Appendix A

Department of Theatre & Drama Redirection from L & S to SOE:
Principles of Deans' Agreement and Next Steps
29 April 2014

Having received the consent of their respective APC's to the proposed redirection of the Theatre & Drama Department from L & S to SOE, and mindful of the relevant provisions of FP&P and shared governance, the Deans of L & S and SOE agree to the following principles and next steps. The Provost is in alignment with their agreement.

1. The Deans consent to the move of the Theatre & Drama Department to SOE as its academic home, effective 1 July 2014.

2. Resources (salary/fringes, and ancillaries historically allocated to perform duties, such as computers) will follow the faculty and staff who accept permanent transfer to SOE.

3. In the case of faculty who have transferred or wish to transfer their FTE and tenure home to another department in L & S, the principle enunciated in point 2 above also applies. Resources (salary/fringes and historical ancillaries) follow the professor.

4. Continuity of physical infrastructure and equipment resources for performance programming, and ancillary resources (i.e., computers) historically allocated to faculty and staff to perform their duties, will also be protected by the "follow-the-professor/staff" principle. Likewise, continuity of access to physical infrastructure and ancillaries vital to curriculum and mission for the Theatre Research faculty who remain in L & S – notably, access to performance studio or black box stage space, for teaching and for practice of creative activity as research – will also be protected. The deans will support the development of a protocol of collegial collaboration, with joint stewardship by T & D and by the Interdisciplinary Theatre Studies group, to insure appropriate access to faculty and staff across L & S and SOE.

5. In the case of TA budgetary allocations to assist in curriculum historically supported by TAships, the deans will support the "resources-follow-the-professor" principle and are cognizant of the Theatre Research group’s historical ongoing role in the teaching of vital courses including Introduction to Theatre and Dramatic Literature (currently listed as TD 120) and Theatre for Youth (currently listed as TD 382).

6. In the case of other significant budgetary resources allocated by deans (e.g., S & E and department support services), the deans agree to negotiate an amicable agreement based on the "resources follow the faculty/staff" principle enunciated in points 2-3-4-5 above.
7. Non-GPR funds historically or legally dedicated to the Theater & Drama Department (UWF or similar funds), or directly related to University Theater operations (136 funds) are not allocated directly by deans, but normal academic oversight responsibility related to the funds, and in dialogue with the Department, will migrate with the Department to the Dean of SOE. It is understood that eliminating the 136 deficit is the responsibility of the Department, not the Dean.

8. Savings in Theatre & Department faculty salary attributable to Provost appointments of academic-administrators will comply with the “resources follow the faculty” principle, effective 1 July 2014. That is, the savings accrue to SOE/Theatre & Drama, unless the faculty academic-administrators choose to remain in L & S.

9. In the case of faculty who transferred or will transfer their FTE to another L & S department, the professor is encouraged by both deans to cross-list appropriate courses in Theatre & Drama with the new home department, by mutual consent of the departmental faculties and through the regular cross-listing process, and thereby continue to support students and curriculum in the Department of Theatre & Drama academic programs in SOE, as well as Theatre Studies programming in L & S.

10. Credit for cross-listed courses will accrue to the College or School that pays the salary of the faculty member teaching the course. We acknowledge and understand that this metric principle may over time prove significant in an evolving campus budget model design.

11. During a transition period beginning on 1 July 2014, new and continuing students enrolled in Theatre & Drama programs under L & S degree auspices will enjoy academic protection of their expectation of an L & S degree. The deans of L & S and SOE will collaborate to assure academic continuity for these students. The time line for transition ends when the last cohort of students for whom the transition is relevant has graduated or has voluntarily made the transition to SOE or has ended matriculation for other reasons. Per the calendar of academic program planning and vetting described in point 12 below, SOE will secure final UAPC approvals for an undergraduate academic program under SOE auspices during 2014-2015, in time for Fall 2016 admissions. Concurrently, L & S will close new admissions to an L & S degree for Theatre & Drama.

12. The following timelines must be met, or else the agreement is null and void, unless the deans agree to extend it.

(a) By 1 June 2014: The Theatre & Drama Department submits a redirection plan, consistent with the principles in 1-8 above, and appropriately vetted by APIR or other technical support, and receives UAPC approval no later than 30 June, 2014.
(b) By 1 November 2014: The Theatre & Drama Department submits to the Provost for approval by the UAPC a curricular planning document, consistent with principles 1-8 above and appropriately vetted by APIR or other technical support, and by the relevant SOE and Graduate School deans and governance bodies. The curricular planning document will be designed to assure the viability of curriculum and academic programs within an SOE framework, and must receive UAPC approval no later than 30 November, 2014, except as noted under (c) below, for the process to continue.

(c) By 1 March 2015, if applicable: If the UAPC at its November meetings requests additional revisions before voting on approval of the curricular planning document, the revised approval will be submitted no later than 1 March 2015, and must receive UAPC approval no later than 31 March 2015, for the process to continue.

(d) If the UAPC disapproves the curricular planning document, the redirection will be suspended and the Theatre & Drama Department returns indefinitely to L & S, effective 1 July, 2015.

13. None of the above shall be construed to restrict the capacity of the Theatre & Drama Department, after redirection to SOE is complete, to consider and to propose to the appropriate governance bodies and deans additional revisions of academic programs in accord with the principles of shared governance and in compliance with FP&P. Nor will any of the above be construed to restrict the capacity of Theater Studies faculty in L & S to consider and to propose to the appropriate governance bodies additional revision of academic programs in accord with the principles of shared governance and in compliance with FP&P.
Appendix B

National Association of Schools of Theatre (NAST)

The National Association of Schools of Theatre was founded in 1965 to improve educational practices and maintain high professional standards in theatre education. Included in the membership are independent schools, universities, and colleges that teach theatre. The National Association of Schools of Theatre has been designated by the United States Department of Education as the agency responsible for the accreditation throughout the United States of freestanding institutions and units offering theatre and theatre-related programs (both degree- and non-degree-granting), including those offered via distance education. The Association is a member of the Association of Specialized and Professional Accreditors. NAST cooperates with the six regional associations in the process of accreditation and, in the field of teacher education, with the National Council for Accreditation of Teacher Education. NAST consults with the American Alliance for Theatre and Education, the Association for Theatre in Higher Education, and similar organizations in the development of NAST standards and guidelines for accreditation.

MFA degree as defined by NAST (excerpts from NAST Handbook 2014-2015)

All Master of Fine Arts Degrees

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.

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.

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.

- 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.

- 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.

- 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).

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

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

- An understanding of professional ethics and practice associated with the major field.

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

Program Components and Curricular Structure

Specific programs and procedures applicable to awarding the M.F.A. degree are determined by the institution. To meet the NAST requirements the essential components of the M.F.A. are:

- 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.
• 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.

• 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.
Appendix C

National Association of Schools of Theatre

Ann Archbold
Chair, Department of Theatre and Drama
University of Wisconsin - Madison
821 University Avenue
Madison, WI 53706-1497

Dear Professor Archbold:

The NAST Commission on Accreditation, at its March 2010 meeting, voted to continue University of Wisconsin - Madison in good standing. The enclosed Commission Action Report provides the official description of this action and, if applicable, any requests for additional information. A copy of the Commission Action Report is being sent to the individuals listed below, along with a notice of NAST policies regarding strict confidentiality.

A copy of the NAST Visitors’ Report is enclosed.

This action is taken upon review of University of Wisconsin - Madison according to accreditation standards in effect in March of 2010. As a member of NAST, the institution is responsible for participating in all revisions and additions to the standards as well as maintaining its curricular programs in theatre current with NAST standards as these are developed.

Please accept our congratulations on behalf of the Association.

With best wishes for the success of your program, I remain

Sincerely yours,

[Signature]

Samuel Hope
Executive Director

SH:ms
Enclosure

cc: Paul M. DeLuca, Jr., Provost, 150 Bascom Hall
   University of Wisconsin - Madison
   Alan MacVey, President, NAST
   R. Terrell Finney, Jr., Chair
   NAST Commission on Accreditation
   Don LaCasse, NAST Visitor
   Brandt Pope, NAST Visitor
National Association of Schools of Theatre  
11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190-5248

COMMISSION ACTION REPORT

This document provides the official action of the Commission as indicated in the cover letter of the same date.

April 14, 2010

UNIVERSITY OF WISCONSIN – MADISON  
Department of Theatre and Drama

Action:

The Commission voted to approve the application and continue the institution in good standing with the degree listing indicated below.

The Commission requests a progress report addressing the issues cited below.

The Commission also took action regarding new curricula, as outlined elsewhere in this report.

NAST Degree Listing:

- Bachelor of Arts – 4 years: Theatre (Acting, General).
- Bachelor of Science – 4 years: Theatre (General).
- Master of Arts – 1 ½ years: Theatre.
- Master of Fine Arts – 3 years: Acting; Directing; Costume Design; Lighting Design; Scene Design; Theatre Technology.
- Doctor of Philosophy – 3 years: Theatre.
- Bachelor of Science – 4 years: Theatre (Acting).

Next Full Review

2019-2020 Academic Year

Items for Progress Report:

1. The Commission is concerned that departmental budgets, the number of faculty lines, and condition of teaching spaces may hamper and limit unit success in the near future and urges the unit faculty and leadership to engage in discussions with the university administration to address these issues serious through long-term planning approaches that connect resources, institutional and unit faculty aspirations, and anticipated enrollment patterns. The progress report should indicate that status of such efforts even if they are at beginning stages (see Self-Study, pages 21-22, 268, 273, 274-276; Visitors’ Report, page 3, 20; NAST Handbook 2009-2010, item II.C.1; II.F.1.).
2. The Commission urges the faculty to review the possible impact the lack of an adequate proscenium performance space (beyond opportunities found within the Ronald E. Mitchell Theatre) has on the Master of Fine Arts in Lighting Design; Scenic Design; Directing degrees. The Commission is concerned that this space limitation may impact the unit’s ability to satisfy the expectation for demonstrating “advanced and comprehensive professional competence” in these majors and requests a progress report indicating how this issue is being addressed (see Self-Study, page 79; Visitors’ Report, page 20; NAST Handbook 2009-2010, XV.B.4, 5, and 7.).

3. The Commission requests an update concerning institutional efforts to fill the position caused by the recent retirement of a senior Design/Technology faculty member, a tenure-track line currently filled by a temporary one-year appointment (see Self-Study, page 45; Visitor’s Report, page 3, 20; NAST Handbook 2009-2010, item II.E.2.). The Commission is primarily concerned about continuity of instruction and leadership capabilities.

Due Date for Progress Report:

February 1 for consideration at the Commission meetings of March 2011.

The Procedures for Submitting Responses and Progress Reports may be downloaded from the NAST website at http://nast.arts-accredit.org (see “Publications” and, beneath that, “Accreditation Procedures”).

New Curricula:

1. The Commission voted to grant Plan Approval for the following degree:

   Bachelor of Science – 4 years: Theatre (Acting).

   When three transcripts are available for this program, the institution should submit an application for Final Approval for Listing. Instructions for submitting Final Approval for Listing applications are found in Policies and Procedures for Reviews of New Curricula. This document may be downloaded from the NAST Web site at http://nast.arts-accredit.org (see “Publications,” “Accreditation Procedures and Documents,” and beneath that “Other Procedures Related to the Accreditation Process”).

Note:

The Bachelor of Science – 4 years: Theatre (Acting) appears to be fully described in the Self-Study but was not listed in the Visitors’ Report or the cover page provided by the institution. However, based on information provided in the Self-Study, the Commission assumes Plan Approval is the requested action.
2. The Commission voted to grant Final Approval for Listing for the following degrees:

   Bachelor of Arts – 4 years: Theatre (Acting).
   Master of Fine Arts – 3 years: Directing.

Note:

The Commission notes the Master of Arts – 1 ½ years: Theatre Criticism; Theatre History and Literature, Theatre Theory and the Doctor of Philosophy – 3 years: Theatre Criticism; Theatre History and Literature, Theatre Theory, are no longer being offered and will be removed from NAST listing. Should the institution wish to offer the program in the future a new request for Plan Approval must be submitted.

Recommendations:

In addition to and separate from the accreditation action outlined above, the Commission wishes to transmit the following recommendations:

1. The Commission urges the faculty to pursue alternate storage spaces for scenery to avoid the double-handling of these materials and to improve space limitation within construction spaces (see Self-Study, page 70).

2. The Commission urges the faculty to engage in long-term planning discussion with the university administration to prioritize space and resource concerns expressed in the Self-Study in light of university operating and capital budgets.

These recommendations are made in order to assist the development of the theatre program at University of Wisconsin - Madison. The institution is under no obligation to respond to the Commission concerning these recommendations.

Commendation:

The Commission commends the institution for submitting comprehensive applications in all categories.

Samuel Hope
Executive Director
SH:tmr
University of Wisconsin-Madison
NAST Progress Report
1 February 2011

Thank you for the Commission's decision in March 2010 to continue the Department of Theatre and Drama in good standing.

The University of Wisconsin-Madison’s Department of Theatre and Drama has carefully reviewed the Visitor's Report (November 2009) and the Commission Action Report (April 2010), with particular attention to the recommendations and the itemized request for a progress report.

We have discussed the analysis and recommendations at length within our programs, the Department as a whole, and with our Dean and other administrators. The remainder of this report addresses specific requests for report on progress and additional news.

The “Items for Progress Report” included three vital areas:

1. The Commission is concerned that departmental budgets, the number of faculty lines, and condition of teaching spaces may hamper and limit unit success in the near future and urges the unit faculty and leadership to engage in discussions with university administration to address these issues serious through long-term planning approaches that connect resources, institutional and unit faculty aspirations, and anticipated enrollment patterns. The progress report should indicate that status of such efforts even if they are at beginning stages (see Self-Study, pages 21-22, 268, 273, 274-276; Visitors’ Report, page 3, 20; NAST handbook 2009 2010, item II.C.1; II.F.1.).

   • With regard to departmental budgets overall, it is difficult to offer much in the way of a positive response given the State and University fiscal crisis. On the other hand, the Department has devoted hours to meeting to discuss creative ways to meet the challenges posed by the current and upcoming budget cycle and we believe that, while we may not make great leaps forward in the near term, we have plans for sustainable budgeting over the next several years and the ability to support our programs through these lean times. Much of course depends on the actions of the State in the next budget round, but we are making our case for the value and productivity of our programs.

   • With regard to the number of Faculty lines the news is somewhat better. We received approval from our Dean to engage in a search for a hire in the crucial area of Technical Direction at the level of Assistant Professor (further discussion is below). The new TD hire will be especially vital to allowing us to maintain our very high quality experiences for graduate students in production. While other hiring seems unlikely in the short term, we continue to communicate our hiring priorities with the administration and to work creatively to maintain quality of instruction across our programs. In the near term we continue to press for quality visiting instructors where needed.

   • With regard to the condition of teaching spaces, the department’s Space Committee, whose primary function is to determine and submit grants to facility management
addressing facilities upgrades and remodels, has begun a dialogue with the administration to determine a space improvement plan for the first and fourth floor studios. The committee’s work has centered on developing a multi-year approach to the upgrades and remodels. The discussion has centered on two areas of focus: upgrades of equipment and lab modernization. In addition, we hope to address cosmetic upgrades such as paint, replacing of mirrors, and the urgent replacing of stage curtains used in the studios as sound buffers and to create performance space. In addition, we are working on submitting remodeling grants to outfit the two largest studios with a lighting system addressing need for more experimental space and performance space for undergraduate projects. Since the NAST visitation, the University has also made improvements to the overall physical plant and non-lab instructional spaces in our building. We have submitted a large ILM grant to improve our classroom laboratories. Since the NAST visitation, the University has also made improvements to the overall physical plant and non-lab instructional spaces in our building.

2. The Commission urges the faculty to review the possible impact the lack of an adequate proscenium performance space (beyond opportunities found within the Ronald E. Mitchell Theatre) has on Master of Fine Arts in Lighting Design; Scenic Design; Directing degrees. The Commission is demonstrating “advanced and comprehensive professional competence” in these majors and requests a progress report indicating how this issue is being addressed (see Self-Study, page 79; Visitors’ Report, page 20: NAST Handbook 2009-2010, XV.B.4, 5, and 7.). The Commission is primarily concerned about continuity of instruction and leadership capabilities.

- Understood to be a vital component to preparing theatre design and technology students, a proscenium theatre continues to present a challenge for the department and the administration. At present, the administration understands the vital need and has responded by including the Proscenium Theatre in future space plans on campus.
- In the interim, we are filling this curricular hole by partnering with the Wisconsin Memorial Union, the campus performing arts 1000-seat presenting theatre, to mount productions that will provide our students with the much needed wing and drop proscenium theatre experience.
- This season, we are producing the rock musical, The Rocky Horror Show at the Memorial Union Theatre. The Rocky partnership provides both undergraduate and graduate students acting and production experience unique to the proscenium stage. The Department of Theatre students will work side by side with Memorial Union staff, a professional SSDC director and professional sound consultants to bring the popular rock musical to performance. We continue to work in close partnership with Memorial Union Theatre administration to identify future opportunities.
- This issue continues to be a priority for the department and the college administration. At present it has been included in the campus master plan (the State master list of building projects) for discussion. Development assistance will need to be addressed before this will move to the next phase. The department continues to work with UW foundation to determine and outline fundraising priorities for the department.
3. The Commission requests an update concerning institutional efforts to fill the position caused by the recent retirement of a senior Design/Technology faculty member, a tenure-track line currently filled by a temporary one-year appointment (see Self-Study, page 45: Visitors’ Report, page 3, 20; NAST Handbook 2009-2010, item II.E.2.) The Commission is primarily concerned about continuity of instruction and leadership capabilities.

- The Dean of the College of Letters and Science has shown a firm commitment to the Department by authorizing a search to fill the tenure track position in Theatre Technology. We expect to fill this position for the 2011-2012 academic year.

Other developments of note for their impact on matters discussed with the Visitors and in the report:

- We are cautiously pursuing a relationship with the re-forming professional company in town, The Forward Theatre. The Forward Theatre Company has established itself in a short time as an outstanding professional theatre. Founded by a group of professional actors and directors, it has gained resident company status at Madison’s Overture Center. The department is currently in negotiations with the Forward Theatre Company to collaborate this fall on a production of the Aaron Sorkin play, The Farnsworth Invention. It is hoped that the entire third-year MFA acting class, along with an MFA lighting design student, will participate in this professional production.

- All of our design faculty have designed or will soon design productions at the Forward, and their upcoming production of MOONLIGHT AND MANOLIAS, with lighting and costume design by UW faculty, will also afford an opportunity for MFA design students to assist their mentors in a professional situation, an opportunity that is usually limited by both funding and location.

- Acting/directing students continue to work with professional theatre companies or receive internships. Most recently, several members of the acting graduate pool have been cast in productions at American Players Theatre, Madison Opera and Children’s Theatre of Madison. In addition, directing students have been selected for the Theatre Communications Group Observership program, as well as internships in Copenhagen.

- We continue to develop our links with the American Players Theatre in Spring Green.

- In the future, it is hoped that Acting, directing, design and technical direction students will continue to have the opportunity to work alongside professional theatre artists with a strong commitment to mentoring our students and providing a substantial experience.

- Our PhD program received very favorable rankings in the new National Research Council report.

- Undergraduates in Design and Technology continue to successfully find positions in excellent MFA programs, such as UNLV, Ohio State University, University of Texas Austin, and North Carolina School of the Arts.

- MFA Design and Technology graduates are working professionals in Chicago, New York, Minneapolis, Milwaukee, San Francisco, and at the Louisiana State University Performing Arts Center or have found employment in such universities as the University of Wisconsin-Little Falls, University of Western Kentucky, Georgia Southern University, Baylor University, Long Morris College, Lehigh University, Columbus State University and Lone Star College.
While the economy makes substantial growth difficult at this time, we are making good use of the NAST report and recommendations to make our case for supporting our strengths and addressing our program needs. We would be happy to respond to any further queries from the Commission.
Appendix D: MFA in Theatre and Drama Curricular Requirements

Common Core Courses:

- Fundamentals of Directing
- Script Analysis
- Business of Theatre
- Theatre History/Dramatic Literature
- Research and Thesis

Disciplinary Emphasis Courses:

Acting
- Acting: Fundamentals/Acting Process, Improvisation, Period Styles, Experimental Performance
- Voice Training: Fundamentals, Speech, Text Analysis, Dialects
- Graduate Stage Movement: Fundamentals, Period Movement, Movement Styles, Stage Fighting

Directing
- Directing Fundamentals
- Directing Techniques
- Theories of Directing
- Collaborative Studio
- Production Lab

Costume Design
- Costume Technology Topics
- Costume Design II
- Design and Production Seminar
- Period Dress and Décor I and II
- Costume Design III
- Collaborative Design & Technology Studio

Lighting Design
- Drafting for the Theatre
- Digital Design
- Design and Production Seminar
- Period Dress and Décor
- Advanced Lighting Design
- Collaborative Design & Technology Studio
Scene Design
- Drafting for the Theatre
- Set Design II
- Digital Design
- Design and Production Seminar
- Period Dress and Décor
- Collaborative Design & Technology Studio

Theatre Technology
- Drafting for the Theatre
- Advanced Stagecraft
- Design and Production Seminar
- Entertainment Automation Controls
- Entertainment Automation Mechanics
- Collaborative Design & Technology Studio

Electives:

Electives are chosen in consultation with advisor.
THEATRE AND DRAMA Minimum Degree Requirements and Satisfactory Progress
To make progress toward a graduate degree, students must meet the Graduate School Minimum Degree Requirements and Satisfactory Progress in addition to the requirements of the program.

<table>
<thead>
<tr>
<th><strong>Master of Fine Arts Degree:</strong></th>
<th>MFA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Minimum Graduate Degree Credit Requirement</strong></td>
<td>60 credits</td>
</tr>
<tr>
<td><strong>Minimum Graduate Residence Credit Requirement</strong></td>
<td>48 credits</td>
</tr>
<tr>
<td><strong>Minimum Graduate Coursework (50%) Requirement</strong></td>
<td>At least 50% of credits must be in courses designed for graduate work; theatre and drama courses numbered 300–699 always assess graduate students separately from undergraduates.</td>
</tr>
<tr>
<td><strong>Prior Coursework Requirements: Graduate Work from Other Institutions</strong></td>
<td>With program approval, students may count no more than 18 credits of graduate coursework from other institutions.</td>
</tr>
<tr>
<td><strong>Prior Coursework Requirements: UW–Madison Undergraduate</strong></td>
<td>With program approval, students may count up to 7 credits numbered 300 or above.</td>
</tr>
<tr>
<td><strong>Prior Coursework Requirement: UW–Madison University Special</strong></td>
<td>With program approval, students may count up to 15 credits numbered 700 or above if difference in tuition is paid.</td>
</tr>
<tr>
<td><strong>Credits per Term Allowed</strong></td>
<td>15 credits</td>
</tr>
<tr>
<td><strong>Program-Specific Courses Required</strong></td>
<td>Required courses vary by sub-discipline.</td>
</tr>
<tr>
<td><strong>Overall Graduate GPA Requirement</strong></td>
<td>3.00 GPA required</td>
</tr>
<tr>
<td><strong>Other Grade Requirements</strong></td>
<td>No other specific grade requirements.</td>
</tr>
</tbody>
</table>
### Probation Policy
Each of the MFA program tracks in acting, directing, costume design, lighting design, scene design, and theatre technology conducts separate reviews of students each semester by portfolio and/or oral examination. Students may be placed on probation if program faculty determine that they are not meeting the expectations of their specific degree program.

### Advisor / Committee
A thesis or final creative project must be prepared under the direction and guidance of a major professor. Committee consists of four members: advisor and three other committee members.

### Assessments and Examinations
Design and technology students must pass two candidacy portfolio examinations in the first year of residency. They must pass two comprehensive-progresses, portfolio examination in the second year of residency. Acting and Directing candidates are required to pass an oral review of their work and study at the end of each semester. A research or creative thesis is required for design and technology candidates. Acting and Directing candidates must complete a final creative/research project.

### Time Constraints
The MFA in acting and directing follows a three-year cycle with a sequential curriculum. Only in exceptional circumstances the A/D faculty may approve a variance in this time frame. The MFA programs in costume design, lighting design, scene design, and theatre technology generally follow a three-year timeline, and variations from this must be approved by the degree program head.

### Language Requirements
No language requirements.