

**THE UNIVERSITY OF NORTH CAROLINA
AT GREENSBORO**

THE SCHOOL OF MUSIC, THEATRE AND DANCE

DEPARTMENT OF THEATRE

GRADUATE STUDENT HANDBOOK

2011-12

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Questions concerning any of the policies or procedures outlined in this document should be addressed to the Department Head.

INTRODUCTION

Welcome to UNCG Theatre! We are very pleased that you have chosen to study with us. We believe we have an outstanding program. We are proud of the rich UNCG Theatre tradition and look forward to benefiting from your contributions to it.

This handbook is designed to acquaint you with important aspects of the UNCG graduate program in Theatre. The Theatre Department offers two graduate degrees: the MFA in Drama with concentrations in Acting, Design, Directing, and Theatre for Youth; and the Med in Theatre Education. The MFA is a terminal degree designed to develop individual artistry and provide advanced, specialized training in acting, design, directing and theatre for youth. The Med is a degree for in-service theatre educators who are seeking advanced instruction in theatre arts. The National Association of Schools of Theatre accredits the department's graduate degrees.

You are making a major investment in time, energy, and financial resources to pursue graduate study and this handbook will provide valuable information, which will help you avoid unexpected surprises as you complete your degree.

The policies and procedures presented in this handbook replaces those presented in earlier editions. Students should obtain a new copy of the Department's Graduate Handbook each year to remain abreast of current policy. In addition to this handbook, you should also be familiar with the information in the **Graduate School Catalogue**. Policies and procedures, of course, are subject to periodic review and revision. If you have questions or concerns not addressed by the handbook, bring them to the attention of your advisor or the Department Head who will be pleased to help you.

DEPARTMENT HISTORY

The Department of Theatre officially came into being July 1, 2000. The new Department was the result of the reorganization of the old Broadcasting/Cinema and Theatre Department which had been in operation since 1995. The Theatre Department is only the latest organizational configuration of programs, courses, and degrees that have had a very important place in the history and development of the University for many years.

Founded in 1891 as the State Normal and Industrial School, and dedicated to the education of young women, the institution admitted its first class of students October 5, 1892. That year, Edwin A. Alderman, Chair of English Literature and History, offered a course which included the study of Shakespeare's *The Merchant of Venice*, *Macbeth*, and *Julius Caesar*. Courses in vocal music, elocution, and physical culture were also offered. Performances of plays, tableaux, skits, and dramatic recitations soon became part of the campus' private and public social life under the sponsorship of the newly established Cornelian and Adelpian Literary Societies. This early combination of classes and performance experiences is where Theatre at UNCG begins.

The record of theatre activity during the institution's first thirty years is surprisingly rich and varied. Over 150 different dramatic presentations were given. In accordance with College regulation only **one** production was given for the general public each year. This did not inhibit students and faculty from presenting plays for their own edification and entertainment. Not only were the Literary Societies producing plays, the senior, junior, sophomore, and freshmen classes also presented plays and, occasionally, sponsored productions by professional actors and theatre companies on campus, or organized chaperoned excursions to downtown Greensboro to see performances at the local opera house. Early, notable productions include: *State Country Fair* (1894), a patriotic pageant and civic lesson depicting North Carolina's chief resources and industries; *The Dress Rehearsal* (1897), a comic operetta; *Jove's Blessing* (1897) a classically inspired, allegorical drama by a prominent Greensboro attorney that was presented as part of commencement exercises; Oliver Goldsmith's *She Stoops to Conquer* (1900); *A Midsummer*

Night's Dream (1908), the first fully mounted production of one of Shakespeare's plays; *The Egyptian Princess* (1910), a romantic operetta with a cast of fifty; and two, massive, May Day celebrations that were staged in 1912 and 1916. With rare exception, all of the roles in the productions were played by women who were forbidden--within the strict moral climate of a girl's school-- to wear trousers when playing men's roles. Students instead wore long black skirts or athletic bloomers, a practice which persisted until 1911. Women continued to play men's roles in campus productions until 1924.

Faculty advised, coached, and directed students in performances, and even, on occasion, acted in productions. Edward J. Forney, a charter member of the faculty, has the distinction of being the first man to act in a College production when he appeared as Uncle Sam in a patriotic pageant in 1899. Clarence R. Brown, a music teacher, introduced musical theatre to the College with his production of an operetta in 1897. But most important was Mary Settle Sharpe (1863-1944), a teacher of elocution and expression. From 1896 until her retirement in 1920, Sharpe provided advice and encouragement to students interested in drama and staged some of the College's most ambitious productions including the 1912 and 1916 May Day Fetes which included six Elizabethan inspired dramatic presentations that were performed at different, outdoor locations before an audience estimated in the thousands.

Theatre at the North Carolina College for Women took a giant step forward in 1921 when William Raymond Taylor (1895-1976) was hired to develop a drama program. Opinion had been growing for sometime that the College needed a drama program. Taylor, who had an undergraduate degree from Chapel Hill and an M.A. from Harvard (where he had been a classmate of Eugene O'Neill) was specifically hired to provide consistent, qualified, leadership and instruction in drama in the English Department. His objectives were to improve the quality of student performances and establish a theatre program based on the best professional practices of the day. Within a year, Taylor introduced new classes in play writing and theatre production and consolidated the different student production efforts into a single program entitled "The Dramatic Association of the North Carolina College for Women." In 1924 this organization was rechristened The Play-Likers. A second, somewhat older, student theatre club was renamed The Masqueraders, and became the "honorary" extension of The Play-Likers. One of The Play-Likers earliest triumphs occurred in 1924 when they won second place in the National College Theatre Tournament at Northwestern University, in Evanston, Illinois, with their production of student Doris Halman's original one-act play *The Will-o'-the-Wisp*.

Taylor's many accomplishments include producing a varied repertory of classic, contemporary, and original student dramas; increasing the number of performances and productions that were open to the general public; using men from the faculty and community to play male roles in campus productions; touring plays off-campus; taking students on field trips to New York City to see professional productions; helping to design Aycock Auditorium which became The Play-Likers home in 1927; and founding the Parkway Playhouse in Burnsville, North Carolina in 1946. Taylor also founded the Stage Equipment Company of America (SECOA) which remains in business today. "Teach" Taylor, as he was respectfully called, directed campus theatre activities until 1953, and continued to teach at the University in the English Department until 1960. His pioneering efforts were recognized by the University in 1967 when the new theatre building was named in his honor.

Taylor was assisted, over the years, by talented and dedicated colleagues who, in their own, special ways, contributed to the growth and development of the program. Most significant was Kathryn England (1911-1977) who taught oral interpretation, voice and diction, and directed over 40 plays between 1942-1975. Also important is Wayne Bowman who, in addition to assisting Taylor, added the first electronic media courses to the drama curriculum in the late 1940's, these included Speech for Drama and Radio, Radio Production, and Writing for Radio.

In 1953 Taylor's direction of the Play-Likers came to an abrupt end during the highly controversial administration of Chancellor Edward Kidder Graham. For one year, Giles Playfair,

a distinguished author and visiting professor from England, directed the theatre program. Playfair had extensive experience in British theatre, radio, and film. In 1954 Chancellor Graham, through administrative fiat, established a Drama Department at the Woman's College of the University of North Carolina at Greensboro. A bachelor's degree in Drama was initiated with course work in theatre and broadcasting. The venerable Play-Likers was renamed "The Theatre of the Woman's College". The Masqueraders continued as a student theatre club. The new Department Head was Michael Casey who had a B.A. from Williams College, a M.A. from Chapel Hill, and a professional certificate from the Old Vic Theatre School in London. Casey had worked with Taylor at the Parkway Playhouse. One of Casey's achievements was initiating "The Hour of Thespis" a TV series on the arts produced at the campus PBS station. This was among the first such university-produced series in the nation. Casey was Department Head for just two years, resigning when Chancellor Graham left in 1956.

In 1956, Herman Middleton, who was educated at Rollins College, Columbia University, and earned a PhD from the University of Florida in 1964, became Department Head and inaugurated a new era of growth and development. Middleton expanded the curriculum, hired new faculty, instituted innovative programs, and built a Department with a strong regional reputation. Changes and developments in the department mirrored changes in the institution and society. African-American students were admitted to the University for the first time, and the University became co-educational and changed its name to the University of North Carolina at Greensboro in 1963. In 1960-61 the Department was retitled Drama and Speech when four courses in speech were added to the curriculum. Formal studies in speech communication and communication disorders were initiated and quickly grew. BFA degrees in Acting, and Design and Technical Theatre; and MFA degrees in Acting/Directing and Design were added in 1970. In 1967 David Batcheller joined the faculty as Director of Theatre, in 1968 Tom Behm was hired to develop a children's theatre program (transforming the "Pixie Playhouse" into the North Carolina Theatre for Young People in 1972), and in 1971 internationally renowned designer Andreas Nomikos (1917-1999) became Director of Design.

Middleton's artistic achievements include directing the first Broadway-style musical, *Oklahoma!* (1957), and the first children's theatre production at the University; leading three tours of productions abroad under the auspices of the American Educational Theatre Association, the United Services Organization, the U.S. Department of Defense in 1959, 1962, and 1966; and having his production of *The Oresteia* produced at the Kennedy Center in Washington D. C., as part of the 1974 American College Theatre Festival. From 1963-1967, the department hosted Eva Le Galliene's National Repertory Theatre in extended residencies on campus. Middleton was also instrumental in the founding of the North Carolina Theatre Conference and the Southeastern Theatre Conference. Although he retired in 1990, Professor Emeritus Middleton remains active in state and regional professional organizations, the community, and the Department.

In 1974 John Lee Jellicorse became Department Head. Educated at the University of Tennessee and Northwestern University where he earned his Ph.D. in 1967, Jellicorse led the department during a period of tremendous growth. Enrollments grew and new degree programs were put in place. In 1975-76 the Broadcasting/Cinema division was established. An MFA concentration in Child Drama was added in 1976, and an MEd in Drama in 1977. The MFA concentration in Film and Video Production was instituted in 1984. In 1977 the Drama and Speech Department was renamed the Department of Communication and Theatre in recognition of its size and diversity. The faculty more than doubled in size and the number of majors quadrupled. Theatre continued to thrive and transform itself with changes in faculty and students. Jellicorse promoted and supported the development of strong, autonomous divisions within the department. Plans were developed (but ultimately rejected) for the establishment of a School of Communication and Theatre. In 1988, when Jellicorse stepped down as Head, the

Communication and Theatre Department with 35 faculty and over 800 majors and was one of the largest academic units in the University.

Robert C. Hansen became Department Head in 1988 after having served two years as Director of the Theatre Division and Director of Design. Hansen, with degrees from the University of Minnesota (Morris), Florida State University, and a Ph.D. from the University of Minnesota, joined the UNCG faculty in 1986 after having served as chair of the Theatre Department at Bowling Green State University in Ohio. Under Hansen's leadership the Theatre curriculum was significantly redesigned to bring it into conformity with National Association of Schools of Theatre (NAST) standards. In 1989 the Theatre program was accredited by NAST and reaccredited in 1994 and 1999. Accreditation resulted in the addition of new faculty positions, facility renovations, and increased graduate assistantships. The Department ended its affiliation with the Parkway Playhouse and suspended its MA program. In doing so, the Department committed itself to making the MFA program one of the best in the country. The addition of new faculty afforded the opportunity to give greater emphasis to professional training in all aspects of the curriculum and led to the development of new programs and initiatives, including the expansion of student scholarships.

In 1995, after over two years of study and discussion, the Communication and Theatre Department was divided into two units: A Department of Communication and a Department of Broadcasting/Cinema and Theatre. For four years, the faculty in the Broadcasting/Cinema and Theatre Department made sporadic efforts to function together as a consolidated unit. A jointly produced, student-directed film project was created and plans were developed for an MA program in dramatic writing. During Fall Semester 1997, the Department celebrated the 75th Anniversary of UNCG Theatre with a series of special productions and events including a Homecoming Banquet attended by 250 alumni, students, faculty and community supporters. At the banquet, the UNCG Theatre Hall of Fame was inaugurated. Ten individuals who had made important contributions to the development of Theatre at UNCG were inducted into the Hall of Fame and plaques honoring them were hung in the Taylor Theatre lobby.

During Spring Semester 1999, it was decided that the Broadcasting/Cinema and Theatre units would separate and become two independent departments effective August 1, 2000. Bob Hansen stepped down as Department Head after 12 years of service and Tom Behm became Interim Head of the newly minted Theatre Department, while a national search was conducted for new leadership. During Behm's tenure as Head, the Theatre Department took possession of portions of the Brown Building and instituted productions in the Brown Recital Hall, which became the department's new Studio Theatre. Tom Behm retired from the faculty in June 2002 after 34 years of outstanding leadership and service on the faculty.

The search for a new Department Head was successful. It resulted in the hire of Tom Humphrey, who joined the faculty in January 2002, after completing his final season as Producing Artistic Director of The Western Stage in Salinas, California. Tom Humphrey has degrees from Denison University in Ohio, and an M.F.A. in Directing from the University of California, San Diego. He brings extensive experience in both professional and educational theatre to UNCG. One of Humphrey's first administrative accomplishments was to hire Rachel Briley, from Western Michigan University, to take on the leadership of the North Carolina Theatre for Young People program, following the long tenure of Behm as NCTYP coordinator. Humphrey served as Department Head for six years, stepping down in 2007 to return to the faculty to teach and serve as co-coordinator of the MFA in Directing program.

A 2007 search for a Department Head led to the hiring of James Fisher, who had previously served as Department Chair and Professor of Theatre at Wabash College in Indiana. Fisher, an alumnus of the Department of Theatre at UNCG (MFA in Acting/Directing, 1976), also brought to the Department a background in theatre history. The author of several books and essays on American and European theatre and drama, Fisher is also a director with considerable experience. UNCG Theatre's production of *The Revenger's Tragedy*, adapted by Department of

Theatre faculty member Jim Wren and Joe Sturgeon from Thomas Middleton's play, was selected by the Kennedy Center/American College Theatre Festival for presentation at the Kennedy Center for the ACTF Festival – one of four productions selected from schools across the United States. During Fisher's tenure as Department Head, the Department of Theatre merged with the School of Music and the Department of Dance to become the School of Music, Theatre and Dance on July 1, 2010, but also faced unprecedented budgetary challenges resulting from the economic programs of 2008-2011. Enrollments for the Department of Theatre neared 300 majors in 2011-12.

DEPARTMENT OBJECTIVES

The Theatre Department is dedicated to student-centered teaching, creative expression, research and service. The Department provides excellence in mutually supportive undergraduate and graduate education. It produces both exemplary liberal arts graduates and students with the skills, training and talent to work professionally as artists, teachers, scholars, technicians, managers, and advocates in North Carolina, the region and beyond.

The Department supports the following goals and objectives:

1. Enhance the high quality and reputation of our MFA concentrations in Acting, Design, Directing, and Theatre for Youth.

- Objectives:
- a. Recruit and retain a distinguished, professionally active faculty.
 - b. Offer challenging, relevant and advanced, graduate-level courses.
 - c. Maintain a varied, diverse, high-quality, graduate-level co-curricular production program that provides students with ample opportunities to work in a professional, creative, collaborative environment.
 - d. Promote regular contact with the professional world through the use of guest artists/faculty, internships, residencies, and field studies.
 - e. Maintain nationally competitive assistantships and scholarships to recruit and retain the best graduate students.
 - f. Increase professional staff.

2. Provide excellent undergraduate preparation and training in our pre-professional BFA programs in Acting and Design/Technology and Technical Production; and in our liberal arts oriented BA in Drama.

- Objectives:
- a. Ensure that all undergraduates receive an appropriate education in the liberal arts so that they can think critically and creatively; communicate clearly both orally and in writing; have an informed acquaintance with the mathematical and experimental methods of the sciences; be knowledgeable in history, literature and art; and have an informed understanding of moral and ethical issues.
 - b. Offer challenging and relevant undergraduate courses that are tailored to the objectives of the Department's different undergraduate degree programs.
 - c. Maintain a varied, diverse, high-quality, co-curricular program that provides students with ample opportunities to work in a professional, collaborative environment.
 - d. Promote regular contact with the professional world through the use of guest artists/faculty, internships, residencies and field studies.

- e. Increase professional staff.
3. Provide the best preparation and training for students pursuing the BFA in Theatre Education with Teacher Licensure, and the M.Ed in Theatre Education.

Objectives: a. Ensure that the curriculum meet State Department of Public Instruction and NCATE accreditation standards.

- b. Provide students with ample opportunity to participate in a varied, diverse and high-quality co-curricular production program.
 - c. Provide students who are pursuing licensure with extensive field experience prior to their student teaching.
 - d. Recruit and retain students with the motivation, intelligence, talent and skills to be effective teachers.
4. Maintain a high-quality and diverse co-curricular theatre production program that serves the needs of our students and culturally enriches the campus and community.

Objectives: a. Ensure students have opportunities through performance to become familiar with theatre of various historical periods, cultural sources and modes of presentation.

- b. Encourage the creation and production of new and original plays and musicals.
 - c. Develop new audiences.
 - d. Generate and secure resources to improve all aspects of the production program.
5. Offer outstanding courses that fulfill University general education requirements.

Objectives: a. Maintain the high quality of courses that are specifically designed for non-majors.

- b. Offer introductory and advanced courses in history, theory, literature, and writing that are open to students outside of the Department.
 - c. Contribute to special University and School of Music, Theatre and Dance initiatives such as the Honors Program and Freshman Seminar Program.
6. Stimulate and promote faculty excellence in teaching, creative expression, and scholarship.

Objective: a. Reward faculty achievements.

- b. Support faculty development and renewal through research assignments, participation in conferences and master classes, travel, and external creative and scholarly activity that enrich both the faculty and the

Department.

- c. Encourage faculty participation in seminars, classes, and programs focused on teaching.

7. Promote productive, creative collaboration among the faculty, students and alumni.

Objectives: a. Encourage and support scholarship that involves collaboration among faculty, students and alumni.

- b. Encourage and support creative activities that involves the collaboration of faculty, students and alumni.

8. Promote productive, creative collaboration and interaction between the Department, other units within the University, and community organizations.

Objectives: a. Maintain and enhance cooperation and joint projects between the Department and other programs in the School of Music, Theatre and Dance.

- b. Collaborate with the Department of Media Studies on film and video projects as appropriate.

- c. Encourage creative interaction with community organizations and agencies.

9. Provide excellent service.

Objectives: a. Promote faculty participation in the life of the institution through involvement in special program and service on School of Music, Theatre and Dance and University committees.

- b. Maintain the department's tradition of faculty involvement and leadership in state, regional, and national professional associations.

- c. Provide professional consultation to external agencies and individuals in the community, state, region, and beyond.

GENERAL INFORMATION

The Department's main office is located in Taylor 200. The Department's faculty and staff are here to assist you as you pursue your education. Don't be shy. Introduce yourself and get to know them. Don't be hesitant about asking questions!

The following policies and procedures apply to all graduate students in Theatre. They are presented in alphabetical format.

ADVISING

Students are assigned an academic advisor by the Department Head. Assignments are made during the summer, prior to the start of fall semester, and are determined by matching the student's declared area of study with a faculty expert in that area. Traditionally, the following faculty will advise graduate students:

Jim Wren (Acting)
 Rachel Briley (Theatre for Youth)
 John Gulley (Directing)
 Joshua Purvis (M.Ed., Theatre Education)
 Randy McMullen (Design)

If a productive student/advisor relationship does not develop, either the student or the faculty member may request the Department Head to assign the student to another advisor. Requests to change advisors should be made in writing.

You are minimally required to see your advisor twice each semester, once for pre-registration and a second time at the end of the semester to review your progress in the program. All faculty are expected to post office hours. If office hours are not posted, please contact the Theatre secretary to make an appointment for you with your advisor. In cases of emergency, the Department Head should be able to help you.

APPEALS

Any appeal of the application of a policy or procedure contained in this Handbook must be made in writing to the Department Head. The Head will consult with the appropriate faculty and issue a decision. Graduate students should be familiar with procedures for the "Appeal of Regulations" published in the Graduate School Catalogue.

ASSISTANTSHIPS

Assistantships, out-of-state fee waivers, and in-state fee waivers are awarded on a competitive basis. Awards and assignments are usually made for two semesters although, on occasion, one-semester assignments can be made. Most assistantship assignments require 20 hours of service per-week. For a comprehensive list of departmental assistantship assignments, see Appendix A. Students on assistantship are expected to keep an accurate weekly record of their hours. Whenever possible, assistantship assignments are related to the student's area of specialization. Assistantship performance is evaluated each semester. Continuation on assistantship involves satisfactory performance of assigned duties and satisfactory progress in the student's degree program. Students can be removed from their assistantship assignments if they are placed on probation or if they fail to perform their assigned duties in a responsible, professional and satisfactory manner.

Assistantship assignments are made by the Department Head in consultation with the faculty. MFA students are given priority over MEd students in making assistantship awards. Applications for assistantships are made early in spring semester and assignments in May. Application forms are available in the Department office.

Students fulfilling design assignments for THR 691 (THE 680) credit and holding assistantships in the technical theatre areas must be scrupulous in separating their assistantship responsibilities from the work necessary to successfully complete their 691 (680) assignment. Students should consult with their assistantship supervisor if they have questions.

CONTINUOUS ENROLLMENT POLICY

Pursuit of a graduate degree should be continuous. Students pursuing a graduate degree program should normally be enrolled each Fall and Spring semester, or one semester during the academic year in combination with summer session, for course work that is approved for their program of study and selected in consultation with their advisor.

A graduate student who has been admitted with full graduate standing to a graduate degree program but has not completed any 500 level or above courses at the University for two consecutive semesters, or a semester and summer session is considered to have withdrawn from the curriculum. The student will be required to file application for readmission to the Graduate School to resume the course of study. A student who withdraws will be required to comply with regulations and requirements in effect at the time of readmission to the Graduate School.

Leaves of Absence. Graduate students may step out of the University one semester in a calendar year and maintain continuing student status. Students absent for more than one semester without an approved leave of absence must apply for readmission through the Graduate School, after first receiving the endorsement of the program faculty and Department Head. Students in planned summer-only programs of study should maintain annual summer session patterns of enrollment and course completion throughout the program of study for the degree.

Educational Leave of Absence. Students are permitted to take up to four consecutive semesters of approved educational leave of absence. An educational leave of absence is appropriate in those cases in which students will be engaged for the majority of the leave time in an activity, other than attending an accredited college or university, that is directly related to their formal academic careers. Students must (1) apply in advance for an educational leave of absence stating the particular semester(s) they wish to be absent from the university, (2) be recommended by the Department Head, and (3) gain approval of the Dean of the Graduate School. Educational leaves of absence will be granted only to those with full graduate standing who have completed a minimum of one semester at the University and who are in good academic standing as determined by the department and Graduate School. The time devoted to an educational leave of absence will not count toward the Graduate School time limit for completion of a degree.

Readmission. An enrolled student is eligible (if not disqualified) to stay out one semester without penalty in each academic year. A student who withdraws from the university for more than one semester must file an application for readmission and pay an application fee.

COURSE LOADS

The minimum number of semester hours that may be carried by a full-time student is 6 and the maximum is 15 (except when approved by the Department Head). Students who hold assistantships (anywhere in the University) may carry a maximum of 12 semester hours. This

load is acceptable as long as the 12 semester hours of coursework do not jeopardize a grade point average of B or better.

COURSE REQUIREMENT

All graduate degree candidates must take THR 600 (THE 600) Introduction to Graduate Study, which is offered each fall semester. The course is designed to develop research and writing skills, provide an introduction to grant writing, and professional presentations. You are advised to complete this requirement during your first semester in the program.

DISABLED STUDENT SERVICES

The University offers a variety of special services for students with disabilities through the Office of Disabled Student Services, 101 Park Building. If you have a disability and need accommodations in a class, please contact this office. If you suspect you have a learning disability that may affect your academic performance at the University, contact the office for consultation or assessment. **Students with learning disabilities should identify themselves to their instructors so appropriate accommodations can be made.**

INDEPENDENT STUDIES AND EXPERIMENTATION:

Students can register for THR 695 (THE 650) Independent Study and/or THR 696 (THE 691) Advanced Experimentation as part of their degree programs. These courses provide an opportunity to study, explore, and experiment in areas/topics not represented in the established curriculum in close cooperation with a faculty mentor.

Independent Studies and Advanced Experimentations require a high degree of individual initiative and follow-through. They **cannot be taken as substitutions for published degree requirements or regularly scheduled classes**. Students can register for these classes **only** after completing one semester in the graduate program. In most degree programs only one of these courses – THR 695 (THE 650) **or** THR 696 (THE 691) – can be used to meet requirements.

To register for either THR 695 (THE 650) or THR 696 (THE 691) students need to:

1. Propose a topic/course of study to a faculty member who is willing to supervise it.
2. Discuss the proposed independent study or experimentation with your advisor to make sure it fulfills degree requirements.
3. Complete appropriate independent study/experimentation proposal forms and have it signed by the Department Head.
4. Register for the class.

INTERNSHIPS

Graduate students can earn up to 3-hours of credit in internships with professional theatre companies. Internships are restricted to second or third year students. If you are interested in including an internship as part of your degree program you should:

1. Research internship possibilities.

2. Discuss the results of your research with your advisor and develop a formal internship proposal.
3. Secure the approval of your advisor and the Department Head.
4. Register for THR 698 (THE 635) Graduate Internship (3) the semester you intend to complete the internship.

Students completing an internship during the summer may register for THR 698 (THE 635) in the fall semester immediately following the internship's completion.

KEYS

The Department provides graduate students with special access to instructional, laboratory, and production spaces and equipment. This is a privilege that needs to be managed in a responsible manner. Facilities must be respected and maintained. Equipment must be utilized in a safe and knowledgeable manner. Safety and security are paramount. They are everyone's responsibility.

1. Graduate assistants with assigned offices will be issued a key card by one of the Department secretaries, which will allow them to secure a key from the Physical Plant Office.
2. Buildings have posted hours stating when they are open. After-house access is possible but must be arranged in advance. **Check with your instructor to find out what rules apply.**
 - A. Taylor Building Hours: 8:00 am - Midnight, M-F; weekends during production and by special arrangement.
 - B. Curry Building Hours: 8:00 am - Midnight, M-F; weekends during production and by special arrangement.
 - C. Brown Building Hours: 8:00 am - Midnight, M-F; weekends during production and by special arrangement.
3. Students on assistantships should check with their faculty/staff supervisors to find out what keys are necessary to execute their assistantship assignments. Follow the procedures outlined in Item #1 above to secure keys.
4. NO KEY SHOULD EVER BE COPIED OR PASSED FROM ONE STUDENT TO ANOTHER.

OFF-CAMPUS EMPLOYMENT

Students on assistantships or fellowships are discouraged from holding additional on or off-campus employment without approval of the Department Head and Graduate School. (The combination of academic work and assistantships duties is considered "full time.") Students found working without approval are subject to loss of the assistantship or fellowship. Dual employment on campus is routinely monitored and always detected. Most outside employment available to graduate students (waiting tables or retail sales, for example) subjects them to a high risk of discovery. Short-term in-field opportunities (e.g., conducting a workshop or acting for a

local professional theatre) that are approved by the Department Head are routinely approved by the Graduate School. Hardship cases in which there is clear evidence that the assistantship or fellowship stipend is not sufficient to maintain a student in school will also be considered. ALWAYS seek PRIOR approval of ANY outside employment to ensure continuation of an assistantship or fellowship.

OFF-CAMPUS PRODUCTION PRACTICE FOR THEATRE

MFA students **may not** engage in theatre production work outside the Department without approval in advance of auditioning or accepting an assignment. This does not include summer or vacation work. Students will be permitted to work off campus if they have first met their commitments on campus (i.e., auditioned for plays at the start of the semester, MAKING SATISFACTORY PROGRESS IN CLASSWORK, and fulfilled any crew assignments for the semester). Permission forms are available in Taylor 202.

PARTICIPATION IN THE THEATRE PRODUCTION PROGRAM

All graduate degrees in Theatre involve participation in the production program whether academic credit is being earned for activity or not. MFA students, in particular, are expected to regularly participate in the production program in significant capacities as actors, directors, designers, and stage managers. A student demonstrates their artistic development and viability through their participation in the production program. Students should consult closely with their advisor to determine the amount of participation deemed appropriate. The Department operates five production programs: UNCG Theatre, Studio Theatre, Workshop Theatre, North Carolina Theatre for Young People (campus and touring), and the Summer Theatre Program. Students should carefully review the Theatre's "General Handbook" for specific information on the various production programs.

PLAN OF STUDY

The Graduate School requires all graduate students to submit a **Plan of Study**. The Plan of Study is a listing of all the courses and requirements students must take as part of their degree program. The Plan which must be signed by the student, their advisor, and the Department Head must be submitted to the Graduate School at the earliest practical time following the student's admission to the Graduate School, but no later than 50% of the program's completion (30 hours for MFA candidates; 18 hours for MEd candidates). Normally students develop their Plan of Study during their second semester in the program. See APPENDIX for the Department's Plan of Study form.

PRACTICUMS

Practicums – HR 691 (THE 680) – are an important component of the entire department's graduate programs. Practicums provide students with an opportunity to gain practical experience in carrying out major creative assignments appropriate to their degree program. MEd students must earn 3 hours and MFA students 9 hours of practicum credit.

PROFICIENCY IN ORAL AND WRITTEN ENGLISH

The Department requires proficiency in oral and written English for all of its graduate degree programs. Oral English should involve appropriate and varied vocabulary, speech free of excessive regionalisms for United States students. Written English involves the ability of

students to use standard research methods and to express ideas with a high level of precision and depth using an appropriate scholarly style. Graduate students are expected to practice the rules contained in the *MLA Handbook* in all their written work.

RESEARCH EXTENSION

MFA students who complete their course work, but who do not finish their Master Production should register for THR 801 (THE 801) Research Extension to maintain access to the library, computer labs, and facilities.

REVIEWS

MFA students are formally reviewed at the end of each semester they are in the program. All MFA candidates are expected to devote sufficient time and effort to their programs to demonstrate continual artistic and intellectual development of a high level. The Fall review consists of two parts:

1. **Faculty meetings**: The Performance and Design/Tech faculties will meet to discuss graduate student performance in the areas of academic, artistic, and professional development. First semester graduate students will meet with the faculty for this review. Second and third year students do not. The result of this meeting will be the completion of an MFA Review Form, which summarizes faculty discussion and identifies areas that the student needs to address prior to their next review.
2. **Faculty/adviser meetings**: After step 1, as outlined above, students meet with their MFA advisors, to review and initial the MFA Review Form. On the basis of the Review, students are Continued, placed on Probation (for a period of time with specific conditions) or Dismissed from the program. In cases where dismissal is being recommended, the student will meet with their advisor and the Department Head. Initialed Review Forms are retained in the student's official file.

Spring review procedures are more formal and vary slightly for each of the MFA concentrations. Students should consult spring review procedures for their specific concentration that are described later in this handbook.

Degree candidates must realize that graduate programs demand the satisfactory completion of a series of requirements. The unsatisfactory completion of any one of these can result in the candidate's dismissal from the program.

SCHOLARSHIPS

The Department awards the following named scholarships to graduate students:

Kay Brown Barrett Theatre for Youth Scholarship – Established in 1996 to honor Kay Brown Barrett, a distinguished talent scout, agent, and great friend of the arts. Awarded annually to a MFA Theatre for Youth student or a graduate student achieving excellence in her/his area of endeavor.

John and Mary Burns Scholarship – Established by the John and Mary Burns Foundation to recognize either an undergraduate or graduate student with interest and talent in Musical Theatre.

Kathryn McA. England Scholarship – Professor England taught voice and diction, oral interpretation, and was a much-respected director who was on the faculty from 1942 to 1975. Awarded annually to a MFA student in Theatre.

M. Sheila Nassif Scholarship – M. Sheila Nassif completed both a BFA and an MFA degree at UNCG. This scholarship was established in her memory by her mother, Mildred Nassif. Awarded annually to an MFA student.

Andreas Nomikos Scholarship – Professor Nomikos, a distinguished international scene designer, taught at UNCG from the early 1970s to the mid-1990s. Awarded annually to an MFA student in Design.

Students interested in being considered for any of these scholarship awards should complete an applicant's form available in the Theatre Office, Rm. 202, Taylor Building early during fall semester. A faculty committee will review applications and make awards by the end of fall semester.

TIME LIMIT

The Graduate School requires that all Masters degrees be completed within a five-year period. This time begins with the first course registration; regardless at what time of year it takes place. In rare instances, the faculty can grant extensions of the time limit requirement. Requests for extensions should be directed to the Department Head.

TRANSFER CREDIT

The Graduate School allows a maximum transfer limit of six semester hours for the MEd, and nine semester hours for the MFA. Whether or not the transfer credit is admissible is a joint decision between the student's advisor, the Department Head, and the Graduate School. Courses considered for transfer must have been taken within five (5) years of the date of the request and should not have been used to complete the requirements for another graduate degree. **Note that the time limit of the degree begins with the earliest date of the credit transferred.**

WAIVERS AND SUBSTITUTIONS OF DEGREE REQUIREMENTS

On **rare** occasions, changes must be made in a student's degree program. Required courses might not be available or the student may have completed similar or equivalent experiences/courses elsewhere. In cases where adjustments in degree requirements might be appropriate, the student should do the following:

1. Meet with your advisor to discuss the nature and appropriateness of a waiver or substitution.
2. If your advisor approves the waiver or substitution, you must complete a waiver and substitution form available in the Main Office.
3. Once the form is completed, it must be signed by your advisor and submitted to the Department Head for action.

WRITING CENTER

The Writing Center, which is staffed by faculty and students in the English Department, is designed to provide assistance to students in "Writing Intensive" classes. It provides technical assistance and advice with writing assignments. Although principally intended as an undergraduate service, graduate students can utilize the Center. The Center is located in Room 101, McIver Bldg. Their phone number is 334-3125.

MFA in Acting Master Production

The culmination of an MFA in Acting student's program is the creation of a major or supporting role in a Theatre production (UNCG Theatre, Studio Theatre, NCTYP, or Theatre 232 Program). The role is assigned prior to auditions after consultation with the director and Theatre Performance faculty. The project should be completed during the student's final (third) year in the program. Students must register for THR 699 (THE 695) Master Production in Theatre in the semester or summer session they expect to complete their project.

Students request a master production supervisor and two additional committee members. The students must ask the committee members if they will serve. The student must complete the Master Production Proposal Form (see Appendices).

The MFA in Acting Master Production consists of the following:

1. Analysis. Preparation for the project. A typed paper with endnotes and a bibliography in MLA form. (Due one week prior to rehearsals, copies to each committee member.) The analysis includes a statement of the background and style of the script, scope and purpose of the master production role, and analysis of the character based upon appropriate research.
2. The Acting Performance. The master production role will be done under the direction of a faculty member, guest artist, or advanced MFA Directing student. The production need not be done as part of the main stage season. The role should constitute a valid undertaking for the candidate. The faculty will assign roles after the upcoming UNCG, Studio, and NCTYP seasons have been determined. Pre-casting decisions will be announced to the student body at the same time the season is posted. An additional option for pre-casting of Master Production roles may be in the Theatre 232 Program subject to programmatic needs.
3. The Master-script. This will consist of the script of the play with notes relative to blocking, details of characterization, stage business, rhythms, tempos, and subtext notations. This script must be legible and comprehensive in order for the committee to read it.
4. The Journal. A journal that records the processes, events, and observations relevant to the period of rehearsal and performance.
5. Oral Examination. There will be an oral examination of approximately one hour held by the master production committee after the closing date of the performances. The examination should take place within ten days of the final performance. It is the candidate's responsibility to schedule the meeting. The candidate will be permitted to invite the director of the production but must secure prior approval from his master production committee chairman. Bring the analysis, the master-script, and the journal to the examination. Prior to the examination, ask each member of the committee if he wishes to study any of the documentation. Discuss your analysis and how it was modified during the rehearsal and performance periods. Mention actor-actor, actor-director, and actor-technician relationships.

Reveal particular acting problems as evidenced by the master-script and journal. Discuss basic and subtle problems of communicating a believable character to the audience.

6. Department Record. Students must submit a clean copy of their analysis paper for inclusion in their permanent graduate file. The paper must be filed before clearance for graduation will be granted.

MFA in Acting Review Procedures

1. Continuing MFA in Acting students must participate in reviews each year.
2. See page 12 for Fall semester review procedures.
3. Spring semester reviews will be conducted during the final week of classes spring semester. Sign up sheets will be posted approximately two weeks prior to the reviews.
4. Students prepare and distribute an updated resume.
5. Interviews will be conducted during the final week of the spring semester. Students must sign up in advance for a time. Appointments will be scheduled at 15-minute intervals. The performance faculty will conduct reviews. During reviews, students will meet with the performance faculty to discuss performance work and progress in the program.
6. Based on the quality of the performance work and an assessment of the student's development, the performance faculty will recommend continuance, probation, or dismissal from the program. The performance faculty's decision will be brought to the entire Theatre faculty for affirmation. When the Theatre faculty deems it appropriate, students will be placed on probation for one semester at the end of which time they will be re-evaluated for continuance or dismissal.
7. The faculty will complete evaluation forms that will be included in the academic files.

MFA in Design Master Production

The culmination of an MFA in Design student's program is the execution of a major project that demonstrates design competency. The project should be completed during the student's final semester in the program. Students must register for THR 699 (THE 695) Master Production in Theatre the semester they expect to complete their project. The student's academic advisor will serve as their master production advisor. Students are expected to consult with Design faculty as they develop their ideas.

The MFA Design Master Production consists of the following items:

1. Project Paper. Papers should follow MLA format and contain endnotes and bibliography as appropriate. Copies should be distributed to the Design faculty one week prior to the project's presentation. The paper has three parts:
 - a. Part One: A brief analysis of the script and /or score discussing the work's action, characters, and themes.

- b. Part Two: A detailed analysis of the script's design requirements.
 - c. Part Three: A concept statement describing your approach to the play/musical/opera and the factors that have influenced your design decisions.
2. Research File. A file containing a representative selection of visual research collected in preparing your set, costumes, and/or lighting designs.

Items #3, 4, or 5 depending on the specific design assignment.

3. Scenery.
- a. Preliminary sketches showing the development of your ideas.
 - b. One-half inch scale ground plans and sectionals for all settings.
 - c. Exhibition quality models or renderings for all scenes.
 - d. Front elevations for all scenic units.
 - e. Complete list of hand, set, and dress props.
4. Costumes.
- a. Preliminary sketches showing the development of your ideas.
 - b. Detailed costume plot and color chart either in swatch form or using color chips.
 - c. Costume renderings for all of the characters. Renderings must be swatched.
5. Lights.
- a. Preliminary sketches or pictorial representation showing the development of your ideas.
 - b. Light plot and sectional.
 - c. Color magic sheet for each scene.
 - d. Channel hook-up.
 - e. Instrument schedule.
 - f. Descriptive listing of the light cues in the production. Written statements for each scene describing the angle color intensity as well as movement of light within the scene.
6. Oral Examination. There will be a discussion of the Master Production of approximately one hour with the Design faculty held after the production has closed.
7. Department Record. Students must submit a clean copy of their analysis paper for inclusion in their permanent file.

STUDENTS SHOULD CONSULT WITH THE DESIGN FACULTY AS TO THE APPROPRIATE FORMAT FOR EACH ITEM IN THE PROJECT.

MFA in Design Review Procedures

1. Continuing MFA Design students must participate in two reviews each year (a review with the advisor in consultation with the Design faculty at the end of the Fall semester and an extended review at the end of the Spring semester).
2. See page 12 for Fall semester review procedures.
3. Spring reviews will be conducted during the final week of classes Spring semester. The Design/Tech faculty will post specific times, dates, locations, and procedures at the end of Fall semester.
 - a. Students must sign up in advance for a review time. Appointments will be scheduled at 30-minute intervals.
 - b. The following format will be used during Spring reviews:
 1. Students prepare and distribute a comprehensive resume of their design and production experience.
 2. Student Portfolio Presentation: Please bring a selection of your design and technical theatre work, executed since your last review, with you.
 3. Question/Answer and Evaluation Session: After your Portfolio presentation, faculty will ask questions about your work and offer evaluations of your progress and development in the program.
 - c. Advisors are responsible for meeting with advisees, summarizing evaluations, and communicating review results.
4. Based on the quality of the portfolio presentation, and an assessment of the student's development, the Design/Tech faculty will recommend continuance, probation, or dismissal from the program at the end of the Fall review and at the end of the Spring review. The Review Committee's decision will be brought to the Theatre faculty for affirmation. When the Theatre faculty deems it appropriate, students will be placed on probation for one semester at the end of which time they will be re-evaluated for continuance or dismissal.

MFA in Directing Projects and Master Production

MFA in Directing students must complete a minimum of three major directing projects during their three years in the program. The projects are:

1. Directing Project I: A 20-30 minute cutting or one-act play demonstrating basic knowledge of directing produced in the Workshop Theatre series. This project should be completed during the student's first semester in the program (see Appendices).
 - a. To obtain a production slot students must complete a UNCG Workshop Theatre application form available in the Theatre Office and turn it in to the Producer of the Workshop Theatre (see Appendices).
 - b. Should the faculty determine the directing to be inadequate, the student may be requested to present a second play, take an appropriate course or prepare for a second production through Independent Study.
 - c. The graduate student in Directing may not go on to Directing Project II until Directing Project I is satisfactory.
 - d. The director should exhibit talent and experience in the manner in which he or she selects a suitable script; casts; develops and executes a schedule which logically develops suitable time for analysis, blocking, scene, and finish rehearsals; and, interacts with the cast and others associated with the production. The production should affect the audience suitably revealing such basic directing techniques as:
 - (1) Directorial concept.
 - (2) Blocking - showing use of picturization, composition and movement.
 - (3) Characterization clearly defined by actors who develop a sense of ensemble and believability.
 - (4) Appropriate use of tempo and rhythm in developing the overall form of the play.
 - e. Projects associated with directing classes cannot be also used as Directing Project I.
2. Directing Project II: An hour-long project with similar guidelines to Directing Project I will normally be presented during the second semester of graduate work. Credit for THR 691 (THE 680) is available for this project.
3. Directing Project III: A full-length play produced as part of the Studio Theatre series. Productions produced as part of this series are governed by the Studio Theatre policies published in the Theatre Division's "General Handbook." This project comes during the Fall semester of the student's second year of graduate work. A written analysis of the project responsive to guidelines under Master Production analysis below must be submitted two weeks prior to rehearsals, copy to Faculty Supervisor. Students must register for THR 696 (THE 691) Advanced Experimentation the semester they expect to complete this project (see Appendices).
4. Directing Project IV: (MFA Directing Master Production): This is the culmination of an MFA Directing student's program. It consists of the presentation of a full-length play as part of the UNCG Theatre, NCTYP, or Summer Theatres Program seasons. The project should be completed during the student's final (third) year in the program. Students must register for THR 699 (THE 695) Master Production in Theatre, the semester they expect to complete their project.

Students should select a master production advisor in consultation with their academic advisor. It may be academic advisor or other faculty members. Two additional Theatre faculty members must be selected to complete the committee. The student must ask the committee members if they will serve. The student must complete the Master Production Proposal Form (see Appendices).

The MFA Directing Master Production consists of the following:

1. Analysis. Preparation for the project. (Due two weeks prior to rehearsals, copies to each committee member). A written paper with endnotes and bibliography typed according to MLA form.
 - a. Historical and/or stylistic considerations.
 - b. Information on the author, as appropriate.
 - c. Character description and analysis.
 - d. Setting analysis.
 - (1) Function.
 - (2) Mood.
 - e. Justification.
 - (1) Choice of script.
 - (2) Interpretation.
2. Production Records. Due at oral examination. Must be neat and clear and complete. The stage manager's promptbook, unless the director reworks it, will not usually be sufficient.
 - a. Promptbook.
 - (1) Movement, composition, picturization.
 - (a) Where blocking is too complicated to describe in stage direction, use full-page ground plans with appropriate references in the text. Use the symbol to illustrate body position on ground plans.
 - (b) All figures, including the set ground plan should follow the page on which the reference to it is made.
 - (2) Tempo, rhythm, pacing notation.
 - (3) Characterization details, including dramatic objectives.
 - (4) Notes showing analysis, decisions, and observations relative to the rehearsal and creative process.

3. Critical Evaluation. This consists of an oral examination of the master production, approximately one hour in length. The candidate should schedule it with his committee as soon as practical. The printed elements and/or drawings may need to be studied by members of the committee prior to the oral examination period. The candidate should ask each member of his committee if such study is desired. THE CANDIDATE SHOULD BRING TO THE ORAL EXAMINATION THE FORM "DISPOSITION OF MFA ORAL EXAMINATION RELATIVE TO MFA MASTER PRODUCTION PROJECTS" (SEE APPENDICES).
 - a. Bring completed promptbook and floor plan. Relate interpretation to the final product by comparing what you set out to do with how well it was accomplished.
 - (1) Achievement of interpretation.
 - (2) Justification of additions and/or deletions in the script.
 - (3) Achievement of style.
 - (4) Achievement of mood.
 - (5) Achievement of rhythm, tempo, and pace.
 - b. Evaluate actor-director relationships by analyzing the specific problems which occurred in working with the actors.
 - (1) Cite ways in which you were successful and unsuccessful in handling your actors. Be specific.
 - (2) Cite the means and methods you employed to stimulate the cast to be original and creative. Evaluate their effectiveness.
 - (3) Discuss ideas for handling similar problems in the future.
 - c. Evaluate the audience reaction to the production.
 - (1) Point out evidence of impact, generally and specifically.
 - (2) Compare audience response to that for which you aimed.
 - d. Conclude your evaluation with pertinent personal observations which will serve to tie together the foregoing coverage as well as referring to the general believability level of the production. Refer to the promptbook documentation, particularly notations relative to subtext, beats, objectives, and/or other aspects of characterization and dramatic action.
4. Department Record. Students must submit a clean copy of their analysis paper for inclusion in their permanent file. The paper must be filed before clearance for graduation will be granted.

1. Continuing MFA Directing students must participate in two reviews each year (a review with the advisor in consultation with the Performance faculty at the end of the Fall semester and an extended review at the end of the Spring semester).
2. See page 13 for Fall semester review procedures.
3. Spring semester reviews will be conducted during the final week of classes spring semester. The Performance faculty will post specific times, dates, locations, and procedures at the end of Fall semester.
 - a. Students must sign up in advance for a review time. Appointments will be scheduled at 15-minute intervals.
 - b. Reviews will be conducted by the Performance faculty. During reviews students will present the following:
 1. An updated resume.
 2. Support materials from class, workshop, and studio projects in Directing (e.g., promptbooks, research materials, production photographs).
 3. A journal kept throughout the calendar year from the time the student enters the program until completion; journal entries should include: critical responses to theatre productions at UNCG and outside of UNCG, critical and analytical responses to books and articles relating to directing. Bring journal to the Spring review.
 - c. The faculty will complete evaluation forms that will be given to the student's academic advisor for inclusion in his or her file. Advisors are responsible for meeting with advisees, summarizing evaluations, and communicating review results.
4. Based on the quality of directing, and an assessment of the student's development, the faculty will recommend continuance, probation, or dismissal from the program at the end of the Fall review and at the end of the Spring review. The Review Committee's decision will be brought to the Theatre faculty for affirmation. When the Theatre faculty deems it appropriate, students will be placed on probation for one semester at the end of which time they will be re-evaluated for continuance or dismissal.

MFA in Theatre for Youth Master Production

The culmination of an MFA Theatre for Youth student's program is the master production. This production should be completed during the student's final year in the program. Students must register for THE 695 Master Production in Theatre during the semester their production is scheduled.

For most students the Master Production will be the directing of an NCTYP (campus or touring), or Summer Theatres Program children's theatre production. These will be fully mounted published plays selected in conjunction with the advisor and approved by faculty of the production programs. For students with special interest in creative drama, puppetry, or other areas, suitable master production activities can be arranged through careful and early consultation with the advisor and the faculty.

Theatre for Youth students who elect to direct a production for their master production must fulfill the following pre-requisites before doing their master production:

1. Successfully direct a 20-30 minute one-act play or cutting as part of the Workshop Theatre Series. Follow the guides for “Directing Project I” – in the MFA Directing program--for this project. This project should demonstrate basic directorial competence and should be completed during the student's first semester in the program.
2. Successfully serve as a Stage Manager or Assistant Director on a mainstage production.

The student's academic advisor will serve as his or her master production advisor. The student invites two additional Theatre faculty to serve on the master production committee. The student must ask the committee members if they will serve. The student must complete the Master Production Proposal Form (see Appendices).

The master production consists of the following items:

1. Project Paper. Papers should follow MLA format and contain endnotes and a bibliography. Copies should be distributed by the student to their three-member committee one week before rehearsals begin.

The analysis of the play and the project should include:

- a. Historical and/or stylistic considerations.
 - b. Information on the author, as appropriate.
 - c. Character description and analysis.
 - d. Setting analysis.
 - (1) Function.
 - (2) Mood.
 - e. Justification.
 - (1) Choice of script.
 - (2) Interpretation.
2. Production Records. A promptbook is to be kept for the production by the stage manager; and, in addition, the director should keep a separate production journal. This journal should include a commentary by the director of accomplishments of each rehearsal and the notes showing analysis, decisions, and observations relative to the rehearsal and creative process. This journal should refer to the ideas and goals set forth in the project paper and contain justification for changes and deviations from the plan.
 3. Critical Evaluation. This consists of an oral examination of the master production, approximately one hour in length. The candidate should schedule it with his committee within ten days following the production of the project. The promptbook should be complete

and the journal should be finished. These two written elements should be turned in to the project advisor at least 48 hours prior to the oral examination. The oral examination will consist of four parts:

- a. Relate interpretation to the final product by comparing what you set out to do with how well it was accomplished. Include:
 - (1) Achievement of interpretation.
 - (2) Justification of additions and/or deletions in the script.
 - (3) Achievement of style.
 - (4) Achievement of mood.
 - (5) Achievement of rhythm, tempo, and pace.
 - b. Evaluate actor-director relationships by analyzing the specific problems that occurred in working the actors.
 - (1) Cite ways in which you were successful and unsuccessful in handling your actors. Be specific.
 - (2) Cite the means and methods you employed to stimulate the cast to be original and creative. Evaluate their effectiveness.
 - (3) Discuss ideas for handling similar problems in the future.
 - c. Evaluate the audience reaction to the production.
 - (1) Point out evidence of impact, generally and specifically.
 - (2) Compare audience response to that for which you aimed.
 - d. Conclude your evaluation with pertinent personal observations which will serve to tie together the foregoing coverage as well as referring to the general believability level of the production. Refer to the promptbook documentation, particularly notations relative to subtext, beats, objectives, and/or other aspects of characterization and dramatic action.
4. Department Record. Students must submit a clean copy of their analysis paper for inclusion in their permanent graduate file.

MFA in Theatre for Youth Review Procedures

1. Continuing MFA Theatre for Youth students must participate in two reviews each year. The advisor will conduct the Fall review.
2. See page 13 for Fall semester review procedures.

3. Spring semester reviews will be conducted during the final week of classes Spring semester. The Children's Drama faculty will post specific times, dates, locations, and procedures at the end of Fall semester.
 - a. Students must sign up in advance for a review time. Appointments will be scheduled at 15-minute intervals.
 - b. Reviews will be conducted by the Performance faculty. During reviews students will present the following:
 1. An updated resume.
 2. Support materials from class, workshop, and studio projects (e.g., promptbooks, research materials, lesson plans, and other documentation).
 3. A journal kept throughout the calendar year from the time the student enters the program until completion; journal entries should include: critical responses to theatre productions outside of UNCG, critical responses to theatre productions both on and off campus; pertinent materials collected as a resource file for creative drama; and other materials that will contribute to effectiveness as an artist/teacher.
 - c. The faculty members will complete evaluation forms that will be given to the student's academic advisor for inclusion in his or her file. Advisors are responsible for meeting with advisees, summarizing evaluations, and communicating review results.
4. Based on the quality of work, and an assessment of the student's development, the Performance faculty will recommend continuance, probation, or dismissal from the program at the end of the Fall review and at the end of the Spring review. The Review Committee's decision will be brought to the Theatre faculty for affirmation. When the Theatre faculty deems it appropriate, students will be placed on probation for one semester at the end of which time they will be re-evaluated for continuance or dismissal.

Appendix
DEPARTMENT OF THEATRE FACULTY AND STAFF 2011-12

Faculty

<u>Name</u>	<u>Office</u>	<u>Phone</u>
Janet Allard Playwright	018 Taylor Building	334-4009
Deborah Bell Costume Designer	12A Taylor Building	334-4076
Rachel Briley Theatre for Youth	211 Taylor Building	334-5575
Jody Cauthen Theatre Manager/Theatre Management	016 Taylor Building	334-4601
Noah Davis Sound/Lighting	204 Taylor Building	334-3888
James Fisher Department Head/Theatre History/Directing	201 Taylor Building	334-4112
Michael Flannery Acting for the Camera/Drama Appreciation	117 Brown Building	334-5191
Joshua Foldy Acting/Directing/Oral interpretation/Drama Appreciation	027 Taylor Building	334-5823
Denise Gabriel Movement	107 Brown Building	334-5104
John Gulley Directing/Acting	125 Brown Building	334-3766
Chip Haas Technical Director	215-A Taylor Building	334-3891
Dr. Bob Hansen Theatre History/Design	100A Foust Building	334-5481
Randall McMullen Scene Designer	012 Taylor Building	334-4057
Christine Morris Voice	101 Brown Building	334-3767
Joshua Purvis Theatre Education/Acting	212 Taylor Building	334-5361

John Wolf
Lighting Design

31A Taylor Building

334-5212

Dr. Christine Woodworth
Theatre History

019 Taylor Building

334-3892

Jim Wren
Acting/Directing

109 Brown Building

334-5562

Staff

Dede Farrell
Paint/Props Supervisor

65A McIver Building

334-5543

Jeff Gillis
Scene Shop Supervisor

215 Taylor Building

334-5543

Amy Holroyd
Costume Shop Supervisor

162 McIver Building

334-5337

Connie Prater
Administrative Assistant

200 Taylor Building

334-5576

Neil Shepherd
Accounting/Clerical

202 Taylor Building

334-4032

Jennifer Stanley
Cutter/Draper

162 McIver Building

334-5337