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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XII. GRADUATE PROGRAMS IN THEATRE

A. Fundamental Purposes and Principles

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

2. Relationships: Purposes, Content, Requirements

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

(1) Specialization(s)

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

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

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

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

4. Creative Work, Inquiry, Research, and Scholarship

a. Professional work in theatre specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work exhibits the integration of specific intent, content, methodology, and product. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, pedagogical, or other specializations that results in contributions to the body of knowledge and practice in theatre. Competency to
practice includes the ability to conduct the types of creative work, inquiry, and investigation normally associated with one or more fields of specialization.

b. These types include but are not limited to:

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

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

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

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

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

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

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

b. Research-Oriented Degrees. These degrees focus on the preparation of scholars and researchers.
Degree titles reflect level of study and content and normally include Master of Arts, Master of Science, and Doctor of Philosophy.

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

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

6. Breadth of Competence

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

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

7. Preparation for the Professions

a. Career Development. Many of those who earn graduate degrees in theatre will be engaged in a variety of theatre and theatre-related professions. Students should be encouraged to acquire the career development and entrepreneurial
techniques necessary to advance themselves according to their area of
specialization and their own career objectives.

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

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

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

1. Resources must be sufficient to support the purposes, goals, objectives, and content of
graduate programs. The relationships between the establishment of objectives and the
development of program structure and resources are crucial to success. The process of
establishing and maintaining these relationships should be characterized by the same
rigorous pursuit of creative development and analytical excellence that are functions of
graduate study itself.

2. Curricular components of graduate programs must meet NAST requirements in
Standards for Accreditation III. (including, but not limited to Credit and Time
Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of
Instruction, Requirements, and Electives; Individual Program Continuity; Residence).

3. The standards applicable to each graduate program are comprised of those referenced
in Standards XII.B.1. and 2. above, as well as those outlined for specific programs
that follow.

4. An institution’s overall graduate program in theatre requires a traditional and/or virtual
community of students and faculty to permit the formal and informal sharing of
experience, ideas, and knowledge (see Standards for Accreditation III.F.).
5. Graduate education requires the provision of certain kinds of experiences that go beyond those typically provided in undergraduate programs. These include opportunities for active participation in small seminars and tutorials, extensive informal contact with faculty, and consultation during preparation of a final project over an extended period of time.

C. General Degree Requirements and Procedures

1. Credits

a. At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.

b. A single course that carries both an undergraduate and a graduate designation is not considered a course intended for graduate students only.

c. A course may enroll an undergraduate student and maintain its status as being intended for graduate students only if, in the context of that course, the undergraduate student is expected to meet the same standards, do the same work, and otherwise perform as a graduate student.

d. To obtain graduate credit, students enrolled in a single course that carries a separate undergraduate and graduate designation or number must complete specific published requirements that are at a graduate level. Distinctions between undergraduate and graduate expectations must be delineated for such courses.

e. Only courses taken after undergraduate courses that are prerequisite to a given graduate program may receive graduate degree credit in that program.

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

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

4. Coursework. Institutions determine coursework requirements for each graduate program. Requirements for the initial master’s degree are usually stated in terms of specific credits. At M.F.A. or doctoral levels, institutions may wish not to specify course or credit requirements, other than the satisfactory completion of examinations,
productions, a final project, or a dissertation. Whatever the structure of these requirements, there should be a logical relationship between studies and experiences that develop knowledge and skills, and those that evaluate progress.

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

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

7. **Evaluations**

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

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

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

XIII. **ADMISSION TO GRADUATE STUDY**

A. **Admission Policies.** Institutions are responsible for establishing specific admission requirements for graduate study in theatre. These policies must be consistent with the purposes and goals of the institution’s specific graduate programs. Admission standards must be sufficiently high to predict success in graduate study. Within the parameters set by the institution, admission policies should be flexible to permit acceptance of students specifically interested in pursuing one or more of the several functions of graduate study.
in depth. The diversity of previous education, background, and interests of applicants should be considered in assessments of potential.

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

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

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

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

**XIV. SPECIFIC INITIAL GRADUATE DEGREE PROGRAMS**

**A. Practice-Oriented Degrees**

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

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

3. Additional studies in theatre and/or performance studies must total at least one-third of the curriculum.
4. A final performance, production, demonstration project, and/or research paper, is required.

5. Published materials about practice-oriented theatre degree programs must indicate:
   a. Fields, specializations, issues, or problems to be addressed and the content, techniques and perspectives students are expected to use to address them.
   b. Expectations for the development of depth and breadth in required subjects or areas of study.
   c. Levels of knowledge and skill expected upon graduation, including the levels of artistic, intellectual, and disciplinary engagement with subject matter and projects.

6. In addition to applicable requirements for all graduate programs, students in all practice-oriented theatre initial master’s degrees must:
   a. Develop advanced competencies to work independently and make effective artistic and intellectual judgments, and professional decisions in the area of specialization.
   b. Demonstrate professional competence in the area of specialization before peers and faculty.

B. Research-Oriented Degrees

1. The Master of Arts or Master of Science degree in any field of theatre such as history, dramatic literature, dramaturgy, criticism, methodology, or theory (assuming the completion of an undergraduate degree in theatre or another appropriate discipline and the makeup of any deficiencies determined by the master’s granting institution) should require at least 30 semester hours or 45 quarter hours of advanced study in the discipline. At least two-thirds of the coursework shall be in theatre and theatre-related courses.

2. Work for the degree should develop a broad general knowledge of the theatre, as well as specialization in the area of emphasis.

3. Students must develop a substantial awareness of the history and literature of theatre and/or performance, be aware of various methods and philosophies of scholarship, be capable of undertaking independent research, work with intellectual connections between theatre and other disciplines, and develop an ability to communicate orally and in writing complex concepts regarding theatre and/or performance.
4. Knowledge and skills in the use of research tools applicable to the program, such as foreign languages and statistics.

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

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

D. Theatre Education Degrees

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

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

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

4. Some institutions make distinctions between practice-oriented and research-oriented programs.
   a. A practice-oriented program emphasizes the extension of specialized performance and production skills for theatre teachers.
   b. A research-oriented program emphasizes theoretical studies and research projects in theatre education.

5. In addition to applicable requirements for all graduate programs, students in all theatre education initial master’s degrees must develop advanced competencies to work independently and make effective pedagogical, artistic, and intellectual judgments and professional decisions in the area of specialization.
6. The student must complete a final project indicating achievement within a specialized area of inquiry. This may take the form of a performance, a thesis, or another demonstration of competence related to the graduate program.

XV. SPECIFIC TERMINAL DEGREES

A. All Master of Fine Arts Degrees

1. Purpose. The Master of Fine Arts degree title is appropriate only for graduate-level programs that emphasize full-time, professionally-oriented study of some aspect of theatre practice that prepares the student as an advanced professional practitioner or a professional teacher of theatre practice.

2. Credit Requirements. An M.F.A. program normally requires three years of full-time graduate study and involves a minimum of 60 semester credit hours or 90 quarter hours. As part of this course of study, internships (off-campus) under professional conditions are strongly recommended.

3. General Requirements. Graduates of M.F.A. programs must exhibit exceptional skill in theatre practice and a well-developed personal aesthetic. The competencies outlined below are combined and synthesized to achieve this result. The standards do not require a specific course for each competency.

   a. Advanced professional competence in some aspect of theatre practice as exemplified by a considerable depth of knowledge and achievement demonstrated by a significant body of work.

   b. A breadth of understanding in theatre and any appropriate related disciplines, the ability to think independently, and to integrate and synthesize information associated with high levels of practice in an area of specialization.

   c. Awareness of current issues and developments that are influencing the principal field(s) of study, and professional ability and clear potential to contribute to the practice and advancement of the field(s).

   d. Writing and speaking skills to communicate clearly and effectively to the theatre communities and the public.

   e. Advanced capabilities with technologies normally utilized in the creation of work in the field(s) or area(s) of specialization.

   f. An understanding of professional ethics and practice associated with the major field.
4. **Program Components and Curricular Structure.** Specific programs and procedures applicable to awarding the M.F.A. degree are determined by the institution. Standards and guidelines providing a framework for these specific decisions are outlined in Standards XII.C.

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

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

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

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

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

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

6. **Advisement.** Constant and current advisement and career guidance should be provided to aid and support students’ entry into the profession.
7. **Student Evaluation and Retention.** Evaluation of the student’s development and progress toward advanced professional competence, and retention in the program must be provided no less than once each semester or once every two quarters.

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

1. **The Master of Fine Arts in Acting**
   
a. The graduate must demonstrate advanced professional competence in acting including, but not limited to:
   
   (1) The ability to employ a broad range of acting knowledge and skills in the creation and presentation of roles.
   
   (2) The ability to perform in plays of various types and from various periods.
   
   (3) The acquisition of advanced understanding and capabilities in voice and speech, movement, and play analysis.
   
   (4) A working knowledge of historical, critical, and theoretical content and the ways they inform playwriting and dramatic writing, the creation of roles, and other aspects of production.

b. The student must perform regularly and should have at least two significant roles in full-length, public productions during the period of study.

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

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

   a. The graduate must demonstrate advanced professional competence in directing including, but not limited to:

   (1) The ability to integrate advanced understanding and capabilities in play analysis, performance, and design in creating the concept of a production.

   (2) The ability to develop and guide fully mounted productions of a wide variety of plays from statement of concept through public performance.

   (3) A broad knowledge of dramatic literature and theatre history, including a demonstrated ability to undertake inquiry, investigation, or research associated with various aspects of performance and production.
(4) The ability to work with actors and designers in the processes of production, including the ability to conduct rehearsals effectively.

(5) An understanding of basic design principles and of aural and visual comprehension in the theatre and other dramatic media.

(6) An understanding of all the theatre arts and crafts at a sufficient level of knowledge to communicate with other artists and producers and to make informed critical judgments in all areas of the theatre.

b. The student must direct at least two full-length, public productions, one of which must receive full technical support.

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

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

a. The graduate must demonstrate advanced professional competence in playwriting and dramatic writing including, but not limited to:

(1) Advanced technical skills in dramatic construction.

(2) The ability to employ and integrate a broad range of knowledge and skills in the various elements of theatrical production in the development of scripts.

(3) The acquisition of advanced understanding and abilities to use theories and methods of script analysis, criticism, and dramaturgy in the development of theatrical and dramatic works.

(4) The ability to develop a work from concept to finished product.

(5) A working knowledge of theater history and theory and various ways each may influence the creative process.

b. The student must complete an original full-length or equivalent work. Institutions offer the M.F.A. in Playwriting only if students can be offered regular opportunities to have their works staged or otherwise presented in circumstances replicating professional conditions.

c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.
4. The Master of Fine Arts in Theatrical Design (General)

a. The graduate must demonstrate advanced and comprehensive professional competence in theatrical design including, but not limited to:

(1) Advanced abilities in the unification of all design elements used in professional production.

(2) Thorough knowledge of health and safety practices associated with theatre production.

(3) Advanced knowledge and skills in history of décor and costumes, drawing, color theory, lighting, two- and three-dimensional design, and computer/digital technology and the ability to integrate them in production designs.

(4) Creative and technical ability to develop the design of a production from concept to finished product.

(5) A working knowledge of play analysis and the ways that historical, critical, and theoretical content inform playwriting, acting, directing, and design.

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

b. The student must produce full working drawings for at least two public productions, one of which must be fully mounted.

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

5. The Master of Fine Arts in Lighting Design

a. The graduate must demonstrate advanced professional competence in lighting design including, but not limited to:

(1) Advanced knowledge and skills in working with photometrics, brightness relationships, color, computer/digital technology and the history of design.

(2) Advanced knowledge and abilities in electrical and optical control and distribution, regulation of lighting equipment, and mechanical drafting or visualization of lighting design.
(3) Thorough understanding of (a) human response to light, (b) energy and materials, (c) photographic and photoelectric reproduction technology, and (d) safety codes and practices.

(4) Creative and technical ability to develop the lighting design of a production from concept to finished product.

(5) A working knowledge of play analysis and an overview understanding of ways that historical, critical, and theoretical content inform various aspects of design and production.

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

b. The student must design at least two fully-mounted, public productions during the period of study.

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

6. The Master of Fine Arts in Costume Design

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

(1) Thorough understanding of and ability to utilize techniques for producing finished garments.

(2) Advanced knowledge and abilities in developing costumes for productions of plays covering a range of styles, periods, and types of theatre, and utilization of techniques for production of a full range of costuming effects.

(3) Creative and technical ability to develop the costume design of a production from concept to finished product.

(4) A working knowledge of play analysis and an overview understanding of ways that historical, critical, and theoretical content inform various aspects of design and production.

(5) The ability to work with theatre professionals in their processes of production
b. The student must design at least two major productions during the period of study, at least one of which must be fully mounted for the public.

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

7. The Master of Fine Arts in Scene Design

a. The graduate must demonstrate advanced professional competence in scenic design including, but not limited to:

   (1) Advanced knowledge and skills in working with drawing and rendering, model making, two- and three-dimensional design, computer/digital technology, video and projection, and functional knowledge of the histories of style and scene design.

   (2) Advanced knowledge and abilities in developing settings for productions of plays covering a range of styles, periods, and types of theatre, and utilization of techniques for production of a full range of theatrical effects.

   (3) Creative and technical ability to develop scene designs from concept to finished product.

   (4) A working knowledge of play analysis and of ways that historical, critical, and theoretical content inform various aspects of design and production.

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

b. The student must design at least two major productions during the period of study, at least one of which must be fully realized for the public.

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

8. The Master of Fine Arts in Sound Design

a. The graduate must demonstrate advanced professional competence in sound design including, but not limited to:

   (1) The ability to develop sound designs for productions covering a range of styles, periods, and types of theatre.
The ability to use techniques for (a) production of a full range of audio effects, (b) sound enhancement and reinforcement, (c) mixing in live performance.

An understanding of recording studio engineering, sequencing and sampling, sound recording (in the studio and on location), sound editing, fair use and downloaded resources, and sound art.

The ability to work with theatre professionals in their processes of production.

b. The student must work with the sound design of productions regularly and should create substantial sound designs for at least two public productions during the period of study.

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

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

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

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

(1) The ability to construct, automate, or paint scenery; construct properties; and implement the lighting, sound, or projections required for a full production.

(2) Knowledge and skills in production drafting, computer-aided drafting, materials, construction techniques, stage rigging, electrical, sound, and projection engineering, and scene painting.

(3) Thorough knowledge of health and safety practices and regulations associated with theatrical productions and performances.
(4) Advanced knowledge and abilities in developing settings, properties, lighting, sound, projections, and costumes for productions covering a range of styles, periods, and types of theatre/dance/film/entertainment, and utilization of techniques for production of a full range of theatrical techniques.

b. The ability to work with theatre professionals in their processes of production.

c. The student must be responsible for designing and implementing significant aspects of theatre technology for at least two fully realized productions during the period of study. This may include, but not be limited to, mounting the scenic design, implementing the properties, completing the scenic painting, and/or implementing the sound, lighting, projection, or costume design.

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

10. The Master of Fine Arts in Technical Direction

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

a. The graduate must demonstrate advanced professional competence in technical direction including, but not limited to:

(1) The ability to supervise the safe construction of scenery and properties within the scope of allocated/budgeted materials, labor/time, and space.

(2) The ability to understand various elements related to (a) theatrical design; (b) the set up and operation of lighting components and systems; (c) the use of sound reinforcement and playback systems; (d) methods of scenic art and construction; (e) rigging and motor systems; (f) fluid power systems (pneumatics and hydraulics) and motion control; and (g) mechanical, structural, and electrical engineering. The ability to work with these elements as appropriate to specific productions is essential.
(3) The ability to read and direct personnel based on computer-aided technical
drawings.

(4) Personnel management, including the ability to safely supervise and, when
appropriate, schedule the work of personnel within and across various
theatrical shops.

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

(6) The ability to articulate and apply federal, state, and local health and safety
practices and regulations associated with production and performance
including, but not limited to, appropriate Occupational Safety and Health
Administration (OSHA) regulations and the National Fire Protection

(7) Facilities management, including a) the ability to oversee the daily operations
and maintenance of various theatrical shops; and b) the ability to maintain a
working schedule of work done in, and outside requests to use, various shops
and theatrical facilities.

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

(1) Computer-aided technical drawing.

(2) Sewing.

(3) Technical research.

(4) Welding.

c. The student must successfully serve as the technical director for at least two fully
realized productions during the period of study, at least one of which must be fully
mounted for the public.

d. The program must include requirements and opportunities to realize the
expectations in a., b., and c. immediately above as well as those in Standards

11. The Master of Fine Arts in Production Management

Purpose. The Master of Fine Arts in Production Management degree title is
appropriate for graduate-level programs that prepare the student as an advanced
professional theatrical practitioner in production management. This degree program
may be especially appropriate for students interested in pursuing opportunities as production managers or theatrical or entertainment-related project managers.

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

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

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

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

(4) Time management with regard to production deadlines.

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

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

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

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

(3) Rigging elements and systems.

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

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

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

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

12. The Master of Fine Arts in Costume Technology

Purpose. The Master of Fine Arts in Costume Technology degree title is appropriate for graduate-level programs that prepare the student as an advanced professional
practitioner in costume technology. This degree program may be especially appropriate for students interested in pursuing opportunities as costume technicians, fabric painters and/or dyers, cutters, drapers, stitchers, costume crafters, milliners, or hair and makeup technicians.

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

(1) The ability to both supervise and assist in the production of costumes for productions covering a range of styles, periods, and types of theatre and entertainment.

(2) The ability to create and read freehand and/or computer-aided patterns.

(3) Costume construction techniques including, but not limited to fabric manipulation, painting, dyeing, cutting, draping, stitching.

(4) Health and safety practices and regulations associated with fabric modification, costume construction, and makeup application and removal.

(5) A working knowledge of OSHA regulations as they relate to the safe handling, storage, and cleanup of hazardous dyes, solvents, and other chemicals used in costume shops.

(6) The ability to work with costume designers and other theatre professionals in their processes of production.

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

(1) The creation of costume crafts.

(2) Knowledge and skills in millinery.

(3) Hair and makeup techniques including the ability to style and care for wigs and facial hair accessories and the ability to attach and remove facial prosthetics.

c. The student must supervise and/or execute the construction of all costume and makeup elements for at least two fully realized productions during the period of study, at least one of which must be fully mounted for the public.
d. The program must include requirements and opportunities to realize the
   expectations in a., b., and c. immediately above as well as those in Standards

13. The Master of Fine Arts in Stage Management

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

      (1) Advanced knowledge of all production elements and the ways they can be
           combined and integrated.

      (2) Advanced ability to coordinate multiple aspects of production both in
           rehearsal and in performance.

      (3) An understanding of stage management for a broad range of genres
           including drama, musical theatre, dance, opera, concerts, industrials, and
           special events.

      (4) The ability to work with actors, designers, directors, musical directors,
           choreographers, and special events planners in their processes of creation,
           performance, and planning.

      (5) An understanding of union rules and legal issues relevant to the field.

   b. The student should stage manage various types of productions and must stage
      manage at least two fully-mounted, public productions during the period of
      study.

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

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

   a. The graduate must demonstrate advanced professional competence in film/video
      production including, but not limited to:

      (1) Advanced understanding of the communication, artistic, and design
           principles at work in the various elements of film/video, including
           familiarity with other arts disciplines.
(2) Advanced knowledge and skill in the application of production processes
and technologies associated with film/video, including the ability to work
with a broad range of film/video formats.

(3) Creative and critical writing skills.

(4) The ability to develop a work of film/video from concept to finished
product.

(5) An understanding of intellectual property concerns relative to the field.

(6) The ability to coordinate project elements and work with involved personnel
in their processes of creation, performance, marketing, distribution, and
exhibition.

(7) A broad knowledge of various film genres and film history, including a
demonstrated ability to undertake research.

b. The student should produce film/video projects regularly, including short films
and scripts, and must complete at least two significant film/video projects during
the period of study.

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

15. The Master of Fine Arts in Theatre for Youth

a. The graduate must demonstrate advanced professional competence in theatre for
youth including, but not limited to:

(1) The ability to work, depending upon the area of emphasis, as a director of
theatre for youth, as a teacher of creative drama, or as an administrator of a
variety of educational programs/activities that involve children in the act of
theatrical creation.

(2) Knowledge and skills associated with relationships among repertories,
methodologies, production, education, and activities as they inform specific
theatre for youth projects.

(3) A broad knowledge, as appropriate to the area of emphasis, of
scenic/lighting/costume design, children’s literature, and puppetry; course,
curriculum, or event development; and directing.
(4) An understanding of child and adolescent behavior relative to practice in the field.

b. The student must produce, teach, or direct a major undertaking in the child drama emphasis. Examples of such projects include: a fully-mounted theatre for youth production, a series of classes in creative drama, or a series of workshops for adults, youths, or a range of ages focusing on the stimulation of creative impulses.

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

16. The Master of Fine Arts in Arts Management

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

(1) The ability to guide and administer the overall management or the management of a particular aspect of a visual or performing art organization.

(2) An understanding of fund-raising, audience development, volunteers, financial planning, and boards of trustees.

(3) An understanding of general arts administration practices, accounting, contracts, unions, grant writing, and marketing.

(4) The ability to work with actors, designers, directors, musical directors, choreographers, and special events planners in their processes of creation, performance, and planning.

b. The student must complete at least two extensive arts management projects during the period of study, demonstrating entry-level mastery of the intellectual and operational components of one or more arts administration issues or responsibilities. An internship is strongly recommended.

c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.
C. Research-Oriented Degrees — Doctoral Degrees

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

2. Time, Previous Degree Relationships, Commonalities

a. Doctoral programs require the equivalent of at least three years of full-time graduate work beyond the baccalaureate.

b. The Master of Arts or Master of Science degree may comprise part of this study, but is not prerequisite to it; some institutions provide entry into doctoral programs directly from the baccalaureate. While credit-granting policies vary widely, normally 60-90 semester hours beyond the baccalaureate, including any master’s degree, are required. Programs leading to the doctorate utilize similar procedures, the specifics of which are determined by each institution. These are outlined in Standards XIII.C.

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

a. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline.

b. A knowledge of information and bibliographical resources appropriate to critical, theoretical, historical, and empirical research in theatre.

c. A knowledge of representative plays and playwrights from a variety of epochs, cultures, and/or movements.

d. A historical and cultural understanding of theatre production (including acting, directing, theatre architecture, theatre management and organization, and the visual elements of theatre production).

e. An understanding of the function the theatre performs in today’s culture and of the functions it has performed in other periods and cultures.

f. A knowledge of the major theories that inform today’s theatre.
g. A knowledge of the major theories and cultural contexts that have informed theatre and performance throughout history.

h. Considerable depth of knowledge in some aspects of theatre or performance studies, such as a historical period, theatre criticism, or theatre and performance theory.

i. Advanced writing and speaking skills to engage effectively in dialog with members of the scholarly community and the wider community.

j. A reading knowledge of one or more foreign languages, or the substitution of other special research techniques.

4. Final Project. The final project requirements for the doctorate must include a dissertation demonstrating scholarly competence.

5. Types of Degrees

a. Theatre. The program shall prepare scholars to conduct original research in theatre at the highest levels in such areas as theory, history, criticism, and aesthetics. Coursework and research projects may involve theatre from all cultures of the world and its relationship to other fields, to the other arts, and to their interrelationships.

b. Performance. The program shall prepare scholars to conduct original research in theatre and performance at the highest level. Coursework and research projects involve multidisciplinary performance study of theatre and performance from various cultures and media, and the use of performance to explore and express social and identity issues.

c. Theatre Education. The program shall prepare researchers and scholars to develop vital research studies and utilize findings in the day-to-day instructional processes at the K–12 level. Coursework and research projects may also involve research into the cultural foundations of theatre and address the need for applied research into the mechanisms of influencing values in theatre.