ads that are quite simple; rather than show a photograph of a production with a list of information as most schools do, we show the word “Drama” prominent against a black background followed by a simple phrase touting our current philosophy or a recent innovation.. The ads have historically appeared in a handful of magazines including “American Theatre”, “Stage Directions” and “Live Design” as well as in “Backstage” and “Show Business”. The ads set us apart from other schools simply because of their stark quality. Interestingly enough, after a year or two of grumbings from other school, there has been a slight move towards copying this style in some of the trade magazines.

We have taken several tacks in the ads promoting the fact that the School of Drama has changed. For well over a year, every ad began with the phrase “What’s New?”. The words “new”, “contemporary” and “21st Century” appears quite frequently followed by any number of the innovative or exploratory events, curricula and changes that we have produced. We also tout both the long and impressive list of guests we have every year as well as current employment of recent (within the last 3-4 years) grads. We have come to understand that this is one of the first concerns of potential students.

During the Fall and early Spring we attend a number of high school theatre festivals (including the Florida Theatre Conference, the Maryland Theatre College Fair and the Northeast Texas Theatre Auditions) in order to attract students who might not have heard of us otherwise. We also send a number of faculty to conferences such as the U.S. I.T.T (United States Institute for Theatre Technology), SETC (Southeast Theatre Conference) and the Midwest Theatre Conference.

A new recruiting poster was created last spring which was designed to appeal to high school students. Quite simple in image, it folds up to fit in a large envelope and hold what we call “feature sheets”, information specific to either a single option or other aspects of the program such as Showcase, faculty bios and activities of recent alumni. This allows us to provide more directed information to any given individual.

We are trying to take better advantage of Eric Sloss, the Associate Director of Media Relations for CFA who has been instrumental in helping us to place stories about the School of Drama in a number of periodicals.

The website continues to be our strongest and most often-used recruiting and informational tool. By far the majority of potential students contact us after seeing our website. We have made efforts to keep the site current, including the season calendar, news about the alumni as well as information about our latest events such as visiting guest artist, Playground and the International Artists’ Residency. We are beginning some discussions about how to update the navigational aspects of the site in order to keep it fresh looking.

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- [Please click here to view sample magazine advertisements](#)

### **Prospective Student Program Feature Sheets**

In the spring of 2007, the School of Drama undertook to produce new print recruiting materials. While we relied heavily on directing interested applicants to the Drama School web site, faculty were persistently petitioned for “take away” material when encountering parents and students at recruiting events.

Simple “feature sheets” were produced that highlight the School and individual option areas. They are combined with a graphic poster and presented in a flexible format to prospective students.

The School of Drama’s constrained finances prohibit producing more elaborate materials, displays or other aids to assist in recruiting activities (see chart of advertising expenditures next page).

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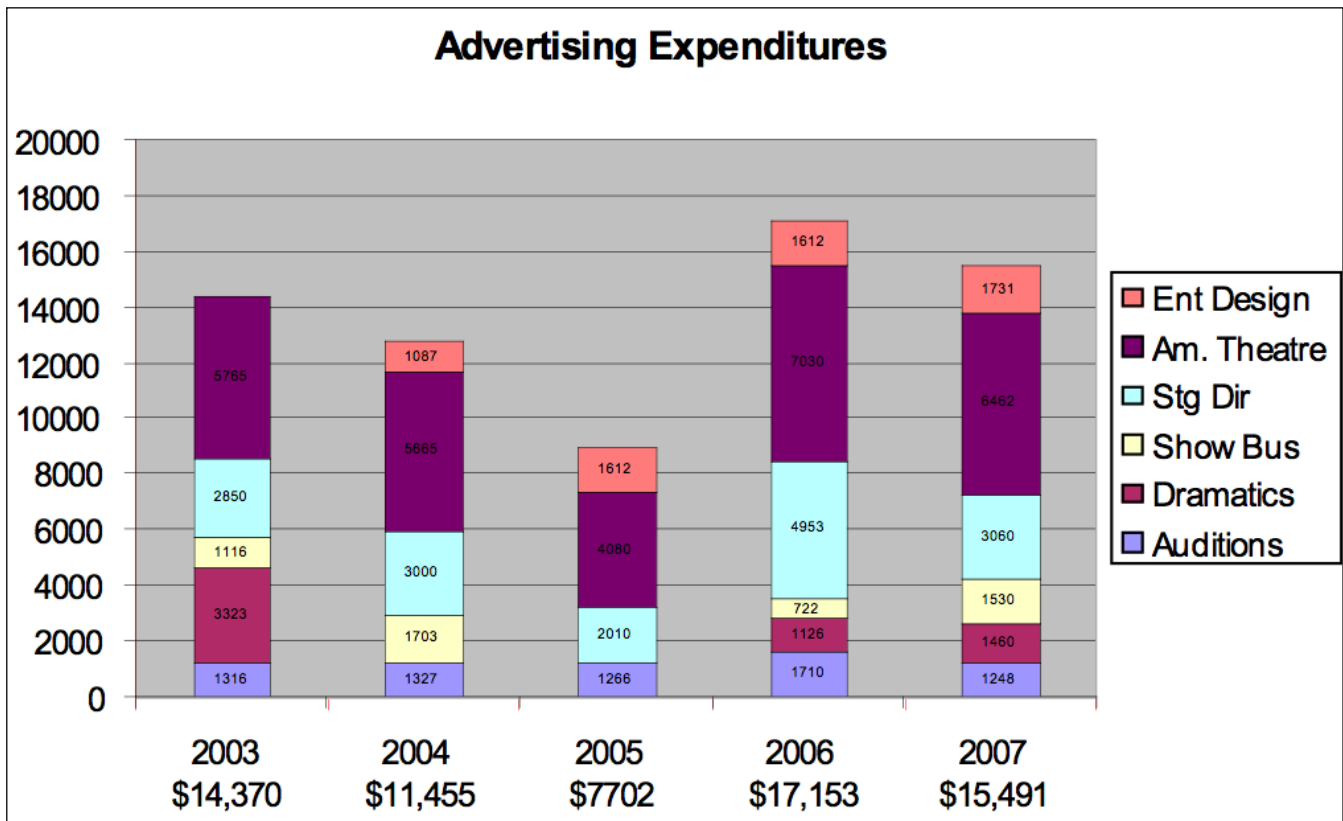
- [Please click to view prospective student program feature sheets](#)



## ADMISSIONS AND RECRUITMENT

Despite these challenges, applications to all programs in the School of Drama have risen exponentially since 2002 as the table below indicates.

	Application Year	Application Year	Application Year	Application Year	Application Year	Application Year
	2002	2003	2004	2005	2006	2007
Number of Applications	868	972	916	1065	1064	1265



## SUMMER PRE-COLLEGE PROGRAM



### **The most successful numerically of the Pre-College programs in the College of Fine Arts.**

The six week summer drama course is designed to give rising high school seniors from across the country and abroad an introduction to a professional training program. Typically the program enrolls about 140 students in the various options.

(The financial yield issues are outlined in the section on financial operations.)

Students may choose from the following areas.

- Acting
- Musical Theatre
- Design and Technical Production
- Dramaturgy (indirectly through dramatic literature content)

Each course offers a specifically designed curriculum which exposes them in a concentrated way to a college preparatory environment.

The program is intensive and modeled after our undergraduate BFA curriculum. This curriculum is process oriented and culminates with a mandatory audition or portfolio review in front of the summer faculty. Each student then receives evaluations of their coursework with suggestions for future development in the profession. At the end of the program students have the opportunity to express interest in admission to the Carnegie Mellon University School of Drama.

The Pre-College program offers a number of benefits to the School of Drama including:

- Recruitment of potential students for the BFA program in Acting , Music Theater, Dramaturgy, Design, and Production Technology and Management
- Geographical representation of the School of Drama throughout the country
- Summer teaching opportunities for full time faculty
- The quality of the School of Drama's program disseminated via word of mouth from participants to their schools and communities
- A program that a high number of alumni refer their students to for training
- An opportunity to bring attract culturally diverse students together for the development of their mutual interests

Student evaluations of the Pre-College are consistently excellent. More control over the awarding of scholarships so as to target minority students—especially in designer and production would be highly beneficial.

## SELECTED VISITING GUEST ARTISTS 2002-2007

- **Alan Oppenheimer**
- **Amanda Charlton**, Williamstown Festival Casting
- **Ann Roth**, Designer
- **Annie Tyson**, Conducted Workshop for Acting Option
- **Billy Porter**, Actor
- **Carl Mulert**, Guest Instructor, Business Practices for Designers
- **Charles Lanigan**, Guest Instructor, Technical Writing Seminar
- **Charmain Hoare**, Voice & Speech Coach for Duchess of Malfi
- **Cherry Jones**, Actor
- **Curt Dempster**, Founder & Artistic Director, Ensemble Studio Theatre
- **Damen Scranton**, Guest Instructor
- **Dave Clemmons**, Conducted Musical Theatre Workshop
- **David Zinder**, Guest Lecture for Actors & Directors from Israel
- **Deb Aquila**, L.A. Casting Director
- **Deborah Gilboa**, Stage Management Workshop Instructor
- **Dennis Quaid/Thomas Hayden Church**, School-wide Seminar; Career Advice
- **Di Trevis**, Director for Duchess of Malfi
- **Don Birge** (New York) and **Sam Samuelson** (Chicago), Heads of Stewart Talent Agency
- **Donna Lynne Champlin**, Conducted Musical Theatre Master Classes
- **Drew Fracher**, Stage Combat Instructor
- **Eduardo Castro**, Costume Designer for Ugly Betty, Diversity Guest
- **Edwin Sanchez**, Playwriting Mentor, Diversity Guest
- **Emily Skinner**, Music Theater Condition Class
- **Eric Woodall**, Casting Director for Tara Rubin Casting (Broadway Productions)
- **Frank Warninsky**, Guest Consultant for TV Workshop
- **Gary Smith**, Producer
- **Gavin Benjamin**, Professional Photography Workshop
- **Geoffrey Soffler**, Casting Director for Disney Productions
- **James Glavan**, Conducted Workshops on Masks and Puppetry
- **Jean-Guy Lecat**, Conducted Workshop in Scenic Design
- **Jennette Kollmann**, Guest Instructor, Computer Applications for Lighting Design
- **Jennifer Pierce**, Guest Lecturer in Indian Theatrical Traditions, Diversity Guest
- **John Arnone**, Guest Design Instructor, Faculty Candidate
- **John Carrafa**, Director for Urinetown: The Musical
- **John Kani**, Guest Lecturer/Week Long Residency – Workshops in all Options Diversity Guest
- **John Levey**, Casting Director for John Wells Productions
- **John Ranelli**, Guest Directing Instructor
- **John Wells**, Writer/Producer
- **Jonathan Moscone**, Conducted Graduate Directing Workshop
- **Jordan Thaler**, Casting Director for The New York Public Theater
- **Joyce Degenfelder**, Conducted Costume Design Workshop
- **Kia Corthron**, Diversity Guest
- **Karen Carpenter**, Director for House of Blue Leaves
- **Keith Bradley**, Production Management Consultant
- **Kent Gash**, Guest Lecturer in Acting – Diversity Guest
- **Kyetay Bechner**, New York Talent Agent with The Gersh Agency
- **Lawrence Bogad**, Delivered Lecture on Performance Art
- **Lenore Brown**, Diversity Guest
- **Leone Thompson**, Guest Instructor in Shakespeare
- **Leslie Anne Odell**, Guest Lecturer in Dramaturgy—Shakespeare Scholar
- **Mark Redanty**, Guest Agent
- **Mark Worthington**, Art Director for Ugly Betty
- **Martha Henry**, Guest Director, Measure for Measure
- **Meg Simon**, Casting Director
- **Michael Pressman**, Television Director/Producer
- **Michael Whitfield**, Conducted Lighting Design Workshop
- **Mike Smith**, LA-based Personal Manger with Principal Entertainment

## SELECTED VISITING GUEST ARTISTS 2002-2007

John Kani Interacts with Drama Students, Jan. 2007



- **Miodrag Tabacki**, Conducted Design Workshop, Diversity Guest
- **Molly Maginnis**, Guest Instructor in Film Design
- **Pamela Howard**, Guest Scenography Instructor
- **Paul Ferraro**, Guest Sound Designer, Animal Farm
- **Paul Gregory**, Guest Instructor in Lighting Design Paula Wagner, Producer
- **Patrick Wilson**, Actor
- **Patti Kelly**, Guest Stage Management Instructor
- **Phylicia Rashad**, Actor/Director
- **Rajendra Maharaj**, Guest Director, Side Show, Diversity Guest
- **Lap-Chi Chu**, Guest Instructor in Lighting Design, Diversity Guest
- **Richard Raether**, Guest Instructor in Stage Combat
- **Ricky Ian Gordon**, Composer
- **Rob Marshall**, Director/Choreographer
- **Robyn Archer**, International Festival Director, Political Cabaret Artist
- **Robert McGrath**, Guest Instructor in Directing Option
- **Robert Perdziola**, Conducted Drawing & Painting Workshop
- **Robert Towne**, Guest Instructor in Screen writing
- **Rui Rita**, Guest Lecturer in Lighting
- **Sheron Wray**, Guest Instructor/Dance Faculty Candidate Diversity Guest
- **Stephen Schwartz**, Composer
- **Steven Cosson**, Guest Director, Serious Money, Guys and Dolls
- **Susan Benson**, Guest Design Instructor
- **Susan Dansby**, Moderator & Presenter for TV Workshop Audition Workshops/Cold Readings, Diversity Guest
- **Sutton Foster**, Actor
- **Ted Danson**, Actor
- **Ted Schachter**, L.A.-based Personal Manager, Owner of Schachter Entertainment
- **Tinka Gutrick Dailey**, Guest Instructor/Dance Faculty Candidate, Diversity Guest
- **Todd Bergstrom**, Design & Production Consultant, Winter New Plays
- **Tracy Goldblum**, New York-Based Commercial Talent Agent for Abrams Artists

## SELECTED RECENT SCHOOL OF DRAMA ALUMNI IN THE PROFESSION

### Acting Alumni – Broadway

- **Kirsten Bracken** ('07) – HAIRSPRAY
- **Jordan Dean** ('07) – CYMBELINE (Lincoln Center)
- **Anderson Davis** ('06) – LES MISERABLES
- **Sara Ford** ('05) – PHANTOM OF THE OPERA
- **J.D. Goldblatt** ('04) – LES MISERABLES
- **Megan Hilty** ('04) - NINE TO FIVE, WICKED
- **Matt Scott** ('04) – JERSEY BOYS, A CATERED AFFAIR
- **Angela Lin** ('03) – CORAM BOY
- **Telly Leung** ('02) – RENT, GODSPELL (Paper Mill Playhouse)
- **Bridget Berger** ('01) – CURTAINS
- **Pablo Schreiber** ('00) – DYING CITY
- **Kate Finneran** ('00) – MAURITUS
- **John Scherer** ('00) – LOVEMUSIK
- **Jim Stanek** ('00) – FRANKENSTEIN

### Acting Alumni – Off Broadway

- **Jeff Omura** ('07) – ROMEO AND JULIET (New York Public Theater)
- **Anthony Carrigan** ('06) – ROMEO AND JULIET (New York Public Theater)
- **Andrew Kober** ('06) – HAIR (Public Theatre)
- **Patina Miller** ('06) – HAIR (Public Theatre)
- **Van Hansis** ('04) – DIE MOMMIE DIE!
- **Louisa Krause** and **J.D. Goldblatt** ('04) – IPHGENIA 2.0
- **Ryan Young** ('04) - LIBERSRAUM (Drama Desk Award)
- **Danny Bernardy** ('03) - LOVE'S LABOR'S LOST (New York Classical Theater)
- **Rory O'Malley** ('03) - HAPPY DAYS
- **Mitchell Jarvis** ('02) - ROCKAE (Prospect Theater Company)
- **Lexy Fridell** ('04) GONE MISSING, (Barlow Street Theater)

### Regional

- **Alex Cole** ('08) – PERICLES (Georgia Shakespeare Festival)
- **Rich Dreher** ('07) – MIDSUMMER NIGHT'S DREAM (New Jersey Shakespeare Festival)
- **Adam Siladi** ('07) – METAMORPHOSIS (Los Angeles)
- **Dan Amboyer** ('06) – AS YOU LIKE IT (Poor Tom Theatre Company)
- **Raffi Barsomian** ('06) – HENRY V & MERCHANT OF VENICE (American Shakespeare Company)
- **Jesmille Darbouze** ('06) – Various Roles (Surflight Theatre)
- **Andrew Kober** ('06) – 25th ANNUAL PUTNAM COUNTY SPELLING BEE (National Tour & Los Angeles)
- **Kate Marilley** ('05) – SEVEN BRIDES FOR SEVEN BROTHERS (Paper Mill Playhouse)
- **Lexy Fridell** ('04) – FINDING NEMO-THE MUSICAL (Animal Kingdom)
- **Demond Robertson** ('03) - THE HISTORY BOYS (Mark Taper Forum)
- **Leo Evans** ('02) – FOOTLOOSE (Pittsburgh Musical Theatre) OKLAHOMA (Casa Manana Ft. Worth) WEST SIDE STORY & THOROUGHLY MODERN MILLIE (Arvada Center, Denver)
- **Braden Moran** ('01) – DEATH OF A SALESMAN (Madison Repertory Theater)
- **Matt Bomer** ('00) – VILLA AMERICA (Williamstown Theater Festival)
- **Justin Brill** ('00) – SPAMALOT (Las Vegas)
- **Dan Rothman** ('00) – ACE (The Old Globe, San Diego)

## SELECTED RECENT SCHOOL OF DRAMA ALUMNI IN THE PROFESSION

### National Television

- **Matt Burns** ('07) - KILL POINT (Spike TV)
- **Rich Dreher** ('07) - CASHMERE MAFIA
- **Abby MacFarlane** ('07) - THE JOURNEYMAN
- **Michelle Wong** ('07) - E.R.
- **Dan Amboyer** ('06) - LAW AND ORDER
- **Anthony Carrigan** ('06) - Pilot for Lifetime Television
- **Patina Miller** ('06) - ALL MY CHILDREN
- **Kate Rogal** ('06) - KILL POINT (Spike TV)
- **Gaius Charles** ('05) - FRIDAY NIGHT LIGHTS (NBC)
- **Demetrius Grosse** ('05) - CSI:MIAMI
- **Chris Henry** ('05) - ALL MY CHILDREN
- **Chuck Hittinger** ('05) - WITHOUT A TRACE
- **Alexis Wolfe** ('05) - COLD CASE
- **Audra Blaser** ('04) - RULES OF ENGAGEMENT, LOVEBITES (TBS)
- **Van Hansis** ('04) - AS THE WORLD TURNS (Emmy Nomination)
- **Megan Hilty** ('04) - THE CLOSER
- **Aaron Staton** ('04) - MADMEN (AMC TV)
- **Josh Gad** ('03) - BACK TO YOU
- **Joe Manganiello** ('03) - E.R., ONE TREE HILL
- **Katie Mixon** ('03) - EAST BOUND AND DOWN (HBO)
- **Matt Bomer** ('01) - TRAVELER, CHUCK (NBC)
- **Abby Brammel** ('01) - THE UNIT (CBS)
- **Cote de Pablo** ('00) - NCIS (CBS)

### Film

- **Megan Hilty** ('04) - SHREK THE THIRD
- **Nick Guidry** ('05) - BOLDEN
- **Grant Tanguma** ('07) - Independent Films, L.A.
- **Josh Gad** ('03) - 21
- **Hale Appleman** ('06) - TEETH
- **Pablo Schreiber** ('01) - QUID PRO QUO, NIGHTS IN RODANTHE
- **Michael McMillian** ('02) - THE HILLS HAVE EYES 2
- **Claudia Duran** ('05) - SOFIA FOR NOW

## SELECTED DESIGN AND PRODUCTION ALUMNI

### Undergraduates

- **Matthew Hemesath** ('04), Assisted Kathy Zuber, Jess Goldstein on Jersey Boys (Broadway), Full Monty (Westchester Broadway Theatre), Urinetown (Yale), Wardrobe for Today Show.
- **Lisa Jordan** ('04), Assisted Toni Leslie James, Teaching artist at Roundabout, Boy in the Bathroom (NYMF)
- **Liz Coleman** ('05), Mixer, Nickelodeon Diego Tour
- **Josh Maszell** ('05), Sound Engineer, Pittsburgh Public Cabaret
- **Kristen Merlino** ('05), Production Assistant, Without a Trace
- **Evan O'Brient** ('05), Lighting Supervisor at NY City Opera
- **Holly Rihn** ('05), NYC Based Costume Designer
- **Matt Russell** ('05), Production Assistant, Warner Brothers Studios
- **Nick Vaughn** ('05), Assisted Zinn, Landwehr, Hoffman, Ellerman; Designing avant garde work in NYC with The Team, founding member
- **Adrienne Wells** ('05), Production Coordinator for NY based lighting firm
- **Heather Wells** ('05), Puppet and mask construction, Heart of the Beast (Theatre de la Jeune Lune)
- **Jacob Climer** ('05), Assisted Paul Tazewell and David Zinn in NYC, Resident designer for Dallas Shakespeare Festival
- **Kathleen Dobbins** ('05), Assistant Lighting Designer to Ken Posner, Brian MacDevitt and Natasha Katz for three Tom Stoppard plays in rep at Lincoln Center called The Coast of Utopi
- **Becky Frey** ('05), Conan O'Brien Show, NYC
- **Mike Mahlum** ('05), Lighting Designer with Visual Terrain in LA.
- **Carrmen Wrenn** ('05), Timberlake Studio, NYC, Assisting in NYC, Work at Columbia, Papermill Playhouse, Alvin Ailey in NYC. Sweet Love Adieu (Oberon Theatre Ensemble)
- **Will Cooper-Daub** ('06), Lighting designer with Nautilus Design in San Diego
- **Rustin Davis** ('06), Production Assistant - Gary Marshall Production Company, ASM - Happy Days
- **Nikki DelHomme** ('06), Chicago based costume designer
- **Caitlin Janapol** ('06), Designer, Focus Lighting NY, Sound Engineer – Hartford Stage
- **Christina See** ('06), Interned on Tony Awards with Noah Mitz
- **Halle Stern** ('06), Various sit-coms with Shaffner/Stewart
- **Ashton Edmonds** ('07), Production Assistant, Molly Maginnis
- **Silvia Fellin** ('07), Stage Supervisor, Goodman Theatre
- **Erik Grathwohl** ('07), Jr. Draftsman & tech designer, Shawnee Fabricators
- **Hannah Jacobs** ('07), Chronicles of Narnia
- **Adam Koch** ('07), Assisting John Arnone, Tick Tick Boom!( MetroStage, DC)
- **Sasha Ludwig-Siegel** ('07), Tick Tick Boom!( MetroStage, DC) Glory Days (Signature Theatre)
- **Graham Posner** ('07), Designed a show for the NY Musical Theatre Festival , 1st assistant lighting designer on Frankenstein the Musical
- **Shellie Stone** ('07) Stage Management Intern, Seattle Rep
- **Cory Cope**, Production Supervisor, feature film The Missing Person
- **Sara Huddleston**, Production Manager/Resident Sound Designer, Magic Theater, San Francisco
- **Ellen Juhlin**, Product specialist, Level Control Systems (LCS)/Meyer Sound
- **Jennette Kollmann**, Lighting Supervisor for Blue Man Group Productions
- **Jessie Lowenstein**, Architectural Lighting Designer in NY at Fisher, Marantz and Stone
- **Kristen Merlino**, Works with the Shaffner/Stewart design company
- **Noah Mitz**, Is the Associate Lighting Designer to Bob Dickinson. He is currently in China working on the 2007 World Special Olympic Opening Ceremonies and also worked on the Emmy Awards, Tony Awards and Academy Awards
- **Matt Russell**, Art Director for, The Emmys
- **Sarah Smith**, Costume Designer for Fair Game, off Broadway
- **Chris Werner**, After working at Focus Lighting in NY on prestigious architectural lighting projects now has his own design company

## SELECTED DESIGN AND PRODUCTION ALUMNI

### Graduates

- **Andrew Birdzell** ('06), Assisted on Balanchine Nutcracker at Kodak Theatre
- **Scott Hay** ('06), Quantam Theatre, Pittsburgh Opera
- **Meghan Marrer** ('06) – Project and Sales Manager for Scharff Weisberg
- **Amelia McKinney** ('06) – LA based film work
- **Shannon Nickerson** ('06) – Assistant Technical Director, Center Theatre Group
- **Jeffrey Shepherd** ('06) – Working with lighting company in NYC doing Olympics
- **Zi Xie** ('06) – Assisted Paul Tazewell, Bob Perdziola, Ann Hould-Ward.
- **April Bartlett** ('07) – Today Show, NY
- **Patrick Lynch** ('07) – Script reader for Playwright's Horizon's
- **Brandon McWilliams** ('07), DC based Costume Designer





## SELECTED UNDERGRADUATE DIRECTING ALUMNI

**Jared Stein** ('95) – MFA-Playwriting, UCLA) - Founder and Artistic Director of The Fourth World Laboratory for International Theatre Research and Co-Director of the Rhodopi International Theatre Collective.

**Daniella Topol** ('96) – Currently Artistic Program Director at the Lark Play Development Center. Directing work primarily focused on working with new writers and new plays. New York production includes “Dead City” (Public- New Works Now), “Snow Queen” (Urban Stages), “Dreams This Way” (TADA), “Unreal City” (Epiphany Theatre), “Mary” NYC Fringe) and “Life Game Effect” (Axis Theatre). Regionally has directed at City Theatre, Connecticut Rep, Goodspeed Musicals, Mill Mountain Theatre, North Shore Music Theatre, Playwrights Center in Minneapolis and Village Theatre. Formerly the New Works Program Director for the National Alliance for Musical theatre and Associate Producing Director of City Theatre of Pittsburgh

**Leigh Silverman** ('96) – Directing Credits include Lisa Kron’s Well (youngest woman to direct a show on Broadway), Wit. Off Broadway: “YellowFace” (Public Theatre), “Hunting and Gathering (Primary Stages); “Well (Public Theatre); Danny and the Deep Blue Sea (Second Stage Theatre); “Blue Door” (Playwrights Horizons) and many others. Regional productions include Seattle Repertory Theater, the Huntington Theater, ACT, Cleveland Playhouse and Actors Theatre of Louisville

**Stephanie Palmer** ('97) – Founder of ‘Good in a Room’ working with writers, directors and producers who want to sell their projects to movie studios and networks. Formerly Director of Creative Affairs at MGM pictures, her projects included Legally Blonde, Be Cool, Sleepover, A guy Thing, Agent Cody Banks and Agent Cody Banks2: Destination London. Random House will publish her book – Good in a Room in early 2008. The Hollywood Reporter named her one of the “ Top 35 Executives Under 35” and she has been featured in the Los Angeles Times, Variety and on National Public Radio.

**PJ Paperelli** ('97) – Presently Artistic Director – Perseverance Theatre. Formerly Associate Director 1998-2004 Shakespeare Theatre Company-Washington DC: Much Ado, The Oedipus Plays (at Athens Festival), Hamlet, Two Gentlemen of Verona, Merchant of Venice, Romeo and Juliet (Folger), Twelfth Night (Shakespeare Santa Cruz) Corpus Christi (Source), the Diaries (Signature) Romeo and Juliet Shakespeare Fest/St Louis, Loves Labours Lost Washington Shakespeare. In NYC: Action (Circle Rep). International: True West (Moscow Art Theatre School) Three 2006 Helen Hayes Nominations

**Jasmine Jaisinghani** ('98) – Jasmine worked for Capitol Records in Promotion. She then was hired by George Harrison’s label Dark Horse Records, where she was responsible for the management and release of materials from the label’s music and film archive. Including documentary Concert for George, Harrison’s Grammy winning album Brainwashed and the Traveling Wilburys re-issue. In 2005 Jasmine Jaisinghani partnered up with director/writer Pascal Leister (La Torcedura with Wilmer Valderrama) at Lodestar Films to develop feature films. Her projects include a co-production with Oscar-nominated Wim Wenders Productions and projects with critically acclaimed directors Nisha Ganatra and Bharatbala Ganapathy. In 2006 Jasmine participated in the Producers Network at Marche du Film Cannes and was one of nine producers invited to Film Independent’s Producers Lab with director/writer Aldo Velasco’s SuperMacho.

In June 2007 SuperMacho was one of ten projects accepted into Fast Track, a joint program of the Los Angeles Film Festival and Filmmaker magazine. Jasmine will be featured in the fall edition of Filmmaker magazine. Jasmine also curates special events for the Indian Film Festival of Los Angeles, including a tribute to sitar virtuoso Ravi Shankar co-presented by the Los Angeles Philharmonic. In this capacity she brought to the festival artists such as the Bombay Dub Orchestra, Cheb i Sabbah, L and Gingger Shankar (Passion of Christ, Born Into Brothels).

**Amy Kaissar** ('99) – Founder and Managing Director, Epiphany Theater Company. Epiphany Theater Company was founded in 1999 to support the work of early career theater artists. These artists hail from some of the country’s most prestigious training programs and represent the visionary leaders of tomorrow’s American Theater. Over the years Epiphany has worked with over 150 early career theater artists, presented four world premieres and two New York Premieres, developed over 40 new plays through readings and workshops, had nine artists go on to Broadway productions, and a host of artists move on to major regional theaters, and received the support of the New York State Council on the Arts, New York State Senate Majority Leader Joseph Bruno, The Dramatists Guild Fund, the Andrew Mellon Foundation, The Katherine Dalglish Foundation, and The Nancy Quinn Fund.

## SELECTED UNDERGRADUATE DIRECTING ALUMNI

**Kathryn Moroney** ('99) - Currently serves as Associate Director of Education at Geva Theatre Center. Contributed to the arts-in-education programs at Lincoln Center Institute, the Women's Project, Theatre for a New Audience's Shakespeare Fellows and The Long Wharf Theatre. Formerly, Literary manager for Primary Stages for four years. Member: Lincoln Center Theatre Directors Lab, The Women's Project Directors Forum, Western New York's Regional Learning and Leadership Network. Past President of CMU New York Drama Alumni Clan.

**Zach Morris** ('99) - directed or choreographed at: Lincoln Center, South Street Seaport (LMCC's Sidelines Series) Dance Theater Workshop, La Mama etc, Dance New Amsterdam, Williamsburg Arts Nexus and The Merce Cunningham Studio. Received the Henry Boettcher Award for Excellence in Directing, NYC Fringe Fest Award for Excellence in Choreography and has been granted residencies or commissions from Danspace Project, Dance Theater Workshop, Topaz Arts, La Mama, LMCC, the Swarthmore Project, the Great Neck House, Epiphany Theatre Company and others. Co-Director of Third Rail Projects, a NYC based arts organization dedicated to bringing art to the public through an array of media and is organizer and moderator of the Dance Film Lab.

**Stephanie Riggs** (Gaultney) ('00) - Directed and produced theatre and film productions in Los Angeles, San Francisco, Hong Kong and New York. Her producing credits range from television pilots and independent films to the critically acclaimed live action comedy show "The Ian Bigg Show" In independent film she has directed the feature documentary "Some Assembly Required" and the narrative short "Bystander". As a freelance entertainment consultant she has developed content for Disney Creative Entertainment, HBO and Louis Anderson's 33 Productions. She is currently directing a documentary budgeted at one million dollars for her production company, Sunchaser Entertainment.

**Ken Kaissar** ('00) – Currently pursuing MFA in Playwriting at Columbia University. Assistant director at Florida Studio Theatre. Produced world premiere of A Ritual of Faith at the City Theater, Pittsburgh PA and remounted it in Chicago. Directed A Doll House for Epiphany Theater Company. Has directed for The Turnip Theatre, The Culture Project, Columbia University (Arts Uptown Program) and The Immediate Theatre Company.

**Russell Kaplan** ('01) – Artistic Director – New Sounds theatre. Worked on development of new plays with Assembly Productions, Milk Can theatre, Soho Rep, Arena Stage, The workshop Theatre CO. and Pulse Theatre/OPAL and has directed work for Untitled Theatre Company#61, the NY International Fringe Festival, Where Eagles Dare and The Shakespeare Theatre of New Jersey's late-nite series. His musical compositions have been featured at the NY International Fringe Festival, Merkin Hall, Columbia University, Wings Theatre, The Duplex Cabaret Theatre, third Rail Dance and Williamsburg Arts Nexus.

**Anya Martin** ('03) – Senior Administrative Associate and Assistant to Head of Drama CMU, MFA Sarah Lawrence - Theater. Worked at Arena Stage D.C. , City Theatre of Pittsburgh, Vineyard Theatre, West End Theatre, Epiphany Theater Company, and International Wow. From 2006-2007 she was the Head of Theatre at Lancaster County Day School.

**Renee Blinkwolt** ('04) – Stage Management (Off bway): Black and White Blues and Who is Floyd Stearn for Martian Entertainment. Season Producer 2006 for Ensemble Studio Theatre five full-scale productions and 2007 Marathon of One Act Plays. Co-Producing Director of the Ostaro Group – a troupe she co-founded that is dedicated to finding and fostering the work of talented early-career theatre artists. Currently majoring in producing at Columbia.

**Coral Compagnoni** ('04) Management training with Modus Entertainment – Lisa Blume and the Wayans Brothers.

**Mathew Gardiner** ('05) – resident Assistant Director at Signature Theatre in Wash. DC., Choreographer/co-director "Reefer Madness" at Studio Theatre, DC. Soon will direct "Tick Tick Boom" at MetroStage in DC. Recently directed and choreographed "Candide" at Catholic University of America.

**Michael Patranek** ('05) – Currently resident director of Tip My Cup Productions. Presently working on a production of one act plays by Jason Williamson (former grad playwright) at Roy Arias Studios. Producing a live action and video piece for "Grassy Knoll Productions. Recently directed "The Jazz Messenger for the New York Fringe Festival.

**Evan Cummings** ('06) - Recently directed "Love Letters" for Epiphany Theater Company to critical acclaim.

**Alexander Orbovich** ('06) - Completed season at Cherry Lane Theatre as resident Assistant Director. The final play of the season, he assisted Danellia Topal (undergraduate '96).

## SELECTED GRADUATE DIRECTING AND DRAMATIC WRITING ALUMNI

### Directing Alumni

- Joe Deer ('96), Head of musical theatre at Wright State University
- Lidia Steier ('02), Resident director, Komische Opera, Berlin, Germany
- Sven Miller ('06), Artistic Associate, National Theater, Weimar, Germany
- Marjorie Hayes ('95), Associate Professor, Head of Directing, UNT, Denton, TX

### Dramatic Writing Alumni

- Sallie Patrick, '04 – Writer, “Dirty Sexy Money”
- Kourtney Kang, '01 – Producer/Writer “How I Met Your Mother”



# School of Drama Facilities Overview



## SCHOOL OF DRAMA FACILITIES OVERVIEW

The Purnell Center for the Arts dubbed the “Jewel of the Campus” officially opened its doors in the Spring of 2000. This new, “state of the art” single facility replaced the various out-date and well-worn spaces that the School of Drama occupied in the College of Fine Arts Building, the Studio Theater Building and the Margaret Morrison Building for nearly 100 years prior to the construction of the Purnell Center. Of the 104,000 total square footage of the Purnell Center, the School of Drama occupies 93,000 square feet with the remainder of the square footage making up the Miller Art Gallery. The Purnell Center is a vast improvement over the spaces previously occupied by the School of Drama and the faculty, staff and students of the School of Drama are extremely fortunate to be housed in such a new and wonderful facility. For all of its strengths however, the Purnell Center does have its weaknesses. In the following pages, some of the strengths and many of the weaknesses will be discussed.

The major issue that faces the Purnell Center at this point is the lack of funding for maintenance issues. The building and its furniture, specialized equipment, soft goods, complex rigging, lighting and sound systems are seven years old. Although public areas and some general maintenance issues are funded by Facilities Management, there is a multitude specialized equipment in the theaters, and quite a bit of furniture and equipment in the classrooms, that does not fall under the FMS budget. Even the cost of merely painting these rooms is the responsibility of the School of Drama.

We continue to outgrow the facility; there are School of Drama classes that need to be held in other buildings due to the space limitations of the Purnell Center. We have redirected the use of several Purnell center rooms into offices for faculty members. We may have as many as 8 productions in rehearsal at the same time. With only 3 rehearsal rooms and 2 dance/movement studios, the remaining rehearsals must be held in the voice & speech rooms, A16 and room 103. These rooms are simply too small to have an adequate rehearsal. Costume storage aside, there is minimal storage in the Purnell Center. As a result of value engineering during the construction process, there is not sufficient storage space in The Purnell Center to store materials necessary to the operation of the building and instruction in scenery, lighting and costume areas. In 2003, the school of Drama consolidated a distributed system of small off-site storage spaces into a single 20,000 off-campus storage facility to meet this need. This consolidation has improved the ability to find these materials. However the distance to that facility and the necessary upkeep of that space take student and staff time away from other core missions of the School of Drama.

## SCHOOL OF DRAMA FACILITIES OVERVIEW

### The Purnell Center houses the following rooms:

- A 407-430 seat Proscenium Theater, Including: (120,114)
  - 1 Light Booth (225)
  - 1 Sound Booth (217)
  - 1 Follow-Spot Booth with 2 Follow Spots (356)
  - 1 Projection Bay (106)
  - 1 Trap Room/ Storage area (A07)
  - 1 Apron Area/ Orchestra Pit (A05)
  - 2 Large Cast Dressing Rooms with Restrooms & Showers (A24, 19)
  - 1 Diva Dressing Room with Restroom (113)
  - 1 Student Lounge/ Green Room (111,112)
- A 140 seat Black Box Theater, Including: (118)
  - 1 Light/Sound Booth (Above 118 B)
  - 2 Small Cast Dressing Rooms W/ Restrooms & Showers (A36, A42)
  - 1 Prop Storage/Crossover Room (117)
- A Lobby Area that supports the above theaters, Including: (173)
  - A Coffee/Food Vending Area (121)
  - A Box Office (123)
  - A Small Coat Check Room (122)
- A modestly equipped Video Recording Studio (occasionally used as a third performance space or Automated Lighting Lab (115) that includes:
  - 1 Control Booth (212)
  - 1 Loft-Booth/Storage Cage (115)
- 1 Scene Shop, That includes: (107)
  - A paint area (107A)
  - A paint storage room (107B)
  - A build/prop build area (107)
  - A metal working room (107F)
  - A receiving area (108)
  - A tool room (107E)
  - A hardware room (107D)
  - A sawdust collection room (A10)
  - A restroom (107C)
  - A Prop Daily Use Room (110)
- 1 Costume Shop, Including: (308)
  - A craft room (308C)
  - A laundry/dye room (308B)
  - A fitting room (308A)
  - A daily use room (310)
  - 1 Costume Storage Rooms (A18)
- 3 Acting Classrooms/Rehearsal Rooms (321,318,314)
- 2 Dance/Movement Classrooms/Rehearsal Rooms (313, 306)
- 2 Voice and Speech Classrooms (A35, 41)
- 2 Undergraduate Design Classrooms/Studios (305,307)
- 1 Undergraduate Drafting Classroom (304)
- 1 Production Technology Classroom (209)
- 1 Graduate Design Studio (303)
- 1 Light Lab (211)
- 1 Sound Design Studio (210)
- 1 Electrics Work Room (A21)
- 1 Sound Work Room (A21A)

## SCHOOL OF DRAMA FACILITIES OVERVIEW

- 1 Computer Cluster (207)
- 1 Conference Room/Seminar Room (231)
- 1 Multi-Purpose Classroom (A16)
- 1 Student Lobby Area, Vending and Mailboxes (102)
- 1 Student Tech Office (208A)
- 1 Mail room/Copy Room (219)
- 1 Quiet Study Room (203)
- 1 Copy Closet (338)
- 1 Computer Storage Closet (A30)
- 1 Sound Storage Closet (A12)
- 1 Dimmer Room (316)
- 1 Amplifier Room (213)
- 2 A/V Storage Closets (A39, 345)
- 2 Guest Offices (A34, A28)
- 47 Faculty/Staff Offices (A15,A17,A31-33, 204-206,208, 218A,218B,219-224,230,308D, 322,324-337,339,342,343,344,346-351,353-355)
- 10 Additional Restrooms (311,352,317,320,202,228,229,105,A01, A02)
- Various HVAC and Mechanical Rooms including (A14, A13, A11, A29, A25)

### Room by Room Description

#### *The Phillip Chosky Theater 114*

The Phillip Chosky Theater is the main performance space that is also used as a classroom during the day. The theater can seat as many as 430 people but in its most common and current configuration it will seat 407. The house is raked in a fashion that provides an adequate view of the stage from any seat in the house. The theater house has 2-loge areas located house left and house right that are reminiscent of the seating in the old Kresge Theater.

The seating in the theater can be arranged into a thrust formation, however this process is not easily achieved as it involves unbolting and removing a large number of the down-front seats, shipping additional platforming from the warehouse, installing the platforming and then re-installing the seating.

There is a tension grid (constructed out of woven 1/8" aircraft cable) and a catwalk system above the house. This allows for lighting technicians to easily hang lights in the upper front of house lighting positions, without the use of lifts or ladders. There is also a follow-spot booth located at the furthest-back catwalk area.

The proscenium opening to the stage can be adjusted to a variable width ranging from approximately 36' to approximately 50' wide. The proscenium opening is 30' tall. There are side lighting positions that are attached to the house left and house right walls. These walls can be manually pivoted to play in a position that is desirable for the range of proscenium variability.

The apron of the stage is on an elevator and can also act as additional house space where we can add extra seating rows to bring the capacity of the theater to its 430 seat maximum. The apron can also act as an orchestra pit that can accommodate a small orchestra. The elevator is controlled by electric motors and a series of worm-screw gear lifts. The system works well but is loud and should not be used during a performance. Also note unfortunately, that the orchestra pit level that was established underneath the stage area, to meet up with the elevator portion of the pit, was installed too low and we had to add additional platforming to bring the pit up to a level where a conductor could see both the performers on the stage, and the musicians in the pit. Another desirable modification that should be made to the apron would be to add audio jacks and A/C power outlets for when the theater is used for mic and podium events.

## SCHOOL OF DRAMA FACILITIES OVERVIEW

The playing area of the stage is 50' wide by 40' deep. It has a 24' x 18' trap area located on center at about 2-1/2 feet upstage of the plaster-line. The trap area is made up of 3'x6' removable platform sections. The trap room is located underneath the trap area and is currently used as an electric's storage area. Because these items are stored in this area using the traps becomes more of a challenge because these items need to be moved to do so.

Rigging in the Chosky Theater can be accomplished by using any of the 48 general-purpose line-sets. The additional and final 4 line-sets control the stage left and right light ladders and tabs battens. Control of these line-sets can take place from the stage floor or from the fly floor. Rigging can also be accomplished by spotting hemp line-sets that can be run from the hemp rail on the fly floor.

The grid in the Chosky Theater is 86' from the stage deck and is constructed of 4" square tubing that runs perpendicular to the plaster line. This makes spotting additional sheaves more difficult than it would be, had the grid surface been constructed out of the more commonly used steel channel.

There is a 16'x26' projection bay area on the Chosky stage. This area is also used for lighting and prop storage.

The light booth for the Chosky Theater is located on the second level of the Purnell Center; at the back of the Chosky house and works reasonably well except for the fact that when seated at the light booth counter it is difficult for light board operators and stage managers to see the stage. We have had to build a platform to correct this.

The sound booth for the Chosky Theater is located on the second level of the Purnell Center at the back of the Chosky house and would work well in a few cases. However, it is best if the sound for a production is mixed from the house itself, so that the sound engineer can hear the sound as the audience hears it. It is for this reason that we had to remove 18 of the original theater seats to allow for our current sound mixing position.

The Chosky Theater has 2 large cast dressing rooms, located on the basement level. There are one men's and one women's, each has a restroom and shower attached and each can support 20 people. These dressing rooms are also occasionally used as classrooms.

The Chosky Theater has one diva dressing room at stage level with a bathroom attached that can support about 4 people.

The Chosky Theatre has a "Green Room/Student Lounge, rooms 111 and 112, associated with it. This room was formerly two rooms, a prop storage room and a wardrobe run room. With the need for more classrooms, this change was made when the former student lounge, room 103, was converted into a classroom.

This theater is equipped with a baby grand piano.

### *The Helen Wayne Rauh Studio Theater 118*

The Purnell Center has a 140-seat studio theater. This type of space is also known as a laboratory theater, black box theatre, or flexible seating theatre. The theater is also used as a classroom. This theater is equipped with an upright piano.

The theater is 50'x50' it has a flexible seating system and an outer and inner catwalk system that work very well for the space. One improvement that could have been added to the theater's smooth operation would have been to install a tension grid with-in the inner catwalk ring to allow for easier installation and focusing of the lights in this area. Another challenge in the space is that it has a limited backstage crossover space. There is a crossover behind only one of the four theater walls and this crossover is also used as the backstage area. In order for an actor to enter the stage from the SE corner the actor must pass through the lobby area. In order for an actor to enter from the NE corner he must enter through a large loading door, which is cumbersome and causes light leaks. In order for an actor to enter from the SW corner, he must walk in a crossover created by keeping a section of seating platforms away from the wall and can often be seen or heard.



## SCHOOL OF DRAMA FACILITIES OVERVIEW

The seating in the Rauh Studio Theater was provided by a company called “Stage Right,” and actually works very well. Note however that some of the connecting hardware could have been improved by using nuts and bolts in some instances rather than screws (some of which were pulling out and had to be replaced.)

There is a single control booth for the Rauh Studio Theater that is used for stage management, a light board operator and a soundboard operator. It is a small booth but well equipped. One issue with the booth however was that when seated at the counter, neither the stage manager nor the light board operator could see the stage. We made a modification to the counter-tops in the booth to allow for at least the stage manager to see the majority of the stage. However, splitting the operators’ counter in half and turning the 2 half counters 90 degrees to booth window, increasing the booth window angle and enlarging the booth window to go from the floor to the ceiling in the booth would have been a better configuration.

The Rauh Studio Theater has 2 cast dressing rooms located on the basement level. There is a men’s and woman’s dressing room and each room seats 10 people and has a restroom with a shower attached.

### *The Purnell Lobby 173*

There is a lobby that supports both of the theaters mentioned above. Although the lobby may seem spacious because of its tremendous ceiling height, it can become somewhat crowded when the Chosky Theater is at capacity or if there is a performance in both the Chosky and the Rauh Theaters. On temperate evenings however patrons can step out on to the exterior veranda areas during intermissions. The lobby and grand staircase are also used daily as a gathering area and lounge for School of Drama Students. There is no formal lobby furniture so these students often just lie on the floor or steps. On many occasions students will pull chairs from the theaters or classrooms and take them to the lobby and then leave them behind when they leave. Both of these situations lead to a cluttered and unattractive lobby area.

Entrance to the lobby from the outside of the building is through one of three doorways. Only one of these doorways however is a double entry door. When a person enters the lobby through one of these single doors during cold weather, the draft flows very easily into the building.

There are 2 men’s and 2 women’s restrooms that support the two theaters, however neither of these restrooms is on the main theater level. Audience members must navigate the stairs or use the elevators when traveling to the restrooms.

The lobby has attached to it, a box office, a coat checkroom and a room similar to these two rooms that is used as a coffee/snack shop that is not at all affiliated with The School of Drama. Each of these rooms is unfortunately too small to adequately support the activities for which they were intended. Each of these areas has an aluminum roll-up door that closes off their respective counters. This method of lock-up may work well for the coffee stand and coat check room; however this arrangement was not desirable for the box office area.

We recently added a sliding glass window to the box office to allow for audience members to see and deal with the box office staff and still allow for the staff to conduct daily operations without being distracted by constant lobby traffic. Another modification that should be made would be to put a doorway from the box office to the coat check room and use the coat check room to expand the box office operation. Currently the coat check room is only accessible through the coffee shop.

### *The Wells Video Studio 115*

The Purnell Center has a 40’x 50’ video studio that is most often used as a classroom for acting, and acting and directing for the camera. The room is also used as an automated light lab and occasionally serves as a performance space for new works, one act plays and the cabaret series. In order to support an audience in this space we have purchased more chairs for the room and have worked with CMU fire safety officials as well as CMU locksmiths to increase the legal occupancy of the space. The floor in this room is concrete and was supposed to be super level to allow for smooth operation of rolling cameras, however some cracks have developed

## SCHOOL OF DRAMA FACILITIES OVERVIEW

that do not present a problem at this time, but should be closely monitored. This room is also equipped with an upright piano.

There is a control booth for this space, located above the space on the second floor. This room has a small window that is not really adequate for viewing the studio. Viewing the Video Studio from the control booth would not be necessary if it were used strictly as a video control booth. However, since we do undertake live theater productions in this room, it was necessary to construct a booth structure in order to add a stage management, lighting and sound control area for the space. The actual “control booth” for the space is currently being used as an electricians workroom.

### *The Checco Rehearsal Studio 321*

The Al Checco Rehearsal Studio is located on the third floor of the Purnell Center. It is approximately 35' x 40' in size. It serves as an acting classroom and as a rehearsal hall for main-stage productions. It has a hardwood-sprung floor. The room works very well as an acting classroom but is really too small to effectively rehearse a production that is intended for the vast Chosky Stage. The air handling ducts for the room were not configured in a way that allowed for heated air to effectively warm the room. This coupled with a high, un-insulated ceiling made this room very cold in the winter. We developed a plan to re-direct the heating ducts to more effectively heat the room. We also added ceiling fans to push warm air to the floor during the winter months. This third floor room is located directly above the Rauh Studio Theater. It would not be recommended to have a large cast rehearsing vigorous or loud material while there is a show in production in the Rauh Theater, as noise transmission through the floor can be an issue. This room is equipped with an upright piano and also has a TV/VCR and LCD Projector. Recently mirrors were added to this room to accommodate the dance/movement curriculum.

### *The Rauh Rehearsal Studio & Studio C 318, 314*

As the Helen Wayne Rauh Rehearsal Studio & Studio C are similar in size and use, I will address them both in this paragraph. Each room is approximately 25' x 30'. Each room serves as an acting classroom and as a rehearsal space for productions that are to be mounted in the Rauh Studio Theater. Each room has a hardwood-sprung floor. The rooms should be a little larger to effectively accommodate an average size acting class and like the Checco Studio should be much larger to effectively support a rehearsal for a production that would take place in the Rauh Studio Theater. These third floor rooms are located directly above the Wells Video Studio. It would not be recommended to have a large cast rehearsing vigorous or loud material while there is a show in production in the Wells, as noise transmission through the floor can be an issue. These rooms also each have a piano and a TV/VCR.

### *The Brown Movement Studio 313*

The Brown Movement Studio is used as a dance and movement classroom as well as a rehearsal hall for theatrical productions. It is approximately 34'x40' in size and has a sprung hardwood floor. The room has dance bars and mirrors that are standard equipment in a room of this type. This room works well as a dance studio. It has an additional ventilation system to keep the air in the room fresh, even under heavy use conditions. The unfortunate situation with this room however, is that it is a third floor room located just above the light lab. During dance classes the vibration caused by this activity transmits through the ceiling to the light lab and causes the lighting grid to shake and vibrate. This vibration is bad for the lighting instruments and the expensive lamps within them. Also the noise caused by dancing, leaping and jumping, makes it difficult for instructors in the light lab to be heard. This room also has a TV/VCR as well as an upright piano.

### *The Morie Dance Studio 306*

The Morie Dance Studio is used as a dance and movement classroom as well as a rehearsal hall for theatrical productions. It is approximately 34'x50' in size and has a sprung hardwood floor. The room has dance bars and mirrors that are standard equipment in a room of this type.

## SCHOOL OF DRAMA FACILITIES OVERVIEW

This room works well as a dance studio. It has an additional ventilation system to keep the air in the room fresh, even under heavy use conditions. This room also has a TV/VCR as well as an upright piano.

### *The Wagner & Skinner Voice & Speech Classrooms A41, A35*

The Wagner and Skinner Voice & Speech Classrooms Are located in the basement of the Purnell Center. The rooms are 20'x28' and 24'x28' respectively. These rooms serve as classrooms for voice and speech instruction as well as rehearsal rooms. Each room is carpeted and equipped with full-length mirrors. Each room is also equipped with an upright piano and also has a TV & VCR as well as an audio recording and playback station to aid teachers in the instruction of proper voice and speech.

### *Practice Rooms A26, A27*

The Purnell Center has 2 practice rooms located in the basement. Each one of these rooms is approximately 6'x7'. Each room is equipped with an upright piano and can be used for practicing voice lessons as well as vocal warm-ups. There were originally four rooms of this type; however, two of these rooms had to be converted to offices.

### *Undergraduate Design Studios, Shaffner-Stewart Graduate Design Studio and Freshman Drafting Studio 305, 307, 303, 304*

There are two undergraduate design studios, one graduate design studio and one freshman-drafting studio. These rooms are used as classrooms and each room also serves as a studio for students to complete their design work. The rooms are equipped with drawing boards, drafting desks and stools. Each room also has floor to ceiling storage cabinets that are adequate except for easily reaching items stored in the upper cabinets. The drafting classroom and undergraduate design studios were designed for classes of up to 20 people however there are times when there a classes with as many as 30 people taught in these rooms. Three of these rooms have sky lights in them. The skylights are great for when natural light is needed for color clarity of paint etc. However there are no blinds for the skylights which make showing slides and video projections difficult. Addition of these blinds has proven to be cost prohibitive. 307 and 305 are equipped with LCD projectors.

### *The Smith Production Technology Management Classroom 209*

There is a production technology classroom on the second floor of the Purnell Center that is used as a classroom, meeting room and resource/research room for the students enrolled in the PTM option. The room has a main worktable in the center, along with separate workstations located around the perimeter of the room. The room is equipped with pneumatic air stations to aid in the research and development of pneumatically controlled effects. This room is equipped with an LCD projector.

### *The Nelson Light Lab 211*

There is a light lab on the second floor of the Purnell center that is used as a classroom for lighting students and also serves as a laboratory space for students to complete their lighting class assignments. This room is very well equipped and well suited to this task.

### *Sound Design Studio 210*

There is a sound design studio on the second floor of the Purnell Center that serves as a classroom for sound design as well as a laboratory for students to complete their sound design assignments and complete sound design tasks for theatrical productions. This room is well suited to these tasks however it is much too small to be occupied by the 25 plus students that are currently enrolled in sound design class, therefore a design studio is often used for this class

## SCHOOL OF DRAMA FACILITIES OVERVIEW

### *Electrics and Sound Workrooms A21, A21A*

There is an electrics workroom and a sound workroom located in the basement of the Purnell Center. These 2 rooms are connected and access to the sound workroom is through the electrics workroom. These rooms were originally conceived to be video editing rooms. As the school of Drama does not currently engage in full-scale video editing, use of these rooms was redirected to lighting and sound. The electrics work room serves as the repair shop and lamp storage room for the lighting option. It also serves as a laboratory area for students to complete their lighting related projects. The sound workroom serves as a mini audio recording studio as well as for storage for some of the audio equipment.

### *The Fisher Computer Cluster 207*

There is a computer cluster located on the second floor of the Purnell Center. It has a total of 8 desktop computers, Six Dell Optiplex and two Netvista computers. It also has a laser printer, plotter and a large format copier. The cluster is used as a place where students can check their email as well as perform other computing needs such as generating documents, designs and drawings for classroom and production work and is also used as a classroom for various computer applications. This room is equipped with an LCD projector.

### *Rauh Seminar Room/Conference Room 231*

There is a seminar/conference room located on the second floor of the Purnell Center. This room will seat up to 14 people around a large conference table. This room is used for various meetings and lunches and dinners and also serves as a classroom. There is the ability to hold a conference call in the room.

### *Reception Area 218*

The reception area for the School of Drama was recently divided into two faculty offices. 218A and 218B.

### *Mail Room/Copy Room 219*

Room 219 is the mail, supply, and copy room. It houses all faculty and staff mail boxes, a copier, a fax machine a laser printer, a small refrigerator, a microwave and cabinets that contain office supplies for the School of Drama. This room has a ventilation system to reduce the fumes associated with photocopying. This room is inadequate in size to handle of the activity that takes place within its walls. The copier in this room is relatively new but due to the volume of copies and number of users it supports; it is often down for repairs.

### *Copy Closet 338*

On the third floor of the Purnell Center there is a closet that has been dedicated to house an additional photocopy machine. This closet and machine are to handle overflow from the main copier and is in a location that makes its use more convenient for faculty and staff whose offices are on the third floor.

### *The Scene Shop 107*

The Carnegie Mellon School of Drama scene shop is located on the first floor, in the rear of the Purnell Center for the Arts. The scene shop consists of many shop and shop support areas. These areas are the scene shop, the metal shop, the prop shop, the paint shop, a receiving area including a loading dock, a tool room, a hardware room, and a paint storage room, a paint mixing area, a sawdust collection room and a restroom.

The scene shop is used for the layout, construction and painting of all of the scenery and props for the School of Drama theatrical productions. The scene shop is also used as a classroom for the stagecraft classes, scene painting classes and welding classes. The scene shop is also used as a laboratory for students to complete work as assigned in these classes as well as to complete work as assigned in other classes such as design for the theater or mask making.

## SCHOOL OF DRAMA FACILITIES OVERVIEW

The Scene Shop is well equipped with stationary power tools, handheld tools and hand held power tools. The scene shop is equipped to work with a wide variety of materials including wood, metal, some plastics and paints.

The scene shop has a saw dust collection system located in the basement of the Purnell Center. The ductwork for this system runs through the floor and there are various ports around the room for dust collection. Some ports are connected directly to dust producing tools and some ports are for the collection of floor dust.

Loading materials into the scene shop is from a loading dock located at the rear of the Purnell Center. The approach to the dock from the street is up a narrow winding driveway. If a delivery is via a 24' truck then the navigation process is not that difficult. However, larger trucks and tractor-trailers have an extremely difficult time making it to our dock, especially if there are any cars parked in the Warner Hall lot. Another issue is that the loading dock to the Purnell Center is only 15' wide.

Given that trucks generally require at the very least an 8' width of dock space, our dock can only accommodate 1 full truck. The other issue is that the loading door is at a 90-degree angle to the loading dock, this makes unloading long materials difficult.

Materials storage in the shop is mostly accomplished on the cantilevered racks above the radial arm saw and the racks located just inside the loading doors. These racks work well, however without the advantage a forklift or high-lift, loading and unloading to and from the upper shelves can be cumbersome and possibly dangerous.

Because the ceiling in the scene shop is over 30 feet high the room has the illusion of being very large. The fact of the matter is however, that compared to the size of the 3 spaces for which we build scenery in the Purnell Center the shop is extremely small. On any given crew night, we can have as many as 40 people working on 3 or more different productions and across all disciplines of scenic and prop construction. In order to add a small amount of additional space for storage of props in progress we have had to convert room 110 from the green room into the prop daily use room.

There are 2 ways to paint a full stage backdrop, vertically on a paint frame or horizontally on a paint floor. The paint shop was supposed to have a vertical paint frame for the painting of backdrops however when the building was constructed the contractors ran into bedrock, and for cost reasons, were not able to excavate the necessary space in the ground to allow for the depth that was needed by the paint frame. Also, the paint shop floor, even without supply cabinets and other materials and scenery resting on it, is not large enough to paint a full stage backdrop horizontally. The paint shop has an exhaust system but the pick-ups for this system are located in the ceiling of the shop and their effectiveness is questionable. The paint shop does not have a paint booth for spray painting or for finishing with solvent based products. Currently, spray painting must take place outside or in the recently installed paint booth in the costume shop.

There is a metal shop that is connected to, but separate from, the scene shop. This 14'x20' room was originally intended to be used as the prop shop. It was decided however when we moved into the building that this room would work better as a metal shop. The main benefit of this move was that the room was really too small to serve as a prop shop. Also, scenic construction and prop construction share similar tools, with the move, the tools could be better shared between the two shops. Another benefit of this move is that it keeps the majority of sparks, fumes and ultra violet light associated with welding, contained in a separate room. The metal shop has a fume collection system for the removal of welding fumes.

There are 3 small storage rooms associated with the scene shop and paint shop. These rooms are the tool room, hardware room and paint storage room. The tool room works very well for its purpose. However the hardware room and the paint storage room are too small to store all that is needed in them. Over flow from the hardware room is currently stored in the restroom and paint storage has over flown into cabinets in the shop.

## SCHOOL OF DRAMA FACILITIES OVERVIEW

One of the ideas that we have been considering would be to add a second level to an area above the scene shop to be used as a prop shop and adding an area over the paint shop to be used as a paint deck. We would still leave the area in front of the large sliding door full height, for the construction and loading in of taller units and we would also install chain hoists in this area for transportation of material between floors. There is wide support for this idea throughout the shop staff however the cost of such an endeavor has prevented further investigation.

### *The Costume Shop 308*

The costume shop is located on the third floor of the Purnell Center. The costume shop is used for the construction and alteration of the costumes for all School of Drama Productions, as well as a classroom and laboratory for the costume design and costume construction classes offered by the School of Drama. The costume shop is very well equipped and works well for its purposes. It has 3 smaller support rooms and 3 storage rooms associated with it. The support rooms are connected to the main costume shop. They are: a craft room for construction of items such as hats or shoes a small paint booth has been added to this room, a laundry and dye room for washing costumes and dyeing fabric to specified colors and a fitting room for fitting costumes to actors. The laundry room is well suited to its task and does provide adequate ventilation for the 2 large dye vats housed in this room. The fitting room is of a reasonable size but needs to be outfitted with a better lighting.

There are also 2 storage rooms in the Purnell Center that support the costume shop. The first is the daily use room located just down a short hall from the costume shop. It has costume racks and storage bins for costumes currently under alteration or construction as well as bins and shelves for various fabrics and materials. The second is a large storage room in the basement for various costumes, hats and shoes. There was a third storage room but this room had to be renovated to be used as a classroom.

### *The Rasmuson Student Lobby 102 and Rasmuson Room 103*

There is a student lobby located on the first floor and to the rear of the Purnell Center. The student lobby serves as a vending machine area, has a bulletin board, and houses the mailboxes for all graduate and all undergraduate students. The Rasmuson Room, formerly the student lounge, now serves as a multi purpose classroom and meeting room. This room is equipped with an upright piano and an LCD projector.

### *Office Space*

There are 47 faculty and staff offices in the Purnell Center. This includes rooms that were converted to offices out of necessity of the growing number of faculty members. The majority of these offices are single occupancy rooms and they are of adequate size to support one person. A few of these offices however, have had to be transformed into shared offices in order to support the current number of faculty and staff. The major issue with office space at this point is that we are at maximum capacity. If the School of Drama were to grow, it would be difficult to house the additional members of our team.

Another issue with the office space is that every 2 offices share a common thermostat, located in one of the offices. This is fine if your thermostat is shared with someone with similar temperature desires. But if your comfort level is drastically different from your neighbor, finding a mutually agreeable temperature can be difficult.

### *Vehicles*

Currently the School of Drama owns 2 vehicles a 1999 Plymouth Voyager mini-van and a 2000 Isuzu 14' NPR box truck. These vehicles are indispensable for our day to day transportation needs, especially for the transportation of items to and from the Archival Learning Laboratory.

## BOX OFFICE OPERATIONS UPDATE

In 2004, the box office upgraded to the much friendlier ProVenue Plus ticketing system which offers many options that the previous system did not. This includes, but is not limited to, options such as audience tracking, more flexibility in season programming and most importantly, the ability to do online ticket sales. This allows patrons to purchase tickets via links on our website. Currently, online sales account for only a small percentage of total ticket sales, but the number of people using the online service has increased each year. The largest populations currently utilizing the online sales option are Carnegie Mellon University students, but we have seen an increase in all buyers, including seniors, over the past few years.

The most significant request is to purchase software that will integrate credit card processing with the ticketing program. Currently, we make a sale in the computer and use a separate device to process the charge. However, integrating the credit card processing with the ticketing system would cut down on operator error, make sales faster and make reconciling easier.

The cost of staffing and operating the box office is currently covered by box office revenues from School of Drama productions. Improvements in technology should allow us to reduce costs and gain efficiencies over time.



## **CONCLUSION**

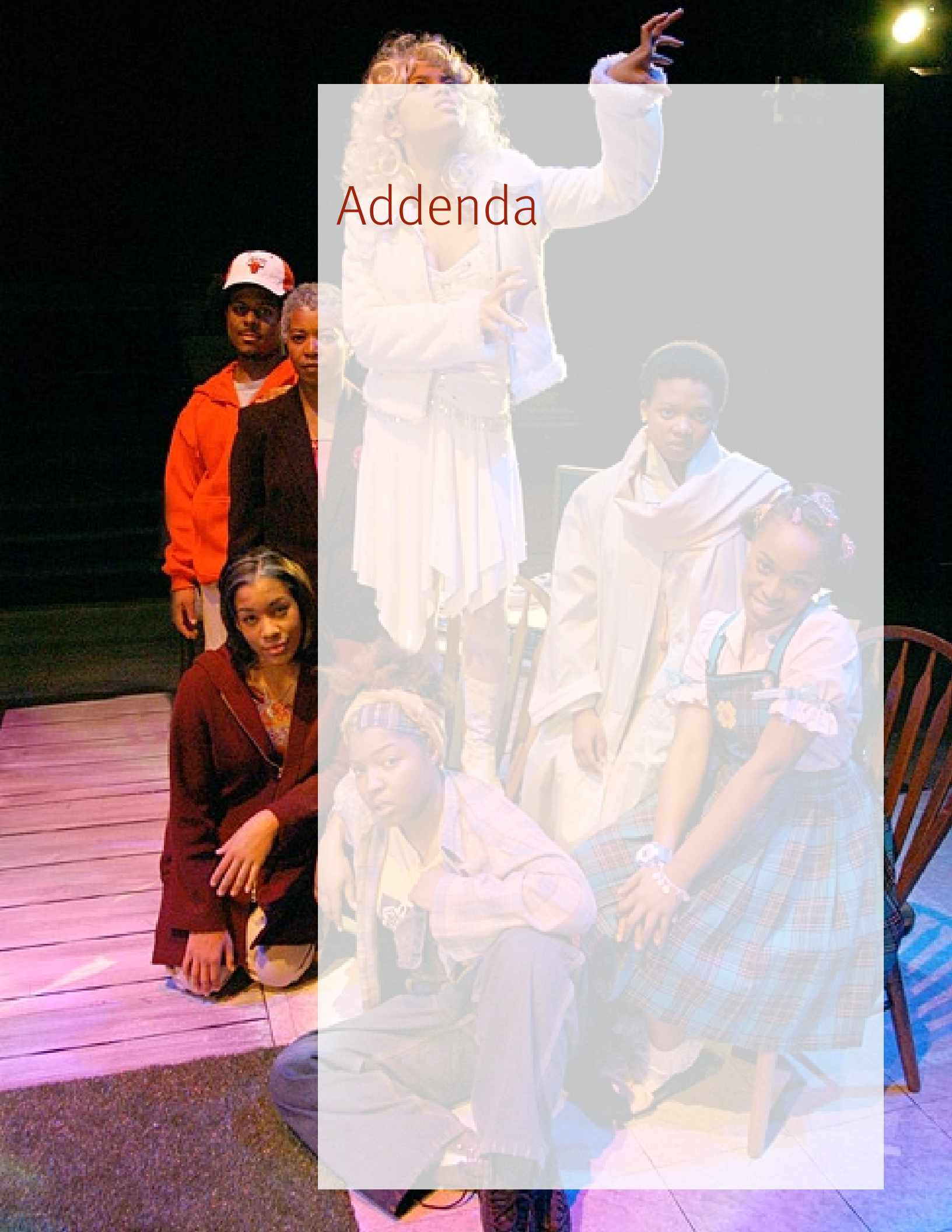
On behalf of all the faculty staff and students of the School of Drama, we thank you for your interested attention. The material was intended to illuminate issues and accomplishments in the School in order to assist you in preparing for your time with us.

If you have questions about what you read, or would like to be in touch before we welcome you in December, please do not hesitate to contact me.

Elizabeth Bradley  
Head, School of Drama  
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# Addenda



## FACULTY AND STAFF BIOGRAPHIES



**Barbara Anderson, Associate Dean, College of Fine Arts Bessie Anathan Professor of Drama and Design**

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Professor Anderson teaches costume design, construction and history and is co-author, with her husband Cletus, of the text *Costume Design*, the second edition of which was published by Harcourt Brace in 1998. She has designed and supervised costumes for productions at the Pittsburgh Public Theater, the Pittsburgh Civic Light Opera, CLO's Gallery of Heroes original musicals, the National Repertory Theatre, Yale School of Drama, McCarter Theatre, the Dartmouth Professional Theatre, Theatre-By-The-Sea and the Carnegie Mellon Theatre Company.

Her credits in film and television are also extensive. In feature films she was the costume designer for George Romero's *Creepshow*, *Day Of The Dead*, *Monkeyshines*, *Two Evil Eyes*, the remake of *Night Of The Living Dead*, *The Dark Half* and associate designer on *Knightriders*. Her PBS costume design work included the American Playhouse film: *The Silence At Bethany*, the Emmy Award-winning *Leatherstocking Tales*, the 12-part *Decades of Decision*, the 5-part John Marshall series for the U.S. Supreme Court, the National Geographic Shakespeare series, productions for the *Wonderworks* and *Once Upon a Classic* series. She did specialty costumes for *Mister Rogers' Neighborhood*, particularly his original operas. She also designed the costumes for the historical films *Struggle To Survive* and *Dream of Empire* for the city of St. Augustine, Florida. For a change of pace she has done industrials and company mascots.

Recently, she created historical costumes for the John Heinz Regional Historic Center, ranging from an Indian chief of the 18th century to steel workers in the 1980's. Individual costumes created for the Heinz Center included such notables as Andrew Carnegie, H.J. Heinz and George Washington. She has participated in many panel discussions and portfolio reviews at USITT conventions. She and her husband presented a retrospective of their work at the 1997 national meeting of the USITT. She has also been on the accrediting team for the Hong Kong Academy School of Theatre Arts. Professor Anderson has received the Ryan Award for excellence in teaching in the University and the Hornbostel Award for excellence in teaching in the College of Fine arts.

Professor Anderson received her BFA degree from Drake University and her MFA from the Yale School of Drama.



**Wendy Arons, Associate Professor of Dramatic Literature**

*warons@andrew.cmu.edu*

Wendy Arons' teaching and research interests include 18th- and 19th-century theatre history, 20th-century German theatre, feminist theatre, script analysis and dramaturgy, acting theory, theatre and social activism, and performance and ethnography. She is author of *Performance and Femininity in Eighteenth-Century German Woman's Writing: The Impossible Act* (Palgrave MacMillan 2006), and has published articles in *Theatre Topics*, *The German Quarterly*, *Communications from the International Brecht Society, 1650-1850*, *Text and Presentation*, and *Theatre Journal*, as well as chapters in a number of anthologies. In addition, Dr. Arons has translated several plays from German into English for production, including a collaboration with Tony Kushner on a version of Brecht's *The Good Person of Sechuan* for the La Jolla Playhouse. She recently guest edited a special issue of *Theatre Topics* on "Performance and Ecology," and is currently writing a second book that investigates performance practices associated with the agricultural sustainability movement

## FACULTY AND STAFF BIOGRAPHIES



### **Natalie Baker Baker Shirer, Associate Professor of Voice and Speech**

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Natalie Baker Shirer teaches Speech and Phonetics as applied to Standard American English Dialect for the School of Drama course. Her other courses for the Drama School include Accents and Dialects for the Theatre, Voiceover (Broadcast) Acting and Speech and Phonetics Instruction and Outreach (SPIOC). She was awarded the William H. and Frances B. Ryan Award for Meritorious Teaching in May 2001 at Carnegie Mellon University.

Additional teaching positions: CMU/Moscow Art Theatre Graduate Acting Program at Harvard, West Virginia University Graduate Theatre Program, the University of Pittsburgh Graduate Theatre Program, the West Virginia Institute of Theatre Educators. Natalie received a BFA in Drama from Carnegie Mellon and studied Speech and Phonetics extensively with Edith W. Skinner. She received an MFA in Theatre Pedagogy from the University of Pittsburgh.

In 1999, Natalie started a community based outreach course for her Acting students in the School of Drama, to teach distinct speech to economically underserved middle school students in Pittsburgh inner city schools. The My True Voice Project serves three Extra Mile Education Foundation schools and combines the teaching of pronunciation with an exploration of poetry. Students are mentored by Drama students.

Natalie Baker Shirer's paper on the My True Voice project was presented at In STIL2000 in Dundee, Scotland. Her article, My True Voice: Fundamental Content, Individual Capability, Social Progress appeared in Arts Education Policy Review April 2005 My True Voice is supported by Carnegie Mellon University, Grable Foundation, Buhl Foundation, Eden Hall Foundation and the Gumberg Family Foundation. Her work is included in "Do You Speak American" web site a MacNeil/Leher production for Public Television. <http://www.pbs.org/speak/seatosea/standard-american/truevoice/>

Natalie was dialect coach for the feature film Diabolique with Sharon Stone. She has coached dialects for City Theatre and has just celebrated her eleventh anniversary as vocal coach for the Pittsburgh Irish & Classical Theatre. She recently coached a production of Major Barbara for PICT, which was presented at the Galway Arts Festival in Galway, Ireland. This season she has coached Shakespeare's Julius Caesar, David Hare's Stuff Happens and Noel Coward's Private Lives. In November, she will coach PICT's premiere production of Pride and Prejudice by Jon Jory.

Ms. Baker Shirer appeared on Broadway in Something More with Barbara Cook. She performed in regional theatres across the United States and Canada. She has performed with the late Fred Rogers on Misterogers Neighborhood. As a media spokesperson she has voiced thousands of radio and television commercials and industrials internationally as well as throughout the United States. Ms. Baker Shirer received an Emmy for What Doctor's See, a production by WQED; she narrated for the Buhl Science Center entitled Women Light Up the Sky, which is broadcast in fifty-six countries throughout the world. CD-ROM performance credits include Hell with Dennis Hopper, Ripper with Christopher Walken and Burgess Meredith, Spiderman, The Venom Factor and The Sinister Six.

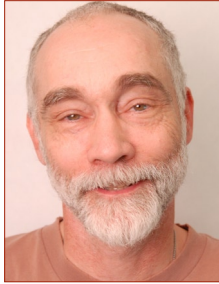
### **John Ball, Visiting Assistant Professor of Dramatic Literature**

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J.A. Ball is a Special Faculty member who teaches in the Dramatic Literature and Dramaturgy Option. He holds a B.A. in International Relations (Hendrix College), a M.A. in Theatre History, Dramatic Literature & Criticism (Indiana University) and is a Ph.D. Candidate in the Theatre History and Cultural Studies programs at the University of Pittsburgh. Ball has also studied at Oxford University, Queen's University (Belfast) and the University of Helsinki. His research is focused on political theatre in divided societies, particularly South Africa and Northern Ireland. Since arriving at the CMU Drama School, Ball has also served as a production Dramaturg for Lysistrata, Nathan the Wise, The Memorandum and The Eumenides as part of The Oresteia Project. Ball is also currently the supervisor CMU's "Passport" multi-disciplinary enrichment course for the School of Architecture.

## FACULTY AND STAFF BIOGRAPHIES



### **Norman Beck, Staff Prop master**

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Norman has enjoyed working in the School of Drama since 1987, supervising the Prop Shop and designing and constructing specialty props and effects. He has freelanced in Pittsburgh's television and feature film industry, as well as providing audio and prop services to numerous local theatre and dance companies, including Squonk Opera (a.k.a. "Squonk"). He also had a long-standing relationship with the widely-known Lovelace Theatre Company as a Puppeteer and Technical Director.

In 2003, Norman was chosen to play the role of Art Cat in "Puppet Conference," a commissioned video by Christian Jankowski, which played continuously from February through June in the Carnegie Museum of Art's Forum Gallery. During the 25-minute video Art Cat appears with, among others, Fozzie Bear, Grover and Lambchop.

Norman has also produced a number of short computer-generated 3-D animations, including a simulated visit with the Purnell Center for the Arts, featured in one of the School's fundraising videos. Norman personally holds US Patent # 4,621,622 for a hand-held mechanical therapeutic device, the "Phlexagon Plaything."



### **Claudia Benack, Lecturer Music Theatre**

*Benack@andrew.cmu.edu*

Ms. Benack received both her BFA and MFA degrees in vocal performance from CMU's School of Music, where she studied with legends Beatrice Krebs and Mildred Posvar-Miller. She continued her vocal studies with Margaret Hoswell of the Manhattan School of Music, Ellen Faull of the Juilliard School, and Gary Race, who is currently the head of the opera department at the University of Iowa. Ms. Benack is a member of Sigma Alpha Iota, NATS, MTNA, and has served as Vice President of NSAL (Pittsburgh chapter).

As a performer, Ms. Benack is comfortable in a broad range of settings. In the operatic genre, Ms. Benack is an award-winning lyric soprano: MTNA National First Place Winner in Voice (1983), NSAL Regional Winner and National Finalist in Voice (1987), and recipient of the Minna Kaufmann Ruud Fund Grant. She has performed with the Opera Theatre of Pittsburgh, Pittsburgh Opera, Pittsburgh Symphony, Pennsylvania Opera Workshop, and the Carnegie Mellon Opera. Major roles include *The Marriage of Figaro* (Susannah, Cherubino), *The Medium* (Monica), *Die Fledermaus* (Adele), *Così fan tutte* (Despina), *Falstaff* (Nanetta), *The Magic Flute* (Papagena), *Tartuffe* (Marianne), *Candide* (Pacquette), *El Capitan* (Isobel), *The Triumph of Honor* (Cornelia), *Emperor Norton* (Diana), *Hin and Zuruck* (Helene), *Cendrillon* (Noemie), *Adriana Lecouvreur* (Mlle. Jovenot). In Germany, Ms. Benack made her European debut playing Gretel in *Hansel & Gretel*.

Ms. Benack also boasts an impressive array of musical theatre credits. Favorite productions include *Baby* (Arlene), *The Sound of Music* (Maria), *Guys and Dolls* (Sarah Brown), *Oklahoma* (Laurie), *A Little Night Music* (Charlotte), *Of Thee I Sing* (Benson), *My Fair Lady* (Eliza Doolittle), and *Dear Friends & Gentle Hearts* (Jane Foster).

In the concert world, Ms. Benack has served as a soloist with the Pittsburgh Symphony Pops, Edgewood Symphony, Wheeling Symphony, McKeesport Symphony, Johnstown Symphony, Milwaukee Orchestra, South Hills Chorale, and River City Brass Band.

Here at CMU, Ms. Benack is always offering service to students and the community. She has served as Musical Director for *Hello Again*, "A" *My Name is Alice*, and *Leaving Queens*, and continues to serve as an accompanist for *Final Friday Cabarets*, including the junior students' cabaret at *Don't Tell Mama* in New York City in 2000. In addition to her positions at the School of Drama, Ms. Benack was also seated as a Faculty Senator at Carnegie Mellon from 1999-2001.

Ms. Benack is a true advocate and promoter of healthy singing through solid, grounded vocal technique and training, and continues her studies in vocal teaching by attending singing workshops throughout the country and working with numerous vocal and throat doctors. Aside from

## FACULTY AND STAFF BIOGRAPHIES

her position at the School of Drama, Ms. Benack has also taught at the CMU School of Music, CMU Pre-College Program, and the Pittsburgh Civic Light Opera Academy, as well as maintaining her own thriving private studio. Her students continue to appear throughout the country in countless national tours and regional productions, and have been seen in the Broadway productions of *42nd Street*, *Dracula*, *Flower Drum Song*, *Wicked*, *Jersey Boys*, *The Pajama Game*, *Rent*, *Good Vibrations*, *All Shook Up!*, *The Producers*, and *Pacific Overtures*.



### **Dick Block, Associate Head, School of Drama, Senior Lecturer in Design**

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Dick Block has been on the faculty at Carnegie Mellon for seventeen years following a freelance career based in New York City where design credits include *Conrack* for AMAS (nominated for an Audelco Award), *Fascinating Rhythms* for Columbia Artists (also toured), *Much Ado About Nothing* for Equity Library Theatre and two pieces for Theatreworks USA as well as a new play, *Wilson*. He also worked on such Broadway productions as *Evita*, *42nd St.*, *Barnum*, and *Cats*. Dick has been active locally with projects designed at the Pittsburgh Playhouse, Opera Theatre of Pittsburgh and the Pittsburgh Public Theatre. Additional regional credits include work at the McCarter Theatre in Princeton, the American Repertory Theatre in Cambridge, Mass, Center Stage in Baltimore and Opera Theatre of St. Louis. Recent designs include *Take Me Out* and *The Tempest* at The Human Race in Ohio, *Feydeau's Silly Goose* in Cairo, and *Midsummer Night's Dream* at the Shakespeare Theatre of New Jersey. Dick is co-author of *Scene Design and Stage Lighting* (9th edition). Dick is also active with USITT and both regionally and nationally with the Kennedy Center/American College Theatre Festival, having served as the first National Design Chair. He is the recipient of the Kennedy Center Medallion for Distinguished Service. Dick received his MFA from Northwestern University.



### **David Boevers, Assistant Professor PTM Option Coordinator**

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David Boevers is a professional theatrical Technical Director and entertainment project manager. He has been an alumnus of Carnegie Mellon Drama for over 15 years, a Professor of Drama for seven years, and the Option Coordinator of Production Technology & Management for five.

Currently David teaches the AutoCAD portion of *Studiocraft* and *Studiocraft II*, *Basic PTM*, *Technical Direction*, and *Technical Design II* as well as coordinating *Stagecraft* and *PTM Thesis*. Previously he has also taught *Introduction to Production*, *Production Planning*, *Computer Applications – AutoCAD*, *Rigging Seminar*, and *Technical Design*. David has also been an instructor in, and coordinator of, the *Design & Technical* component of CMU's Drama Pre-College program, teaching *Drafting*, *Technical Production*, and *Stagecraft*.

Professor Boevers is a Project Leader for *Commercial Theatre Outreach* for the *Technical Production Commission* of the *United States Institute of Theatre Technology*. In addition to USITT, David has been active in *ESTA* and the *ETCP* working with the latter as a *Subject Matter Expert* during the development of the entertainment industry's first certification program. He was a member of the first class of *ETCP Certified Theatrical Riggers* and the number on his "ETCP Recognized Rigging Instructor" card is four.

While a faculty member at the School of Drama, David has worked on projects for *The Three Rivers Cultural Trust*, *Chicago Scenic Studios*, *Sapsis Rigging*, *The Carnegie Museum of Art*, and for *Showmotion Inc.* on Broadway productions and national tours of "*Into the Woods*", "*Aida*", and "*Thoroughly Modern Millie*" among other projects. David also proudly serves on the *Artistic Advisory Board* of the family business, *Apple Tree Theatre* in metro Chicago.

Between the student and faculty stints at Carnegie Mellon, David worked for a wide range of organizations including *Chicago Scenic Studios*, *Cirque du Soleil*, and *The Effects Network* on many diverse projects including the 1996 *Democratic National Convention*, the *Chicago Symphony's ECHO center*, the *Bellagio Casino's "O" show*, trade show and store displays for *Steve Madden*, and the *Paris Hotel/Casino's Millennium display*.

## FACULTY AND STAFF BIOGRAPHIES

David is a graduate of Carnegie Mellon Drama where he received a BFA in Drama – Technical Production and the West Coast Drama Alumni Clan Gerald Adler award for outstanding production, and a graduate of the Yale School of Drama where he received an MFA in Drama – Technical Design & Production and the US NEH Jacob Javits Fellowship. He has had articles published in national publications such as *Lighting & Sound America*, *Yale Technical Brief*, and *USITT Sightlines*. David is a USITT Tech Expo award winner and has also served as a co-editor of the Technical Expo catalog on multiple occasions.

### **Elizabeth Bradley, Head, School of Drama**

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Elizabeth Bradley is a producer, presenter, arts executive, advocate, and international cultural consultant. She came to Carnegie Mellon University as Head of the School of Drama in September 2001 after a wide-ranging career of almost thirty years in the performing arts. Prior to joining Carnegie Mellon, Bradley was CEO of the Hummingbird Centre for the Performing Arts in her native Toronto, Canada. Formerly the O’Keefe Centre, the theatre is the largest in Canada. In addition to serving as the home of the National Ballet and Canadian Opera Company, the Centre presents multi disciplinary attractions from around the world, including many of the major artists of the last decade. Her theatrical producing credits include Tony-nominated Broadway productions, Edinburgh Festival premieres and extensive US tours to major houses such as the Kennedy Center and City Center in New York. She has worked directly for artists as manager and agent, and occupied a senior management position for the Stratford Festival of Canada. Currently serving as Past Chair of the International Society for the Performing Arts, an organization that links leaders in the arts from 51 countries, Bradley was instrumental in the creation of the Inaugural International Arts Forum in Beijing, China in 2001. Significant policy changes promoting increased openness to artistic exchange and expression were announced at the Forum. Bradley is programming consultant to the National Arts Centre in Ottawa, Canada and has served as jury member for the Heinz Foundations Creative Heights program. She was the Artistic Director of the first edition of the Pittsburgh International Festival of Firsts held in October of 2004. The Festival brought nine US premieres of cutting edge multi disciplinary performance work to Pittsburgh to complement the visual arts showcased in the Carnegie International. In the fall of 2004, before performance in the Festival, the first International Artists Residency Program welcomed Theatre O to an intensive five-week immersive visit to the Carnegie Mellon School of Drama. Bradley recently served as Chair of an advisory board review of the Theatre School at DePaul University, and also served on a review team for the School of Communications at Northwestern University.

### **C. Todd Brown, Lighting Technologist**

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Todd has worked in many aspects of the live entertainment world through his career, concentrating in lighting for the past several years. He spent eleven seasons at La Jolla Playhouse as a carpenter and electrician, the last five as Lighting Supervisor. Upon leaving La Jolla, Todd traveled with Ringling Bros. and Barnum & Bailey for four years, acting as Lighting Director/Head Electrician. Other production work includes industrial/corporate theatre (MicroSoft, Apple, Pontiac, etc.), themed entertainment (Coca-Cola Olympic City), live music, film, and video. He was part of the initial group of recipients of certification in entertainment electricians through the Entertainment Technician Certification Program. Todd received a B.F.A. in Lighting Design from The Ohio State University and is the resident designer for Pittsburgh’s Quantum Theatre and his design work has also been seen locally at City Theatre, The West Virginia Public Theatre, Jewish Theatre of Pittsburgh and Starlight Productions.

## FACULTY AND STAFF BIOGRAPHIES



### **Ben Carter, Scene Shop Supervisor**

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Ben graduated from the Carnegie Mellon School of Art in 1984 with an emphasis in sculpture and spent the next 5 years doing custom woodworking and architectural restoration. He joined the Carnegie Mellon School of Drama staff in 1989. He has done special effects props and scenery for numerous TV commercials, news sets, television and feature films. Motion picture work includes Striking Distance, Lorenzo's Oil, Batman Forever, Kingpin, Diabolique, Dogma, Inspector Gadget, Wonder Boys, The Mothman Prophecies, and The Mysteries of Pittsburgh.

He also has built several interactive autonomous robots with Mobot Robotics and works with the Entertainment Technology Center at CMU building and consulting on interactive entertainment environments and gaming devices. He is a partner in Carter Kamienska, a multi-disciplinary design and fabrication company in Pittsburgh.

Ben teaches Welding, Metalworking, and Casting & Moldmaking in the School of Drama. He is AWS certified in SMAW (stick), GMAW (MIG), and GTAW (TIG) processes.



### **James Caton, Associate Teaching Professor, Dance**

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Mr. Caton attended the New York School of Ballet on full scholarship, studying with Richard Thomas and Barbara Fallis. Mr. Caton has been a member of Ballet Metropolitan and the Eglevsky Ballet, under the direction of Edward Villella. He has also danced with the Metropolitan Opera Ballet, Chicago Ballet and the Florida Ballet. He has performed many principal and soloist roles including Mercutio in Ruth Page's Romeo And Juliet, Gurn in August Bournanville's La Sylphide and the leading man in George Balanchine's Allegro Brilliante And Valse Fantasie. Mr. Caton has danced nearly every male role in various productions of The Nutcracker.

Mr. Caton served as Dance Consultant/Choreographer for the feature film Passed Away. At CMU, he has done staging and choreography for many productions including Kiss Me Kate, As You Like It, The Hostage and Assassins. Mr. Caton teaches and serves as Ballet Master for both Classical and contemporary ballets at the International Summerdance program at Point Park University.



### **Jennifer Chapman, Sr. Academic Coordinator**

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Jennifer Chapman joined the Carnegie Mellon School of Drama in June of 2006. Born in Charleston, West Virginia, Jen spent several years of her childhood living on an Army base in Bad Kreuznach, Germany. She studied theatre and music at West Virginia University, earning her BFA in Theatre with an emphasis in Stage Management and Directing. During her studies at WVU she received her certification in hand-to-hand combat, rapier and dagger, and quarterstaff from the SAFD. She also privately studied music and played in Jazz Ensemble, as well as several other University music ensembles. She served as Stage Manager for You Can't Take It With You, Die Fledermaus, and The Threepenny Opera, and as Assistant Stage Manager for As You Like It on the mainstage. She was also involved with numerous workshop productions and could often be found working in the scene shop.

In addition to her duties as an Advisor in the School of Drama, Jen works with students and faculty on registration and scheduling issues, manages the faculty promotion and tenure process, and is instrumental in recruiting students to the school. Jen loves her work with the Drama students at Carnegie Mellon and credits her experiences as a Stage Manager for her ability to juggle many different tasks. In her spare time she focuses on renovating her home, reading, writing, playing her guitar, and being walked by her dogs.

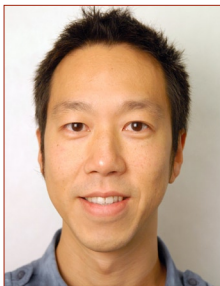
## FACULTY AND STAFF BIOGRAPHIES



### **Michael Chemers. PhD, MFA, Assistant Professor Dramatic Literature**

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Michael Mark Chemers first came to Carnegie Mellon in 2003 as a Postdoctoral Fellow of the Center for the Arts in Society, and joined the School of Drama faculty in 2004. He is the founder and director of the School's Dramaturgy Program. Michael has an MFA in Playwriting from Indiana University (1997) and a PhD in Theatre History and Theory from the University of Washington (2001). He was a Wimmer Faculty Fellow of the Eberly Center in 2006. Michael's work as a historian focuses on freak shows and other popular entertainments in the United States in the nineteenth and twentieth centuries, and his work has appeared in *Modern Drama*, *Nineteenth Century Theatre and Film*, *Theatre Survey*, *Theatre Topics*, *New England Theatre Journal*, *Journal of Theatre and Performance*, *TheatreForum*, *Comparative Drama*, and *Disability Studies Quarterly*. Michael has also written chapters for books on *South Park* and *The Rocky Horror Picture Show*, and, with J.A. Ball, completed a new adaptation of Aristophanes' *Lysistrata*. His award-winning plays have appeared in theatres across the United States, and he has worked for two decades variously as an actor, dramaturg and screenwriter. He lives in Pittsburgh with his wife Farhana and his son Zain, and in his spare time he juggles things that are on fire and dreams of running away with the circus.



### **Ken Chu, Costume Shop Manager**

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Kenneth Chu joins the Carnegie Mellon University School of Drama from the Hong Kong Academy for Performing Arts (HKAPA), where Ken held the position of Senior Lecturer in Costume Design and Technology. Prior to his tenure with HKAPA, Ken worked as a Costumer in opera, theatre, dance, and film/TV with organizations such as Jim Henson Associates, Walt Disney World, Inc, The Alley Theatre, The Washington National Opera, and on a number of Broadway projects. Ken holds an MFA in Theatre Design from the University of Texas at Austin.



### **Judith Conte, Teaching Professor in Dance**

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Ms Conte is Teaching Professor of Dance at Carnegie Mellon University's School of Drama. During her 28 years as a faculty member she has choreographed or provided staging for over 45 productions. This is the 20th year that Ms Conte will produce in association with three Design, Production and Management colleagues, the Dance Light Concert. One of the departments original and widest cross option projects involving undergraduate and graduate students from all years and all options. This event provides an opportunity for the practical application of choreography, a light plot, costume designs and stage management skills within a concert dance format. Ms Conte also produces the Annual School of Drama Awards Ceremony coordinating the East and West Coast Drama Clans, and endowed awards from alumni, former faculty and special patrons.



### **Thomas Douglas, Lecturer Music Theatre**

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Thomas has B.S. in Music Education and M.M. in Vocal Performance. He has conducted Andrew Lloyd-Webber's *Phantom of the Opera* in Basel, Switzerland. He has also worked as musical director for the Music Theater of Wichita, West Virginia Public Theater, East Carolina Theatre and Carnegie Mellon University having conducted production of *Showboat*, *Ragtime*, *The Full Monty*, *Hairspray*, *Oklahoma*, *Cats*, *Footloose*, and *White Christmas* among many others. At Pittsburgh's City Theatre he been musical director for many record breaking shows including *Master Class* and *Mundo Mangia* with Jilline Ringle. On stage, Thomas as played the kings: Amonasro in Elton Johns *Aida*, Caiaphas in *Jesus Christ Superstar* and Balthazar in *Amahl and the Night Visitors*. He has also directed and played *Fats Waller* in *Ain't Misbehavin'* in the US and Malaysia. Mr. Douglas has been a soloist with the Pittsburgh Opera, the Pittsburgh



## FACULTY AND STAFF BIOGRAPHIES

Symphony, Canton Symphony, Westmoreland Symphony and the River City Brass Band and frequently performs Joe Negri's Mass of Hope. Thomas is in his fourth year as the Artistic Director and Conductor of the Bach Choir who has received critical acclaim for innovative programming and has been the Chorus Master of the Canton Symphony and the guest conductor of the Dallas Symphony Chorus under Eduardo Mata. He has also served as a member of the Choral/Opera panel for the Pennsylvania Council on the Arts and is a recently winner of the Mary Jane Teall award for theatre in Wichita. Presently, Thomas is on the faculty of both the Drama and Music School at Carnegie Mellon University. He is the founder the Artistic Director of the Pinnacle Players and the Neighborhood Opera Company, who is preparing an urban rewrite of The Magic Flute.



### **Gianni Downs, Special Faculty in Scenic Design**

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Gianni Downs is a part-time faculty member teaching several courses related to Scenic Design in the School of Drama. Previously, Gianni held a position as a Visiting Lecturer in Lighting Design at The University of Pittsburgh, and as an adjunct faculty member at Point Park University. Combined with his academic life, Gianni is a freelance scenic designer based in Pittsburgh, PA where he has had the great pleasure of working with several companies. Regionally, Gianni has designed for The City Theatre, Merrimack Repertory, Stoneham Theatre, Klasikos Repertory, Prime Stage Theatre, Williamstown Theatre Festival, and The Pittsburgh Irish and Classical Theatre, as well as designing several productions for the Point Park Conservatory, UPitt Repertory, and Carnegie Mellon University's school of Drama and the school of Music. Although his formal training includes an MFA from Brandeis University in 2003, he counts among his most valuable experiences the opportunity to assist the world class designers Allen Moyer and Susan Hilferty.



### **Byron Easley, Teaching Professor in Dance**

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Byron Easley recently choreographed 'Cuttin Up' for the Alliance Theatre, where he also co-choreographed 'Jelly's Last Jam' for which he shares the Suzi Bass Award for excellence in choreography with Kent Gash. Byron's work as Choreographer, Assistant Choreographer and/or Assistant Director has been represented at Baltimore Center Stage, MD – The Goodman Theatre, IL – Pasadena Playhouse, CA – Denver Center for the Performing Arts, CO - City Center Encores, NYC – North Shore Music Theatre, MA – Hartford Stage, CT – Trinity Repertory, RI – Two River Theatre, NJ – Pioneer Theatre Company, UT – and the Maltz Jupiter Theatre, FL.

As a performer Byron can be seen on PBS Dance in America Special 'Fosse' and in the series 'Broadway: The American Musical'. He has been member of the Broadway companies of: Fosse, Play On, Oh Kay and The Tap Dance Kid. Off Broadway companies of: Miss Ever's Boys (Audelco Nomination), On the Town (NYSF), Strike Up the Band (City Center Encores) and A Midsummer Night's Dream (NYSF). In addition to performing in numerous National Tours, International Tours, Regional Theatre Productions, Industrials, Films, TV Specials and Commercials. When home in New York City, Byron continues to work with the Foot and Fiddle Dance Company, bringing dance and music to our school children.



### **Janet Madelle Feindel, Associate Professor in Voice and Dialects**

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Janet Madelle Feindel served as voice/text consultant, alongside Cicely Berry, O.B.E, on the THE JEW OF MALTA and THE MERCHANT OF VENICE, starring F. Murray Abraham, who was nominated for a Drama League Award for his work in both shows. Both shows played at the Duke Theatre, NYC and MERCHANT, at the Royal Shakespeare Company, UK. She will be coaching for the Stratford Festival Conservatory Program in January 2008. Her chapter appears in PERFORMERS' VOICE and her book THE THOUGHT PROPELS THE SOUND will be published in spring 2008, both by Plural Publishing.

## FACULTY AND STAFF BIOGRAPHIES

Other coaching credits include: US QUEER AS FOLK, Ark Theatre (LA), the Stratford Festival (where she received two Tyrone Guthrie Awards); the Shaw Festival (where she was also Principal of the Academy); Soulpepper, Canadian Stage Company Dream in High Park; New Jersey Shakespeare Festival; Cleveland Public Theatre, City Theatre, Pittsburgh Public Theatre, THE REP, Jewish Theatre of Pittsburgh and a German/English equity co-production with University of Pittsburgh and Rampe Theatre in Stuttgart, Germany.

Janet is presented at the Pacific Voice Conference in LA, October 2007. Professor Feindel presented at the International Congress on the F.M. Alexander Technique in Oxford, England and her paper is published in the Congress Papers, STAT, UK. She led workshops at the Alexander Technique International Conference in Budapest, Hungary; as well as workshops in Germany, Toronto and Quebec.

Janet gave a master class for the Canadian Voice Care Symposium, Banff, Canada, has served on faculty for the Care of the Professional Voice Symposium, Philadelphia and has presented for the University of Pittsburgh Voice Disorders Seminar; The Stratford Festival Educational Liaison; The Shakespeare Theatre Association of America; Southeastern Theatre Conference; Eberly Center for Teaching Excellence; and the Shaw Festival Directors' Series.

Janet initiated the Carnegie Mellon/Hope Academy Outreach program in 2002.

Professor Feindel received an MFA from Carnegie Mellon, a BA from the University of Toronto and an Honors Diploma from George Brown College School of Theatre.

She is certified with Alexander Technique International and Alexander Alliance. She is a Designated Linklater Voice Teacher, an associate in Fitzmaurice voice and completed a teacher-training with David Smukler. She has also studied with Andrew Wade, Cicely Berry and many others.

Her teaching is included the archives of the Eberly Center for Teaching Excellence.

Janet Madelle's play A PARTICULAR CLASS OF WOMEN played in Rome in Italian at the Teatro Collesseo and in English at the Teatro Inglese. Her play was featured at both the First and Second International Women Playwrights Conferences. It has played in theatres in North America: including the WOW CAFÉ, 29th Street Rep Theatre in NYC: Alleyway Theatre, Buffalo, NY; Alumnae Theater, the Poor Alex, Toronto; the Royal George at the Shaw Festival; and various universities. The play is published in SINGULAR VOICES and excerpts appear in THE PERFECT PIECE, ANOTHER PERFECT PIECE and TAKING THE STAGE, all Canada Playwrights Press. Ms. Feindel's articles have appeared in the Globe and Mail Book Review; Canadian Theatre Review and in Voices of Identity and Transformation, Scarecrow Press.



### **Mathew Gray, Assistant Professor in Acting**

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Mathew made his professional directorial debut with a production of Krapp's Last Tape. It played the Vancouver Fringe Festival '96 and the Pick of the Fringe '96. It ended up playing across Canada for over a year, including the Samuel Beckett Festival in Victoria in 1997, which Mathew had attended the year before as an actor.

Mathew attained his post-graduate degree in directing at LAMDA (the London Academy of Music and Dramatic Art), and was then invited to join the Faculty. He taught and directed at LAMDA for eight years, directing over 30 plays including The Matchmaker (European tour), Hamlet (co-directed with The Globe Theatre's Glyn MacDonald), A Lie of the Mind (with David Oyelowo) and Danny and the Deep Blue Sea (with Alec Newman). Mathew was also selected as LAMDA's representative to study with co-RSC founder John Barton.

Mathew has taught at the Royal Academy of Dance and the Royal Academy of Music. He has even gone as far a field as the Royal Scottish Academy of Music and Drama, and the Arts Council of the Isle of Man.

As a director, he produced Fool for Love in Bristol and continued his fondness for Shepard by directing the European Premiere of Shaved Splits at the Assembly Rooms in Edinburgh in 1998. He has also worked in London's West End, directing both the European Premiere of C.K Williams' translation of The Bacchae and the London premiere of Guy Picot's People Who Don't

## FACULTY AND STAFF BIOGRAPHIES

Do Dinner Parties. He was also involved in the World premiere of David Florez's *Redemption* in London 2005/2006.

Matthew has been an educational consultant in the UK for 9 years, working with students, staff, parents and management teams in over 350 schools across the UK. This culminated in presenting a paper before HRH Princess Anne and working as a consultant to businesses including Inland Revenue, the British Army, the Department for Work & Pensions, The British Metropolitan Police Force, insurance companies, law firms and advertising agencies.

Since being at CMU, Matt has directed four plays for the School of Drama, written a chapter for 'The Big Book Of Independent Thinking' (Crown House Publishing, as well as delivering a paper on Acting Training with new technologies at MIT in Boston. He was Berkman Grant recipient in the Spring of 2007. He has been Key Note speaker for the Association of Trial Lawyers for Allegheny County Annual Conference in 2005 and 2006. He also is on the Advisory Board for Murals – a Federal funded after-school program for local Pittsburgh schools that promotes the use of Arts and Drama in the curriculum.



### **Allen Hahn, Assistant Professor of Lighting Design**

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Allen Hahn has designed lighting for numerous productions in opera, theatre and dance. He is a member of United Scenic Artists and tenure-track Assistant Professor in the School of Drama where he received his Bachelor's Degree in Drama in 1991. He had several productions selected for the 2007 Prague Quadrennial. His recent work in opera has included *Hansel and Gretel* for Skylight Opera Theatre in Milwaukee, and *Miss Lonelyhearts* for the Juilliard Opera Center. He has designed productions for leading companies in the US, including New York City Opera, Santa Fe Opera, Glimmerglass Opera, Opera Theatre of Saint Louis, The Curtis Institute and the BAM Next Wave and Spoleto USA Festivals. Internationally he has designed several productions at the Royal Danish Opera and Opera Zuid in The Netherlands as well as in Bilbao, Spain. Harmonia Mundi recently released a DVD of the widely acclaimed production of *Giulio Cesare* starring Andreas Scholl, which Allen designed in Copenhagen in 2003.

Allen's theatre design work includes a number of regional theatre productions around the US and numerous productions in New York City's downtown theatre scene. He was the lighting supervisor for Donald Byrd/The Group and designed two new pieces for the company during his time there.

Allen has been affiliated with The Builders Association, an internationally heralded cross-media performance company, since its inception in 1994. He contributed to the coverage of the company's Obie winning piece *Super Vision* in *Live Design* magazine's March 2006 issue. He also contributed to the company's work for The Presence Project, a research project jointly conducted by faculty members at Stanford University, University College in London and the University of Exeter, that explores "notions of presence... the relationship between the live and mediated... notions of immediacy, authenticity and originality.

In other recent work, Allen has collaborated with artist Tony Oursler on museum installations at New York's Metropolitan Museum of Art and at the AroS Kunstmuseum in Aarhus, Denmark, and lit David Byrne in concert at Summerstage in New York's Central Park.

Prior to joining the faculty at Carnegie Mellon, Allen served as resident designer for the Juilliard School's Drama Division and the Chautauqua Conservatory Theatre Company, two important training programs for young theatre artists as well as at the Curtis Institute, a conservatory for young singers. As part of Scenofest, held in conjunction with the Prague Quadrennial, he organized Carnegie Mellon's efforts on an international web-based collaboration with universities in the UK, Finland and New Zealand. For the project, student designers formed teams with members from each of the other participating universities to work on Aristophanes *The Birds* that resulted in performances presented in June of 2007.

Allen has been designing lighting professionally since graduating from Carnegie Mellon University in 1991. He is interested in developing work for the stage using new technologies to create multidisciplinary work that blurs the lines between conventional notions of theatre, opera, and other media.

## FACULTY AND STAFF BIOGRAPHIES



### **Jed Harris, Associate Teaching Professor, Directing**

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Jed first came to Pittsburgh in 1976 as a founding member of Theater Express, a company primarily made up of CMU graduates. In the next four years the company created a body of progressive eclectic productions in both drama and musical theater. Among the productions he directed there were “Endgame”, “Pre-paradise Sorry Now”, “Angel City” and “The Marquis de Sade’s Justine.” After the demise of Theater Express, he developed a relationship as Associate Director with the City Theater which lasted for over twenty years. During his tenure there, he directed over thirty plays including critically acclaimed productions of “Curse of the Starving Class”, “How I Got That Story”, “The Danube”, “Glengarry Glen Ross”, “Talk Radio”, “Steel Kiss”, “Baltimore Waltz”, “Seventy Scenes of Halloween” (which also toured Bulgaria through a sponsorship by the International Theater Institute), “The Caretaker”, “Slavs” and “Night of the Living Dead-The Opera” For the CMU Main stage he has directed “Nicholas Nickleby” (co-directed with Gregory Lehane), “Escape From Happiness”, “Balm in Gilead”, “Red Noses”, “Sly Fox”, “Lysistrata” and “The Oresteia” (with Associate Directors Matt Gray and Jay Ball) . Outside of Pittsburgh, productions include “The Elephant Man” at Theater X in Milwaukee, “The Time of Your Life” at SUNY-Purchase, “The Collected Works of Billy the Kid” at The Gateway Theater in Edinburgh, Scotland and most recently “Dubya and the Gang of Seven” at Theater for a New City in NYC. Jed has taught at the University of Wisconsin-Milwaukee, The University of Pittsburgh, SUNY-Purchase and for the last 17 years at Carnegie Mellon University.

This past summer, Jed was a member of The Rhodopi International Theatre Collective in Smolyan, Bulgaria where he served as an advisor and participant. In the fall of ‘07 he is directing “Key to the Field” a new script by David Turkel at The Bricolage Theatre in Pittsburgh



### **Kevin Hines, Lecturer, Production and Technical Management**

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Kevin Hines is a graduate of Binghamton University and the Yale Drama School, where his peers selected him to be the recipient of the Ed Cole Award for Excellence in Theatre Craftsmanship. He has held Technical Director positions at the Cider Mill Playhouse, Yale Repertory Theatre, and the Goodman Theatre in Chicago. His professional experiences include Project Manager at Chicago Scenic Studios, Shop Foreman at Maine State Music Theatre, and CAD/CAM operator at Hudson Scenic, where he was one of the first people to develop the use of computer-numeric controlled routers for use in theatrical fabrication. He has been published in several publications including Technical Brief, and he once wrote a technical advice column, “Ask Hardware Man” for the New England Entertainment Digest.

He has collaborated on two award-winning technical designs at USITT’s Tech Expo. He served as Technical Supervisor for the Off-Broadway productions of Wilson and Splendor. He works regularly as a freelance Technical Designer, having engineered and detailed machinery for Broadway’s Aida, Jane Eyre, Into The Woods (revival), Dance of the Vampires, Thoroughly Modern Millie, Dirty Rotten Scoundrels, and Princesses. Other detailing/consulting work has included Aida (national tour,) Hairspray (Las Vegas) and, most recently, the opening ceremonies of the 2006 Asian Games in Doha, Qatar.

At Carnegie Mellon’s School of Drama, Kevin serves as a mentor for student technicians, as well as teaching Basic Production Technology and Management, Stagecraft, Structural Design, Technical Design, Physics of Stage Machinery, and Stage Machine Design. He is an accomplished paperfolder, and a member of the Origami Club of Pittsburgh. In the summertime, he often takes on various residential construction/renovation projects when he isn’t busy teaching in CMU Drama’s Pre-College program.

## FACULTY AND STAFF BIOGRAPHIES



### **David Holcomb, Production Manager**

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David Holcomb has been the production manager for the school of drama since 2003. He is responsible for overseeing production operations for the production laboratory experience for all drama students, as well as teaching and mentoring students in the Production Management emphasis of the Production Technology and Management option. David regularly teaches two classes: Production Management 1 is a course outlining the fundamentals of Production Management; and Production Management Workshop is a class exploring the synthesis of those fundamentals as they apply to real-time management experience. David has previously taught Introduction to Lighting and Lighting Design 1.

David has been a production manager since 1991. He has had long-term management positions with the Hartford Ballet, the University of Iowa, and the Pittsburgh Ballet Theatre, as well as shorter stints with Nickelodeon's live entertainment division, and numerous festivals and events.

David's commitment to management education extends beyond CMU. He is a member of USITT having served on numerous panels. He is also a long time member of the Production Manager's Forum, a group of production managers from around the country. Having gained important knowledge in the early days of the PMF, David's role is now one of informing and educating newer members of the organization, as they make their transition from school or other areas of the profession into the role of production managers. He is also a founding member of the PMF's mentorship program.

David has a BFA in lighting design from Boston University, and is a lighting design member of United Scenic Artists, local 829. He has worked in lighting design for theatres from summer stock to Broadway, as well as opera and dance companies and industrial clients.



### **Mladen Kiselov, Professor of Directing, Directing Coordinator**

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Mladen Kiselov was born in Bulgaria, and educated at NATFIZ - National Theatre and Film Art Academy- in Sofia, Bulgaria. He also studied at GITIS Theatre Art Academy in Moscow, Russia under Anatoly Efros where he graduated with an Honors Diploma. In addition to teaching acting and directing at Carnegie Mellon for almost 15 years, he has Acting and Directing at the National Theatre and Film Art Academy in Sofia, Bulgaria, and at the Yale School of Drama. With more than 40 years experience working in professional theatre, he had directed more than 140 productions in Europe, Russia, the U.S., and Canada.



### **Gary Kline, Associate Teaching Professor, Musical Theatre**

Gary Kline has taught Singing Voice since joining the Faculty of the School of Drama at CMU since 1989. He is responsible for the creation of several Courses, including Singing for Actors, Cabaret, Acting A Song, and Musical Theater Scenes.

In 1999, Gary was the first to be named as Assistant Head Of Musical Theater at CMU.

During his tenure, he co-created the New Works Partnership between Pittsburgh CLO and CMU, resulting in Staged Readings of ONE RED FLOWER, DR. DOOLITTLE, CASPAR, WHERE MYSTERY LIES, involving CMU MT Students.

In 2003, the Partnership brought the JERRY HERMAN LEGACY CONCERT to CMU, with Jerry performing on the Chosky Stage with Broadway Stars teaching Master Classes to Students. Scholarship Money was awarded by Jerry Herman and presented by Gary at this all-star Concert. In 2007, Gary assisted in bringing YEAST NATION, the new Musical by URINETOWN writers Greg Kotis and Mark Holleman, for a reworking/Stages Reading with CMU Senior MT's. In 2006, Gary negotiated with ASCAP to bring the newest Partnership to CMU, which includes the ASCAP Foundation, CMU and CLO. This new Partnership will produce ALIVE AT TEN, selected by Stephen Schwartz and ASCAP, on the CMU Campus in the Fall of 2007.

## FACULTY AND STAFF BIOGRAPHIES

Nationally, Gary has served on the National Festival Committee for the National Alliance for Musical Theater for 2003-04, and has also participated in National Symposiums on the role of Academia forwarding New Musicals. Gary continues as Guest Master Teacher at Ann Reinking's Broadway Theater Project in Tampa (2004-07) Gary has also taught at Perry-Mansfield Performing Arts School in Colorado.

In 1997, Gary participated in a Faculty Exchange, and served as Head Of Music at the National Institute of Dramatic Arts in Sydney, Australia, which resulted in a Student Exchange between CMU and NIDA. In the Summer of 2008, He will begin his first year at Head of Musical Theater for Marsha Mason's Flying Swan Acting Program in CT. Gary has worked as Director and Musical Director, directing several Musicals, Cabarets and Staged Readings, including two of Tony McKay's Plays at the Actors Ensemble and Primary Stages in NYC between 2002 and 2004.

In 2004, He released his Solo CD "Lucky", Singing duets with Margaret Whiting, Sally Mayes, and Alum Patrick Wilson and Billy Porter. Additionally, he has performed with Marvin Hamlisch and the Pittsburgh Symphony, soloing twice in Broadway Repertoire. Gary has sung with the Pittsburgh Opera, and performed Regionally in many leading Roles in Musical Theater.

Gary is active in bringing in top-notch Guests to the School. In 2006-07 alone, that list included Stephen Schwartz, Phylicia Rashad, Billy Porter, Emily Skinner, Donna Lynne Champlin and Bradley Dean.

Gary has studied at the Dana School of Music (YSU) and Carnegie Mellon School of Music. He has studied Acting at the British American Drama Academy at Stanford University (Marsha Mason, Richard Dreyfuss, Anne Jackson, Eli Wallach, teachers), and the Manhattan Musical Theater Workshop (Victor Garber, Johanna Merlin, teachers), and the Cabaret Symposium at the O'Neill Theater, (Margaret Whiting, Julie Wilson, teachers). He is a member of AGMA, EQUITY, NATS and PHI MU ALPHA.



**Gina Kuhn, Assistant Business Manager**

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Gina Kuhn has enjoyed working in the School of Drama Business Office since the spring of 2002. She is a 1986 graduate of the ICM School of Business and has held business office positions at various Pittsburgh based businesses including Allegheny Womens Center, Lenscrafters, and Hair Inc, Salon of Shadyside. She returned to work after taking some time off to raise her two children. In her spare time she enjoys cooking, reading, yoga, swimming and writing



**Gregory Lehane, Professor of Directing**

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Gregory Lehane has directed plays in New York City, where he was a founding member of Primary Stages Company, in American Regional Theatres, in Canada and in Egypt where he was a Distinguished Lecturer in Drama at the American University in Cairo. He directed a trilogy of Greek Tragedies for the Moscow Art Theatre School. He has directed television programs for all three networks, PBS, TBS, Lifetime, Nickelodeon, USA, The Disney Channel, and in France for worldwide syndication. He has been nominated for an Emmy for Outstanding Direction twice. Recent Television: "The Work of 50 Men" and "Love Chance" for WQED-TV and sponsored by the Sloan Foundation; "The Magic Woods", a children's program pilot; "Nathan the Wise", a live, multi-camera broadcast. Recent Theatre/Opera: AMERICAN BUFFALO for the Pittsburgh Playhouse Rep; COPENHAGEN, TRAVESTIVES, and HEARTBREAK HOUSE for the Pittsburgh Irish and Classical Theatre; SKIN OF OUR TEETH and ARCADIA for the Carnegie Mellon School of Drama; ALCINA, ALBERT HERRING and L'ITALIANA IN ALGERI for the CMU School of Music, and MAHAGONY and CANDIDE for the combined Schools. He holds the rank of Professor of Drama and Music at Carnegie Mellon University, where he has taught for eighteen years.

## FACULTY AND STAFF BIOGRAPHIES



### **Cindy Limauro, Professor of Lighting Design**

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Recent designs include: The Magic Flute, Tosca and Fidelio for the Pittsburgh Opera, Balanchine Fest for the Pittsburgh Ballet, La Boheme and The Threepenny Opera for Opera Columbus and The Shaughraun, Henry IV, Travesties and Heartbreak House for Pittsburgh Irish and Classical Theatre.

Additional companies Professor Limauro has designed for include: the Pittsburgh Public Theatre, the Burt Reynolds Jupiter Theatre, the Cincinnati Ballet, the Pittsburgh Symphony, City Theatre, the Maryland Ballet, Attack Theatre, Dance Alloy, PPG Industries, the Barter Theatre, the Three Rivers Shakespeare Festival, Columbus Light Opera and Porthouse Theatre at the Blossom Music Center.

Some of her more interesting projects include the world premiere of Pasatieri's opera The Three Sisters, lighting Martin Sheen in Mister Roberts and designing The Magic Flute by British director Malcolm Fraser which toured the United States for two years as part of the USITT Juried Design Exhibition.

Her work was also seen as part of the United States' entry that took first place in the 1987 Prague Quadrennial. Professor Limauro designed the world premiere of Dracula, Il Musical in Rome which toured Italy and was presented at an international theatre festival in Costa Rica. She received an Award for Outstanding Achievement in Lighting Design from the Illuminating Engineering Society of North America (IESNA) and an Award of Merit in the International Design Awards for her architectural lighting design work for the Carnegie Museum of Natural History's Hall of Dinosaurs.

Professor Limauro's lighting design work is published in the March 2006 issue of Stage Directions Magazine in an article titled "5 Remarkable Women in Theatre," Scene Design and Stage Lighting by Parker and Wolf, Lighting the Stage by Willard Bellman and the January 2001 issue of Lighting Dimensions Magazine.



### **Barbara Mackenzie-Wood, Associate Professor, Coordinator of Acting**

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Barbara Mackenzie-Wood currently heads up the Acting/Music Theatre Option at Carnegie Mellon University School of Drama where she has been a member of the faculty since 1986. She is the recipient of the Hornbostel Award, given for teaching excellence in the College of Fine Arts. As a member of the faculty of the Carnegie Mellon Graduate Acting Program, she made three trips to Russia working with C.M.U. actors at the Moscow Art Theatre. She lead up the Across the Pond project, a joint venture between C.M.U. theatre students and their counterparts at Queen Margaret's University in Edinburgh, Scotland.

Ms. Mackenzie-Wood began her professional acting career playing opposite Raul Julia in the title role of: The Hide And Seek Odyssey Of Madeline Gimple, directed by Lloyd Richards, at the Eugene O'Neill Center in Waterford, Connecticut. Over the course of her professional life, she has worked with a number of the theater's leading directors, including Joanne Akalitis' Paul Sills, Jacques Levy, and Jacques Lecoq. She was a member of the acting company at the Long Wharf Theatre in New Haven for five seasons, played the central role in How To Make A Woman, at the International Theatre Festival in Wroclav, Poland, and over the course of nearly four decades in the theatre has appeared in stock, regional theatre, and Off- Broadway. In 1983, she co-founded the Irondale Ensemble Project, where she continues to act, direct, and teach. Most recently she directed the world premiere of 9/11: Voices Unheard in New York City for the company. She performed in Irondale's Grand Jury Prize winning production of You Can't Win, at the International Drama Festival in St. Petersburg, Russia.

She has given master classes at Cornell, Brown, Harvard, Bennington and the University of Massachusetts and, for two years, was the principal acting teacher for the Berkshire Theatre Festival in Stockbridge, Massachusetts.

She has written for Theatre Three and The Drama Review and is the author of The Drama Game Guide: Experimental Strategies for the Classroom. Her article on the acting techniques of

## FACULTY AND STAFF BIOGRAPHIES

Michael Chekhov appeared in ATHA magazine. She has served as a delegate to the Theatre Communications Group biannual National Conference and is actively involved with the work of the MICHA, the international Michael Chekhov Association.

In 2004 and 2006 Ms. MacKenzie-Wood traveled to South Africa where she created and lead the initial theatre program for World Camps, an international organization working with African children affected by AIDS.

In the summer of 2007 she traveled to the West Bank, Palestine, serving as a human rights observer and meeting with theatre artists and companies in the refugee camps.

Ms. MacKenzie-Wood holds a B.F.A. degree in Acting from Boston University and an M.F.A. in Directing from Carnegie Mellon University. She is featured in Ron Rand's book Acting Teachers of America: a Vital Tradition as one of the fifty most influential contemporary American acting teachers.



### **Donald Marinelli, Ph.D., Executive Producer-ETC**

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Donald Marinelli, 54, is a Professor of Drama and Arts Management who has been with the Carnegie Mellon School of Drama since 1981. If you don't see much of him around the Purnell Center, it's because Don is the Executive Producer of the Entertainment Technology Center at Carnegie Mellon. The ETC is a joint offering by the School of Computer Science and the College of Fine Arts offering the world's only Master of Entertainment Technology degree (MET). It has developed into an international initiative with ETC campuses in Adelaide, Australia, Silicon Valley, California, and others about to open in Singapore, Osaka, Japan, and Seoul, Korea. The ETC "mother ship" is based in the Pittsburgh Technology Center, a technology industrial park located off of Second Avenue in Oakland. Professor Marinelli is the recipient most recently of the University of Pittsburgh's Fred Kelly Award for contributions to theatre education. He has also received the William T. Gardner Award from the Theatre Association of Pennsylvania for contributions by an individual to theatre in Pennsylvania. He also served as editor of the Carnegie Mellon University Press Dramaturgical Sourcebook Series. Professor Marinelli is a frequent lecturer around the world on the growing impact of new entertainment technologies on global culture.



### **Keith Marsh, Business Manager**

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Keith has been with Carnegie Mellon since 1986 in a few different roles. Starting as the Student Loan Coordinator for campus-based loan programs, housed in what was the University Cashier's Office, Keith's role in the office expanded to ultimately becoming the Cashier's Office manager in 1991. After several years of managing the Cashier's Office and being a key member of the re-engineering group tasked with combining the traditional student service offices into one department, now known as Enrollment Services, Keith moved on to the next phase of his career and joined the School of Drama as Business Manager in 2000. Four years later, he returned to what could be called his CMU "roots" and moved to Doha Qatar to serve as the Student and Enrollment Services Coordinator at CMU's newly opened campus. Following two years in Qatar, the opportunity presented itself and Keith returned to Pittsburgh and his position as Business Manager in Drama.

Keith received a B.A. in Business Administration from Grove City College and is also a 1991 graduate of Heinz School's Master of Public Management program.

In his free time, Keith enjoys the ongoing renovation projects posed by his 55 year old home. He's also an avid fan of stock car racing and spends several weekends each year traveling about the country to NASCAR events.



## FACULTY AND STAFF BIOGRAPHIES



### **Anya Martin (McMillen), Senior Administrative Associate**

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Anya is a Carnegie Mellon University School of Drama alumna and holds her Bachelor of Fine Arts in Directing with a minor in Creative Writing. In 2006 she graduated from Sarah Lawrence College with her Master of Fine Arts in Theatre with concentrations in acting, playwriting, and directing. An all around theatre artist, Anya has worked at such regional theatres as Arena Stage in D.C., and City Theatre in Pittsburgh, as well as numerous theatres in New York, such as the Vineyard Theatre, the West End Theatre, Epiphany Theater Company, and International Wow. From 2006-2007 she was the Head of Theatre at Lancaster Country Day School, a private co-ed college preparatory school, where she directed three shows and taught five classes. Her favorite directing credits include Thornton Wilder's "Pullman Car Hiawatha" and "Anthropological Data: with actual human footage!" an original ensemble satire based on immigration issues. She is happy to be back in the 'Burgh to watch Pierogi races live at PNC Park, and further investigate the connections between sports and theatre, pondering such questions as how one can make theatre like the Steelers play football, physical and awesome.



### **Dan Martin, Associate Professor, Director, IMCE**

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Dan J. Martin, Associate Professor, is Director of the Institute for the Management of Creative Enterprises (IMCE), a collaborative division within Carnegie Mellon providing professional graduate-level management training for the culture and entertainment industries through its Master of Arts Management (MAM) and Master of Entertainment Industry Management (MEIM) programs, along with applied research and support services through its Center for Arts Management and Technology (CAMT), devoted to the implementation of computer and information technology in the arts management process, and the Arts and Culture Observatory (ACO), researching and documenting the creative sector in Southwestern Pennsylvania.

Dan's vision and effort built IMCE into what it is today. He arrived at Carnegie Mellon in 1992 to direct the MAM Program. In the mid-90s, as Internet technology was still emerging, Dan founded CAMT. The ACO was established by Dan in response to the need for objective and comprehensive data on the conditions of cultural organizations and the contexts in which they work. The MEIM Program, a rather innovative academic program featuring year-long educational and practical work in both Pittsburgh and Los Angeles was established by Dan in 2004 to serve the management education needs of the film and television industries.

Dan consults with cultural organizations in strategic planning, information technology, and finance management. Dan presents workshops and master classes in arts management, organizational structure, information technology, board development and other topics at universities and for arts service organizations in the United States, Canada, Germany, Spain, Austria, Greece and Italy.

Dan is on the faculty of the Management and Development of Cultural and Artistic Organizations Program at the University of Bologna (Italy) and he serves on the advisory board of the Fitzcarraldo Foundation, an arts management training and consulting center in Turin, Italy. Dan also served on the faculty of the European Summer Academy for Cultural Management in Salzburg (Austria) and on the advisory or steering committees of several professional and research institutions, including the Center for Arts and Culture and Americans for the Arts.

Dan has authored several magazine and journal articles on arts management and related issues, and is currently co-authoring a book on marketing planning for cultural organizations with Francois Colbert of HEC/Montreal.

Prior to joining the academic community in 1989 as Director of the Arts Management Program at The University of Akron (Ohio), Dan spent fourteen years in not-for-profit professional and educational theatre administration: Managing Director of CSC Repertory (New York City), Managing Director of Virginia Stage Company (Norfolk), Marketing Director of the Walnut Street Theatre Company (Philadelphia), and General Manager of the University Theatre, Western Michigan University (Kalamazoo). Dan also has spent several years with summer-theatre operations in

## FACULTY AND STAFF BIOGRAPHIES

Michigan, New Hampshire and Minnesota. While in New York City, Dan worked in the Theatre Program Office of FEDAPT (Foundation for the Extension and Development of the American Professional Theatre) and with the Richard Morse Mime Theatre. During the summers of 1994 and 1995, Dan served as Associate Producer of Carnegie Mellon Drama's Showcase of New Plays.



### **Tony McKay, Associate Professor of acting**

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After receiving a BFA from Carnegie Mellon Drama in 1969, Professor McKay pursued an acting career in New York, where he appeared on Broadway with the Negro Ensemble Company in, *THE FIRST BREEZE OF SUMMER* and in *LUNCH HOUR*, which was directed by Mike Nichols and starred Gilda Radner. Off-Broadway, he appeared in *MOONCHILDREN* at the Theater De Lys, *INCIDENT AT VICHY* at the Jewish Rep. Theater and *CLARENCE* at the Roundabout Theater. His regional acting credits include the National Company of *MOONCHILDREN*, as well as roles at the McCarter Theater, Stage West, Meadow Brook Theater, Theater by the Sea, Westchester-Rockland Regional Theater, and the Zephyr Theater in San Francisco.

As a director, Professor McKay has staged plays at Playwright's Horizons, Jewish Repertory Theatre, The Dorset Theatre Festival, the White Barn Theatre in Connecticut, Kaleidoscope Theater and Ensemble Studio Theater in New York, where he conceived and produced their first one-act Marathon. It was there that his first play *The Buster Sealy Story* was mounted with Ted Danson in the lead.

Abroad, he directed Hurd Hatfield in the one man play *WHISTLER* at the Edinburgh Festival in Scotland and staged a production of *GRAPES OF WRATH* with CMU's graduate actors at the Moscow Art Theatre School in Russia where he taught in that famed company's training program with the help of a translator. He has also taught acting at Hunter College, American Academy of Dramatic Arts, and New York University.

In the School of Drama, he has directed *THE LOWER DEPTHS*, *GOOD WOMAN OF SZETZUAN*, *WAITING FOR GODOT*, *MERCHANT OF VENICE*, *HOT L BALTIMORE*, and a group of Feydeau one acts, all for the mainstage. In the Studio Theatre he has mounted several new plays collaborating with CMU's Graduate Playwrights. He has taught acting at Hunter College, American Academy of Dramatic Arts, and New York University.

Tony has continued to act, appearing in a number of roles in CMU's festival of new plays, as Ralph Nickleby in the School of Drama's production of *Nicholas Nickleby*, and more recently in Arthur Miller's *THE PRICE*.



### **Catherine Moore, Associate Teaching Professor**

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A faculty member of the School of Drama since 2000, Ms. Moore specializes in physically based actor training methods with an emphasis on Viewpoints, Introduction to Suzuki, and Stage Combat. She most recently attended the SITI Company's 15th Anniversary Training Reunion in Saratoga Springs, New York. Ms. Moore serves, along with Teaching Professor, Dick Block, as Faculty Coordinator for the School of Drama's *PLAYGROUND: A Festival of Independent Student Work*. She has directed the School of Drama's production of *A My Name is Alice*, and has been movement coach / fight director for the School's productions of *Pentecost*, *The Marriage of Figaro*, *The Lonesome West*, *Equus*, *Woyzeck*, *The Imaginary Cuckhold*, *Romeo and Juliet*, and *The Duchess of Malfi*, guest directed by acclaimed British director, Di Trevis.

Previous teaching experience includes the University of Cincinnati, College-Conservatory of Music and Miami University of Ohio. Ms. Moore also served for three seasons as Director of Intern Programs and Community Outreach for the Tony Award winning Regional Theatre, The Cincinnati Playhouse in the Park.

A member of Actors' Equity since 1984, she has performed numerous roles ranging from drama to musical theatre with such theatres as The Alabama Shakespeare Festival, The Indiana Repertory Theatre, The Cincinnati Playhouse in the Park, and the Ordway Theatre of St. Paul. She has

## FACULTY AND STAFF BIOGRAPHIES

been a resident artist with the Human Race Theatre Company of Dayton, Ohio, and is currently an Artistic Associate with the Pittsburgh Irish and Classical Theatre where performances include BeckettFest, the United States' premiere of *The Seagull*, adapted by Thomas Kilroy, and a Republic of Ireland and Northern Ireland tour of Brian Friel's *Faith Healer*. She has also served as Fight Director for the company's productions of *The Pillowman* and *The Lieutenant of Inishmore*, directed my Carnegie Mellon alumnus, Stuart Carden.

In addition to acting, Ms. Moore has an active career writing, directing, and performing narrations for some of America's leading symphony orchestras. She has performed with the Boston Symphony Orchestra, the Chicago Symphony Orchestra, and the Cincinnati Symphony and Pops Orchestras in a variety of Young People's Concerts. With Boston Pops Music Director, Keith Lockhart, she has created and stage directed *Romeo and Juliet: Shakespeare in Words and Music*. In 2001, Ms. Moore wrote and directed the dramatic narration for a concert version of *Carmen* for the Milwaukee Symphony, conducted by Music Director, Andreas Delfs, and recently created a dramatic reading based on the letters of Johannes Brahms and Clara Schumann for an all-Brahms concert, performed by the National Arts Centre Orchestra of Canada, conducted by Maestro Pinchas Zucherman.

Ms. Moore received her BFA, magna cum laude from Wright State University and MFA in Dramatic Performance from the University of Cincinnati, College-Conservatory of Music. She has trained in Viewpoints and Suzuki with Anne Bogart and members of the SITI Company and has hosted master classes at Carnegie Mellon and Miami University of Ohio by SITI company members. Additional training includes Shakespeare Text with Barbara Gaines, and the Michael Chekhov technique with Beatrice Straight at the Michael Chekhov Studio in New York. She is an Advanced Actor-Combatant with the Society of American Fight Directors, and was recognized as "Best Female Actor-Combatant" at the SAFD National Stage Combat Workshops in 2005, 2006, and 2007.



### **Anne Mundell, Associate Professor, Design Option Coordinator**

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As well being the Coordinator of the Design Option, Anne Mundell is an Associate Professor of Scene Design, teaching classes such as Scene Design, Scene Design Skills, Photoshop and Design Thesis. Anne is also the Director of Growing Theater Outreach, a program that pairs Carnegie Mellon student mentors with 5th Graders from an at-risk population as they write and produce a play over the course of eight months. Anne is one of the founding partners of The Roboceptionist project, an internationally recognized collaboration designed to make robots more approachable by giving them personalities and making them part of everyday life. In 2007, Anne won the Henry Hornbostle Teaching Award for excellence in undergraduate teaching and advising in the College of Fine Arts. She recently traveled to Prague with a delegation of students and faculty to participate in the Prague Quadrenniale, working with renowned scenographer, Pamela Howard on "Birdwall", among other projects. Anne also worked to develop a summer experience for CMU students in Edinburgh, Scotland that ran successfully for three years.

Anne continues her professional work as a Scene Designer and has designed and painted scenery for hundreds of projects and numerous venues throughout the United States. She also occasionally designs Costumes and Museum Exhibitions. She's been pleased to employ many students as assistants. Anne serves on the Boards of Directors of The Murals Project (Marilyn G. Rabb Foundation) and Pittsburgh City Theater.

Anne holds a BA from Kenyon College in Fine Art and an MFA from Brandeis University in Scene Design. She is a member of United Scenic Artists as a Set Designer and Scenic Artist.

## FACULTY AND STAFF BIOGRAPHIES



### **Joe Pino, Assistant Professor of Sound Design**

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Joe was Resident Sound Designer at the Alley Theatre in Houston, Texas from 1989-1998, designing over 65 productions including the premiers of Robert Wilson's DANTON'S DEATH, Anne Bogart's AMERICAN VAUDEVILLE, and Tony Kushner's HYDRIOGRAPHIA. In 1996, as Assistant Designer to sound artist/composer Hans Peter Kuhn for Robert Wilson's HAMLET: A MONOLOGUE, Joe toured with the production to the Biennale Festival in Venice, the Lincoln Center, and subsequent performances in Paris. His designs have also been heard at Milwaukee Rep, Hartford Stage, Pittsburgh Public Theatre, City Theater, PICT, The Long Wharf Theater, and The Ensemble Theater. Prior to 1989, Joe was the house engineer at Blues Alley Jazz Club in Baltimore for a wide range of jazz and bluegrass artists including Sarah Vaughan, Dizzy Gillespie, Branford Marsalis, Doc Watson, and Sun Ra. Recent theatrical designs include DOUBT and ARSENIC AND OLD LACE at the Alley, HONUS AND ME at City Theater Company, THE EXHONERATED and AMERICAN BUFFALO at Pittsburgh Playhouse. Mr. Pino has a B.A. in Theater Arts from Indiana University of Pennsylvania and an M.F.A. in Directing from University of Virginia. He is a member of USA-829. In 2005, he was awarded the Gold Medal in Sound Design by the Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre (OISTAT) at the World Stage Design Exposition in Toronto. In 2007 Joe curated the Sound Digital Exhibit at the Prague Quadrennial.



### **David Randolph, Facility Coordinator, Instructor**

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David is thrilled to be a member of the administrative, educational and technical production teams at Carnegie Mellon's School of Drama. David joined CMU in 1998 as the Scene Shop Supervisor. With the opening of The Purnell Center for the Arts in 1999, his role within the school changed and he was given the opportunity to serve as the Facilities Coordinator, a challenging position that he truly enjoys. In 2006, David received The College of Fine Arts Staff Recognition Award for Excellence in Job Performance. In 2001, David received the School of Drama Staff Appreciation Award. In the summers of 2001 & 2003 David served as the Company Manager for the CMU/QMUC production of The Collected Works of Billy the Kid, and the CMU/QMUC/Theatre Slava production of Fugitive Friends, both as part of the International Fringe Festival, held in Edinburgh, Scotland. Just prior to working at CMU, David was the Manager of Theatre Productions at Duke University in Durham North Carolina. Starting in 1993, he served as Technical Director and Adjunct Lecturer for the Duke University Drama Program, and had been the Scene Shop Supervisor for Duke University Theater Operations since 1986. David was the Construction Coordinator for Kudzu, a Southern Musical, a co-production between Duke University and Ford's Theater in Washington, D.C. He occasionally works with Lineset 10 Production Services in Los Angeles California and has worked with the Triangle Opera Theatre in Durham, N.C., Stage and Studio in Raleigh, N.C., the Hip Pocket Theatre in Fort Worth, Texas, and also worked on the filming of Paramount Pictures' Kiss the Girls. David received his B.A. in Theatre Arts from Point Park University in 1986. During and after his college years, he worked as a carpenter for the Pittsburgh Playhouse, the Metro Stage Company, Pittsburgh Public Theater and the Allegheny County Community College Summer Theatre. Additionally, he worked as a make-up artist for the Pittsburgh Opera in 1984&85, and was the Swing-man for a Scotti Brothers film entitled Lady Beware. David received many awards during his years at Duke University, including two Exceptional Performance awards and a Top Performer Award in the Duke Presidential Awards Program. Recently, David has designed the scenery for Baldwin Player's production of The Foreigner and Caravan Theatre's production of Savage in Limbo. He is also skilled in residential construction and remodeling.

## FACULTY AND STAFF BIOGRAPHIES



### **Shirley Saldamarco, Senior Special Lecturer**

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Shirley J. Saldamarco has been a member of the School of Drama faculty since 1990, teaching classes in Producing for Television and Film.” She is the producer for the master class, “Television Workshop.” Cindy Limauro created the workshop initially as an opportunity for lighting students to work with industry professionals. As the project grew Cindy and Shirley collaborated and included students from all options. They work with Alumni from their specific disciplines, spending an intense week-end which culminates in taping and reviewing short scenes. As Producer for the “WQED Television Showcase,” Shirley provides the students with an opportunity to work in the professional environment of a television station videotaping projects which are broadcast on WQED. Several of the projects have been acknowledged with a Telly Award. Shirley also is faculty advisor for several independent study projects in film.

She was nominated by one of her students to receive the Andrew Carnegie Society of Carnegie Mellon University Award of Merit in recognition of outstanding work as teacher, counselor, advisor and role model.

Two years ago, Shirley designed a cross disciplinary course, “So You Want to Make a Movie,” involving faculty and students from the School of Drama, H&SS, the Heinz School Masters of Entertainment Industry Management, and the Entertainment Technology Center. One of the dramas, “Routes of Wild Flowers” has been the recipient of numerous awards.

Shirley is also Supervising Producer and a member of the Faculty at the Entertainment Technology Center. Projects she has produced for the ETC include the installation of a SkyScan Panoramic Real-time Multi-Media System at the Independent Seaport Museum in Philadelphia, and a documentary on the history of Penn’s Landing; the children’s program, “Once Upon a Toon,” a collaboration between the Entertainment Technology Center, PMI, Inc. and cartoonist, Joe Wos; CAT EYES, a project being developed to train local communities to fight against domestic terrorism and racial profiling. Currently she is advising students on projects including “Robots on Missions,” an interactive game for the Carnegie Science Center and CMU “Robot Hall of Fame.”

Shirley has also taught classes in “Creative Enterprises” to students in the Heinz School Master of Entertainment Industry Management Program.

Interactive Media Productions, the company Shirley founded in 1982, provides clients with Custom Broadcast and Non-broadcast Video Production, DVD and Intranet Training, Web-casting, Meeting Planning, Staging, Power-point Presentations, Video Walls, Computer Generated Graphics and Animation. As an Independent Producer her projects include documentaries, public affairs programs, and special programming, which have aired on PBS, network and cable television. “After the Tears,” a program produced for United Mental Health has been screened internationally, winning awards and acclaim in Egypt, Israel and Europe, as well as the United States. She proudly displays a number of awards including an Emmy nomination, Matrix Award in Broadcast News and Documentary, Golden Cine, a Pennsylvania Cable Arts Network Award, an American Psychological Association Award, and several Telly Awards. She has a particular interest in producing quality programming for children ages two to six and produced the pilot, “Charlie’s Sharing Adventure” which has found an audience in daycare organizations and preschools. This same interest landed her the position of Dialogue Director for 52 episodes of “Johnson and Friends,” on the Fox Network.



### **Tina Shackleford, Lecturer in Stage Management**

*tshackleford@cmu.edu*

Tina Shackleford teaches stage management and production in the School of Drama. As a professional stage manager, her credits include productions with La Jolla Playhouse, Seattle Group Theatre, Zachary Scott Theatre Center, Actors Theatre of Louisville, Riverside Theatre, Dallas Theater Center, and the Shakespeare Festival of Dallas, as well as collaborations with Theatre de la Jeune Lune and the Latino comedy group Culture Clash. She was also Production Stage Manager at Iowa Summer Repertory and the Illinois Shakespeare Festival. Directing

## FACULTY AND STAFF BIOGRAPHIES

credits include new work at the Iowa Playwrights Festival and the David Mark Cohen New Works Festival Tina has taught at the University of Iowa, the University of Texas, and the University of California-San Diego and is a member of the Stage Managers Association and USITT's Stage Management Mentor Project.



### **Narelle Sissons, Assistant Professor of Design**

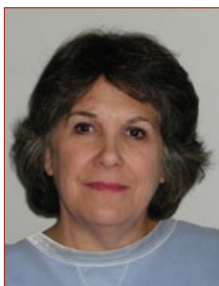
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New York Broadway: All My Sons at The Roundabout. New York Off Broadway: How I Learned To Drive, original production at The Century Center, Stop Kiss, In the Blood, Kit Marlowe, Julius Caesar (Delacorte, Central Park), and Dutch Heart of Man for the Joseph Papp Public Theatre. For LAByrnth Theatre Company: Jesus Hopped the A Train and Our Lady of 121st Street at Centre Stage and Union Square Theatre directed by Philip Seymour Hoffman. Mabou Mines Doll House, directed by Lee Breuer, designed sets and costumes for the original workshop at New York Theatre Workshop, then produced at St. Anne's Warehouse, and Spoleto Festival. At Classic Stage Company: The Winter's Tale, Iphigenia and Other Daughters, Entertaining Mr. Sloane, Therese Raquin, and The Misanthrope with Uma Thurman; also Dedication or The Stuff of Dreams, by Terrence McNally, starring Nathan Lane. Many productions at New York Theatre Workshop including Kia Corthron's play Light Raise The Roof, also Passion Play at Minetta Lane, Suessical at The Lucille Lortel, two seasons with The Acting Co., and recently produced Blue Door at Playwrights Horizons amongst others.

Europe: Designed sets and costumes on the London Fringe from 1986-1991, also Jesus Hopped the A Train at the Donmar Warehouse and West End in London, Mabou Mines Doll House, European and International tour 2005-current. Also The Syringa Tree in Vienna, Austria and Frankfurt, Germany.

Regional: Many seasons at Williamstown Theatre Festival including As You Like It with Gwyneth Paltrow, also ACT Seattle including Side Man and Grand Magic directed by Mladen Kiselov, also New York Stage and Film's recent production of Romantic Poetry written and directed by John Patrick Shanley. Other theatres include: Seattle Rep, Mark Taper Forum, Steppenwolf, Cincinnati Playhouse in The Park, Dallas Theatre Center, Trinity Rep, Repertory Theatre of St. Louis, and Great Lakes Theatre Festival and Trinity Rep.

Awards and nominations: Drama Desk nomination, American Theatre Wing nomination, Helen Hayes nomination, Garland Award and Leon Rabin Award recipient. Ms Sissons is a graduate of Central/St Martin's and The Royal College of Art in London, UK.



### **Ingrid Sonnichsen, Associate Teaching Professor in Acting**

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Ingrid Sonnichsen has been an actress for over thirty-five years, working on Broadway (Best Friend), Off-Broadway (Dylan, Measure for Measure) and in numerous regional theaters nationwide (the Guthrie, the Mark Taper Forum, Long Wharf, the Huntington, ART, the Charles, Ford's Theater, etc.) She has appeared in national commercials, taught acting in Japan, directed in South Africa, and has been teaching acting at Carnegie Mellon for the last thirteen years. She taught previously at Northeastern University in Boston, Harvard, and Colby-Sawyer in New London, NH. In 1995, while teaching acting at Harvard she was awarded a Certificate for Distinction in Teaching by Harvard University. Ms. Sonnichsen co-authored two books: Buy This Book, It's Deductible: A Guide to Performer's Taxes and The Source, (a guide for theater professionals in the New England region – now in its 14th Edition.) She was a member of the Shear Madness companies in Boston and at the Kennedy Center for ten years. Locally she has appeared in The Credeaux Canvas at the City Theatre, and in Major Barbara, The Dead and Hedda Gabler for the Pittsburgh Irish and Classical Theatre, and The Crucible and Le Grand Meaulnes for Quantum Theater. Currently she is performing at the Pittsburgh Public Theatre as the Abbess in Comedy of Errors. She can also be seen with Gus, "the second most famous ground hog in Pennsylvania", as a fortune teller reading his paw.

## FACULTY AND STAFF BIOGRAPHIES



### **Marlene Speranza, Costumer**

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Ever since being bitten by the “deadly theatre bug” back in college, Marlene has worked in the area of costumes/wardrobe professionally both in theatre and film. Her theatrical experiences include working for such companies as Pennsylvania Stage Company, the Pittsburgh Public Theatre, Actor’s Theatre of Louisville, the Santa Fe Opera, the Pittsburgh Opera and Three Rivers Shakespeare Festival. Recent film credits include the productions of *The War that Made America*, *Tenth and Wolf* and R.L. Stine’s *The Haunting Hour: Don’t Think About It*. She has worked on the Hallmark Hall of Fame television productions of *The Piano Lesson* and *Breathing Lessons*. She has worked on several regional and national commercials, which include First Commonwealth Bank, TIAA-CREF and Gatorade. As a freelance costumer, Marlene has done several projects for the Pittsburgh Children’s Museum. Occasionally she has been asked to make costumes for local dance companies and performance artists. She had help to build the last new characters for “Mr. Rogers’ Neighborhood,” *Hula Mouse* and *Small Purple Panda*. For the past few summers, she has been an assistant costume designer on several productions for the Pittsburgh Irish and Classical Theatre designed by CMU alumna Pei-Chi Su. The most recent productions for PICT were *Hedda Gabler* and *Private Lives*. Marlene has also assisted Pei-Chi on productions of *The Empress of China* for the Pan-Asian Repertory Theatre in New York City and for Quantum Theatre *The Wild Duck*, *The Crucible* and *Le Grande Meaulnes*. Marlene has been a full-time staff member of the CMU costume shop since 1994.



### **Louis Stein, Computing Support Coordinator**

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Louis is an Information Technologies specialist with 18 years of industry experience and joined the Drama department in July of 2003. A native of Pittsburgh, Louis’ background includes computer & network support at the University of Pittsburgh, Y2K conversion at Mellon Bank, and before joining Carnegie Mellon as the West Coast network administrator RedLeaf LLC, a silicon-valley venture capital firm.

In addition to his enthusiasm for technology, Louis can also be seen on-stage performing every weekend at *Friday Nite Improvs*, Pittsburgh’s longest-running theatre show.



### **Milan Stitt, Professor and Coordinator of Dramatic Writing**

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Milan Stitt was born in Detroit and received his B.A. from the University of Michigan and M.F.A. from the Yale School of Drama. As a writer, Professor Stitt is best known for his play, *The Runner Stumbles*, named best Broadway Play of 1976 in the annual Best Plays book. The film version of his screenplay was directed by Stanley Kramer with Dick VanDyke, Kathleen Quinlan, Beau Bridges, Ray Bolger and Tammy Grimes. A long-time member of the Circle Repertory Company, his plays performed include, *The Runner Stumbles* with William Hurt, *Back in the Race* and “*Labor Day*,” which he wrote and directed for Christopher Reeve. He has written teleplays and mini-series for all the networks. His CBS television movie, *The Gentleman Bandit*, was the most-watched film of the season, and *Long Shadows*, for American Playhouse was nominated in 1996 for an International Emmy as Best Teleplay. His articles on theatre and travel have appeared in *The New York Times* and *Horizon Magazine*. Mr. Stitt has worked as a producer and in various administrative capacities at such theatres as American Shakespeare Festival, Long Wharf Theatre, American Place Theatre and Circle Repertory Company. At the Circle Rep. he founded the play development program and served as a dramaturg with such writers as Bill C. Davis, Albert Innaurato, Arthur Kopit, David Mamet, Lanford Wilson and Paul Zindel. For two years, he served as Executive Director of Circle Rep. producing premiere productions featuring artists Stephen Dietz, Laurence Fishburne, Kevin Heelan, Kikue Tashiro, Austin Pendleton, Heavy D, Olympia Dukakis, Rita Moreno, Fritz Weaver and Louis Zorich. For four years, he was chairman of the playwriting program at the Yale Drama School. He has also taught dramatic writing at Princeton, University of Michigan and New York University. Among his recent produc-

## FACULTY AND STAFF BIOGRAPHIES

tions are “Places We’ve Lived” for the Pittsburgh New Plays Festival in June, 2005. His libretto, co-written with choreographer Terrence Orr, for The Nutcracker continues in repertory at the Pittsburgh Ballet Theatre. For several years, he served as an Adjudicator for the Ohio University Playwrights Festival and served as a mentor for Ensemble Studio Theater’s Next Step Program. He frequently teaches workshops and adjudicates new plays for Oakland, Michigan’s Heartland Theatre. He was awarded a university chair and is now the Raymond W. Smith Professor of Dramatic Writing. He is a member of the Dramatists Guild, Writers Guild of American, Authors League of American, P.E.N., the Eugene O’Neill Society and the National Academy of Television Arts and Sciences.



### **Maria Stoy, Box Office Manager and Associate Director of Drama Pre College**

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Maria has been the box office manager for the School of Drama since 1998. She served associate manager for the Summer New Play Festival for three years. Since 2002 she has been the Associate Director of the Drama Pre-College Program.

Before coming to Carnegie Mellon, she worked for eight years as group sales manager, outreach coordinator and marketing assistant at the Pittsburgh Playhouse. In association with productions of the Playhouse Jr. she created field trip study guides for student audiences, conducted in-school workshops in association with productions, and spoken on the many aspects of theatre production at school career days.

Maria holds a B.F.A. in Acting from Point Park University, and has performed in and directed children’s theatre productions for several local theatres including the Pittsburgh Playhouse Jr., the Pittsburgh New Works Festival, and Gemini Theater Company.



### **Susan Tsu, Professor of Costume Design**

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In over 35 years of costume design for the profession, Susan Tsu has worked in most of the major LORT theatres in the country. Memorable productions include all ten plays comprising The Greeks, Dracula a Musical Nightmare, and The Importance of Being Earnest for the Alley Theatre, Titus Andronicus and The Tempest for the Oregon Shakespeare Festival and A Midsummer Night’s Dream and King Lear for the Cincinnati Playhouse in the Park. Tsu has designed costumes for theatre, opera, and television, including the award-winning hit musical Godspell and The Joy Luck Club, a first-time collaboration between an American (The Long Wharf) and a Chinese (The Shanghai People’s Art) theatre. Her costumes have been seen in Europe, Asia, the Pacific Rim, and Russia where she designed The Balcony at the Bolshoi Theatre in Moscow as part of Sarah Caldwell’s American/Soviet Arts Exchange. She has clothed the likes of Alfred Drake, Kim Hunter, Bonnie Franklin, Cloris Leachman, Pat Morita, and Tom Berenger. Tsu’s designs are represented in many books and publications, the most recent of which are Lynn Pectal’s upcoming Costume Design-Techniques of the Modern Masters- 2nd edition and Oscar Brockett’s 6th edition of The Essential Theatre. Among her many awards are The New York Drama Desk, The New York Drama Critics, The New York Young Film Critics, the LA Distinguished Designer Awards and a KCATCF Kennedy Center Medal of Achievement. Tsu holds BFA and MFA degrees from Carnegie Mellon University, is a member of Phi Kappa Phi, United Scenic Artists, The National Theatre Conference, and is cited in Who’s Who in Fine Arts Higher Education and Who’s Who of American Women. Susan served a 6 year term on the Board of Directors for Theatre Communications Group where she was on the task force that reconfigured American Theatre magazine. She has twice been an American delegate representing the United States at theatre conferences in Beijing and Shanghai, and has just returned from Prague where she curated the National and Student exhibits for the 2007 Prague Quadrennial, known in the business as the “Olympics of Design.” She is pleased that 25 CMU design students were able to attend this life-changing event. Tsu headed the Costume Program at Boston University for eight years and at the University of Texas at Austin for thirteen years. Currently she is designing the new musical, Roller Derby, in New York City and Amadeus for the Pittsburgh Public Theatre. She is the proud mother of Christian and Morgan Tsu-Raun.



## FACULTY AND STAFF BIOGRAPHIES



### **Don Wadsworth, Professor of Acting**

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Don worked on the Broadway musical, THE PIRATE QUEEN as well as a number of premiere productions including the Stephen Flaherty/Lynne Ahrens musical THE GLORIOUS ONES, RED HERRING, THE SECRET LETTERS OF JACKIE AND MARILYN], THE COMPLEAT FEMALE STAGE BEAUTY (in which he also played the role of Samuel Pepys), and many others. He covered all the voice work for the PBS mini series, THE WAR THAT MADE AMERICA and will be the dialect coach for ADVENTURELAND for Miramax films. He has coached the voice work in numerous theater and feature film productions including DOMINICK AND EUGENE starring Tom Hulce and Ray Liotta, the Disney films PASSED AWAY with Bob Hoskins and THE CEMETERY CLUB coaching Olympia Dukakis, Ellen Burstyn, Danny Aiello and Diane Ladd. He also worked on IRON MAZE with Bridget Fonda, Stephen King's THE DARK HALF and PULP FICTION. He has coached numerous dialects for regional; theater including Australian for Marshall Mason's production THE SUM OF US, New England for Robert Ackerman's OUR TOWN, Welsh for the StageWest production of NIGHT MUST FALL and South African for a national tour of MASTER HAROLD AND THE BOYS. He has served for several seasons as the voice and dialect coach for Actor's Theater of Louisville, The Pittsburgh Public Theater, The City Theater and The Civic Light Opera. As an actor Don has been featured in the PBS television film CLARENCE DARROW with Kevin Spacey and BREATHING LESSONS, Hallmark Television film, starring Joanne Woodward and James Garner. He has performed in many dramas and musicals including FAME, CABARET the national tour of CAMELOT playing Merlyn to Stacy Keach's King Arthur. A veteran of more than twenty Shakespeare productions, he has played a wide variety of roles including Malvolio in TWELFTH NIGHT, Bottom in A MIDSUMMER NIGHT'S DREAM and the Fool in KING LEAR. He studied with both Cicely Berry, the Voice Director of the Royal Shakespeare Company and Patsy Rodenberg, the Voice Director of the Royal National Theatre of Great Britain. Don appears in the films SMART PEOPLE with Dennis Quaid and Sarah Jessica Parker and MYSTERIES OF PITTSBURGH with Jon Foster. He is a member of the Screen Actor's Guild, Actor's Equity and The American Federation of Television and Radio Artists. Don's voice can be heard on hundreds of regional and national radio and television commercials. He was named Best Actor for the Air Awards for his work in radio. Don is the solo voiced for the NEW TESTAMENT for Watchword Productions available world-wide on cassette and DVD.



### **Kaf Warman, Associate Teaching Professor of Movement**

*kwarman@andrew.cmu.edu*

Kaf Warman, Associate Teaching Professor in Movement and Improvisation specializes in a physical approach to acting. Prior to joining the faculty at Carnegie Mellon, Kaf spent nine years as Associate Artistic Director of the oldest theatre company in Martha's Vineyard, Massachusetts, directing up to six shows a year, a position she still holds during the summer months. She has had Guest Professor/Director positions at California Institute of the Arts, UC Irvine, the Dell'Arte International School of Physical Theatre, the University of Maine at Orono and Goddard College, where she received her BA and MFA in Theatre. Kaf is a graduate of the two year professional training program at the Ecole Jacques Lecoq, School of Movement, Mime, and Theatre in Paris, France, and was one of the first three students invited by Jacques Lecoq to attend a third pedagogical year. She has performed with theatre companies both here and abroad, including the Caravan Theatre (Boston), Meredith Monk's The House (NY), the Bread & Puppet Theatre (VT, NY), the Los Angeles Mask Theatre (CA), Friend's Roadshow (England), and was a founding member of Foothills Barn Traveling Theatre (England, France), The Two Penny Circus (VT), David Mamet's St Nicholas Theatre (VT), as well as directing her own touring company for several years. Well known in movement theatre for her work with the Neutral Mask, Commedia dell'Arte and Clowning, Kaf continues to conduct workshops in these disciplines throughout the country. Her reputation as a mask specialist has also led to her consulting with the US Department of Education, the University of Hawaii, Honolulu School District, Los Angeles Unified School District, California Arts Council, the Los Angeles Music Center Education Division, the Very Special Arts Festival and The International Mask Research Foundation on ways to integrate masks into multi cultural education curriculums, as well as working on the design and implementation of the award-winning "workshop in a box" MAKE A MASK.

# MIDDLE STATES SELF STUDY REPORT

**Prepared by: Elizabeth Bradley, Head**

**Anne Mundell, Director of Design Program**

**David Boevers, Director of Production Technology and Management Program**

**Michael Chemers, Director of Dramaturgy Program**

## **PART I: GENERAL EDUCATION**

### INTRODUCTION

#### **School of Drama Mission**

The Carnegie Mellon School of Drama educates and trains the theatre artists who will become the collaborators, innovators, and leaders of our profession, committed to the enrichment of diverse communities.

Key Values of the School of Drama:

- Education
- Leadership
- Experimentation
- Community
- Diversity
- Faculty and Staff Professional Development and Support

The Carnegie Mellon School of Drama is a pre-professional conservatory program committed to ongoing progressive engagement with all forms of theatre. We seek to inspire students to create signature work in their chosen area of endeavor. We also celebrate unique voices from diverse cultures and aim to foster curiosity about the fusion between other art forms and current theatre practice, including exploring the storytelling potential of the new technologies. The newly established International Artists Residency Program allows our students to envision new possibilities for distinctive artistic expression which will summon in them untapped creativity and accomplishment.

Founded in 1914, the School of Drama continues to build upon a legacy of demonstrated excellence which, along with the achievements of our alumni, contributes significantly to the national and international prominence of Carnegie Mellon University.

The School of Drama is a member of the Consortium of Conservatory Theatre Training Programs. Students admitted must successfully demonstrate option-specific skills at a level of expertise necessary to successfully complete the rigorous curriculum. While most Drama Majors are accepted on the basis of their theatrical talent, as demonstrated in live auditions and portfolio reviews, they must also pass the academic evaluation process for the entire University. Dramaturgy majors are admitted on the strengths of their academic ability as demonstrated in transcript review, standardized testing (SAT, ACT, etc), and written essays on history and criticism. (See the written description of the application process on the School of Drama Web Site and in the University Catalogue.)

Once on campus, all Drama Majors are given a series of lectures on the importance of general education and the more “academic” portions of the School of Drama curriculum, first in a special assembly with the Head of School, and later in ongoing future meetings with their academic advisors in an intense close advising program. Students spend an extended session with the Head of the Drama School and the coordinators of the six individual options. A key focus of that formative seminar is the inculcation of the School’s commitment to an environment rich in ideas. Theatre is, at its core, an interpretive art form. In order to realize a role as an artist in interpreting the world, it is essential to understand it. We explain to students how the courses required outside of their discipline are considered as foundational as the key required courses within it.

As they progress through the program, we continue to emphasize in advising and grading meetings - often as directly as providing a list of recommended electives - that we consider

# MIDDLE STATES SELF STUDY REPORT

general education courses invaluable learning which enables students to put their work in the theatre in a larger context. (Written descriptions of the general education requirements are also contained in the School of Drama Undergraduate Student Handbook, on the School of Drama Web Site and in the University Catalogue.)

## GENERAL STUDIES REQUIREMENTS

As a result of a five-year School-wide internal assessment program, the School of Drama has formally articulated its goals and requisites for academic learning beyond the artistic curriculum of the School, which is the central curriculum for most of the students.

All Drama Majors are required to take at least ten general studies courses during their four years in residence. Dramaturgy and Theatre Studies Majors are required to take as many as four general studies courses each semester (Please refer to the School of Drama Web Site and the University Catalogue).

## SCIENTIFIC and QUANTITATIVE REASONING

The School of Drama requires Majors and minors to take courses which develop scientific and quantitative reasoning skills in two broad categories: within our performance specializations and in a traditional academic sequence of history and critical classes.

### PART I: S & Q Reasoning as developed in Our Performance Areas

The complete theatre artist must engage deeply and critically in several areas traditionally associated with both “hard” sciences that apply to acts of performance, including physics (for production and design), robotics (for automated design systems), electronics, computer programming, and anatomy (for movement and acting), as well as areas associated with quantitative analysis, such as individual psychology (for character analysis), sociology (for audience analysis), and geography (including the politics of public spaces like theatres). The following are examples of such knowledge as applied in our training program:

#### 1. Production Technology and Management

Students training for Design or Production disciplines must develop facility with measurement, estimating, materials, and fundamental engineering forces like tension & compression and fundamental electrical properties such as voltage and resistance. Students are introduced to these subjects in the freshman “Stagecraft” and “Basic PTM” courses.

Students working in the scenery or lighting & sound disciplines must become facile with the intricacies of hanging items. These students regularly work with line tension, safe working load, ultimate load, proof load, mechanical advantage systems, load increase and decrease factors, design factors, and d:D ratios as quantitative calculations. The calculations are used to size components, aid to decide on rigging strategies, and to fine appropriate anchoring locations. This content is addressed directly in the “Stagecraft” and “Rigging Seminar” courses.

Students training in Technical Direction, Production Management, Stage Management, and Scene Design need to master the physics involved in the fabrication and presentation of Mechanized or Automated Scenery. Units of this type require assessments of acceleration, friction, work & power, and torque to size structural and mechanical components. That detailing also involves selection of fluid power and electro-mechanical items. The “Physics of Stage Machinery” and “Machine Design” classes cover this material rigorously.

Students training in Technical Direction must be able to properly design scenic structures. This technical design involves static design of both beams and columns and requires an understanding of point loads, distributed loads, contributory area, and combined loading. Structures are tested for direct stress, horizontal shear, and deflection. While traditionally in theatre these decisions are made using a “rule of thumb” CMU Drama students learn to evaluate loading conditions using the “Allowed Stress Design” quantitative analysis method. This instruction is part of the “Structural Design for the Stage” course.

# MIDDLE STATES SELF STUDY REPORT

## 2. Design

Core conceptual research: one specific example of this type of research is demonstrated by a class assignment where students designed Durrenmatt's *The Physicists*. In order to develop a strong conceptual foundation for the design, the students had to understand the basic premises of the works of Einstein, Mobius and Newton. This kind of research is endemic to all that we do.

*Geometry*: students must formulate ideas on how objects, light and sound function in three dimensional space. There is a tremendous amount of thought given to this aspect of our work. The development of theatrical space manifests itself in the form of drafting (similar to architectural), precise model making, development of patterns for clothing, lighting beam angle calculation, the development of effective acoustical systems, etc...

*Computer programs*: include complex engineering and architectural applications (Autocad, Vectorworks), spreadsheet applications (MS Excel, Litewright), sound editing and generation programs, and software to enhance collaboration, such as Dreamweaver.

*Physics*: Students involved in Lighting, Projection and Sound design have to understand the Physics of optics and acoustics. Students involved in Scene Design gain a basic understanding of structural principals. All students in Lighting, Sound and Set Design take Rigging, which demonstrates principals of mechanical advantage, and application of leverage, force and loading to advance a mechanical goal.

*Electricity*: Students in lighting and sound study electrical theory and basic electronics.

*Robotics and Automation*: All students in Lighting and Scenery are exposed to robotics and automation through the use of automated lighting fixtures and the programming thereof and automated moving scenery.

*Chemistry*: students are taught precise formulas for many applications such as mould making, dying, and creating desired paint effects.

## 3. Acting/Music Theatre

The study of these disciplines involves an intimate knowledge of the dynamics of the body in space, the physics of voice production and respiration, the psychology of the human mind and the grasp of subject matter encompassed by the world the characters in a play inhabit. Actors are sophisticated students of human behavior, social interaction and social history. As they probe this material in order to represent a character, they engage with these issues on a profound level.

## 4. Directing

*Leadership Theory and Practice* – An investigation of the necessary tools to become an effective leader.

*Audience Dynamics* – An understanding of Audience Psychology and how text and production relate to a fulfilling audience experience.

*Politics of Spaces* – An investigation of how the understanding of both the actor-audience spatial relationship and the use of both traditional and non-traditional theater spaces can enhance the theatrical experience.

*Organizational Dynamics* – An understanding of effective organizational techniques that encourages efficient and productive work from all contributors to a production.

*Text Analysis and Dramatic Theory* – A firm foundation in the basic dramatic elements and diverse styles of text analysis. A firm historical understanding of classical and contemporary dramatic theory.

# MIDDLE STATES SELF STUDY REPORT

*Dynamics of Collaboration* – An understanding of effective techniques that encourage maximum creative input from the entire production team including Playwright (if working on a new script), Producer, Designers, Actors, Production Crew, Box Office and Publicity.

*Three Dimensional Storytelling* – An understanding of how Composition and Picturization are primary factors in storytelling.

*Psychology* – Exposure to character analysis based on Freudian and Post-Freudian theory.

*The History of Artistic Movements* – Exposure to major movements in Twentieth Century Art, Music and Dance. Exposure to recent Experimental Theater techniques.

## 5. Dramaturgy

The art of dramaturgy is composed of excellent research and writing skills, a comprehensive knowledge of theatre history (and, broadly, the social history of art), and an intense training in critical reasoning techniques as applied to literary and political analysis. The dramaturg's unique specialization, and the substance of her art, lies in her ability to translate these into material that can be used by a creative production team in the creation of a piece of theatre art.

## 6. Theatre Studies

These majors do not have a fixed curriculum, but their coursework is designed to inform a final large research project as a capstone experience (see below).

### **PART II: S & Q Reasoning as part of Dramatic Literature “Common Courses.”**

Under the broad rubric of “Dramatic Literature,” we group courses required by all Majors, which are core curriculum for each Option.

All Majors and Minors must take the Foundations of Drama sequence, a four-semester series of history, critical theory, and cultural studies courses taking the students from the prehistoric origins of theatre to cutting-edge modern performance, including emphasis on minority and non-Western theatre history. In this class, students learn the mechanics of dramatic action and the quantitative process for script analysis, and how theatre arts engage in their social, political, and economic contexts. Students actively analyze and employ theories of psychology and sociology, as well as literary criticism. The Foundations of Drama series is a new pedagogical approach and puts the School of Drama into the top rank of theatre programs in the United States in terms of scope and rigor (please see Theatre History Survey Results, below).

Foundations of Drama fulfills basic requirements for the Departments of English and History, is a core requirement for the Drama Minor and the following interdisciplinary programs: Bachelor of Humanities and Arts (BHA); Bachelor of Science and Arts (BSA), and the Humanities Scholars Program. This sequence also fulfills the “Creating” requirement for the Sciences and Engineering schools.

All Majors must take at least two upper-division History of Drama minis (Dramaturgy Majors must take eight). These eight-week intensives are special-topics courses on theatre history and theory, designed to be maximally topical or to address changing needs in the curriculum.

### **PART III: S & Q Reasoning as part of Production Dramaturgy and Play Symposia**

The School of Drama's new Production Dramaturgy BFA has provided a dramaturg for almost all creative teams working on Season shows. The dramaturg formally provides a strong research element, grounded in historical context and viewed through a meticulous critical engagement, enriching the creative product the School generates. This occurs in a variety of forms, including the drafting of season proposals, the close collaboration with directors in clarifying an artistic vision, provision of relevant research to illuminate the work of actors and designers, the creation of well-researched and informative program notes and study guides, and direct outreach

## MIDDLE STATES SELF STUDY REPORT

to audiences in the forms of pre-show lectures and post-show talkbacks. Furthermore, the School maintains the Online Digital Dramaturgical Archive, which is composed of the entirety of dramaturgical Production Casebooks of our shows and may be accessed via the School of Drama website by anyone, anywhere, anytime, for research or review purposes. We have received a mountain of direct positive feedback about the increased intellectual rigor and clarity of vision that our dramaturgs have helped to create; this feedback has come from students who have worked with dramaturgs, non-major students who attend the shows, faculty from across the university, and critics in the mainstream press; one English professor described the intellectual product generated in this way as “a godsend.” By 2009, we will be able to provide such support for every creative team formed in the School of Drama.

The School of Drama also provides the “Interdisciplinary Play Symposia,” a class offered irregularly (but fairly often) when a particular play of the School’s Season is deemed to be of broad interest to other academic disciplines of the University, and neighboring Universities. The symposia are “mini” courses which are organized within the School of Drama and taught collaboratively by eight different professors from across the campus, and indeed from around the country. These courses are open to all students, grad and undergrad, from any major, and while they usually enroll around 30 students from more than six different schools, from freshmen to graduate, individual class sessions have attracted as many as 145 students. Collaborating professors have included professors from Genetics, Biology, Architecture, Philosophy, Philosophy of Science, Mathematics, English, and Modern Languages, and have also attracted speakers like Jane Maeinschein (historian of cloning from the University of Arizona), Troy Duster (sociologist of race from UC Berkeley), and Sarah Bryant-Bertail (theatre critic and historian from the University of Washington). In conjunction with our production of G. E. Lessing’s *Nathan the Wise* in the Spring of 2005, this course was taught both in Pittsburgh and at the CMU sister campus in Doha, Qatar, and provided a basis for a live video transmission of a performance to an audience in Doha (this was an historic event: no theatre company has ever even attempted a trans-hemispheric live broadcast before), followed by a live talkback between the Doha and Pittsburgh audiences moderated by Dramatic Literature faculty in both cities. The interdisciplinary play symposium has been one of the most successful ways that we have been able to generate intellectual product for the University community-at-large, on both sides of the planet.

All of the twenty one performance experiences realized each year in the drama school are selected as a result of a deliberate and considered process. The objective of this review is to integrate the goals of the curriculum with the needs of specific student populations to ensure that the “capstone” learning experiences which the productions and installations represent arise directly from desired learning outcomes established in foundational courses. In order to accomplish this, faculty members propose “labs” which meet the needs of their course. On a proposal form linked to the course number they articulate the learning goals that will be met if they are awarded a lab experience as proposed. A joint committee of faculty from each option, under the direction of the Head, reviews the proposals from all areas of the School. We examine them for synergies and commonalities. Eventually the integrated labs are matched with venue and material resources. In addition to meeting discipline specific criteria, such as the opportunity to increase proficiency in the playing of physical comedy, the lab proposals must meet a rotational test through segments of theatre literature established by the dramatic history faculty. We also examine the potential for thematically related programming that will lend itself to additional intellectual exploration. Our season exploring the intersection of science and drama, for example, allowed us to create one in a series of play related symposia courses that brought together faculty from all over the campus to teach topics as varied as particle physics, and 18th Century landscape architecture. In the coming season, we will create performances of *Commedia* classics in a contemporary setting, with the obvious opportunities for study of the original period. But more importantly we will be touring this work into neighborhoods across Pittsburgh. This supports our core curricular goal of community contribution and exposes students to the reality of their current urban environment. In summary, we believe that students who study theatre come to an understanding of the larger world through the stories they tell in the plays we stage. They are inculcated with the conviction that an ongoing curiosity about the world is concomitant with our responsibility to contribute, as artists, to its betterment.

# DRAMATIC LITERATURE REQUIREMENTS OF THE SCHOOL OF DRAMA AS COMPARED TO SCHOOLS NATIONALLY

In 2004-2005, the National Survey of Theatre History Programs was conducted by Dr. Jay Malarcher (West Virginia University) for the Teaching Theatre History Research Group at the American Society for Theatre Research (ASTR), the top international scholarly organization for historians and theorists of the theatre. This survey compares PhD, MA, MFA and undergraduate BA as well as BFA programs and professional conservatories. Among other things, the study found that:

The School of Drama is in the top 5.2% of schools that offer more than 4 terms of theatre history classes.

The School of Drama's Foundations of Drama sequence is in the top 5% of schools in terms of number of plays read in Drama Lit classes.

The School of Drama's Foundations sequence offers all five "special categories" classes considered to be advanced beyond the scope of regular theatre history (Dramatic Literature, Theory and Criticism, Theatre Historiography, Dramaturgy, and Changing Topics).

The School of Drama's level of integration between theatre history coursework and season productions has skyrocketed, since 2003, from the bottom 21.3% of surveyed schools to the top 6.7%. The majority of respondents (36%) answered that the production schedule "rarely" addresses course needs.

Only 36.5% of the surveyed schools' theatre history courses fulfill a University-wide writing-intensive requirement. Foundations of Drama has recently achieved this level of writing.

## CAPSTONE EVENT: THE SENIOR PRODUCTION

### *Vehicle for assessing proficiencies*

The Senior Production is the vehicle for assessing the student's fulfillment of the professional proficiency requirements for graduation with a degree in Drama. As seniors, students are selected to participate in a fully-resourced senior production, directed by a faculty member or an outside professional. Furthermore, these capstone events are part of the School's subscription season, and are therefore open to the public for viewing. Public forums for responses, in the form of audience talkbacks conducted by dramaturgs, provide instant feedback and full audience interface for the artists.

For this capstone experience, different Options within the Major have different requirements.

### **Directing**

1. Demonstrated basic skills in thematic and action analysis.
2. Shown the ability to make, synthesize and stage artistic choices.
3. Shown capability of communicating ideas in a clear and inspiring manner.
4. Demonstrated a working knowledge of production through Stage Management and Assistant Directing assignments.
5. Shown proficiency in using directorial tools and techniques such as planes, levels, stage areas, body positions, composition, picturization, rhythm, emphasis, focus and movement.
6. Shown good collaborative skills with designers, technicians, actors and stage managers.
7. Demonstrated leadership and good citizenship within and outside of the School of Drama.
8. Understands and practices professional standards of directing including preparation, punctuality, running rehearsals according to Actors Equity rules and giving valuable and concise feedback to all participants.

# DRAMATIC LITERATURE REQUIREMENTS OF THE SCHOOL OF DRAMA AS COMPARED TO SCHOOLS NATIONALLY

## **Acting/Music Theatre**

Through participating as cast in productions directed by professional visiting and faculty directors that reflect as closely as possible the experience of a professional production, graduating actors and music theatre performers demonstrate:

1. A pre-professional level of expertise with the basic concepts, techniques and skills of acting, and can apply such skills to sophisticated, complex material with a moderate degree of coaching.
2. The ability to self-initiate a critical process (i.e., to employ reflection, analysis and evaluation) of techniques and skills required to realize an overall performance.
3. Self-reliance in the work process – the actor comes prepared to the rehearsal process and is able to maintain consistency through the course of a run of a play.
4. An expanded knowledge of the history of the theatre.
5. Consistently applied good work habits and professional discipline when working cooperatively and collaboratively in a complex production process with directors, choreographers, designers, technicians, playwrights and ensemble casting.
6. An expanded aesthetic “world view” and the ability to incorporate direction and adjust to a variety of acting and performance styles in a range of material informed by pluralistic perspectives.
7. Preparedness to make the transition to life as a working member of the profession.

## **Design**

Fourth year designers are carefully selected to design a realized production as a capstone project. Depending upon the student’s level of design sophistication and skill mastery, students are chosen to design productions that have been assigned a variety of levels of resourcing. All students are expected to perform to professional standards, no matter how highly resourced a show might be. Depending on their area of specialization, students are required to turn in full design packages that may include drafting, models, design renderings, fabric swatches, color choices, sound plots, etc...Students are also responsible for design development and supervision of the realization of their design as well as communication and collaboration with the rest of the team. A sample list of deliverables is attached. At the conclusion of the process, students are then assessed on the following criteria:

- Quality of collaboration
- Quality of product
- Quality of process
- Quality of deliverables

## **Production Technology & Management**

### *Technical Directors:*

1. Demonstrate good collaborative relationships with the Director, Managers, Designers & other department heads.
2. Demonstrate a healthy relationship with their shop staff.
3. Creation of a working budget for the project and working with the others involved to bring a project into scope.
4. Creation of a working fabrication schedule for the scenic elements.
5. Engineering of all the scenic elements with whatever drawings, detailing, and prototyping required.
6. Fabrication of the elements, in view of their budget, with proper quality control, under the artistic supervision of the scene designer.
7. Management of a safe and secure shop or theatre environment.
8. Successful installation of the scenic elements in the performance space.
9. Successful removal and disposal of scenic elements at the conclusion of the project.
10. Maintaining of proper purchasing, engineering, and labor records.



# DRAMATIC LITERATURE REQUIREMENTS OF THE SCHOOL OF DRAMA AS COMPARED TO SCHOOLS NATIONALLY

## *Production Managers:*

1. Demonstrate the skills required to manage a group through a collaborative artistic enterprise
2. Gain experience in delegating to assistants.
3. Demonstrate skills in managing department heads reporting Production Manager.
4. Demonstrate the skill to identify when to seek the assistance of producers for whom the Production Manager works, and how to represent the producer to the production team.
5. With the assistance of the department heads, create and manage a critical path that enables the successful installation rehearsal, performance, and strike of a production.
6. Successfully manage the personnel resources available to maximize their potential on production tasks.
7. Create, track, manage and reallocate materials budgets for an entire production.
8. Implement protocols that enable successful communication amongst production team.
9. Ensure that safety procedures are established and followed.
10. Create overall schedule for production that enables all artistic and production participants to be aware of the breadth of the entire project from initial meeting through strike, and to know what their roles are within that schedule.

## *Stage Managers:*

1. Create successful paperwork for the running and documentation of a large production.
2. Translate the needs of a script to the physical demands of rehearsal space and resources.
3. Supervise and mentor younger students as assistants and crew.
4. Create a good working relationship with a faculty or guest director.
5. Maintain a disciplined, creative atmosphere throughout a rehearsal process.
6. Demonstrate productive relationships with other members of the artistic team through successful communication and mutual respect.
7. Work collaboratively with the acting company and respond to their needs.
8. Facilitate the transition of the show from rehearsal room to stage, through technical and dress rehearsals and performances.
9. Take active responsibility for the running of performances.
10. Demonstrate professional standards and practices through leadership in all facets of the assignment.

## *Dramaturgy*

1. Assisting the director in choosing three plays, developing a basic dramaturgical approach to each, and writing three proposals to the Season Selection Committee.
2. Creation of a Production History for the play.
3. Creation of textual and visual research in time for the Design Launch of the production.
4. Developing a critical, holistic, and detailed dramaturgical approach to the play.
5. Consulting with the director in rehearsal in three specific phases.
6. Writing Program Notes
7. Hosting outreach and talkback sessions with audience, and other work on Audience Development
8. Compiling, maintaining, and completing a complete Dramaturgical Protocol (or Production Casebook), which includes all research and a production journal, for submission to the School of Drama Digital Dramaturgy Archive (Please see School of Drama Web Site).

## *Theatre Studies*

This Option is not contingent upon a production for graduation. The Capstone Experience of a Theatre Studies Major is the completion of a 30,000 word Research Thesis, focused specifically upon the Theatre Studies student's research specialization, the terms of which are determined by the student's committee, which includes the Head of School, the Theatre Studies Advisor (a member of the Dramatic Literature faculty), and two faculty members from outside the School of Drama (Please see the School of Drama Web Site and the University Catalogue).

## ASSESSMENT OF GENERAL PROFICIENCIES

**Every option in the School of Drama conducts bi-semester grading meetings. All full time faculty in the option attend grading conferences. The professors present grades in their individual courses and the overall progress of the student is discussed.**

At mid-semester these sessions serve to determine a student's mid-term grade and any relevant academic action. At the end of the semester, the students participate in conferences with the entire faculty in their designated specialization. These conferences are between fifteen minutes to one half hour in length. In the case of design and production students the "crit" format requires students to post work that represents their work throughout the term and critique and comment on their individual progress and output. Acting, directing and dramaturgy students meet in panel form with the appropriate faculty. Students then complete an evaluation form which quantifies the feedback they received from faculty during their "crit" or conference.

These sessions are complemented by a close and well managed advising protocol. All faculty have access to the list of pending academic actions, and communicate any academic issues to the students' advisor. The advisor will review with the student the conference evaluation and any academic action arising there from.

The Dramaturgy Option faculty meets one-on-one with students at least five times each semester to give direct feedback on ongoing projects. Dramaturgs are also evaluated in internships by the host theatre's Literary Manager, and by the Directing faculty on any collaborations with student or faculty directors. This feedback is written and oral, and dramaturgs are required to record it in their Production Casebooks.

Theatre Studies Option students form a Thesis Committee, composed of the Head of School, the Theatre Studies Option Advisor, and two faculty members from areas of specialization outside the School of Drama (depending on the thesis content). These students are required at various points in the thesis-writing process to meet with ALL the members of their Committee for direct feedback on ongoing research and written drafts. The Theatre Studies student must submit the thesis for review and then present the work for an oral defense at which the full committee is present. The student is then either passed on or given time to revise, as determined necessary.

In regular faculty review meetings formal recommendations are made to increase the curricular focus on weak areas of proficiency. The Curriculum Committee is then charged with the task of deciding what courses need to be added or changed to place more emphasis on these areas of weakness. At every stage of curricular review, faculty base their decisions on the changing needs of professional theatre artists in each of our fields. Major revisions of the curricula, which have taken place in recent years, have included bolstering the academic/intellectual component of the training, adding minority-focused and non-Western-focused theatre history courses, integration of class curriculum criteria into season planning decisions, the participation of visiting instructors and lecturers from all over the world, and cutting-edge guest artists involved in teaching residencies.

Once identified as a desired change, the Curriculum Committee studies the impact of the proposed change on the overall balance of the program and makes certain it can be achieved within the guidelines specified by the Consortium of Conservatory Theatre Training Programs. The committee's final recommendation is voted upon by the full faculty. Once approved, all written documentation, the School of Drama external and internal web sites, as well as the University Catalogue, are edited to reflect this change, and the new curriculum is implemented gradually, beginning with the next incoming Freshman class.

## **SCHOOL OF DRAMA UNDERGRADUATE PROGRAM AND COURSE DESCRIPTIONS**

The Carnegie Mellon School of Drama is a pre-professional conservatory program educating young artists who will become the collaborators, innovators, and leaders of our profession . We are committed to ongoing progressive engagement with all forms of theatre and we seek to inspire students to create signature work in their chosen area of endeavor. We also celebrate unique voices from diverse cultures and aim to foster curiosity about the fusion between other art forms and current theatre practice, including exploring the storytelling potential of new technologies. The newly established International Artists Residency Program allows our students to envision new possibilities for distinctive artistic expression which will summon in them untapped creativity and accomplishment.

Founded in 1914, The School of Drama continues to build upon a legacy of demonstrated excellence which, along with the achievements of our alumni, contributes significantly to the national and international prominence of Carnegie Mellon University.

For a full listing and descriptions of courses offered within the School of Drama, please see:

<http://www.cmu.edu/esg-cat/pdf/CDS/cd.pdf>

## **THE UNDERGRADUATE ACTING PROGRAM**

### The Undergraduate Acting Program

The Carnegie Mellon School of Drama offers undergraduate actors an intense, disciplined four-year program that prepares the student for a career in the professional theatre.

The Acting Option is designed to prepare the student for immediate entry into the profession. It is a sequenced-based training program with accumulative skills building upon each other over the course of four years. The curriculum focuses primarily on the technique and craft of theatre while offering skills that are necessary for success in all media. Courses in acting, voice, speech, movement, and/or dance are integral parts of the program at all four levels.

The freshman year is a discovery year in which the acting process is taken apart through exercises, text work and improvisation. The fundamental elements of acting are explored in depth as the student learns how they fit together and how to integrate oneself fully into the imaginary world of the play. In the sophomore year these skills are solidified and deepened as more sophisticated, verbally complex material is introduced with a focus on the works of Chekhov and Shakespeare. The junior year continues to develop the students' craft by investigating a variety of text styles including Greek and Restoration. Skills begin to be tested and strengthened through public performance. The senior year provides a bridge from training to the professional world as it offers opportunities to appear on the School's main stage.

At the end of the senior year, students are introduced to the profession through showcase performances in New York City and Los Angeles. This privilege is granted only to students who are in good standing, and who have obtained the necessary credits for graduation.

### **Acting Option Curriculum**

#### **Freshman Year**

	<b>Fall</b>	<b>Units</b>
54-011	Warmup	1
54-101	Acting I	12
54-103	Speech I	6
54-105	Voice I	5
54-107	Movement I	4
54-111	Text	2
54-159	Production Symposium I	6
54-175	Conservatory Hour	1
54-177	Foundations of Drama I	6
64-100	Critical Histories of the Arts	9
99-101	Computing at Carnegie Mellon	3
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		Minimum units - 55
	<b>Spring</b>	
54-012	Warmup	1
54-102	Acting I	12
54-104	Speech I	6
54-106	Voice I	5

54-108	Movement I	4
54-160	Production Symposium I	6
54-176	Conservatory Hour	1
54-178	Foundations of Drama II	6
76-101	Interpretation and Argument (English)	9
xx-xxx	Non-Drama Elective	(minimum) 6

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Minimum units - 56

### Sophomore Year

	<b>Fall</b>	<b>Units</b>
54-201	Acting II	12
54-203	Voice & Speech II	5
54-207	Movement II	6
54-211	Actor Dance II	3
54-213	Singing for Actors II (optional)	3
54-221	Directing II	9
54-259	Production Symposium II	9
54-281	Foundations of Drama III	6
54-286	Alexander	1
xx-xxx	Non Drama Elective	(minimum) 6

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Minimum units – 59

### Spring

54-202	Acting II	12
54-204	Voice & Speech II	6
54-208	Movement II	6
54-214	Singing for Actors II (Optional)	3
54-242	Improvisation	4
54-260	Production Symposium II	9
54-282	Foundations of Drama IV	6
54-294	Make-Up	2
54-322	Directing III	6
xx-xxx	Non-Drama Elective	(minimum) 6

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Minimum units - 60

### Junior Year

	<b>Fall</b>	<b>Units</b>
54-301	Acting III	12
54-303	Speech III (accents)	6
54-305	Voice III	6
54-307	Movement III	6
54-311	Acting Symposium III	10
54-317	Singing for Actors III (optional)	2
54-325	Actor Dance III	3
54-502	Junior Auditioning (optional)	2
54-xxx	History of Drama (if necessary)	(variable)
xx-xxx	Non-Drama Elective	(minimum) 6

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Minimum units – 55

### Spring

54-302	Acting III	12
54-304	Speech III (dialects)	6
54-306	Voice III	3
54-308	Movement III	4
54-312	Acting Symposium III	10
54-318	Singing for Actors III (optional)	2
54-325	Actor Dance III	3
54-502	Junior Auditioning (optional)	2
54-xxx	History of Drama (if necessary)	(variable)
xx-xxx	Non-Drama Elective	(minimum) 6

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Minimum units – 49

**Senior Year**

	<b>Fall</b>	<b>Units</b>
54-401	Camera Lab	6
54-405	Graduate Directing	6
54-407	Movement IV	6
54-409	Theatre Lab	4
54-411	Acting Symposium IV	20
54-413	Showcase	4
54-437	Acting for the Camera	4
54-494	Business of Acting	4
54-xxx	History of Drama (if necessary)	(variable)
xx-xxx	Non-Drama Elective	(minimum) 6

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Minimum units - 60

	<b>Spring</b>	
54-402	Camera Lab	6
54-406	Graduate Directing	6
54-410	Theatre Lab	4
54-412	Acting Symposium IV	20
54-414	Showcase	9
54-487	Acting IV	9
54-xxx	History of Drama (if necessary)	(variable)
xx-xxx	Non-Drama Elective	(minimum) 6

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Minimum units - 60

**Important:** In addition to the 3-semester sequence of History of Drama, all Actors will be required to take a total of 2 Drama History Minis of varying topics over their junior and senior year.

## The Undergraduate Music Theatre Program

The School of Drama offers the music theatre option for students with special skills in singing, dancing and acting. The program's rigorous curriculum includes training in the disciplines of acting, vocal music, voice and speech, movement and dance and deals with such forms as musical comedy, cabaret theatre, experimental musical theatre, and the epic musical.

Students in the Music Theatre option share the same curriculum and training philosophy as those in the acting option. In addition they take courses particular to the demands of music theatre. These include individual singing lessons, training in a variety of dance techniques, and musical theatre styles and skills.

At the end of the senior year, students are introduced to the profession through showcase performances in New York City and Los Angeles. This privilege is granted only to students who are in good standing, and who have obtained the necessary credits for graduation.

**The School of Drama considers this Option to be the equivalent of a double major. Minimal non-departmental electives are required.**

### Music Theater Option Curriculum

#### Freshman Year

	<b>Fall</b>	<b>Units</b>
54-011	Warmup	1
54-101	Acting I	12
54-103	Speech I	6
54-105	Voice I	5
54-107	Movement I	4
54-111	Text	2
54-123	Ballet I	5
54-125	Music Skills I	2
54-159	Production Symposium I	6
54-175	Conservatory Hour	1
54-177	Foundations of Drama I	6
54-500	Voice Lab	5
64-100	Critical Histories of the Arts	9
99-101	Computing at Carnegie Mellon	3

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Minimum units - 67

#### **Spring**

54-012	Warmup	1
54-102	Acting I	12
54-104	Speech I	6
54-106	Voice I	5
54-108	Movement I	4
54-124	Ballet I	5
54-126	Music Skills II	2
54-160	Production Symposium I	6

54-176	Conservatory Hour	1
54-178	Foundations of Drama II	6
54-500	Voice Lab	5
76-101	Interpretation and Argument (English)	9
xx-xxx	Non-Drama Elective (minimum)	6

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Minimum units - 68

**Sophomore Year**

	<b>Fall</b>	<b>Units</b>
54-201	Acting II	12
54-203	Voice & Speech II	5
54-205	Ballet II	3
54-207	Movement II	6
54-217	Jazz II	2
54-219	MT Lit and Rep	4
54-223	Tap II	2
54-259	Production Symposium II	9
54-281	Foundations of Drama III	6
54-286	Alexander	1

54-500	Voice Lab	5
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Minimum units – 55

	<b>Spring</b>	
54-202	Acting II	12
54-204	Voice & Speech II	6
54-206	Ballet II	3
54-208	Movement II	6
54-218	Jazz II	2
54-224	Tap II	2
54-226	Acting a Song	4
54-260	Production Symposium II	9
54-282	Foundations of Drama IV	6
54-294	Make-Up	2
54-500	Voice Lab	5

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Minimum units - 57

**Junior Year**

	<b>Fall</b>	<b>Units</b>
54-301	Acting III	10
54-303	Speech III (dialects)	3
54-305	Voice III	6
54-311	Acting Symposium III	16
54-313	Ballet III	3
54-315	Jazz III	2
54-319	Cabaret	6
54-323	Tap III	2
54-500	Voice Lab	5
54-xxx	History of Drama (if necessary)	(variable)

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Minimum units – 53

**Spring**

54-302	Acting III	10
54-304	Speech III (accents)	3
54-306	Voice III	3
54-312	Acting Symposium III	16
54-314	Ballet III	3
54-316	Jazz III	2
54-320	Music Theatre Scenes	6
54-324	Tap III	2
54-xxx	History of Drama (if necessary)	(variable)

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Minimum units – 45

**Senior Year**

**Fall**

**Units**

54-401	Camera Lab	6
54-407	Movement IV (optional)	6
54-409	Theatre Lab	4
54-411	Acting Symposium IV	20
54-413	Showcase	4
54-415	Broadway Styles	4
54-423	Tap IV	2
54-437	Acting IV	4
54-494	Business of Acting	4
54-500	Voice Lab	5
54-xxx	History of Drama (if necessary)	(variable)

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Minimum units - 59

**Spring**

54-402	Camera Lab	6
54-410	Theatre Lab	4
54-412	Acting Symposium IV	20
54-414	Showcase	9
54-416	Broadway Styles	4
54-424	Tap IV	2
54-438	Acting for the Camera	4
54-500	Voice Lab	5
54-xxx	History of Drama (if necessary)	(variable)

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Minimum units - 54

**Important:** In addition to the 3-semester sequence of History of Drama, all Actors will be required to take a total of 2 Drama History Minis of varying topics over their junior and senior year.

## **UNDERGRADUATE DESIGN CURRICULUM**

### **Freshman Year**

Fall

Basic Design	6
Basic PTM	6
Stagecraft	15
Studiocraft	13
Foundations of Drama	6
Critical Histories of the Arts	6
Computing Skills Workshop	3
Conservatory Hour	1

Spring

Basic Design	6
Basic PTM	6
Stagecraft	11
Studiocraft	8
Foundation of Drama	6
Conservatory Hour	1
Non-Drama Elective	9
Interpretation and Argument	9

### **Sophomore Year**

Fall

Oswald	6
Design for the Stage	6
Technical Management	6
Stagecraft II	14
Studiocraft II	3
Directing II	6
Foundations of Drama	6
Non-Drama Elective	9

Spring

	<i>All Design</i>
Foundations IV	6
Non- Drama Elective	6 or 9
Non-Drama Elective	9

	<i>Sound Design</i>
Introduction to Sound Design	21
Production Audio	6

	<i>Costume Design</i>
Introduction to Costume Design	21
Costume Construction	6
Costume Design Forum	n/a
Make up for Designers	2
Figure Drawing I	6

	<i>Set Design</i>
Introduction to Scene Design	21
Set Design Forum	n/a
Scene Design Skills 3D	6
Scene Painting 1	6

	<i>Lighting Design</i>
Introduction to Lighting Design	21
Lighting Design Forum	n/a

## **Junior Year**

Fall

	<i>All Design</i>
Production Prep III	12
History of Clothing	6
History of Architecture and Décor	6
Scene Design IB (not required)	9
Non-Drama Elective	9

	<i>Sound Design</i>
Sound Design I	6

	<i>Costume Design</i>
Costume Design 1	6
Costume Construction	9

Costume Design Forum	n/a
Figure Drawing 1	6

*Set Design*

Scene Design I	9
Set Design Forum	n/a
Scene Design Skills	6
Scene Painting I	6

*Lighting Design*

Lighting Design I	9
Automated Lighting	6
Lighting Design Skills	6
Lighting Design Forum	n/a

Spring

*All Design*

Production III	12
History of Clothing	6
History of Architecture and Décor	6
Lighting Design 1E (not required)	9
Non-Drama Elective	9

*Sound Design*

Sound Design I	9
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*Costume Design*

Costume Design I	9
Costume Construction	6
Figure Drawing I	6

*Set Design*

Scene Design I	9
Set Design Forum	n/a
Scene Design Skills 3D	6
Photoshop/Dreamweaver	6
Scene Painting	6

*Lighting Design*

Lighting Design	9
Production Electrics	6
Lighting Previzualization Software	6

Lighting Design Forum n/a

## Senior Year

Fall

### *All Design*

Production Prep III 15  
Non- Drama Elective 9

### *Sound Design*

Sound Design II 9

### *Costume Design*

Costume/ Set Design II Scenography 9  
Costume Construction II 6  
Costume Design Forum n/a  
Figure Drawing II 6  
Drawing for the Theatrical Designer 6

### *Set Design*

Costume/ Set Design II Scenography 9  
Set Design Forum n/a  
Drawing for the Theatrical Designer 6  
Scene Painting II 6

### *Lighting Design*

Lighting Design II 9  
Lighting Design Forum n/a

Spring

### *All Design*

Production Prep III 15  
Non-Drama Elective 9

### *Sound Design*

Sound Design II 9

### *Costume Design*

Costume Design II 9  
Costume Construction II 6  
Costume Design Forum n/a  
Figure Drawing Two 6

Painting for the Theatrical Designer 6

*Set Design*

Set Design Two 9

Set Design Forum n/a

Painting for the Theatrical Designer 6

Scene Painting II 6

*Lighting Design*

Lighting Design II 9

Lighting Design Forum n/a

## UNDERGRADUATE DIRECTING CURRICULUM

### Directing Option Curriculum

#### Freshman Year

	<b>Fall</b>	<b>Units</b>
54-121	Directing I: Sources	9
54-101	Acting I	12
54-107	Movement I	4
54-177	Foundations of Drama I	6
54-517	Directors' Colloquium	1
54-159	Production Symposium I	6
54-175	Conservatory Hour	1
76-101	Interpretation & Argument	9
64-100	Critical Histories of the Arts	9
99-101	Computing @ Carnegie Mellon	3
xx-xxx	Non-Drama Elective	6-9

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Minimum Units - 64

	<b>Spring</b>	<b>Units</b>
54-122	Directing I: Sources	9
54-102	Acting I	12
54-108	Movement I	4
54-178	Foundations of Drama II	6
54-160	Production Symposium I	6
54-518	Directors' Colloquium	1
54-176	Conservatory Hour	1
xx-xxx	Non-Drama Elective	6-9

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Minimum Units - 45

#### Second Year

	<b>Fall:</b>	<b>Units</b>
54-221	Directing II: Fundamentals	9
54-233	Acting for Directors	9
54-251	Introduction to Lighting Design	6
54-281	Foundations of Drama III	6
54-517	Directors' Colloquium	1
54-257	Directing Production II	12
54-xxx	Make-Up (Optional)	2
54-277	Intro to Stage Management	6
xx-xxx	Non-Drama Elective	6-9

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Minimum Units - 57

	<b>Spring:</b>	<b>Units</b>
54-222	Directing II: Fundamentals	9
54-234	Acting for Directors	9
54-252	Introduction to Lighting Design	3
54-282	Foundations of Drama IV	6
54-518	Directors' Colloquium	1
54-258	Directing Production II	12
xx-xxx	Non-Drama Elective	6-9

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Minimum Units - 46

### Third Year

	<b>Fall:</b>	<b>Units</b>
54-321	Directing III: Forms and Formats	9
54-231	Design for the Stage	6
54-239	* History of Architecture & Décor	4
	<b><u>OR</u></b>	
54-245	* History of Clothing	4
54-517	Directors' Colloquium	1
54-357	Directing Production III	12
54-277	Stage Management I	6
xx-xxx	Non-Drama Elective	6-9
54-xxx	History of Drama (Mini)	3

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Minimum Units – 47

	<b>Spring:</b>	<b>Units</b>
54-322	Directing III: Forms and Formats	9
54-232	Design for the Stage	6
54-240	* History of Architecture & Décor	4
	<b><u>OR</u></b>	
54-246	* History of Clothing	4
54-518	Directors' Colloquium	1
54-358	Directing Production III	12
54-xxx	Playwriting for Directors	6
xx-xxx	Non-Drama Elective	6-9
54-xxx	History of Drama (Mini)	3

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Minimum Units - 47



## Fourth Year

	<b>Fall:</b>	<b>Units</b>
54-401	Camera Lab	6
54-409	Theatre Lab	9
54-433	Producing for TV & Film	9
54-457	* Directing Production IV	12
54-517	Directors' Colloquium	1
54-475	Theatre Management	6
xx-xxx	Non-Drama Elective	6-9
54-xxx	History of Drama (Mini) (If Needed)	3

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Minimum Units - 52

	<b>Spring:</b>	<b>Units</b>
54-422	Directing IV: Departures from Realism	6
54-410	Theatre Lab	9
54-xxx	TV Project	3
54-458	* Directing Production IV	12
54-518	Directors' Colloquium	1
54-xxx	History of Drama (Mini) (If Needed)	3

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Minimum Units - 34

\* One semester of Directing Production IV required – Senior Thesis Play. Second semester is optional.

**Other Electives** – Students in the School of Drama are required to take 448 units for graduation, or an average of 56 units per semester. After scheduling their required courses above, Directing Option students should fill in the rest of their schedule with non-Drama electives, History of Drama mini (half-semester) courses, or additional electives. The Directing Option requirements, plus the non-Drama electives and History of Drama mini courses, total between 374 and 395 units, depending on the unit count of the non-Drama electives the student chooses. The student is free to take any courses they would like to fulfill the remaining 53 to 74 units, to bring their total to 448. In this way, the Directing curriculum provides the student the option to make their education as broad as they wish. They may even choose to earn a minor in another discipline, by selecting their seven non-Drama electives and the additional 53 to 74 units deliberately.

## UNDERGRADUATE DRAMATUGY CURRICULUM

### Dramaturgy Option Sample Curriculum

First Year			
<b>FALL</b>			<b>UNITS</b>
54-177	Foundations of Drama I, Antiquity		6
??-???	Critical Histories of the Arts		9
99-101	Computer Skills Workshop		3
54-109	Dramaturgy I <sup>1</sup>		15(9)
82-101	Elementary French I [or similar] <sup>2</sup>	9	
xx-xxx	Elective (drama or non-drama) <sup>3</sup>	min 9	
<b>TOTAL:</b>			<b>54</b>
<b>SPRING</b>			<b>UNITS</b>
54-210	Text Analysis		6
54-174	Dramaturgy II		9
54-178	Foundations of Drama II, Early Modern	6	
76-101	Interpretation & Argument (Creative Argumentation)	9	
54-520	Interdisciplinary Symposium <sup>4</sup>		3
82-102	Elementary French II [or similar]	9	
xx-xxx	Elective (drama or non-drama)	min 9	
<b>TOTAL:</b>			<b>51</b>

<sup>1</sup> New Course: see p. 7 for description. Dramaturgy majors at the freshman level must also sign up for 6 hours of Crew for a total of 15 hours of credit: all other students receive 9 hours of credit. Dramaturgy I is open to students of any Option or even to students outside the School, and is a required course for Directing majors. Dramaturgy I is a prerequisite for Dramaturgy II: Forms and Formats. Sample syllabus enclosed.

<sup>2</sup> If a language prerequisite is required: otherwise, an elective may be taken.

<sup>3</sup> Students in the Dramaturgy Option may select electives from inside the School as well as from the University at large, in the event that there are certain theatrical skills that they may wish to pursue. Skills in drafting and design, directing, or acting are not essential for admission, but Dramaturgy students are encouraged to take advantage of any appropriate training they wish to pursue, subject to instructor approval.

<sup>4</sup> The School of Drama has implemented "Interdisciplinary Symposia"; minis centered on particular plays in the School's season. These have been very popular on a University-wide basis, and it is my strong intention to continue to offer at least one such course per year, which would be considered a core requirement for the Dramaturgy Option.

## Dramaturgy Option Sample Curriculum

<b>Second Year</b>
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FALL	UNITS
54-239 History of Architecture and Décor	4
54-245 History of Clothing	4
54-281 Foundations of Drama III, Romance and Realism	6
76-294a Interpretive Practices I	9
76-245 Shakespeare – Comedies and Romances	9
82-201 Intermediate French I [or similar]	9
54-247 Directing II <sup>5</sup>	9

<b>TOTAL:</b>	<b>50</b>
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SPRING	UNITS
76-247 Shakespeare – Tragedies and Histories	9
51-327 Introduction to Web Design <sup>6</sup>	9
54-282 Foundations of Drama IV, Contemporary	6
54-520 Interdisciplinary Symposium	3
xx-xxx Elective (drama or non-drama)	9
79-207 Development of European Culture [or similar]	9
54-248 Directing III	9

<b>TOTAL:</b>	<b>54</b>
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<sup>5</sup> Directing classes are open only to students who have successfully completed Dramaturgy I. Students in the course study on par with Directing students, but will act as production dramaturges for the student Director's scenes rather than directing scenes of their own. Students' final grades will be evaluated against their utility to the class project and a casebook that will be submitted to the instructor of record for the course, with consultation by the student's Dramaturgy Option advisor.

<sup>6</sup> Pending availability and pre-requisites.

## Dramaturgy Option Sample Curriculum

<b>Third Year</b>
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FALL			UNITS
76-330	Medieval Literary and Cultural Studies	9	
54-381/A1	History of Drama Mini I <sup>7</sup>	3	
54-381/A2	History of Drama Mini II	3	
54-387/8	Dramaturgy Production: III [Fall or Spring] <sup>8</sup>		9
79-223	Protest and Dissent in American History [or similar]		9
79-258	Introduction to African History [or similar]	9	
xx-xxx	Elective (drama or non-drama)	9	

<b>TOTAL:</b>	<b>51</b>
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SPRING			UNITS
76-331	Renaissance Literary and Cultural Studies	9	
76-334	19 <sup>th</sup> Century Literary and Cultural Studies	9	
76-335	20 <sup>th</sup> Century Literary and Cultural Studies	9	
54-520	Interdisciplinary Symposium		3
54-382/A3	History of Drama Mini III	3	
54-382/A4	History of Drama Mini IV	3	
79-308	The Politics and Culture of Memory [or similar]	9	
54-xxx	Dramaturgy Research Hours <sup>9</sup>		6

<b>TOTAL:</b>	<b>51</b>
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<sup>7</sup> Upper-Division History of Drama minis are offered four times per year. Dramaturgy Option juniors and seniors will be required to attend all of them, for a total of eight over the third and fourth years, or an approved equivalent if they engage in a third-year study abroad or a fourth-year international dramaturgy internship.

<sup>8</sup> In their third year, Dramaturgy Option students, dependent on merit, will be assigned as production dramaturgs to student directors for Studio Shows. Students will meet regularly with the Option Head, and the grade for the course will be dependent on the following: a good report from the director and the director's advisor on the dramaturg's utility to the production, and a completed casebook for the production suitable for posting on the digital archive.

<sup>9</sup> Dramaturgy Production III is accompanied by a 3-hour course, to be taken in the Spring if Dramaturgy III is taken in the Fall, or vice-versa. During this time, the student will help to oversee the Ghost Light Forum (see Appendix B), helping other students with research and writing, working on the Digital Archive (Appendix B), assisting with Conservatory Hour talkbacks, or working on presentations of research outside of the School, at the discretion of the Option Head.

## Dramaturgy Option Sample Curriculum

<b>Fourth Year</b>
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FALL		UNITS
54-381/A1	History of Drama Mini I-B	3
54-381/A2	History of Drama Mini II-B	3
54-487/8	Dramaturgy Production IV [Fall or Spring] <sup>10</sup>	9
76-431	Advanced Seminar in British Literary and Cultural Studies <sup>11</sup>	9
76-432	Advanced Seminar in African-American Studies[or other 76-400]	9
xx-xxx	Elective (drama or non-drama)	9
54-785	Graduate Colloquium	9

<b>TOTAL:</b>	<b>51</b>
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SPRING		UNITS
54-382/A3	History of Drama Mini III-B	3
54-382/A4	History of Drama Mini IV-B	3
54-489/90	Internship	9
48-341	History of Theory	6
54-xxx	Thesis Hours [Fall or Spring] <sup>12</sup>	9
76-444	Enlightenment Sexualities[or other 76-400]	9
54-520	Interdisciplinary Symposium	3
54-786	Graduate Colloquium	9

<b>TOTAL:</b>	<b>51</b>
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<sup>10</sup> Dramaturgy Lab IV assigns the Dramaturgy Option student, dependent on merit, to be the production dramaturg of record for one of the following: a School of Drama regular season production with a faculty or guest professional director, a full production with a Graduate Director, a Pittsburgh-area professional theatre production internship, or an international theatre dramaturgy production internship. Students will consult regularly with their advisor and submit a complete casebook for the production, suitable for posting on the digital archive.

<sup>11</sup> Or other 400-level course in the English department. Please see p. 6 for full list of options.

<sup>12</sup> All Dramaturgy Option students are required to submit their senior-project casebook in the context of a Senior Thesis, which provides a larger historical and/or theoretical context for the production's text, context, and directorial choices. Also during this time the student will help oversee the Ghost Light Forum (Appendix B), assist Conservatory Hour talkbacks, and be assigned other duties at the discretion of the Option Head.

**UNDERGRADUATE PRODUCTION TECHNOLOGY & MANAGEMENT PROGRAM CURRICULUM**

<b>Freshmen</b>		<b>Units</b>
	<b>Fall</b>	
54-151	Stagecraft	15
54-157	Basic PTM	6
54-169	Studiocraft	13
54-171	Basic Design	6
54-175	Conservatory Hour	1
54-177	Foundations of Drama	6
64-100	Critical Histories of the Arts	6
99-101	Computing Skills Workshop	3
		<hr/>
		Minimum Units- 56

<b>Freshmen</b>		<b>Units</b>
	<b>Spring</b>	
54-152	Stagecraft	11
54-158	Basic PTM	6
54-170	Studiocraft	8
54-172	Basic Design	6
54-176	Conservatory Hour	1
54-178	Foundations of Drama II	6
76-101	Interpretation and Argument	9
xx-xxx	Non-Drama Elective	9
		<hr/>
		Minimum Units- 56

<b>Sophomore</b>		<b>Units</b>
	<b>Fall</b>	
54-221	Directing II	6
54-231	OSWALD	6
54-250	Stagecraft II	14
54-266	Technical Management	6
54-271	Design for the Stage	6
54-280	Studiocraft II	3
54-281	Foundations of Drama III	6
xx-xxx	Non-Drama Elective	9
		<hr/>
		Minimum Units- 56

<b>Sophomore</b>		<b>Units</b>
	<b>Spring</b>	
54-272	Fabrication and Install	6
54-282	Foundations of Drama IV	6
54-330	Intro to Stage Management	6
54-334	Production Management I	6
xx-xxx	Directed Elective	3-12

xx-xxx	Non-Drama Elective	6-12
	<b>Technical Direction</b>	
54-264	Welding	3
	<b>PM/SM</b>	
54-166	Intro to Sound Design	6
		<hr/>
Minimum Units- 44		

<b>Junior</b>		<b>Units</b>
	<b>Fall</b>	
54-165	Introduction to Sound in Theater	6
54-273	Technical Direction	9
54-333	Production Management I	6
54-361	Production Prep III	12
54-475	Theater Management	6
54-381	History of Drama Mini	
xx-xxx	Non- Drama Elective	6
xx-xxx	Non-Drama Elective	6
	<b>Technical Direction</b>	
54-239	History of Architecture and Décor	4
	<b>PM/SM</b>	
54-277	Stage Management I	6
54-339	Stage Management Seminar	3
		<hr/>
Minimum Units- 55		

<b>Junior</b>		<b>Units</b>
	<b>Spring</b>	
54-165	Introduction to Sound in Theater	6
54-366	Physics of Stage Machinery	9
54-362	Production Prep III	12
54-382	History of Drama Mini	
xx-xxx	Non-Drama Elective	6
	<b>Technical Direction</b>	
54-368	Production Electrics	6
54-778	Technical Design	9
	<b>PM/SM</b>	
54-278	Stage Management I	6
54-340	Stage Management Seminar	3
54-380	Music Reading for Drama Tech	3
		<hr/>
Minimum Units- 51		

<b>Senior</b>	<b>Units</b>
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	<b>Fall</b>	
54-461	Production Prep IV	15
xx-xxx	Non-Drama Elective	6
	<b>Technical Direction</b>	
54-353	Structural Design I	9
54-365	Machine Design I	9
54-477	Technical Design II	9
	<b>PM/SM</b>	
54-239	History of Architecture and Décor	4
54-359	Stage Management II	6
54-439	Stage Management Seminar	3
54-453	Production Mgmt. Workshop	3
90-775	Management Seminar for Artists	9
		<hr/>
		Minimum Units- 46

<b>Senior</b>		<b>Units</b>
	<b>Spring</b>	
54-240	History of Architecture and Décor	4
54-462	Production Prep IV	15
xx-xxx	Non-Drama Elective	6
	<b>Technical Direction</b>	
54-354	Structural Design II	9
54-366	Machine Design II	9
54-477	Technical Design II	9
	<b>PM/SM</b>	
54-356	Stage Management II	6
54-440	Stage Management Seminar	3
54-456	Production Mgmt. Workshop	3
		<hr/>
		Minimum Units -36



## GRADUATE DESIGN COURSE CURRICULUM

### Graduate Year 1

	<b>Fall</b>	<b>Units</b>
54-703	Applied Internship I	8
54-761	Grad Production Prep I	18
54-745	History of Clothing	6
54-739	History of Architecture & Décor	6
54-785	Colloquium or Substitute	9
	<b>Sound Design</b>	
54-761	Sound Design I	9
54-xxx	Production Audio	9
	<b>Costume Design</b>	
54-711	Drawing for the Designer	6
54-719	Figure Drawing I	4
54-743	Costume Construction I	6
	<b>Set Design</b>	
54-711	Drawing for the Designer	8
54-879	Scenic Skills 2D	6
54-731	Scene Design I	9
54-737	Scene Painting I	6
	<b>Lighting Design</b>	
54-811	Drawing for the Theatrical Designer	6
54-751	Lighting Design I	9
54-771	Automated Lighting	6
54-767	Lighting Design Skills	6

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Minimum units - 63

### Graduate Year 1

	<b>Spring</b>	<b>Units</b>
54-704	Applied Internship I	8
54-762	Grad Production Prep I	18
54-746	History of Clothing	6
54-740	History of Architecture & Décor	6
54-786	Colloquium or Substitute	9
	<b>Sound Design</b>	
54-766	Sound Design I	9
54-xxx	Production Audio	9
	<b>Costume Design</b>	
54-xxx	Painting for Costume Designers	6
54-742	Costume Design I	9
54-744	Costume Construction I	6
	<b>Set Design</b>	
54-712	Painting for the Designer	6
54-846	Scenic Skills 3D	6
54-732	Scene Design I	9

	<b>Lighting Design</b>	
54-811	Drawing for the Theatrical Designer	6
54-852	Lighting Design I	9
54-768	Production Electrics	6
54-772	Previzualization Software	6

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Minimum units - 65

**Graduate Year 2**

	<b>Fall</b>	<b>Units</b>
54-803	Applied Internship II	8
54-861	Grad Production Prep II	18
54-885	Colloquium or Substitute	9
	<b>Sound Design</b>	
54-867	Sound Design II	9
	<b>Costume Design</b>	
54-819	Figure Drawing II	4
54-843	Costume Construction II	6
54-841	Costume Design II	9
54-xxx	Computer Apps, Photoshop	6
	<b>Set Design</b>	
54-xxx	Scene Design II	9
54-837	Scene Painting II	6
54-719	Figure Drawing I	4
54-xxx	Computer Apps, Photoshop	6
	<b>Lighting Design</b>	
54-951	Lighting Design II	9
54-xxx	Computer Apps, Photosohp	6

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Minimum units - 44

**Graduate Year 2**

	<b>Spring</b>	<b>Units</b>
54-804	Applied Internship II	8
54-862	Grad Production Prep II	18
54-886	Colloquium or Substitute	9
	<b>Sound Design</b>	
54-868	Sound Design II	9
	<b>Costume Design</b>	
54-920	Figure Drawing II	4
54-844	Costume Construction II	6
54-842	Costume Design II	9
	<b>Set Design</b>	
54-832	Set Design II	9
54-838	Scenic Painting II	6
54-820	Figure Drawing I	4
	<b>Lighting Design</b>	
54-952	Lighting Design II	9

Minimum units - 44

**Graduate Year 3**

	<b>Fall</b>	<b>Units</b>
54-903	Applied Internship III	8
54-961	Grad Production Prep III	18
54-799	Business Practices for Designers	3
	<b>Sound Design</b>	
54-947	Sound Design Thesis	9
	<b>Costume Design</b>	
54-987	Costume Design Thesis	9
	<b>Set Design</b>	
54-947	Set Design Thesis	9
	<b>Lighting Design</b>	
54-953	Lighting Design Thesis	9

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Minimum units – 38

**Graduate Year 3**

	<b>Spring</b>	<b>Units</b>
54-904	Applied Internship III	8
54-962	Grad Production Prep III	18
54-799	Business Practices for Designers	3
	<b>Sound Design</b>	
54-948	Sound Design Thesis	9
	<b>Costume Design</b>	
54-988	Costume Design Thesis	9
	<b>Set Design</b>	
54-948	Set Design Thesis	9
	<b>Lighting Design</b>	
54-954	Lighting Design Thesis	9

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Minimum units – 38

## **GRADUATE DIRECTING COURSE CURRICULUM**

### **Graduate Year 1**

	<b>Fall</b>	<b>Units</b>
54-783	Grad. Directing	6
54-709	Theatre Lab	9
54-785	Graduate Colloquium	9
54-517	Director's Colloquium	1
54-515	Grad Director's Colloquium	1
54-703	Applied Internship	8
54-757	Directing: Grad: I Production	10

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Minimum units - 44

### **Graduate Year 1**

	<b>Spring</b>	<b>Units</b>
54-784	Grad. Directing	6
54-710	Theatre Lab	9
54-786	Graduate Colloquium	9
54-518	Director's Colloquium	1
54-516	Grad Director's Colloquium	1
54-704	Applied Internship	8
54-758	Directing: Grad: I Production	10

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Minimum units - 44

### **Graduate Year 1**

	<b>Fall or Spring</b>	<b>Units</b>
54-751/752	Lighting Design I	6
54-831/832	Grad Scene Design II	9
54-841/842	Grad Costume Design II	9
xx-xxx	Two Electives of Choice	6-12

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Total units – 30-36

### **Graduate Year 2**

	<b>Fall</b>	<b>Units</b>
54-821	Grad Directing II	9
54-809	Theatre Lab	9
54-885	Graduate Colloquium	9
54-517	Director's Colloquium	1
54-515	Grad Director's Colloquium	1
54-803	Applied Internship	8
54-857	Directing – Grad II Production	10
54-797	Independent Study	12
54-717	Camera Lab	6
xx-xxx	Electives of Choice	6-12

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Minimum units - 65

**Graduate Year 2**

	<b>Spring</b>	<b>Units</b>
54-822	Grad Directing II	9
54-810	Theatre Lab	9
54-886	Graduate Colloquium	9
54-518	Director's Colloquium	1
54-516	Grad Director's Colloquium	1
54-804	Applied Internship	8
54-858	Directing – Grad II Production	10
54-799	Independent Study	12
54-718	Camera Lab	6
xx-xxx	Electives of Choice	6-12

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Minimum units - 65

**Graduate Year 3**

	<b>Fall</b>	<b>Units</b>
54-949	Directing Thesis	9
54-957	Directing – Grad III Production	10
54-995	Internship	36

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Minimum units - 55

**Graduate Year 3**

	<b>Spring</b>	<b>Units</b>
54-950	Directing Thesis	9
54-958	Directing – Grad III Production	10
54-996	Internship	36

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Minimum units – 55

**Additional Required Courses (To be taken when Possible)**

54-739/740	History of Architecture & Décor	12
54-745/746	History of Clothing	12

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Total Units – 24

## **GRADUATE DRAMATIC WRITING COURSE CURRICULUM**

### **Graduate Year 1**

	<b>Fall</b>	<b>Units</b>
54-791	Playwriting I	15
54-787	Screenwriting I	15
54-727	Film History: Silent Film	4
54-748	Design for Writers	6
	<b>Playwriting</b>	
54-785	Colloquium	9
54-709	Theatre Lab	9
54-705	Mini: Libretto: Musical Thtr. History	6
	<b>Screenwriting</b>	
54-717	Camera Lab	6
54-733	Producing for TV & Film	9
54-793	TV Project	3
54-701	Pittsburgh Filmmakers (1 Course)	3
54-705	Mini: Libretto: Musical Thtr Hist (Opt)	6
54-785	Colloquium (Optional)	9

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Minimum units - 61

### **Graduate Year 1**

	<b>Spring</b>	<b>Units</b>
54-792	Playwriting II	15
54-788	Screenwriting II	15
54-728	Film History: Foreign Film	4
54-xxx	Acting for Writers	6
	<b>Playwriting</b>	
54-785	Colloquium	9
54-710	Theatre Lab	9
54-724	New Play Practicum	9
54-705	Mini: Libretto: Musical Scenes	6
	<b>Screenwriting</b>	
54-715	TV Project (WQED)	6
54-718	Camera Lab	6
54-801	Pittsburgh Filmmakers (1 Course)	3
54-785	Colloquium (Optional)	9
54-706	Mini: Libretto: Musical Scenes (Opt)	6

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Minimum units - 64

### **Graduate Year 2**

	<b>Fall</b>	<b>Units</b>
54-893	Thesis	9
54-827	Film History: Talkies	6
54-xxx	Directing for Writers	6
	<b>Playwriting</b>	

54-891	Playwriting III	15
54-884	Colloquium	9
54-809	Theatre Lab	9
54-xxx	Mini: Libretto: Lyrics	6
54-xxx	Mini: Dramaturgy	6
54-887	Screenwriting III (Optional)	15
	<b>Screenwriting</b>	
54-887	Screenwriting III	15
54-817	Camera Lab	6
54-793	TV Project	3
54-801	Pittsburgh Filmmakers (1 Course)	3
	Mini: Libretto: Lyrics (Optional)	6
54-891	Playwriting III (Optional)	15
54-885	Colloquium (Optional)	9

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Minimum units - 48

## Graduate Year 2

	<b>Spring</b>	<b>Units</b>
54-893	Thesis	
54-827	Film History: Foreign Film II	6
54-xxx	Directing for Writers	6
	<b>Playwriting</b>	
54-892	Playwriting IV	15
54-885	Colloquium	9
54-810	Theatre Lab	9
54-xxx	Playwriting Practicum	9
54-705	Mini: Libretto: Lyrics	6
54-xxx	Mini: Dramaturgy	6
54-888	Screenwriting IV (Optional)	15
	<b>Screenwriting</b>	
54-888	Screenwriting IV	15
54-817	Camera Lab	6
54-793	TV Project (WQED)	6
54-801	Pittsburgh Filmmakers (1 Course)	3
54-705	Mini: Libretto: Lyrics (Optional)	6
54-892	Playwriting IV (Optional)	15
54-885	Colloquium (Optional)	9

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Minimum units – 42

## **GRADUATE PRODUCTION TECHNOLOGY AND MANAGEMENT**

### **Graduate Year 1**

	<b>Fall</b>	<b>Units</b>
54-703	Applied Internship	8
54-761	Grad Production Prep	9
54-775	Theatre Management	6
54-785	Colloquium or Substitute	9
xx-xxx	Targeted Elective	6
	<b>PM/SM</b>	
54-765	Intro Sound Design for Theater	6
54-781	Stage Management I	6
54-789	Production Management I	6
	<b>Technical Direction</b>	
54-739	History of Arch and Décor	4
54-863	Welding	4
54-873	Technical Direction	9

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Minimum units - 55

### **Graduate Year 1**

	<b>Spring</b>	<b>Units</b>
54-704	Applied Internship	8
54-762	Grad Production Prep	12
54-766	Intro Sound for Theater	6
54-785	Colloquium or Substitute	9
	<b>PM/SM</b>	
54-702	Music Reading for Tech	3
54-764	Stage Management Seminar	3
54-781	Stage Management 1	6
54-790	Production Management I	6
	<b>Technical Direction</b>	
54-726	Physic of Stage Machinery	9
54-763	Rigging Seminar	6
54-770	Computer Apps- Auto CAD	6

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Minimum units - 53

### **Graduate Year 2**

	<b>Fall</b>	<b>Units</b>
54-803	Applied Internship	8
54-861	Grad Production Prep II	12
54-785	Colloquium or Substitute	9
xx-xxx	Targeted Elective	6
	<b>PM/SM</b>	
54-839	Stage Management Seminar	3



54-855	Stage Management II	6
54-859	Production Workshop	3
54-873	Technical Direction	9
	<b>Technical Direction</b>	
54-877	Technical Design II	9
54-865	Machine Design II	9
54-765	Intro Sound Design for Theater	6

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Minimum units - 55

### Graduate Year 2

	<b>Spring</b>	<b>Units</b>
54-740	History of Arch and Décor	4
54-768	Production Electrics	6
54-804	Applied Internship	8
54-862	Grad Production Prep II	15
54-886	Colloquium or Substitute	9
54-890	PTM Thesis	3
	<b>PM/SM</b>	
54-726	Physics of Stage Machinery	9
54-763	Rigging Seminar	6
54-840	Stage Management Seminar	3
54-856	Stage Management II	3
54-878	Production Workshop	3
	<b>Technical Direction</b>	
54-754	Structural Design II	9
54-790	Production Management I	6
54-866	Machine Design II	4
54-874	Technical Design	9

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Minimum units – 72

### Graduate Year 3

	<b>Fall</b>	<b>Units</b>
54-871	Production Mgmt Workshop	3
54-903	Applied Internship	8
54-961	Grad Production Prep III	15
54-969	PTM Thesis	9
xx-xxx	Targeted Elective	6
	<b>PM/SM</b>	
54-739	History of Arch and Décor	4
54-939	Stage Management Seminar	3
90-775	Management Seminar	9
	<b>Technical Direction</b>	
54-753	Structural Design I	9
54-789	Production Management I	6

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Minimum units – 56

**Graduate Year 3**

	<b>Spring</b>	<b>Units</b>
54-878	Production Mgmt Workshop	3
54-904	Applied Internship	8
54-962	Grad Production Prep III	18
54-970	PTM Thesis	18
	<b>PM/SM</b>	
54-940	Stage Management Seminar	3

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Minimum units – 47

## **STUDENT HANDBOOK AND A SAMPLE PLAY SYMPOSIA SYLLABI**

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- **For student handbook please see: <http://www.cmu.edu/cfa/drama/index.html>**
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- **For a sample play symposia syllabi please click [here](#)**
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