

National Association of Schools of Theatre

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STANDARDS FOR GRADUATE DEGREES

For current official curricular standards, see the
NAST [Handbook 2015–16](#)

COMMENT PERIOD I

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Please forward all comments to:

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1 **XII. GRADUATE PROGRAMS IN THEATRE**

2 **A. Fundamental Purposes and Principles**

3 **1. Purposes.** Each institution is responsible for developing and defining the specific
4 purposes of its overall graduate program in theatre and of each graduate degree
5 program it offers.

6 **2. Relationships: Purposes, Content, Requirements**

7 a. For each graduate degree program, there must be logical and functioning
8 relationships among purposes, structure, and content. For each program, this
9 includes decisions about:

10 (1) Specialization(s)

11 (2) The relationships among the specialization(s) and other theatre or theatre
12 related disciplines, other fields of study, and theatre or other professions

13 (3) Requirements in such areas as performance, design, theatre technology, and
14 playwriting; research; scholarship; preparation for teaching in terms of (a) the
15 specialization, (b) support for the specialization, and (c) breadth of
16 competence

17 b. For each graduate program, the curricular structure and the requirements for
18 admission, continuation and graduation must be consistent with program purposes
19 and content.

20 **3. Major Field(s) and Supportive Studies.** Each graduate student is expected to gain
21 in-depth knowledge and competence in one or more fields of specialization. Graduate
22 programs include requirements and opportunities for studies that support the chosen
23 specialization(s).

24 **4. Creative Work, Inquiry, Research, and Scholarship**

25 a. Professional work in theatre specializations is produced through creative
26 endeavor, inquiry, and investigation. Each type of work and each individual
27 work exhibits the integration of specific intent, content, methodology, and
28 product. Individual or group decisions about these four elements shape the ways
29 that creativity, inquiry, and investigation are used to produce work in various
30 artistic, scholarly, pedagogical, or other specializations that results in
31 contributions to the body of knowledge and practice in theatre. Competency to

1 practice includes the ability to conduct the types of creative work, inquiry, and
2 investigation normally associated with one or more fields of specialization.

3 b. These types include but are not limited to:

4 (1) Work in performance, production, or playwriting that results in contributions
5 to the body of knowledge and practice in theatre.

6 (2) Development and application or incorporation of various types of inquiry
7 and investigation, including formal research or scholarship in fields that the
8 theatre artist wishes to use in the creation, performance, or production of a
9 work of theatre.

10 (3) Research and scholarship as defined and practiced by professional humanists,
11 scientists, and social scientists. In theatre, this includes but is not limited to
12 such areas as theatre history, theory, and criticism; the relationship of theatre
13 to inquiry in the humanities, the sciences, and the social sciences; the
14 influences of theatre in and on larger social, cultural, educational, economic,
15 and technological contexts; and the nature and application of theatre thinking
16 and pedagogy.

17 (4) Development, compilation, and application or incorporation of inquiry
18 results, including those produced by formal research and scholarship, in
19 decisions about pedagogy and teaching, applications of drama therapy, and
20 policy-making in various contexts.

21 **5. Types of Degree Programs.** Different specializations and different degree programs
22 reflect specific goals with respect to relationships among fields of practice and
23 approaches to creative work, inquiry and investigation, and to research and scholarship
24 as presented above, whether broadly or narrowly defined. The basic degree frameworks
25 are described below.

26 **a. Practice-Oriented Degrees.** These degrees focus on the preparation of actors,
27 directors, designers, playwrights, technicians, managers, pedagogues, or other
28 theatre professionals.

29 Degree titles reflect level of study and content, and normally include Master of
30 Arts, Master of Science, Master of Fine Arts, and Doctor of Education.

31 **b. Research-Oriented Degrees.** These degrees focus on the preparation of scholars
32 and researchers.

1 Degree titles reflect level of study and content and normally include Master of
2 Arts, Master of Science, and Doctor of Philosophy.

3 **c. Degrees Combining Research and Practice Orientations.** These degrees focus
4 on the simultaneous development of the ability to produce advanced research
5 findings, often using the practices and protocols of the humanities, sciences, or
6 social sciences, and the ability to utilize, combine, or integrate these findings with
7 practice of the artistic, technical, pedagogical, or other theatre-related professions,
8 including dramaturgy.

9 Degree titles reflect level of study and content and are consistent with the
10 character and requirements of the degree rubric chosen.

11 **6. Breadth of Competence**

12 **a. Cultural, Intellectual, and Technical Components.** Breadth of competence is
13 characterized by the ability to work with a broad range of artistic and intellectual
14 knowledge, skills, and perspectives. As examples, breadth of competence includes
15 capacities to be engaged artistically, intellectually, and operationally beyond the
16 major specialization or field, address cultural issues, and apply appropriate
17 techniques and technologies to work in and about theatre. Depending on the
18 program, these capacities may include, but are not limited to, the ability to
19 correlate and synthesize information from multiple fields and conceptual sources,
20 the capacity to collaborate, and the acquisition of sufficient fluency to work across
21 disciplines.

22 **b. Opportunities and Relationships.** Graduate programs in theatre should provide
23 opportunities for individual students to enlarge their breadth of competence. This
24 includes opportunities for deepening understanding of the relationships among
25 theatre specializations such as performance, direction, historical and theoretical
26 analysis, design/technology, and playwriting, and for connecting theatre and
27 other disciplines. The development of breadth of competence includes studies
28 beyond those normally a part of undergraduate programs.

29 **7. Preparation for the Professions**

30 **a. Career Development.** Many of those who earn graduate degrees in theatre will
31 be engaged in a variety of theatre and theatre-related professions. Students
32 should be encouraged to acquire the career development and entrepreneurial

1 techniques necessary to advance themselves according to their area of
2 specialization and their own career objectives.

3 **b. Teaching.** Many of those who earn graduate degrees in theatre will be engaged
4 in theatre teaching during the course of their professional careers. Some graduate
5 programs do not have goals and objectives for teacher preparation. Consistent
6 with Standards XII.A.1. and 2. above, such decisions are the prerogative of the
7 institution. However, to the extent it fits with their purposes for specific graduate
8 programs, institutions are strongly encouraged to give attention to the
9 preparation of graduate students as teachers.

10 In such cases, experiences might include teaching theatre to both non-theatre
11 majors and theatre majors. Graduate students, particularly at the M.F.A. and
12 doctoral level, should have opportunities for direct teaching experiences
13 appropriate to their major and minor areas under the supervision of master
14 teachers.

15 **B. Resources and Theatre Program Components** (*in addition to those outlined in*
16 *Standards II.*)

- 17 1. Resources must be sufficient to support the purposes, goals, objectives, and content of
18 graduate programs. The relationships between the establishment of objectives and the
19 development of program structure and resources are crucial to success. The process of
20 establishing and maintaining these relationships should be characterized by the same
21 rigorous pursuit of creative development and analytical excellence that are functions of
22 graduate study itself.
- 23 2. Curricular components of graduate programs must meet NAST requirements in
24 Standards for Accreditation III. (including, but not limited to Credit and Time
25 Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of
26 Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
- 27 3. The standards applicable to each graduate program are comprised of those referenced
28 in Standards XII.B.1. and 2. above, as well as those outlined for specific programs
29 that follow.
- 30 4. An institution's overall graduate program in theatre requires a traditional and/or virtual
31 community of students and faculty to permit the formal and informal sharing of
32 experience, ideas, and knowledge (see Standards for Accreditation III.F.).

1 5. Graduate education requires the provision of certain kinds of experiences that go
2 beyond those typically provided in undergraduate programs. These include
3 opportunities for active participation in small seminars and tutorials, extensive informal
4 contact with faculty, and consultation during preparation of a final project over an
5 extended period of time.

6 **C. General Degree Requirements and Procedures**

7 **1. Credits**

- 8 a. At least one-half of the credits required for graduate degrees must be in courses
9 intended for graduate students only.
- 10 b. A single course that carries both an undergraduate and a graduate designation is
11 not considered a course intended for graduate students only.
- 12 c. A course may enroll an undergraduate student and maintain its status as being
13 intended for graduate students only if, in the context of that course, the
14 undergraduate student is expected to meet the same standards, do the same work,
15 and otherwise perform as a graduate student.
- 16 d. To obtain graduate credit, students enrolled in a single course that carries a
17 separate undergraduate and graduate designation or number must complete
18 specific published requirements that are at a graduate level. Distinctions between
19 undergraduate and graduate expectations must be delineated for such courses.
- 20 e. Only courses taken after undergraduate courses that are prerequisite to a given
21 graduate program may receive graduate degree credit in that program.

22 **2. Residence.** Residence policies are determined by the institution. Normally, a period
23 of continuous concentrated study within the graduate community is required.
24 Programs based on distance learning, or with a significant distance learning
25 component, must fulfill the function of community by providing experiences that
26 produce interaction among graduate students and faculty.

27 **3. Language Proficiencies and/or Other Required Skills.** Specific requirements are
28 determined by the institution based on the objectives of the program.

29 **4. Coursework.** Institutions determine coursework requirements for each graduate
30 program. Requirements for the initial master's degree are usually stated in terms of
31 specific credits. At M.F.A. or doctoral levels, institutions may wish not to specify
32 course or credit requirements, other than the satisfactory completion of examinations,

1 productions, a final project, or a dissertation. Whatever the structure of these
2 requirements, there should be a logical relationship between studies and experiences
3 that develop knowledge and skills, and those that evaluate progress.

4 **5. Independent Study.** Programs that include or are based upon independent study
5 must meet applicable requirements in Standards for Accreditation III.

6 **6. Programs Involving Distance Learning, Disciplines in Combination, or with a**
7 **Focus on Electronic Media.** Programs in these categories must meet applicable
8 requirements in Standards for Accreditation III.

9 **7. Evaluations**

10 **a. Comprehensive Reviews.** Comprehensive reviews cover the major field of
11 study, particularly as defined by the degree title, and any other associated or
12 required fields specified by the institution. At the completion of coursework or
13 during the development of proficiencies, the function of comprehensive review
14 is achieved through mechanisms such as written or oral comprehensive
15 examinations, seminars providing summary evaluation, or a cumulative series of
16 reviews. At M.A., M.S., and M.F.A. level, successful completion of this review
17 is a requirement for graduation. At the doctoral levels, successful completion of
18 this review qualifies the student for degree candidacy.

19 **b. Final Examination.** At the doctoral level, the final examination may be given
20 after all other degree requirements have been met, including the final project.
21 This examination may be in defense of a dissertation; it may be concerned with
22 the major area of specialization; or for degrees combining practice and research
23 orientations, it may be concerned with original work submitted for the degree.

24 **8. Final Project.** For degree programs in which a final project is required, the final
25 project is undertaken in the area(s) of specialization and is expected to be comparable
26 to high level work presented to the public by professionals in the field.

27 **XIII. ADMISSION TO GRADUATE STUDY**

28 **A. Admission Policies.** Institutions are responsible for establishing specific admission
29 requirements for graduate study in theatre. These policies must be consistent with the
30 purposes and goals of the institution's specific graduate programs. Admission standards
31 must be sufficiently high to predict success in graduate study. Within the parameters set
32 by the institution, admission policies should be flexible to permit acceptance of students
33 specifically interested in pursuing one or more of the several functions of graduate study

1 in depth. The diversity of previous education, background, and interests of applicants
2 should be considered in assessments of potential.

3 **B. Evaluation of Creative, Scholarly, or Professional Work.** Admission to graduate study
4 shall be based on critical examination of the academic record; the content of courses
5 taken; and original plays, papers, a performance audition; design portfolio; or
6 professional experience as appropriate. Through auditions, portfolio reviews, transcript
7 documentation, theatre major degree completion, and/or other means determined by the
8 institution, all students admitted initially to graduate study in theatre shall demonstrate
9 prior achievement in terms of their readiness to undertake graduate studies in their major
10 field. See Standards for Accreditation VII. or VIII.

11 **C. Completion of Previous Degree Programs.** Completion of an appropriate
12 undergraduate program or the equivalent is required for graduate study in theatre. Each
13 institution determines the pre-requisites for each graduate program it offers. Admission to
14 doctoral programs may require completion of a master's degree, although a master's
15 degree program or the formal awarding of the master's degree need not be a prerequisite.

16 **D. Standard Published Examinations.** The use of standard published examinations in the
17 admission process is a prerogative of the institution. Any utilization should reflect the
18 objectives of the graduate program.

19 **E. Basic Language Competencies.** All students admitted to graduate degree study in
20 theatre shall demonstrate sufficient knowledge and skill in English to pursue the required
21 studies.

22 **XIV. SPECIFIC INITIAL GRADUATE DEGREE PROGRAMS**

23 **A. Practice-Oriented Degrees**

24 1. The Master of Arts degree in performance, playwriting, or production requires at least
25 30 semester hours or 45 quarter hours of concentrated, advanced post-baccalaureate
26 study.

27 2. At least one-third of the work must be in the area of specialization, supported by
28 related advanced theoretical and technical courses and studies in other areas as
29 appropriate.

30 3. Additional studies in theatre and/or performance studies must total at least one-third
31 of the curriculum.

- 1 4. A final performance, production, demonstration project, and/or research paper, is
2 required.
- 3 5. Published materials about practice-oriented theatre degree programs must indicate:
 - 4 a. Fields, specializations, issues, or problems to be addressed and the content,
5 techniques and perspectives students are expected to use to address them.
 - 6 b. Expectations for the development of depth and breadth in required subjects or
7 areas of study.
 - 8 c. Levels of knowledge and skill expected upon graduation, including the levels of
9 artistic, intellectual, and disciplinary engagement with subject matter and
10 projects.
- 11 6. In addition to applicable requirements for all graduate programs, students in all
12 practice-oriented theatre initial master's degrees must:
 - 13 a. Develop advanced competencies to work independently and make effective
14 artistic and intellectual judgments, and professional decisions in the area of
15 specialization.
 - 16 b. Demonstrate professional competence in the area of specialization before peers
17 and faculty.

18 **B. Research-Oriented Degrees**

- 19 1. The Master of Arts or Master of Science degree in any field of theatre such as history,
20 dramatic literature, dramaturgy, criticism, methodology, or theory (assuming the
21 completion of an undergraduate degree in theatre or another appropriate discipline and
22 the makeup of any deficiencies determined by the master's granting institution) should
23 require at least 30 semester hours or 45 quarter hours of advanced study in the
24 discipline. At least two-thirds of the coursework shall be in theatre and theatre-related
25 courses.
- 26 2. Work for the degree should develop a broad general knowledge of the theatre, as
27 well as specialization in the area of emphasis.
- 28 3. Students must develop a substantial awareness of the history and literature of theatre
29 and/or performance, be aware of various methods and philosophies of scholarship, be
30 capable of undertaking independent research, work with intellectual connections
31 between theatre and other disciplines, and develop an ability to communicate orally
32 and in writing complex concepts regarding theatre and/or performance.

1 4. Knowledge and skills in the use of research tools applicable to the program, such as
2 foreign languages and statistics.

3 5. Normally, the awarding of the degree requires the satisfactory completion of a thesis
4 and/or a comprehensive examination.

5 **C. Dramaturgy.** An initial master's degree program in dramaturgy must combine features
6 of practice- and research-oriented degrees in ways that develop knowledge and skill in
7 the application of research findings and analyses to performance and production.

8 **D. Theatre Education Degrees**

9 1. An initial master's degree program in theatre education, whether practice-oriented or
10 research-oriented, requires at least 30 semester hours or 45 quarter hours.

11 2. A minimum of nine semester hours of graduate theatre education courses taught by
12 theatre education faculty should be included in the practice-oriented program, 12-15
13 semester hours in the research-oriented program.

14 3. All programs should include one or more advanced courses concerned with
15 developments in philosophy of education and with contemporary problems in theatre
16 education. This may include a review of curricular developments, teaching
17 methodology, innovations, and interdisciplinary concepts. Whether or not there is an
18 advanced course surveying contemporary general education, there should be
19 specialized study of contemporary needs and developments in theatre and theatre
20 education.

21 4. Some institutions make distinctions between practice-oriented and research-oriented
22 programs.

23 a. A practice-oriented program emphasizes the extension of specialized
24 performance and production skills for theatre teachers.

25 b. A research-oriented program emphasizes theoretical studies and research
26 projects in theatre education.

27 5. In addition to applicable requirements for all graduate programs, students in all theatre
28 education initial master's degrees must develop advanced competencies to work
29 independently and make effective pedagogical, artistic, and intellectual judgments and
30 professional decisions in the area of specialization.

- 1 6. The student must complete a final project indicating achievement within a
2 specialized area of inquiry. This may take the form of a performance, a thesis, or
3 another demonstration of competence related to the graduate program.

4 **XV. SPECIFIC TERMINAL DEGREES**

5 **A. All Master of Fine Arts Degrees**

- 6 **1. Purpose.** The Master of Fine Arts degree title is appropriate only for graduate-level
7 programs that emphasize full-time, professionally-oriented study of some aspect of
8 theatre practice that prepares the student as an advanced professional practitioner or a
9 professional teacher of theatre practice.
- 10 **2. Credit Requirements.** An M.F.A. program normally requires three years of full-
11 time graduate study and involves a minimum of 60 semester credit hours or 90
12 quarter hours. As part of this course of study, internships (off-campus) under
13 professional conditions are strongly recommended.
- 14 **3. General Requirements.** Graduates of M.F.A. programs must exhibit exceptional
15 skill in theatre practice and a well-developed personal aesthetic. The competencies
16 outlined below are combined and synthesized to achieve this result. The standards do
17 not require a specific course for each competency.
- 18 a. Advanced professional competence in some aspect of theatre practice as
19 exemplified by a considerable depth of knowledge and achievement
20 demonstrated by a significant body of work.
- 21 b. A breadth of understanding in theatre and any appropriate related disciplines, the
22 ability to think independently, and to integrate and synthesize information
23 associated with high levels of practice in an area of specialization.
- 24 c. Awareness of current issues and developments that are influencing the principal
25 field(s) of study, and professional ability and clear potential to contribute to the
26 practice and advancement of the field(s).
- 27 d. Writing and speaking skills to communicate clearly and effectively to the theatre
28 communities and the public.
- 29 e. Advanced capabilities with technologies normally utilized in the creation of work
30 in the field(s) or area(s) of specialization.
- 31 f. An understanding of professional ethics and practice associated with the major
32 field.

1 g. A basic knowledge of information resources associated with work and analysis
2 in the major field(s) of study.

3 **4. Program Components and Curricular Structure.** Specific programs and procedures
4 applicable to awarding the M.F.A. degree are determined by the institution. Standards
5 and guidelines providing a framework for these specific decisions are outlined in
6 Standards XII.C.

7 To meet the requirements in Standards for Accreditation XV.A.3. above and the
8 standards for specific programs in Standards XV.B. below, the essential components
9 of the M.F.A. are:

10 a. Studies in a major field associated with the creation and/or presentation of
11 theatre. Requirements to fulfill competency development in the major shall
12 occupy at least 65% of the curriculum.

13 b. Advanced, analytically- or academically-oriented theatre studies in areas related
14 to and supportive of work in the major field such as, but not limited to, history,
15 dramatic literature, theory, criticism, critical studies, dramatic literature, and
16 performance studies.

17 Requirements in one or more of these areas normally occupy at least 10% of the
18 curriculum. When preparation for teaching is a significant goal of a particular
19 program or student, the requirements in these areas should be 20%.

20 c. Opportunities for performance, production, and management experiences in a
21 variety of formal and informal settings as appropriate for the student throughout
22 his or her course of study. For those students enrolled in programs or otherwise
23 receiving a commitment from the institution to help them prepare for a career in
24 teaching, instructional opportunities must be provided. Normally, experiences such
25 as exposure to professional theatre productions, interaction with guest artists, and
26 the programming of professional residencies (of individual artists or theatre
27 companies) are critically important in the education of the M.F.A. student.

28 **5. Published Objectives.** As a matter of public record and as the basis for evaluation,
29 the purposes of each specific M.F.A. program must be defined and published.

30 **6. Advisement.** Constant and current advisement and career guidance should be
31 provided to aid and support students' entry into the profession.

1 **7. Student Evaluation and Retention.** Evaluation of the student’s development and
2 progress toward advanced professional competence, and retention in the program
3 must be provided no less than once each semester or once every two quarters.

4 **B. Specific Master of Fine Arts Degrees**

5 **1. The Master of Fine Arts in Acting**

- 6 a. The graduate must demonstrate advanced professional competence in acting
7 including, but not limited to:
- 8 (1) The ability to employ a broad range of acting knowledge and skills in the
9 creation and presentation of roles.
- 10 (2) The ability to perform in plays of various types and from various periods.
- 11 (3) The acquisition of advanced understanding and capabilities in voice and
12 speech, movement, and play analysis.
- 13 (4) A working knowledge of historical, critical, and theoretical content and the
14 ways they inform playwriting and dramatic writing, the creation of roles, and
15 other aspects of production.
- 16 b. The student must perform regularly and should have at least two significant roles
17 in full-length, public productions during the period of study.
- 18 c. The program must include requirements and opportunities to realize the
19 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
20 4. and XV.A.7.

21 **2. The Master of Fine Arts in Directing** (*see also Appendix I.D.*)

- 22 a. The graduate must demonstrate advanced professional competence in directing
23 including, but not limited to:
- 24 (1) The ability to integrate advanced understanding and capabilities in play
25 analysis, performance, and design in creating the concept of a production.
- 26 (2) The ability to develop and guide fully mounted productions of a wide variety
27 of plays from statement of concept through public performance.
- 28 (3) A broad knowledge of dramatic literature and theatre history, including a
29 demonstrated ability to undertake inquiry, investigation, or research
30 associated with various aspects of performance and production.

- 1 (4) The ability to work with actors and designers in the processes of production,
2 including the ability to conduct rehearsals effectively.
- 3 (5) An understanding of basic design principles and of aural and visual
4 comprehension in the theatre and other dramatic media.
- 5 (6) An understanding of all the theatre arts and crafts at a sufficient level of
6 knowledge to communicate with other artists and producers and to make
7 informed critical judgments in all areas of the theatre.
- 8 b. The student must direct at least two full-length, public productions, one of which
9 must receive full technical support.
- 10 c. The program must include requirements and opportunities to realize the
11 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
12 4. and XV.A.7.

13 **3. The Master of Fine Arts in Playwriting and Dramatic Writing**

- 14 a. The graduate must demonstrate advanced professional competence in
15 playwriting and dramatic writing including, but not limited to:
- 16 (1) Advanced technical skills in dramatic construction.
- 17 (2) The ability to employ and integrate a broad range of knowledge and skills in
18 the various elements of theatrical production in the development of scripts.
- 19 (3) The acquisition of advanced understanding and abilities to use theories and
20 methods of script analysis, criticism, and dramaturgy in the development of
21 theatrical and dramatic works.
- 22 (4) The ability to develop a work from concept to finished product.
- 23 (5) A working knowledge of theater history and theory and various ways each
24 may influence the creative process.
- 25 b. The student must complete an original full-length or equivalent work.
26 Institutions offer the M.F.A. in Playwriting only if students can be offered
27 regular opportunities to have their works staged or otherwise presented in
28 circumstances replicating professional conditions.
- 29 c. The program must include requirements and opportunities to realize the
30 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
31 4. and XV.A.7.

1 **4. The Master of Fine Arts in Theatrical Design (General)**

- 2 a. The graduate must demonstrate advanced and comprehensive professional
3 competence in theatrical design including, but not limited to:
- 4 (1) Advanced abilities in the unification of all design elements used in
5 professional production.
- 6 (2) Thorough knowledge of health and safety practices associated with theatre
7 production.
- 8 (3) Advanced knowledge and skills in history of décor and costumes, drawing,
9 color theory, lighting, two- and three-dimensional design, and
10 computer/digital technology and the ability to integrate them in production
11 designs.
- 12 (4) Creative and technical ability to develop the design of a production from
13 concept to finished product.
- 14 (5) A working knowledge of play analysis and the ways that historical, critical,
15 and theoretical content inform playwriting, acting, directing, and design.
- 16 (6) The ability to work with theatre professionals in their processes of
17 production.
- 18 b. The student must produce full working drawings for at least two public
19 productions, one of which must be fully mounted.
- 20 c. The program must include requirements and opportunities to realize the
21 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
22 4. and XV.A.7.

23 **5. The Master of Fine Arts in Lighting Design**

- 24 a. The graduate must demonstrate advanced professional competence in lighting
25 design including, but not limited to:
- 26 (1) Advanced knowledge and skills in working with photometrics, brightness
27 relationships, color, computer/digital technology and the history of design.
- 28 (2) Advanced knowledge and abilities in electrical and optical control and
29 distribution, regulation of lighting equipment, and mechanical drafting or
30 visualization of lighting design.

- 1 (3) Thorough understanding of (a) human response to light, (b) energy and
2 materials, (c) photographic and photoelectric reproduction technology, and
3 (d) safety codes and practices.
- 4 (4) Creative and technical ability to develop the lighting design of a production
5 from concept to finished product.
- 6 (5) A working knowledge of play analysis and an overview understanding of
7 ways that historical, critical, and theoretical content inform various aspects
8 of design and production.
- 9 (6) The ability to work with theatre professionals in their processes of
10 production.
- 11 b. The student must design at least two fully-mounted, public productions during
12 the period of study.
- 13 c. The program must include requirements and opportunities to realize the
14 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
15 4. and XV.A.7.

16 **6. The Master of Fine Arts in Costume Design**

- 17 a. The graduate must demonstrate advanced professional competence in costume
18 design including, but not limited to:
- 19 (1) Thorough understanding of and ability to utilize techniques for producing
20 finished garments.
- 21 (2) Advanced knowledge and abilities in developing costumes for productions
22 of plays covering a range of styles, periods, and types of theatre, and
23 utilization of techniques for production of a full range of costuming effects.
- 24 (3) Creative and technical ability to develop the costume design of a production
25 from concept to finished product.
- 26 (4) A working knowledge of play analysis and an overview understanding of
27 ways that historical, critical, and theoretical content inform various aspects
28 of design and production.
- 29 (5) The ability to work with theatre professionals in their processes of
30 production

- 1 b. The student must design at least two major productions during the period of
2 study, at least one of which must be fully mounted for the public.
- 3 c. The program must include requirements and opportunities to realize the
4 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
5 4. and XV.A.7.

6 **7. The Master of Fine Arts in Scene Design**

- 7 a. The graduate must demonstrate advanced professional competence in scenic
8 design including, but not limited to:
- 9 (1) Advanced knowledge and skills in working with drawing and rendering,
10 model making, two- and three- dimensional design, computer/digital
11 technology, video and projection, and functional knowledge of the histories
12 of style and scene design.
- 13 (2) Advanced knowledge and abilities in developing settings for productions of
14 plays covering a range of styles, periods, and types of theatre, and utilization
15 of techniques for production of a full range of theatrical effects.
- 16 (3) Creative and technical ability to develop scene designs from concept to
17 finished product.
- 18 (4) A working knowledge of play analysis and of ways that historical, critical,
19 and theoretical content inform various aspects of design and production.
- 20 (5) The ability to work with theatre professionals in their processes of
21 production.
- 22 b. The student must design at least two major productions during the period of
23 study, at least one of which must be fully realized for the public.
- 24 c. The program must include requirements and opportunities to realize the
25 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
26 4. and XV.A.7.

27 **8. The Master of Fine Arts in Sound Design**

- 28 a. The graduate must demonstrate advanced professional competence in sound
29 design including, but not limited to:
- 30 (1) The ability to develop sound designs for productions covering a range of
31 styles, periods, and types of theatre.

- 1 (2) The ability to use techniques for (a) production of a full range of audio
2 effects, (b) sound enhancement and reinforcement, (c) mixing in live
3 performance.
- 4 (3) An understanding of recording studio engineering, sequencing and sampling,
5 sound recording (in the studio and on location), sound editing, fair use and
6 downloaded resources, and sound art.
- 7 (4) The ability to work with theatre professionals in their processes of
8 production.
- 9 b. The student must work with the sound design of productions regularly and
10 should create substantial sound designs for at least two public productions during
11 the period of study.
- 12 c. The program must include requirements and opportunities to realize the
13 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
14 4. and XV.A.7.

15 **9. The Master of Fine Arts in Theatre Technology (General)**

16 **Purpose.** The Master of Fine Arts in Theatre Technology (General) degree title is
17 appropriate for graduate-level programs that prepare the student as an advanced
18 professional theatrical practitioner in theatre technology. This degree program may
19 be especially appropriate for students interested in pursuing opportunities as scene
20 shop supervisors, scenic technologists, property masters, master electricians,
21 stagehands, sound engineers, automation engineers, projection engineers, or costume
22 shop supervisors.

- 23 a. The graduate must demonstrate advanced professional competence in theatre
24 technology including, but not limited to:
- 25 (1) The ability to construct, automate, or paint scenery; construct properties; and
26 implement the lighting, sound, or projections required for a full production.
- 27 (2) Knowledge and skills in production drafting, computer-aided drafting,
28 materials, construction techniques, stage rigging, electrical, sound, and
29 projection engineering, and scene painting.
- 30 (3) Thorough knowledge of health and safety practices and regulations
31 associated with theatrical productions and performances.

- 1 (4) Advanced knowledge and abilities in developing settings, properties,
2 lighting, sound, projections, and costumes for productions covering a range
3 of styles, periods, and types of theatre/dance/ film/entertainment, and
4 utilization of techniques for production of a full range of theatrical
5 techniques.
- 6 b. The ability to work with theatre professionals in their processes of production.
- 7 c. The student must be responsible for designing and implementing significant
8 aspects of theatre technology for at least two fully realized productions during
9 the period of study. This may include, but not be limited to, mounting the scenic
10 design, implementing the properties, completing the scenic painting, and/or
11 implementing the sound, lighting, projection, or costume design.
- 12 d. The program must include requirements and opportunities to realize the expectations
13 in items a. and b. immediately above as well as those in Standards XV.A.2.-4. and
14 XV.A.7.

15 **10. The Master of Fine Arts in Technical Direction**

16 **Purpose.** The Master of Fine Arts in Technical Direction degree title is appropriate for
17 graduate-level programs that prepare the student as an advanced professional theatrical
18 practitioner in technical direction, combining various elements and specializations
19 within the field of theatre technology. This degree program may be especially
20 appropriate for students interested in pursuing opportunities as technical directors or
21 theatrical project managers.

- 22 a. The graduate must demonstrate advanced professional competence in technical
23 direction including, but not limited to:
- 24 (1) The ability to supervise the safe construction of scenery and properties within
25 the scope of allocated/budgeted materials, labor/time, and space.
- 26 (2) The ability to understand various elements related to (a) theatrical design; (b)
27 the set up and operation of lighting components and systems; (c) the use of
28 sound reinforcement and playback systems; (d) methods of scenic art and
29 construction; (e) rigging and motor systems; (f) fluid power systems
30 (pneumatics and hydraulics) and motion control; and (g) mechanical,
31 structural, and electrical engineering. The ability to work with these elements
32 as appropriate to specific productions is essential.

- 1 (3) The ability to read and direct personnel based on computer-aided technical
2 drawings.
- 3 (4) Personnel management, including the ability to safely supervise and, when
4 appropriate, schedule the work of personnel within and across various
5 theatrical shops.
- 6 (5) The ability to work with theatre professionals in their processes of production.
- 7 (6) The ability to articulate and apply federal, state, and local health and safety
8 practices and regulations associated with production and performance
9 including, but not limited to, appropriate Occupational Safety and Health
10 Administration (OSHA) regulations and the National Fire Protection
11 Association (NFPA) Life Safety Code.
- 12 (7) Facilities management, including a) the ability to oversee the daily operations
13 and maintenance of various theatrical shops; and b) the ability to maintain a
14 working schedule of work done in, and outside requests to use, various shops
15 and theatrical facilities.
- 16 b. The graduate must demonstrate basic competence in the following areas of design
17 and technology including, but not limited to:
 - 18 (1) Computer-aided technical drawing.
 - 19 (2) Sewing.
 - 20 (3) Technical research.
 - 21 (4) Welding.
- 22 c. The student must successfully serve as the technical director for at least two fully
23 realized productions during the period of study, at least one of which must be fully
24 mounted for the public.
- 25 d. The program must include requirements and opportunities to realize the
26 expectations in a., b., and c. immediately above as well as those in Standards
27 XV.A.2.-4. and XV.A.7.

28 **11. The Master of Fine Arts in Production Management**

29 **Purpose.** The Master of Fine Arts in Production Management degree title is
30 appropriate for graduate-level programs that prepare the student as an advanced
31 professional theatrical practitioner in production management. This degree program

1 may be especially appropriate for students interested in pursuing opportunities as
2 production managers or theatrical or entertainment-related project managers.

3 a. The graduate must demonstrate advanced professional competence in production
4 management including, but not limited to:

5 (1) The ability to coordinate the planning and implementation of all technical
6 production areas for a fully mounted production.

7 (2) The ability to coordinate and schedule all production-oriented personnel.

8 (3) The ability to manage, and in some cases create, budgets for productions,
9 including those for various shops.

10 (4) Time management with regard to production deadlines.

11 (5) The ability to work with theatre professionals in their processes of production.

12 b. The graduate must demonstrate basic competence in the following areas of design
13 and technology including, but not limited to:

14 (1) Construction techniques and materials related to scenery, properties, lighting,
15 sound, and costumes.

16 (2) Ability to read, understand, and create scale drawings.

17 (3) Rigging elements and systems.

18 (4) Electrical, lighting, sound, and projection systems.

19 (5) Health and safety practices and regulations associated with production and
20 performance.

21 c. The student must oversee the mounting of all production areas including scenery,
22 painting, properties, costumes, lighting, sound, projection, and makeup for at least
23 two fully realized productions during the period of study, at least one of which
24 must be fully mounted for the public.

25 d. The program must include requirements and opportunities to realize the
26 expectations in a. b., and c. immediately above as well as those in Standards
27 XV.A.2.-4. and XV.A.7.

28 **12. The Master of Fine Arts in Costume Technology**

29 **Purpose.** The Master of Fine Arts in Costume Technology degree title is appropriate
30 for graduate-level programs that prepare the student as an advanced professional

1 practitioner in costume technology. This degree program may be especially appropriate
2 for students interested in pursuing opportunities as costume technicians, fabric painters
3 and/or dyers, cutters, drapers, stitchers, costume crafters, milliners, or hair and makeup
4 technicians.

5 a. The graduate must demonstrate advanced professional competence in costume
6 technology including, but not limited to:

- 7 (1) The ability to both supervise and assist in the production of costumes for
8 productions covering a range of styles, periods, and types of theatre and
9 entertainment.
- 10 (2) The ability to create and read freehand and/or computer-aided patterns.
- 11 (3) Costume construction techniques including, but not limited to fabric
12 manipulation, painting, dyeing, cutting, draping, stitching.
- 13 (4) Health and safety practices and regulations associated with fabric
14 modification, costume construction, and makeup application and removal.
- 15 (5) A working knowledge of OSHA regulations as they relate to the safe handling,
16 storage, and cleanup of hazardous dyes, solvents, and other chemicals used in
17 costume shops.
- 18 (6) The ability to work with costume designers and other theatre professionals in
19 their processes of production.

20 b. The graduate must demonstrate basic competence in the following areas of design
21 and technology including, but not limited to:

- 22 (1) The creation of costume crafts.
- 23 (2) Knowledge and skills in millinery.
- 24 (3) Hair and makeup techniques including the ability to style and care for wigs
25 and facial hair accessories and the ability to attach and remove facial
26 prosthetics.

27 c. The student must supervise and/or execute the construction of all costume and
28 makeup elements for at least two fully realized productions during the period of
29 study, at least one of which must be fully mounted for the public.

- 1 d. The program must include requirements and opportunities to realize the
2 expectations in a., b., and c. immediately above as well as those in Standards
3 XV.A.2.-4. and XV.A.7.

4 **13. The Master of Fine Arts in Stage Management**

- 5 a. The graduate must demonstrate advanced professional competence in stage
6 management including, but not limited to:
- 7 (1) Advanced knowledge of all production elements and the ways they can be
8 combined and integrated.
- 9 (2) Advanced ability to coordinate multiple aspects of production both in
10 rehearsal and in performance.
- 11 (3) An understanding of stage management for a broad range of genres
12 including drama, musical theatre, dance, opera, concerts, industrials, and
13 special events.
- 14 (4) The ability to work with actors, designers, directors, musical directors,
15 choreographers, and special events planners in their processes of creation,
16 performance, and planning.
- 17 (5) An understanding of union rules and legal issues relevant to the field.
- 18 b. The student should stage manage various types of productions and must stage
19 manage at least two fully-mounted, public productions during the period of
20 study.
- 21 c. The program must include requirements and opportunities to realize the
22 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
23 4. and XV.A.7.

24 **14. The Master of Fine Arts in Film/Video Production**

- 25 a. The graduate must demonstrate advanced professional competence in film/video
26 production including, but not limited to:
- 27 (1) Advanced understanding of the communication, artistic, and design
28 principles at work in the various elements of film/video, including
29 familiarity with other arts disciplines.

- 1 (2) Advanced knowledge and skill in the application of production processes
2 and technologies associated with film/video, including the ability to work
3 with a broad range of film/video formats.
- 4 (3) Creative and critical writing skills.
- 5 (4) The ability to develop a work of film/video from concept to finished
6 product.
- 7 (5) An understanding of intellectual property concerns relative to the field.
- 8 (6) The ability to coordinate project elements and work with involved personnel
9 in their processes of creation, performance, marketing, distribution, and
10 exhibition.
- 11 (7) A broad knowledge of various film genres and film history, including a
12 demonstrated ability to undertake research.
- 13 b. The student should produce film/video projects regularly, including short films
14 and scripts, and must complete at least two significant film/video projects during
15 the period of study.
- 16 c. The program must include requirements and opportunities to realize the
17 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
18 4. and XV.A.7.

19 **15. The Master of Fine Arts in Theatre for Youth**

- 20 a. The graduate must demonstrate advanced professional competence in theatre for
21 youth including, but not limited to:
 - 22 (1) The ability to work, depending upon the area of emphasis, as a director of
23 theatre for youth, as a teacher of creative drama, or as an administrator of a
24 variety of educational programs/activities that involve children in the act of
25 theatrical creation.
 - 26 (2) Knowledge and skills associated with relationships among repertories,
27 methodologies, production, education, and activities as they inform specific
28 theatre for youth projects.
 - 29 (3) A broad knowledge, as appropriate to the area of emphasis, of
30 scenic/lighting/costume design, children’s literature, and puppetry; course,
31 curriculum, or event development; and directing.

- 1 (4) An understanding of child and adolescent behavior relative to practice in the
2 field.
- 3 b. The student must produce, teach, or direct a major undertaking in the child
4 drama emphasis. Examples of such projects include: a fully-mounted theatre for
5 youth production, a series of classes in creative drama, or a series of workshops
6 for adults, youths, or a range of ages focusing on the stimulation of creative
7 impulses.
- 8 c. The program must include requirements and opportunities to realize the
9 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
10 4. and XV.A.7.

11 **16. The Master of Fine Arts in Arts Management**

- 12 a. The graduate must demonstrate advanced professional competence in arts
13 management including, but not limited to:
- 14 (1) The ability to guide and administer the overall management or the
15 management of a particular aspect of a visual or performing art organization.
- 16 (2) An understanding of fund-raising, audience development, volunteers, financial
17 planning, and boards of trustees.
- 18 (3) An understanding of general arts administration practices, accounting,
19 contracts, unions, grant writing, and marketing.
- 20 (4) The ability to work with actors, designers, directors, musical directors,
21 choreographers, and special events planners in their processes of creation,
22 performance, and planning.
- 23 b. The student must complete at least two extensive arts management projects
24 during the period of study, demonstrating entry-level mastery of the intellectual
25 and operational components of one or more arts administration issues or
26 responsibilities. An internship is strongly recommended.
- 27 c. The program must include requirements and opportunities to realize the
28 expectations in a. and b. immediately above as well as those in Standards XV.A.2.-
29 4. and XV.A.7.
- 30

1 **C. Research-Oriented Degrees — Doctoral Degrees**

2 **1. Purpose.** Doctoral degrees are earned only in graduate programs that emphasize
3 research in some aspect of theatre. Although the emphasis is scholarly, it is
4 appropriate for the degree candidates to be concerned with the relationships among
5 (a) research and scholarship, (b) theatrical production, and (c) teaching.

6 **2. Time, Previous Degree Relationships, Commonalities**

- 7 a. Doctoral programs require the equivalent of at least three years of full-time
8 graduate work beyond the baccalaureate.
- 9 b. The Master of Arts or Master of Science degree may comprise part of this study,
10 but is not prerequisite to it; some institutions provide entry into doctoral
11 programs directly from the baccalaureate. While credit-granting policies vary
12 widely, normally 60-90 semester hours beyond the baccalaureate, including any
13 master's degree, are required. Programs leading to the doctorate utilize similar
14 procedures, the specifics of which are determined by each institution. These are
15 outlined in Standards XIII.C.

16 **3. Qualifying Prerequisites.** Candidates for the Doctor of Philosophy in Theatre, the
17 Doctor of Philosophy in Performance Studies where theatre is the major area, or the
18 Doctor of Education in Theatre Education shall demonstrate the following as a
19 prerequisite to beginning the dissertation:

- 20 a. Intellectual awareness and curiosity sufficient to predict continued growth and
21 contribution to the discipline.
- 22 b. A knowledge of information and bibliographical resources appropriate to critical,
23 theoretical, historical, and empirical research in theatre.
- 24 c. A knowledge of representative plays and playwrights from a variety of epochs,
25 cultures, and/or movements.
- 26 d. A historical and cultural understanding of theatre production (including acting,
27 directing, theatre architecture, theatre management and organization, and the
28 visual elements of theatre production).
- 29 e. An understanding of the function the theatre performs in today's culture and of
30 the functions it has performed in other periods and cultures.
- 31 f. A knowledge of the major theories that inform today's theatre.

- 1 g. A knowledge of the major theories and cultural contexts that have informed
2 theatre and performance throughout history.
- 3 h. Considerable depth of knowledge in some aspects of theatre or performance
4 studies, such as a historical period, theatre criticism, or theatre and performance
5 theory.
- 6 i. Advanced writing and speaking skills to engage effectively in dialog with
7 members of the scholarly community and the wider community.
- 8 j. A reading knowledge of one or more foreign languages, or the substitution of
9 other special research techniques.
- 10 **4. Final Project.** The final project requirements for the doctorate must include a
11 dissertation demonstrating scholarly competence.
- 12 **5. Types of Degrees**
- 13 **a. Theatre.** The program shall prepare scholars to conduct original research in
14 theatre at the highest levels in such areas as theory, history, criticism, and
15 aesthetics. Coursework and research projects may involve theatre from all cultures
16 of the world and its relationship to other fields, to the other arts, and to their
17 interrelationships.
- 18 **b. Performance.** The program shall prepare scholars to conduct original research in
19 theatre and performance at the highest level. Coursework and research projects
20 involve multidisciplinary performance study of theatre and performance from
21 various cultures and media, and the use of performance to explore and express
22 social and identity issues.
- 23 **c. Theatre Education.** The program shall prepare researchers and scholars to
24 develop vital research studies and utilize findings in the day-to-day instructional
25 processes at the K–12 level. Coursework and research projects may also involve
26 research into the cultural foundations of theatre and address the need for applied
27 research into the mechanisms of influencing values in theatre.