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DEPARTMENT OF THEATER
SOUTHERN ILLINOIS UNIVERSITY CARBONDALE

I. MISSION STATEMENT

The Department of Theater is an academic unit within the College of Liberal Arts of Southern Illinois University at Carbondale, engaged in teaching, research/creative activity, and service. The Department of Theater is an accredited institutional member of the National Association of Schools of Theatre, 11250 Roger Bacon Drive, Suite 21, Reston, VA. 20190.

The Theater Department is committed to the continued refinement of its primary objectives which are, in order of priority:

1. Dedication to the development of excellence in the education and training of its students

2. Contribution to the field of theater through investigation of and experimentation in the art and its practice

3. Service as a cultural benefit to the University and the community at large.

The Department of Theater blends scholarship and practice into an academically based theater experience that provides students with broad-based exposure to the human experience and a sound foundation in the skills of theater craft. Graduates will be able to apply their knowledge of performance, production, theater history and literature, and contemporary practice in a wide variety of theater venues. Graduates will also be able to demonstrate intrapersonal and interpersonal skills in the form of leadership qualities, self-discipline, creative expression, critical thinking, and the ability to work effectively as part of a collaborative team.

II. DEGREE PROGRAMS

The Department of Theater offers Theater training in a setting combining scholarship and practice. The course of study in theory and criticism in all areas of Theater is complimented by a production schedule that reinforces both approaches to Theater, creating work that is as imaginative and highly polished as possible. Students are expected to display discipline and dedication, in return for which they will receive honest evaluations of both academic and practical work. The development and guidance of talent and discipline, both characteristic of the artist/scholar, are the goals of the Department of Theater.

B.A. in Theater

B.F.A. Musical Theater

MFA in Theater: specializations in Directing, Playwriting, Costume, Lighting and Scenic Design and Technical Direction
**PHD in Speech Communication:** History, Theory and Criticism; Dramaturgy; Playwriting; Performance Studies; Communication Pedagogy; Gender, Sexuality and Communication; Intercultural Communication; Interpersonal Communication; Rhetoric and Philosophy of Communication

**Special Areas:** Coordination of cognate areas within the university structure offers the possibility of study in such interdisciplinary areas as Dramatic Literature, Creative Writing, Black American Studies, Museum Studies, Music Theater, and others.
III. DEPARTMENT OF THEATER FACULTY & STAFF

A. FACULTY

MARY BOGUMIL
PHD University of South Florida
Dramatic Literature

DARRYL K. CLARK
MFA, SUNY College at Brockport
BA, Columbia College Chicago
Musical Theater Dance

TOM FAGERHOLM
MFA Minnesota State University Mankato
Technical Direction

ANNE FLETCHER
MA Emerson College, Boston
PHD Tufts University
History, Theory & Criticism

JACOB JUNTUNEN
MA Northwestern University
MA Ohio University
PHD Northwestern University
Playwriting, History & Criticism

J. THOMAS KIDD
MFA Southern Illinois University
Acting and Directing

TIMOTHY FINK
MFA Southern Illinois University Carbondale
Opera Musical Theater

LORI MERRILL-FINK
MFA University of Arizona
Acting and Directing

OLUSEGUN OJEWUYI
MFA Yale University
MA University of Ibadan, Nigeria.
Acting and Directing

SUSAN PATRICK BENSON
MFA Rutgers University
Acting, Voice and Speech Specialist
MARK VARNs
MFA University of Missouri, Kansas City
Lighting Design

TATIANA VINTU
MFA Tulane University
Set Design The National University of
Theatrical and Cinematic Arts (Bucharest,
Romania)
BA Set Design Academy of Music, Theatre
and Visual Arts (Chisinau, Moldova)
Set Design

DONNA WILSON
MFA University of Oklahoma, Norman, OK

WENDI ZEA
MFA Kent State University
Costume Design

B. ADJUNCT FACULTY
None

C. EMERITUS FACULTY

CHRISTIAN H. MOE
PHD Cornell University
Playwriting, Theory and Criticism

RONALD NAVERSEN
MFA Carnegie-Mellon University
PHD Southern Illinois University
Scenic Design, Theory and History

DAVID A. RUSH
MA University of Iowa
PHD University of Illinois
Playwriting

D. STAFF

SCOTT ELLIOTT
Business Manager

CAITLIN ENTWISTLE
Costume Studio Manager

DARLENE REIDLEBERGER
Administrative Assistant

VINCENT RHOMBERG
Marketing Director
IV. FACILITIES AND PROGRAMS

A. THEATERS AND SEASON:

The academic season includes 5-7 full productions, providing a balance of classical and modern repertory, musicals and operas, and student-written plays. Productions are assigned to either venue, depending on their artistic appropriateness. In addition, a variety of student-driven projects including original script readings are produced each year. These productions serve as thesis and dissertation projects for our MFA and PHD students.

The Department of Theater maintains two theaters for public productions:

**The McLeod Theater**: A proscenium stage seating 520. The playbill typically encompasses a balance of contemporary, classic, and original works, and offers three plays and a musical during the academic year (the latter co-produced with the School of Music). McLeod Summer Playhouse, consists of a combination of musicals and plays and one high school musical, and operates as a professional summer stock company, offering stipends, and/or graduate credit.

**The Christian H. Moe Laboratory Theater**: A flexible stage space (black box) seating up to 110 persons, which can be utilized as a full arena, three-quarter thrust, etc. A variety of plays are produced in the Moe Lab including new play premieres, MFA Directing, Design and Playwriting Thesis productions, and class-related projects.

B. ADJUNCT PROGRAMS

Performance and production opportunities are also available in the Department of Speech Communication’s Marion Kleinau Theater, a performance space for the staging of Performance Studies productions.

C. PRODUCTION CALENDARS

The Department maintains Academic & Production Calendars on GOOGLE. These Calendars provides access to all Department of Theater committee meetings, scholarship auditions, special workshops, productions, etc. To access these calendars students should follow these steps

1: Go to Google Calendar and create an account.
2: Go to www.theater.siuc.edu
3: Select "Current Students"
4: Select "Resources"
5: Under "GOOGLE CALENDAR LINKS" select the calendar you would like to join while holding down the “Control (PC) or Command (mac)” as you click on the link.
To add this calendar to your list of calendars, click on the “+ Google Calendar” button in the bottom right hand corner.

V. GUIDELINES FOR GRADUATE STUDENTS

A. FINANCIAL ASSISTANCE

Fellowships: Students are eligible for a variety of financial aid opportunities through the Graduate School including competitive fellowships, minority fellowships, and federal work-study assistantships. Please note that there are different deadlines for each financial award and many require the GRE. These financial awards cannot be offered until the student has completed their application and been admitted by both the Department of Theater and the Graduate School. Applicants are presented by recommendation of the Department of Theater on the basis of grade point average, GRE scores and letters of recommendation submitted by the applicant. Awards may include a waiver of tuition and/or stipend.

Financial Aid forms and information are available at the Graduate School website. http://www.siu.edu/gradschl/finaid.htm

Assistantships: There are a limited number of departmental assistantships available to graduate students. Assistantships cover full tuition waivers for 3 years and offer a monthly stipend for 9 months each academic year. The assistantship duties typically involve working in the publicity, house management, supervising in the production studio areas and teaching introductory theater classes. Students may discuss their assignment interests with their faculty advisor and then express these, in writing, to the Director of Graduate Studies. Students are encouraged to express their preferences, but the Theater retains the final authority for making assignments. The Departmental deadline for application is March 1st and students may expect notification, regarding their employment, prior to May 1 for the following academic year.

When an assistantship becomes available the Director of Graduate Studies for Theater will inform graduate students in Theater of this opening. Students interested in applying will need to make an appointment with both the Director and the Faculty Supervisor for the area to discuss the requirements of the position. If the student is qualified they will be issued a contract.

Assistantships are occasionally available in other departments and offices on campus. Students interested in outside assistantships should check with the Financial Aid Office. http://www.siu.edu/~fao/info/index.htm

Graduate Works Study Assistantships: The Graduate School and the Financial Aid Office jointly administer the Federal Work-Study Assistantship program. This program supports approximately twenty-five graduate assistants each year. The program provides for up to 75% of each graduate assistantship from federal funds, with the remainder coming from departmental or collegiate funds. Students qualify for this program on the basis of financial need. Students must be citizens or permanent residents of the United States. Further
information on application procedures and eligibility criteria is available from the Graduate School.

Students are encouraged to apply for Federal Work Study funds as government support will allow the Department to offer assistantships to more students.

Information is available at [http://www.siu.edu/gradschl/assistantships.htm](http://www.siu.edu/gradschl/assistantships.htm) and government application forms are available at [http://www.fafsa.ed.gov/](http://www.fafsa.ed.gov/)

**Graduate Tuition Waivers:** A limited number of tuition waivers are awarded each semester to graduate students on the basis of scholarship and/or need. The award does not offer a stipend. Students may receive a tuition scholarship for a maximum of three years during their enrollment in the University.

To be eligible the student must be admitted to the Graduate School and to a department, and the student may not hold another University appointment, which provides a tuition scholarship (i.e. graduate assistantship, fellowship). Tuition scholarship recipients must enroll for a minimum of 9 graduate credit hours for fall and spring semesters and 3 graduate credit hours in summer.

Students should submit application forms at least one full semester proceeding the semester for which the tuition scholarship is requested. Deadline dates are as follows: April 15 for summer session, July 15 for fall semester, and November 15 for spring semester.

Application forms are available at [http://www.siu.edu/gradschl/tuition_scholarship.htm](http://www.siu.edu/gradschl/tuition_scholarship.htm)

Other Financial Aid: The Financial Aid Office offers further information concerning the availability of scholarships, loans, and on-campus jobs. This office may be contacted directly by mail or by telephone:

Financial Aid Office  
Mail Code 4702  
Southern Illinois University  
Carbondale, IL 62901  
(618) 453-4334  
[http://www.siu.edu/~fao/](http://www.siu.edu/~fao/)
B. GRADUATE ASSISTANTS

Assistantships are granted to students with the necessary skills to complete various jobs within the Department. Assistantships are a privilege extended by the department and not an entitlement to all graduate students.

All new graduate assistants must attend the teaching workshops offered by the Graduate School and the Department of Theater in the week prior to the beginning of fall semester. The exact dates and times of these sessions will be available from the Director of Graduate Studies in Theater each summer and by contacting the Center for Graduate Teaching Excellence at http://www.siu.edu/~cgte

Keys Graduate assistants are assigned office space and appropriate building keys by the Department. Check with the Department Administrative Assistant for further information. These keys must be returned at the end of each academic year. Lost or stolen keys must be reported to the Theater Office immediately.

Evaluations Performance Evaluations are conducted by the area supervisor at the end of each semester. Failure to satisfactorily perform assigned assistantship duties or unsatisfactory academic progress will result in the student receiving a warning before termination of the assistantship, or a change and/or a reduction in assignment. These evaluations are kept in the students personnel file in the Theater Office.

Copy Machine Each teaching assistant is assigned a key code for the Department photocopy machine by the office staff. Photocopying must be restricted to materials needed for teaching classes and is not to be used for personal course work or personal business. Numbers of copies are monitored and excessive use will result in loss of an access to the copy machine.

Outside Employment Students on an assistantship are not allowed to have outside employment without the permission of the Director of Graduate Studies. Outside employment that interferes with coursework and or compromises the student’s ability to complete assistantship assignments may result in the loss of an assistantship.

C. TEACHING ASSISTANTS

Graduate Teaching assistants are supervised by the specific Area Head (Performance, Playwriting, Production, History) in which the student is teaching.
Syllabus Standard syllabi, textbooks, attendance policies, and information on classroom procedures must be obtained from the faculty supervisor. Copies of all syllabi are to be kept on file in the Theater Office.

Grading Every teaching assistant must keep accurate grade records utilizing the current online system. Attendance must be taken and recorded for every class session. All teachers are now required by University policy to maintain complete attendance records (you must be able to state the last date a student attended your class). All assignments should be clearly marked—including total points possible. Scores should be entered clearly for every graded assignment. Failure to turn in grades will result in a postponement of graduation.

Final Grades Final grades are posted on-line on Saluki-Net. Be absolutely certain the correct grade is filed for each student. Grade changes are difficult (and sometimes impossible) once final grades are filed.

SGID Evaluation At mid-term the teaching assistant will arrange an SGID Evaluation with their Area Supervisor or the Director of Graduate Studies (see description in on page 85).

ICE At the end of the semester the teaching assistant should give the students an Instructor and Course Evaluation Form (see description beginning page 98). Each semester the Office of Instructional Evaluation makes these forms and instructions available through the Theater Office.

Studio Schedules The Costume, Scenic and Lighting Studios are open 9-6 on Monday and from 2-6 Tuesday, Thursday and Friday. Evening and weekend work calls may be called when necessary.

D. GRADUATE REPRESENTATION

1. Departmental Representation

Graduate Students are represented by one or more of their peers on all Department of Theater subcommittees including Graduate Recruitment & Curriculum Committee, and Recruitment & Retention. Elections are held each year during Graduate Orientation.

2. University Representation

During Orientation students may also be nominated to the Graduate and Professional Student Council (GPSC) http://www.siu.edu/~gpsc/ the College of Liberal Arts Council (CoLA) http://www.siu.edu/~cola/ and the Fine Arts Activity Fee Committee (FAAF). The names of students nominated will be placed in a general election of all graduate students to these councils.
3. SIUC Graduate Assistant Handbook

Along with this Handbook graduate students should be familiar with the SIUC Graduate Assistant Handbook [http://www.siu.edu/gradschl/gahdbk.htm](http://www.siu.edu/gradschl/gahdbk.htm).

4. GA United

Graduate Assistants are also represented by GA United [www.gaunited.org](http://www.gaunited.org) 800-431-3730 which has negotiated the SIUC Graduate Assistant United Agreement with the SIUC Board of Trustees. This document is available at: [http://gaunited.files.wordpress.com/2013/05/gau-contract-2010-14.pdf](http://gaunited.files.wordpress.com/2013/05/gau-contract-2010-14.pdf)

E. ACADEMIC MISCONDUCT AND PLAGIARISM

Graduate assistants should familiarize themselves with Undergraduate policies, including grievance procedures. The procedures are contained in the Undergraduate catalog available in the main office or online at [http://registrar.siu.edu/eval/catalog.htm](http://registrar.siu.edu/eval/catalog.htm).

Integrity in research is the foundation upon which new knowledge builds. Misconduct threatens the research enterprise by violating that integrity and contradicts the fundamental purpose of research--to advance truth--while damaging the credibility of research in the eyes of the public. Instances of misconduct can have far-reaching effects. For these reasons, the University and the Department of Theater view misconduct in research activities with the utmost seriousness and expect all students to adhere to the highest ethical standards in their work. Please refer to the Student Conduct Code for definitions and policies on academic misconduct. [http://www.siu.edu/~policies/policies/conduct.html](http://www.siu.edu/~policies/policies/conduct.html).

F. EMERGENCY PROCEDURES


Graduate Students should also be familiar with Emergency procedures outlined on the Emergency Communications website [http://www.siuc.edu/emergency/index.jsp](http://www.siuc.edu/emergency/index.jsp).

SIUC uses a Wireless Emergency Notification System (WENS). In this system, an SIUC Alert is sent to cell phones as a text-message and/or as an e-mail to your e-mail address. The message may alert you to an emergency situation, ask you to take action, or both. Some weather warnings including will also be sent as an SIUC Alert.


SIUC also maintains an SIUC Alerts Emergency Information Phone Line at
1-866-264-6420 or 618-453-5375 and a website www.siuc.edu/emergency


In the event of an emergency, a loudspeaker system may be used to convey SIUC Alerts and/or other information. L oudspeakers exist in a number of buildings including: Recreation Center, Student Center, Brush Towers, Student Health Center, SIU Arena

**Weather Emergencies**
Emergency sirens are tested at 10:00 AM on the 1st Tuesday of each month
The signals are: Long Blast = Tornado; High/Low = Any other emergency

Emergency Information is also broadcast by
City of Carbondale - AM 1620
WSIU - FM 91.9
VI. PROGRAMS OF STUDY

A. PROCEDURES FOR PROGRESSION THROUGH THE MFA PROGRAM

1. MFA GRADUATE REQUIREMENTS

a. The student may be required to take courses to correct any deficiencies in undergraduate course work as suggested by the Director of Graduate Studies in consultation with the Faculty Advisor.

b. The MFA student must complete the requirements within their area with a minimum average of 3.0 (A=4.0) and a letter grade of at least a B in every course in the student's primary area of study. Note: each specialization has additional requirements regarding grades that are listed under the appropriate specialization section.

c. Courses that make up the MFA Core for Theater Design and Production are below. Note: other specializations have different requirements.

1. Theater 500 Introduction to Research 3 hrs.
   (to be taken 3 times for 1 hour each time)
2. Theater 501 Contemporary Developments 3 hrs.
3. Theater 520A Period Styles I 3 hrs.
4. Theater 520B Period Styles II 3 hrs.
   Total 12 hrs.
5. Theater 599 Thesis 6 hrs.

2. CRITERIA FOR RETENTION IN THE GRADUATE PROGRAM

a. The student’s work in all courses shall be of high and professional quality, measured by the specific customs of each area.

b. The student shall demonstrate a willingness to be an active participant in the educational and production areas of the department.

c. The student shall perform all the duties and responsibilities of his/her graduate assistantship in a professional, disciplined, timely, and efficient fashion.

d. The student shall demonstrate a level of maturity and self-discipline in dealing with colleagues, students, and the community with whom she/he comes in contact, performing as a responsible representative of the department.

e. Each specialization has specific requirements which are listed under the appropriate areas of study.
3. THE MFA COMMITTEE

The committee for each MFA student consists of 3 graduate faculty members.

a. Upon admittance to the graduate Theater program, the student is assigned a graduate faculty member from his/her specific concentration of study to serve as chair of the committee. The Graduate Recruitment and Curriculum Committee will assign a second member at this time, often in the student’s second area of interest.

b. No later than the second semester of residency the student should request a third graduate Theater faculty member for her/his committee in consultation with her/his chair. The Director of Graduate Studies should be informed of this choice in writing as soon as possible after the selection is made so that the proper paperwork can be filed with the Graduate School.

c. The three members who comprise this committee remain the student’s committee until such time as the student completes or withdraws from the MFA program. Changes in committee composition can only be accomplished after a meeting between the student and the committee member(s) in question. At the request of either party the Director of Graduate Studies will mediate this meeting.

d. Additional advisory personnel may be invited to join the committee by either the student or the Faculty Advisor, providing both concur on the specific individual and the reason for her/his participation. (Advisory personnel are not considered permanent members of the committee unless their presence is required by the nature of a specific problem in the qualifier or thesis project.)

4. RESPONSIBILITIES OF THE MFA COMMITTEE.

a. The MFA Committee is responsible for the guidance and evaluation of the student throughout the MFA program. This responsibility includes ensuring that the student is prepared to pursue appropriate qualifying and thesis projects, and the supervision of such projects once approved.

b. Through the committee chair, the individual committees are responsible for informing the student in sufficient time and in writing of any special requirements of scheduling changes relating to the qualifier and thesis project and ensuring that these changes are implemented correctly.

c. The chair of the committee will set deadlines.

d. The Director of Graduate Studies is responsible for informing the Committee of any variance between approved qualifying or thesis proposals and the Graduate School requirements for graduation.
5. **END OF SEMESTER EVALUATIONS**

At the end of every semester a student is in residence, the student must submit a semester self-evaluation. The purpose of this document is to provide an opportunity for the student’s faculty advisor to understand how the student feels they are progressing through their course of study and program. The purpose of this self-evaluation is to provide the student a chance to reflect on where she/he is in the program; as well as to begin a dialogue between the student and faculty advisor. This is the appropriate vehicle for the student to begin to discuss both satisfaction and dissatisfaction with his/her progress through the program.

The evaluation should be 2-3 pages in length and should discuss coursework; assistantship duties; and creative projects in design, production, playwriting and directing; papers and presentations at conferences, publications as well as any other pertinent information.

Copies of this self-evaluation are given to faculty advisor and to the Director of Graduate Studies, who will place the copy into the student’s academic file.

6. **FIRST-YEAR REVIEW**

All students entering the program are considered to be on a one-year probationary status. In March of their first year of study, each student will undergo a review of his/her progress in the program. The following are the procedures and policies of this review.

   a. Each graduate student will have a meeting with the whole faculty around the middle of the second semester, prior to spring break.

   b. One day of classes will be suspended in order to allow all these reviews to take place on the same day.

   c. All faculty are invited to contribute to the evaluation/discussion of the student.

   d. The discussion should focus on whether or not the faculty thinks the student will be likely to complete the MFA program. Most likely, it will focus on concerns the faculty has (if any) over the likely success of the Qualifier.

   e. The criteria by which each area will make its evaluations are to be found described in detail in this handbook, in the appropriate section dealing with that area’s specific requirements.

   f. The faculty can elect from the following actions:

      1. Suggest areas the student needs to work on before she/he is allowed to proceed to the Qualifier/Thesis project.
2. Move the student along to the Qualifier/Thesis project.

3. Require the student to attend a 2nd Year Review.

4. Dismiss the student from the MFA program.

g. The faculty will be most likely guided by the advice and opinions of the student’s area head and most appropriate faculty involved.

h. After the meeting, the area head will confer with the student to discuss the next step.

i. It is helpful, but not required, for the student to confer with his/her area head far enough in advance of this meeting, in order to give the student time and opportunity to prepare whatever appropriate response might be forthcoming.

j. The decision of this committee is to be considered final. If the student feels they would like to appeal this decision, she/he may consult with the Department Chair, who, in consultation with the Director of Graduate Studies and the area head, will decide what to do.

k. What students should bring with them to the Review:

   1. Resume.
   2. Syllabi used in teaching, student evaluations, SGID’s (if appropriate to the area).
   3. Papers written/scholarly accomplishments, if appropriate to the area.
   4. Scripts completed (for playwrights).
   5. Transcript of grades earned to date.
   6. Description of accomplishments, according to non-teaching assistantship, as appropriate, for design/tech students:
   7. Time Sheets, if appropriate.
   8. Supervisor Evaluations.
   9. Full Portfolio.
   10. Class Work that demonstrates additional skills, such as drafting, model-making, etc.
   11. Samples of Work done in shops, as part of their assistantship (if not evident in their portfolio).
   12. Other Evidence, as determined by Area Head (Student should consult with Area Head in advance).

l. Procedures for the First Year Review:

   Note the time allotments here are guidelines, rather than strict blocks.
1. 5 minutes: Student describes over the year, discussing evidence that s/he has brought (see above). Student may use the list of criteria drawn up by the area accomplishments as guidelines (see below).

2. 20-25 minutes: Area Head, acting as Chair, leads a discussion using the list of expectations as guidelines, of STRENGTHS and AREAS TO IMPROVE. Faculty joins in as appropriate. Student is an active part of this discussion.

2. 5-10 minutes: Student's time to respond. This block of time is reserved for the student to use as s/he sees the need.

3. 10 minutes: Student invited to leave; faculty decides.

4. 5-10 minutes: Student informed of decision; paperwork signed.

   Note: If there is much to discuss, the area head can give the student highlights and arrange for an individual conference later.

7. GRADES AND GRADING POLICY

   While attendance in all graduate level courses is mandatory, each instructor has the right to establish an individual grade policy for his or her class.

   Incompletes: A student may request that she/he receive an incomplete for a particular course. It is up to the discretion of the instructor whether or not to grant this. If the instructor agrees, the student and the instructor will develop a deadline by which the incomplete must be satisfied. This deadline may not be longer than one year from the date of the current course’s final exam. If the student fails to meet that deadline, the instructor will record for the student the grade she/he would have earned at the time the course ended.

8. TERM PAPER STANDARDS

   The student will be required to write a variety of scholarly papers for various courses, qualifier and thesis projects. The department has adopted as its standard format the styles described in the MLA Handbook for Bibliographic References and End Notes. Writing Guide standards are available on the Writing Center website http://www.siu.edu/~write/otherwritingguides.htm No hand-written papers will be accepted.

9. SUBMISSION OF THESIS TO THE GRADUATE SCHOOL & DEPARTMENT

   a. Directions for electronic submission of the Thesis is available at the SIUC Graduate School Website: http://www.siu.edu/gradschl/etd_submission.htm
b. Theses are due in the Graduate School office usually the first week in November April or July before graduation. The exact calendar date for each semester is available from the Graduate School [www.siu.edu/gradschl/](http://www.siu.edu/gradschl/).

c. The student should be aware that the Graduate School regularly reviews theses for the quality of research and writing, and for the correctness of physical presentation according to the Graduate School Guidelines. The Graduate School reserves the right to return an unacceptable thesis to the student’s department. In such a case, the student must correct the errors and resubmit the thesis. Postponement of graduation may result.

d. Thesis titles must be limited to 240 characters.

10. **DEADLINES**

   a. It is the student’s responsibility to meet all deadlines.

   b. It is the student’s responsibility to arrange for her/his committee evaluations.

   c. MFA students have 6 years to complete the degree.

   d. Students who are no longer in residence without completing their thesis must sign up for one hour of Continuing Enrollment (THEA 601) for each semester until completion. Students who neglect to sign up will still be required by the Graduate School to pay for all semesters from the time they leave school to completion of the thesis before they will receive their diploma.

   e. The Graduate School will normally grant a one-year extension to students based on a request from—or endorsed by—the Department Chair or Director of Graduate Studies. Beyond one year, they normally require additional course work from the student to complete the degree and this is determined on a case-by-case basis (re-certification through an examination and/or more course work).
B. MFA STUDIES IN DIRECTING

1. GUIDELINES AND PROCEDURES

The MFA in Directing at SIUC offers six semesters and a summer of rigorous academic and practical training for students whose creative vision, knowledge and skills will shape the Theater of the future. The course will provide substantial Directing experience, undergraduate teaching and stage management experience – all designed to prepare students for active careers in professional and/or academic Theaters. Students must have a strong curiosity for the linkages that Theater maintains with literature, culture and the society, as mutually dependent realities. While honing the necessary critical and analytical skills in the Theatrical arts and dramatic literature, students will be introduced to collaborative courses where they work with Playwrights, Designers and Dramaturges, in a highly creative setting that mirrors the professional Theater. Above all, students are carefully nurtured towards the development of their own unique style and voice as artists. The specific guidelines for the Qualifying and Thesis Projects will be determined in consultation with the Faculty Advisor.

2. DIRECTING PROJECTS

Exploring a variety of styles and production settings, students will in their three years of study, direct a minimum of six productions of varying sizes. These productions are central to the student-director’s course work and artistic development. In addition, students will serve as Assistant Directors, learning with faculty or visiting directors, as assigned by the program head. While the first year of study will be dedicated to the basic techniques of directing, particularly directing new scripts, the second year will focus on directing dramatic works in verse such as Shakespeare, Moliere etc. Students in their final year of study are required to direct a fully supported full-length Thesis production, which both tests and demonstrates the student’s development and skills as a director. This will be a play of the student’s choice to be approved by the student’s supervisor and the Play Selection Committee. In fulfillment of the Thesis production, the student must also write and submit a Director’s Production Book detailing the student’s process and a comprehensive essay/post-production evaluation.

Hand props are available for Graduate productions (Big Muddy New Plays, One Nighters, Heightened Language Plays, One Acts, etc). Furniture props are limited to the rehearsal furniture located in both the Studio and Moe Theater spaces unless there is a specialty item in which case the Faculty Scenic Designer must be consulted. Students must make an appointment with the Graduate Assistant in Properties to borrow props. Times for borrowing props are regular Scene Studio hours. Do not wait until the last minute to borrow properties, as Graduate Assistants may be busy with their production duties. Do not alter or paint any props without permission from the Faculty Scenic Designer. The student is responsible for securing properties after each rehearsal unless there is an assigned stage manager or prop crew member. The borrower must return all props immediately after the final presentation and clean the stage and props cabinet. Lost/damaged props will be accessed a fair market value and applied to the Student’s Bursar bill.
3. DIRECTING REQUIREMENTS

MFA CORE REQUIREMENTS

THEA 500  Introduction to Research Methods  3 hrs. (to be taken 3 times for 1 hour each time)
THEA 501  Contemporary Developments  3 hrs.
THEA 520A  Period Styles for Theater  3 hrs.
THEA 520B  Period Styles for Theater  3 hrs.

DIRECTING AREA REQUIREMENTS

THEA 402  Directing Studio  3 hrs.
THEA 502  Advanced Directing Studio  9 hrs.
THEA 401 A  Stage Management  2 hrs.
THEA 401 B  Stage Management Lab  1 hrs.
THEA 411 A  Playwriting Short Play  3 hrs.
THEA 417  Advanced Acting (or advised elective)  3 hrs.
THEA 407  Scene Design
THEA 414  Costume Design
THEA 418  Lighting Design  6 of 9 hrs.
THEA 504 A  Theories & Conventions  3 hrs.
THEA 504 B  Theories & Conventions  3 hrs.
THEA 506  The Collaborative Process  2 hrs.

Electives  7 hrs.
THEA 599  Thesis  6 hrs.

TOTAL  60 hrs.

Electives (by advisement) 7 hours

THEA 403 A  Advanced Movement for the Actor  3 hrs.
THEA 403 B  Advanced Voice for the Actor  3 hrs.
THEA 455  Dramaturgy  3 hrs.
THEA 454  American Theater  3 hrs.
THEA 404  Theater Management  3 hrs.
4. SUGGESTED SEQUENCE FOR DIRECTING PROGRAM

1st Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Hours</th>
<th>Spring</th>
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2nd Year

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<td>Elective</td>
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<td>THEA 418 Lighting Design or</td>
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3rd Year

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<td>THEA 417 Advanced Acting</td>
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5. GUIDELINES FOR THE HEIGHTENED LANGUAGE PROJECT

a. Purpose: the purpose of the Heightened Language Project is to provide an opportunity for the student director to

1. Research, analyze and develop a production approach for a text in which language is used in a heightened or non-realistic manner.

2. Learn how language affects performance choices in terms of staging, movement, physical and vocal gesture and characterization.

3. Work with actors to create a unified performance of the approach and the text.

b. Requirements

1. The project must utilize a text in which the language is in some way heightened through structure, verse, the addition of music, etc.

2. A faculty member must agree to supervisor and evaluate the production

3. This project will be made an assignment of THEA 520 Directing Seminar, and evaluated and assigned a grade through that course. The instructor of record for that course during the semester the project takes place may or may not be the faculty supervisor for the project.

4. Production must be limited to ninety minute total running time.

5. Productions must be presented for the public, but limited to no more than two performances. Number of performances will be determined by the Faculty of the Department of Theater.

6. The project will occur in the candidate’s 3rd or 4th semester of the MFA program.

c. Proposals and Means of Evaluation

1. This project is a required project for the MFA in Directing, and as such a written proposal is required under the direction of the student’s thesis committee.

2. The candidate should consult with the committee chair as well as the Head of the Performance Area, and heads of the various design technical areas to ensure that the project will integrate well with the planned subscription season in terms of space, technical and personnel resources.
4. The proposal must include a statement of educational goals and outcomes for the projects. This statement will be developed by the MFA candidate and approved by the project’s faculty supervisor.

5. The means of assessment and evaluation of the project will be based on the educational goals and outcomes for the project and will be made by the supervising faculty member.

6. The faculty supervisor and candidate must agree at the time of the project’s approval on the methods of evaluation and a timely deadline for evaluations to be completed. This information must be communicated to the candidates committee.

d. Resources: The Department of Theater priorities for use of rehearsal spaces, performance/production personnel and technical resources is as follows:

1. Regularly scheduled classes
2. Season subscription productions
3. MFA directing productions
4. Class projects
5. Projects initiated by theater majors
6. Rentals and projects initiated by non-theater majors

e. Scheduling

1. The performance date(s) for this project will be determined by the Season Planning Committee in the academic year prior to the project.
2. The director will have access to the performance space for the entire week during which the performance will take place

f. Auditions and Casting

1. Casting for the project must not interfere or conflict with any subscription season production of the Department of Theater.
2. Casting for the project may NOT occur until after all conflicting subscription season productions of the Department of Theater have been cast. Auditions may occur simultaneously with season subscription productions, but season subscription productions will receive priority in cases of dispute over a particular actor.
3. All cast lists must be approved by the faculty supervisor prior to posting. The faculty supervisor will also discuss casting with the head of performance and/or any faculty or guest directors working on conflicting productions.

4. All casting procedures must follow the departmental guidelines set out in “Auditions and Casting” in the departmental production handbook.

g. Rehearsals

1. The project is allowed a maximum of 90 hours of rehearsal time to be held in a rehearsal period that is not to exceed five weeks, including the week of performance.

2. The director is responsible for scheduling the rehearsal spaces. (See “Priority for use of rehearsal spaces, performance personnel and technical resources”).

3. The rehearsal schedule must be approved by the faculty supervisor or MFA committee.

h. Technical Requirements

1. Scenery

   a. Only stock scenery which is not in current use for a season production is to be used for this project.

   b. All items must be requested and approved by the Faculty Technical Director.

   c. All scenery must be completed within a 4-8 hour call.

2. Lighting

   a. Only lighting instrumentation which is not in current use for a season production is to be used for this project.

   b. All items must be requested and approved by the Faculty Technical Director.

   c. All lighting plots and effects must be completed within a 4-8 hour call.

3. Costumes

   a. See Costume Loan Rental Policy on page 72

4. Props
a. See Prop Loan/Rental Policy on page 74

b. A prop storage cabinet will be provided for the production during the rehearsal period.

5. Technical/Dress Rehearsals are limited to two rehearsals prior to opening.

i. Funding

1. This project will have a maximum budget of $200.00 provided by the Department of Theatre. This is intended for items such as royalties, paint, special props, printing, scripts, etc.

2. All items purchased must follow the purchasing procedures of SIUC Department of Theater.

j. Design/Technical Labor

1. Candidates will make all design and technical staff appointments by using volunteers.

2. All design/tech personnel must be approved by the faculty supervisor of each design/tech area prior to accepting appointments.

k. Facility Usage

1. Performance dates, times and theaters will be determined by the Department of Theater in the Spring Semester one year before the project.

2. Throughout the production process any space which is also used as a classroom must remain functional for class activities.

3. The Director will be allowed to exclusively utilize the performance space for a period of one week prior to the performance date(s).

4. Exception: If the performance space is also used as a class room, regularly scheduled classes take precedence over production work or rehearsals. Classes must be able to continue in the space throughout the production week unless prior arrangements are made with individual instructors.

m. Rehearsals

1. The director is responsible for scheduling all rehearsal spaces, with the exception of the performance space in the final week of rehearsals, which will have been automatically reserved of the project by the department.
2. Dressing rooms will be available from first dress rehearsal through closing of the production.

n. Post Production

1. Strike must occur, all items (sets, props, costumes, texts, headsets, etc.) must be returned to original locations and all facilities must be returned to original their original condition with-in 24 hours after the close of the production.

2. A written self-evaluation of the project and any other paperwork required by the faculty supervisor of the project will be due at a specific time agreed upon by the candidate and faculty supervisor. This evaluation must occur with-in the same semester as the project.

The theaters and shop must be left clear and clean after each rehearsal and performance. Properties and scenery must be stored at the direction of the department technical director.

6. GUIDELINES FOR QUALIFYING & THESIS PROPOSALS IN DIRECTING

The Qualifying Proposal and the Thesis Proposal require the same form of investigation using the same procedures and processes. The exception is that after the production component of the Thesis is completed a written component that describes and evaluates the student’s work on the project is required. Therefore this section will apply to both the Qualifier and Thesis Proposals. The expectation is that the Thesis Proposal and subsequent Thesis Production will show greater proficiency and depth in the areas of research, analysis, writing and advanced skills than those displayed in the Qualifier. The Thesis production is therefore held to a higher level of review that is comparative with similar standards in professional Theater.

Students must submit their Proposals to their Committee for approval. Three plays of choice should be submitted to the student's supervisor for an initial review and approval. Upon approval of one of the plays, the student will then be given the go ahead to submit a full Proposal. The specific guidelines for the proposal and qualifying project will be determined.

7. DIRECTING QUALIFIER AND THESIS PROJECTS:

In addition to the general requirements for all directing projects, the Qualifier and Thesis production will be held to a high level of review and grading that compares strongly with similar standards in professional Theater. Candidates must complete their Qualifying Project no later than the third semesters in residence. The submission of the Qualifying Proposal must be submitted and approved before any rehearsals begin. Thesis proposals must be submitted by the end of their third semester of study. Special consideration will be given for a late submission in the fourth semester of study. This is to accommodate the extended pre-production process. In select circumstances a proposal may be considered by the faculty supervisor and Play Selection committee for the Qualifier or
Thesis project to direct an original thesis or dissertation play written by one of our departmental MFA or PHD playwriting students

a. Proposals should include:

1. Copies of proposed plays.
2. A justification/ statement of purpose, detailing initial analysis of script, projected ideas and plan.

b. The following questions must be answered in the Justification/Statement of Purpose:

1. What are your artistic and personal connections to the play?
2. What is your directorial interpretation/approach?
3. What is the role of your audience and Theater in this project?
4. What challenges will this production pose?
5. How will these challenges advance your development and skills as a director?
6. How do you plan to address the challenges?

c. Once approved and before actual physical work or rehearsals begin, the committee meets with the student to evaluate the student’s research material to date. This includes but is not limited to:

1. The research and analysis portion of the written component.
2. The committee may request more material from the student if the evaluation proves unsatisfactory.
3. Where a project is related to a season’s production, it is the responsibility of the student and her/his committee chair to ensure that there is enough time between this meeting and the beginning of the production period to correct any deficiencies in the research.

4. No later than 5 school days after the final performance or project deadline, the Production book must be distributed to the committee. The following week the committee will meet with the student for an oral defense, to determine the acceptability of the creative project. Following the successful completion of this oral evaluation, the student proceeds to the completion of the thesis under the supervision of her/his chair and committee.

5. If the thesis project is not approved, the student should consult with his committee to outline the steps necessary to correct the problems in order to develop a new thesis proposal and project.
6. In certain instances the committee may pass the thesis project with conditions. These conditions may include, but are not limited to, additional course work or additional projects before graduation.

7. A student will have the opportunity to develop a maximum of two Qualifier and two Thesis proposals and projects before the student will be denied further attempts to continue the program.

8. The Production Book for the Qualifier and Thesis

The Production Book is a document of the production’s research and experience from inception to post-production. This is a requirement for the completion of the production assignments, two One-Acts, the Verse/Heightened Language project, the Qualifier and Thesis productions, in the course of the program. As a more researched document, the Production Book will become part of the written thesis requirement for the MFA degree in Directing. It should be clean and well organized following these guidelines:

a. Submission Deadlines for Production Books:

   One-Acts: 5 days after the close of production.
   Qualifier: 5 days after the close of production.
   Verse/HL Project: 5 days after the close of production.
   Thesis: 5 days after the close of production.

b. All productions will be evaluated by the following guidelines: Strong analysis of play, literature, research and Theatrical conventions in particular reference to the play and director’s production under review. Evidence of an imaginative and well managed production. Markers will be found in the director’s collaboration and management of the process with designers, playwrights (where playwright is residence), actors and the others attached to the production. Of equal importance is the director’s ability to use the available resources of the Theater- human and otherwise- for an engagement with the audience in ways that is most creative and deeply experiential as possible.

c. The director’s overarching sense of design as projected through scenery, lighting, costumes, sound and blockings will also be under review.

d. A clear and well-argued statement of the Production Vision.

e. A detailed, well organized documentation of production research. This should include visual, audio or other materials.

f. A carefully reasoned essay, detailing the director’s concept or approach as influenced by the Play, the Playwright’s vision and the production research. This essay must also include thoughts on the major elements or points of interest that will guide the design, casting and rehearsal process. It should have strong and
supportive references in the Dramatic literature, Theatrical styles, Theories and conventions. All other necessary exegeses of production such as the target audience, place and timeliness of production should also be reflected.

g. A character by character analysis.

h. A plot breakdown reflecting the play’s structure and the director’s staging ideas.

i. A short statement on casting.

j. A rehearsal plan with projected goals.

k. A copy of the script.

l. A ground plan and final design sketches from design collaborators.

m. Notes on rehearsals.

n. A final post production evaluation of total production experience, reviewing how vision was influence by process, how concept was enhanced or tempered by imagination and/or the practical realities of the rehearsal room. It should honestly speak for the director in accepting what worked and what did not with the view to building upon strength and working to correct weaknesses. The director’s ability to recognize and discuss the work intelligently and objectively will give the reviewers/committee a good understanding of the levels of skills development and readiness.
C. MFA STUDIES IN PLAYWRITING

SPECIFIC CRITERIA FOR RETENTION IN PLAYWRITING:

1. Student should earn an “A” in all playwriting courses and playwriting seminars they take. (If a “B” is earned, this will be a matter for discussion with Area Head.)

2. Student will earn at least a “B” in all other courses.

3. Student will demonstrate scholarly abilities in other academic courses, to the satisfaction of the instructor of those courses (e.g., Introduction to Research, Contemporary Developments, etc.) Typically, this can be demonstrated by excellent grades on assignments.

4. Student will demonstrate progress in learning new approaches to basic playwriting skills.

5. Student will have submitted all work in a professional and timely fashion.

6. Student will demonstrate collaborative skills, in working in production activities with student actors, designers, etc.

7. Student will successfully and adequately perform his/her assistantship responsibilities.

8. Student will demonstrate maturity and good social skills in his/her interpersonal relations with students and faculty. This can be demonstrated through interactions during the Playwrights Seminar critique sessions, interfacing with the public and students as part of assistantship work, interfacing with faculty on a daily basis, and other areas as appropriate.

PRODUCTION ACTIVITY REQUIREMENTS

There are several production requirements to be completed within the 3 years:

1. Each month the student will produce one short play either on or off campus.

2. In Year 1 & 2, the student will have a staged reading of a full-length play in the Big Muddy New Play Festival.

3. In Year 3, the student will have a production of a full-length play in the Big Muddy New Play Festival.
## MFA PLAYWRITING PROGRAM REQUIREMENTS

### COURSE REQUIREMENTS:

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<tr>
<td>500</td>
<td>Research Methods</td>
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<td>(to be taken 3 times for 1 hour each session)</td>
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<tr>
<td>501</td>
<td>Contemporary Developments</td>
<td>3 hrs.</td>
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<tr>
<td>599</td>
<td>Thesis</td>
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### PLAYWRITING AREA REQUIREMENTS

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<td>THEA 455</td>
<td>Dramaturgy</td>
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<td>THEA 402/502</td>
<td>Directing Studio/Advanced Directing Studio</td>
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<tr>
<td>THEA 503</td>
<td>New Play Workshop</td>
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<td>(at least 1 hour each fall; 3 hours each spring)</td>
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<tr>
<td>THEA 504A</td>
<td>Theories and Conventions</td>
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<td>THEA 504B</td>
<td>Theories and Conventions</td>
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<tr>
<td>THEA 511A</td>
<td>Playwriting I</td>
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<td>THEA 511B</td>
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### ADVISED ELECTIVES (5 by advisement)

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<td>Special Topics</td>
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<td>THEA 550</td>
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<td>CP 470</td>
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<td>RT 483-3</td>
<td>Script to Screen I: Writing the Pilot</td>
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<td>RT 484-3</td>
<td>Script to Screen II</td>
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<td>SPCM 471</td>
<td>Prose Fiction in Performance</td>
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<td>SPCM 576</td>
<td>Performance Art</td>
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<td>English 492A</td>
<td>Creative Writing Fiction</td>
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<td>English 492B</td>
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### TOTAL

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# MFA Playwriting Sequence

## 1st Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Hours</th>
<th>Spring</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 500: Research Methods</td>
<td>3</td>
<td>THEA 501: Contemporary Developments</td>
<td>3</td>
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<tr>
<td>THEA 511A: Playwriting I</td>
<td>3</td>
<td>THEA 511B: Playwriting II</td>
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<tr>
<td>THEA 504A: Theories and Conventions OR</td>
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<td>THEA 504B: Theories and Conventions OR</td>
<td>3</td>
</tr>
<tr>
<td>Theatre History Course* OR</td>
<td></td>
<td>Theatre History Course* OR</td>
<td></td>
</tr>
<tr>
<td>THEA 402: Directing Studio**</td>
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<td>THEA 402: Directing Studio**</td>
<td></td>
</tr>
<tr>
<td>THEA 503: New Play Workshop</td>
<td>1 - 3</td>
<td>THEA 503: New Play Workshop</td>
<td>1 - 3</td>
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</table>

Projects: Collaborative Short Play Evenings/ Staged reading of full-length in Festival. Internship encouraged during summer (for credit, if desired)

## 2nd Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Hours</th>
<th>Spring</th>
<th>Hours</th>
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<tbody>
<tr>
<td>THEA 503: New Play Workshop</td>
<td>1 - 3</td>
<td>THEA 503 New Play Workshop</td>
<td>1 - 3</td>
</tr>
<tr>
<td>A Screenwriting Course OR</td>
<td>3</td>
<td>CP 470: Advanced Screenwriting OR</td>
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<td>RT 483: TV writing OR</td>
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<td>RT 484: Advanced TV writing OR</td>
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<tr>
<td>A Comm Studies Writing Course</td>
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<tr>
<td>Theatre History Course* OR</td>
<td>3</td>
<td>Theatre History Course* OR</td>
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<td>THEA 504A: Theories and Conventions OR</td>
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<td>THEA 504B: Theories and Conventions OR</td>
<td></td>
</tr>
<tr>
<td>THEA 402: Directing Studio**</td>
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<td>THEA 402: Directing Studio**</td>
<td></td>
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<tr>
<td>Elective (optional)</td>
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</table>

Projects: Collaborative Short Play Evenings/ Staged reading of full-length in Festival/ Qualifier. Internship encouraged during summer (for credit, if desired)

## 3rd Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Hours</th>
<th>Spring</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 503: New Play Workshop</td>
<td>1 - 3</td>
<td>THEA 503: New Play Workshop</td>
<td>1 - 3</td>
</tr>
<tr>
<td>THEA 599: Thesis (Written Critical Goals)</td>
<td>3</td>
<td>THEA 599: Thesis (Production in Festival/Written Evaluation)</td>
<td>3</td>
</tr>
<tr>
<td>Elective (optional)</td>
<td>3</td>
<td>Elective (optional)</td>
<td>3</td>
</tr>
</tbody>
</table>

Projects: Collaborative Short Play Evenings/ Workshop Production of full-length in Festival/ Thesis

*Any two of these Theatre History courses must be taken in year 1 or 2 by advisement:
THEA 450 Special Topic
THEA 454 American Theatre
THEA 460 Black Theatre
THEA 525 Contemporary Experiments in Drama
THEA 550 Special Topics may apply depending on the topic (may be repeated)
Certain English or Speech Communication courses may apply with permission
**THEA 402 Directing Studio must be taken in the first two years unless playwrights already have directing experience.

Suggested Electives:
THEA 455 Dramaturgy
THEA 502 Adv. Directing Studio
English 492A: Creative Writing Fiction
English 492B: Creative Writing Poetry
English 492C: Creative Writing Literary Non-Fiction
English 592: Creative Writing Seminar
Dramatic writing not already taken to satisfy requirements (film, TV, performance studies)
Theatre History courses not already taken to satisfy requirements
GUIDELINES FOR QUALIFYING AND THESIS PROPOSALS IN PLAYWRITING

The Qualifying Proposal and the Thesis Proposal require the same form of investigation using the same procedures and processes. The exception is that after the production component of the Thesis is completed a written component that describes and evaluates the student’s work on the project is required. Therefore this section will apply to both the Qualifier and Thesis Proposals. The expectation is that the Thesis Proposal and subsequent Thesis Production will show greater proficiency and depth in the areas of research, analysis, writing and advanced skills than those displayed in the Qualifier. The thesis play should demonstrate that the student has an advanced mastery of his or her craft, is more in control of the material, and has begun to write with a more unique and confident voice.

COMMITTEE STRUCTURE:

As early as possible in the student’s tenure, his/her committee will be formed. This three person committee will be chaired by the Head of Playwriting. A second member will be appointed by the Graduate Recruitment and Curriculum Committee. The third member will be chosen by the student.

QUALIFYING PROJECT

This committee will oversee the MFA Qualifying Play. The purpose of the qualifier is to determine whether the student is qualified to proceed onto the writing of a producible full-length stage play. While the question of talent is always a factor, the proposal should prove that other elements are also present: intelligence, familiarity with all the elements of Theater, discipline, and a commitment to the process. Qualifications are determined by the student’s course work, playwriting background and accomplishments, his/her ability to write a sustained work for the stage. In other words, the proposal should demonstrate the student’s potential for finishing the program. The qualifying proposal should be submitted by the end of the first year.

The proposal will consist of a portfolio of stage scripts:

1. At least one full length play.
2. Total length should be no less than 90 minutes total.
3. Accomplished by an essay which includes the following elements:
   a. Statement of Project (one paragraph): “I am submitting X scripts.”
   b. What did you set out to do?
   c. Origin and Development of each script:
      1. When and how did the play idea come to you?
2. What was your process in shaping/writing each play?

3. How did you generate and shape the plot?

4. How did you generate and develop the characters?

5. How did you decide what form/genre to use and how did you develop those elements?

6. What specific problems did you face and how did you solve them?

2. Self-evaluation:
   
a. How successful were you?
   
b. What specific things do you need to work on (e.g., improving dialogue, construction plot, working in new forms, etc.?)

3. Additional Qualifications/ Resume:
   
a. What makes me qualified to do this now?
   
   1. Courses taken.
   
   2. Experience derived.

THESIS

Procedures and timeline for progressing through the Thesis Process are as follows.

1. The student will prepare a Thesis Proposal, to be submitted to the committee by the end of the student’s fourth semester.

2. The proposal should contain the following information:
   
a. A complete synopsis of the whole play. (The term "complete synopsis" means an event-by-event description of the action of the play.)
   
b. An accompanying essay, which includes:
   
   1. What is the origin of this play?
2. How did the play develop, as far as it has? (This will be more or less complete, depending on how far the writing has progressed.)

3. What is your intention in this play? What are you trying to accomplish?

4. What specific writing challenges are you attempting to address?
   Are you trying to improve your plotting skills?
   Are you trying to work in some non-linear, non-traditional fashion?
   Are you attempting to enrich your characterization?

   Your dialogue?

   Your stagecraft?

   Are you working in a particular genre or style, in which you are attempting to develop some skill?

   IN OTHER WORDS, in this section you will be laying down for your committee the standards and concerns by which you intend to be evaluated.

5. What work do you intend to do over the summer before your play goes into workshop and rehearsal?

6. What weaknesses do you see in the script at this stage? What kinds of work are you planning? NOTE: You may not, at this early stage, be fully aware of all the concerns you might face – these often develop at various stages and in various drafts. But give the committee as accurate a picture as you can at this time.

   NOTE: The underlying principle behind these requirements is to provide the student a full opportunity to demonstrate to the committee that he/she is in full command of the principles, theories, techniques, and skills of an advanced playwright. The student will be judged to some extent on the quality of your play but also to a somewhat greater extent on the quality of your thinking.

7. To that end, the committee will question the candidate the proposal, to satisfy itself that the playwright knows what s/he is trying to do and is able to make intelligent decisions that will result in satisfactory work. The material that is submitted should always be evaluated in this context, not as a final result.

8. When the committee has satisfied itself that all proposals will lead to a production-ready script, the committee will pass the proposals

9. It will be understood that the revision process cannot increase the technical demands of the production (i.e., number of actors used, scenic and lighting demands, etc.) in such a way that it will move the production to an impossible level of production.
10. This proposal will be made available to all directors for the academic season including the MFA Directing students.
D. MFA STUDIES IN THEATER DESIGN AND PRODUCTION
(Costume, Lighting, Scenic Design & Technical Direction)

GUIDELINES AND PROCEDURES

First Year

The first year in the MFA program is a time to assess strengths and weaknesses. The MFA core, area course work, and production assignments offer students fundamental information and experience to reinforce knowledge, fill gaps in understanding, and opportunities to strengthen practical skills. Course work presents essential research and writing skills, history, script analysis, design and concept development, practice in graphic presentation, as well as demonstrating essential information and procedures to successfully complete production assignments.

The student is expected to satisfactorily complete the MFA Theater Design and Production core requirements, unless they begin the program in the Spring or Summer.

THEA 500 Research Methods (Fall Semester) 3 hrs.
   (to be taken 3 times for 1 hour each time)
THEA 501 Contemporary Developments (Spring Semester) 3 hrs.
THEA 520 A & B Period Styles for Theater 6 hrs.

The MFA student is usually assigned a qualifying project by the Production faculty based upon evaluation of the student’s experience and portfolio.

The qualifying project for Scene, Costume and Lighting Designers and Technical Directors is to Design or to serve as Technical Director for a production. In addition to the practical work, the student will present all appropriate analysis, research, and graphic materials connected with the project.

The qualifying project is an opportunity for the student to demonstrate the skills necessary to successfully complete the position of designer or technical director for a production. The necessary skills include, but are not limited to, drafting technical drawings or renderings; meeting deadlines, play analysis, supervision of production area, leadership, and interpersonal communication skills.

The success of the project is evaluated in a meeting with the student’s thesis committee, and the student is advised to areas that are successful and areas that will require additional training. The committee will either accept the project or determine that another qualifying project should be assigned. In some cases the faculty may require additional production assignments before allowing the student to start a thesis project.
The season selection for the following year is typically decided a year in advance, so students have an opportunity to look at the production offerings and decide which show would be an appropriate thesis project. As early as possible and in consultation with the faculty advisor, the student should begin preparing his or her thesis project.

**Second Year**

The second year offers advanced level courses in the student’s area and continued development of graphic skills. At this time students often begin course work in their secondary areas and course work that enhances their specialization.

Design and Production students will normally complete at least one major project each semester. These projects must be practical: Scene, Costume, or Lighting Design, Technical Direction, a major crew head responsibility or research resulting in a practical application, one which may be a creative thesis production.

The thesis project is normally scheduled during the second year or the first semester of the third year. The thesis proposal should be developed early and research and analysis should begin as soon as the thesis project is assigned. To insure that the student is properly prepared to complete the thesis, written research and an analysis chapter should be completed before the construction begins.

**Third Year**

The third year offers the student the opportunity to complete their THEA 599 Thesis hours and requirements. Students continue to improve their graphic skills, develop their portfolios and explore employment opportunities. It is also an opportunity to develop practical skills in their secondary production interest. Students may work in other studio venues and request production assignments outside their first area of interest. Students are required to complete at least one major production assignment during the third year.

**Summer Sessions**

Each student is encouraged to work with the McLeod Summer Playhouse for one of the four possible summer semesters, either immediately before beginning studies, during the first two years of study or after the final year of study.

**Completion and Graduation.**

Successful completion of course work is only part of the degree program. Although up to six years may be taken to complete the thesis and degree, the student is encouraged to finish her/his program while in residence.
PORTFOLIO OBJECTIVES FOR M.F.A STUDENTS IN DESIGN & PRODUCTION AREAS

Admission Portfolio – Presented at the Interview.

1. Demonstrate potential for design and technical production; must indicate probability of success in the program.

2. Demonstrate ability in a modest variety of design approaches; creativity and imagination; problem solving.

3. Demonstrate competence in rendering and drawing techniques; drafting, model making; a strength in one presentational media.

4. Demonstrated understanding of research and methodology.

5. Demonstrated understanding of construction process and techniques.

6. Show clarity and imagination in production design objectives as displayed in the portfolio and interview.

7. Demonstrate organizational ability through arrangement of the portfolio materials.

Portfolio Reviews are conducted in several situations, including THEA 510 Production Design Seminar, THEA 516 Advanced Theater Design & Production professional auditions, and guest designer reviews. At the beginning of the second year the following areas are evaluated:

1. Demonstrate improvement in identified weaknesses.

2. Self-motivated work: reveals evidence of constant design work of portfolio quality, both in and out of class.

3. Identification of significant strengths and weaknesses to help determine potential academic and practical projects.

4. Demonstrate beginnings of new growth, new exploration of design and construction approaches at a higher level than demonstrated at the undergraduate level.

5. Evaluation of potential and progress: determine if the student should continue with the program or begin to explore other alternatives: either educational or career.

6. Demonstrate poise and confidence in showing portfolio.
7. Demonstrate acceptable progress in academic program and departmental assignments.

At the beginning of the third year the following areas are evaluated:

1. Show ability to work in various forms, with a wide range of projects, noted development in working in complex forms, styles, projects; different, unusual.

2. Show work in a secondary area.

3. Demonstrate ability to handle major design and production responsibilities.

4. Continued growth in presentation of portfolio materials and design presentations.

5. Continued demonstration of self-motivated work.

6. Continued acceptable progress in academic program and departmental assignments.
### E. MFA STUDIES IN COSTUME DESIGN

#### MFA THEATER CORE 12 hrs.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 500</td>
<td>Introduction to Research Methods</td>
<td>3 hrs.</td>
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<tr>
<td></td>
<td>(to be taken 3 times for 1 hour each time)</td>
<td></td>
</tr>
<tr>
<td>THEA 501</td>
<td>Contemporary Developments</td>
<td>3 hrs.</td>
</tr>
<tr>
<td>THEA 520A</td>
<td>Period Styles for Theater</td>
<td>3 hrs.</td>
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<tr>
<td>THEA 520B</td>
<td>Period Styles for Theater</td>
<td>3 hrs.</td>
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#### COSTUME DESIGN REQUIREMENTS

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
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</thead>
<tbody>
<tr>
<td>THEA 414</td>
<td>Costume Design</td>
<td>3 hrs.</td>
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<tr>
<td>THEA 407</td>
<td>Scene Design</td>
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<tr>
<td>THEA 418</td>
<td>Introduction to Lighting Design</td>
<td>6 of 9 hrs.</td>
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<tr>
<td>THEA 419</td>
<td>Technical Direction</td>
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<tr>
<td>THEA 510</td>
<td>Production Design Seminar</td>
<td>6 hrs.</td>
</tr>
<tr>
<td></td>
<td>(to be taken every semester in residence)</td>
<td></td>
</tr>
<tr>
<td>THEA 516</td>
<td>Advanced Theatrical Design &amp; Production</td>
<td>2-8 hrs.</td>
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<tr>
<td></td>
<td>(may be taken 4 semesters)</td>
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</tr>
<tr>
<td>THEA 412</td>
<td>Patterning &amp; Draping for the Theater</td>
<td>2 hrs.</td>
</tr>
<tr>
<td>THEA 413</td>
<td>Drafting for the Theater</td>
<td>3 hrs.</td>
</tr>
<tr>
<td>THEA 415-A/B</td>
<td>Costume Crafts I &amp; II</td>
<td>8 hrs.</td>
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<tr>
<td></td>
<td>(each section will be taken twice)</td>
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<tr>
<td>THEA 512</td>
<td>Advanced Costume Construction</td>
<td>2-8 hrs.</td>
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<tr>
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<td>(may be taken four times)</td>
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<tr>
<td>THEA 599</td>
<td>Thesis</td>
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#### ADVISED ELECTIVES

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<tr>
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<tbody>
<tr>
<td>THEA 205</td>
<td>Stage Makeup</td>
<td>2 hrs.</td>
</tr>
<tr>
<td>THEA 406</td>
<td>Properties Studio</td>
<td>3-6 hrs.</td>
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<tr>
<td>THEA 409</td>
<td>Scene Painting Studio</td>
<td>2-6 hrs.</td>
</tr>
<tr>
<td>THEA 455</td>
<td>Dramaturgy</td>
<td>3 hrs.</td>
</tr>
<tr>
<td>THEA 530</td>
<td>Independent Study: Various Topics</td>
<td>1-3 hrs.</td>
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</table>

All Costume students must demonstrate competency in basic sewing, electrical and construction skills. Students with deficiencies will be advised to enroll in coursework to correct these deficiencies.
### SUGGESTED SEQUENCE FOR GRADUATE COSTUME DESIGN STUDENTS

#### 1st Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Hours</th>
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<tr>
<td>THEA 500 Research Methods</td>
<td>1</td>
<td>THEA 501 Contemporary Developments</td>
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<td>THEA 413 Drafting for the Theater</td>
<td>3</td>
<td>THEA 412 Patterning &amp; Draping</td>
<td>2</td>
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<td>THEA 414 Costume Design</td>
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<td>Elective (Scene or Lighting Design)</td>
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<tr>
<td>THEA 510 Production Design Seminar</td>
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<td>THEA 510 Production Design Seminar</td>
<td>1</td>
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<tr>
<td>THEA 520 A Period Styles for Theater or</td>
<td>3</td>
<td>Elective</td>
<td>3</td>
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<tr>
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Projects: Qualifying Costume Design Project

#### 2nd Year

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<tbody>
<tr>
<td>THEA 415-A Costume Crafts-I</td>
<td>2</td>
<td>THEA 415-B Costume Crafts-II</td>
<td>3</td>
</tr>
<tr>
<td>THEA 520 A Period Styles for Theater or</td>
<td>3</td>
<td>THEA 520 B Period Styles for Theater or</td>
<td>3</td>
</tr>
<tr>
<td>Elective</td>
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<td>Elective</td>
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</tr>
<tr>
<td>THEA 510 Production Design Seminar</td>
<td>1</td>
<td>THEA 510 Production Design Seminar</td>
<td>1</td>
</tr>
<tr>
<td>THEA 500 Research Methods (This may be taken in spring semester)</td>
<td>1</td>
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<td><strong>Total</strong></td>
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<td><strong>Total</strong></td>
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Projects: Qualifier or Thesis

#### 3rd Year

<table>
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<th>Fall</th>
<th>Hours</th>
<th>Spring</th>
<th>Hours</th>
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</thead>
<tbody>
<tr>
<td>THEA 415-A Costume Crafts-I</td>
<td>2</td>
<td>THEA 415-B Costume Crafts-II</td>
<td>2</td>
</tr>
<tr>
<td>THEA 510 Production Design Seminar</td>
<td>1</td>
<td>THEA 510 Production Design Seminar</td>
<td>1</td>
</tr>
<tr>
<td>THEA 500 Research Methods (This may be taken in spring semester)</td>
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<td></td>
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<tr>
<td>THEA 599 Thesis (Project)</td>
<td>3</td>
<td>THEA 599 Thesis (Written)</td>
<td>3</td>
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<tr>
<td><strong>Total</strong></td>
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<td><strong>Total</strong></td>
<td>10</td>
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Projects: Thesis, Secondary Area
Guidelines for Qualifying and Thesis Proposals in Costume Design:

The Qualifying Proposal and the Thesis Proposal require the same form of investigation using the same procedures and processes. The exception is that after the production component of the Thesis is completed a written component that describes and evaluates the student’s work on the project is required. Therefore this section will apply to both the Qualifier and Thesis Proposals. The expectation is that the Thesis Proposal and subsequent Thesis Production will show greater proficiency and depth in the areas of research, analysis, writing and advanced skills than those displayed in the Qualifier. The Thesis production is therefore held to a higher level of review and grading that is comparative with similar standards in professional Theater.

The proposal should be submitted before the actual assignment is made (when time allows) or upon making the assignment. Possibly, as soon as the season is announced, the student can put together a hypothetical proposal, using the play of his/her choice from the upcoming season. If a design/technical assignment needs to be made in a hurry (as for an incoming grad student and a fall show), this proposal must be done before actual rehearsals and builds begin. The time frames for these will be planned between the advisor and student, with the proposal ideally completed before design meetings start (see Design Meeting Expectations on page 89). The steps outlined below form a broad pattern, to be adjusted as needed for the particular production, under the guidance of the advisor. The proposal should focus on sections I, II, and III, and where appropriate, will include research images, collages and other non-textual materials. The purpose of the proposal is to show you have done the background work required BEFORE entering into discussions with the director and the rest of the design team. The point is to demonstrate your creativity while still recognizing the collaborative nature of the project. A well-researched and prepared designer is a much more effective collaborator, no matter what direction the production takes.

Sections IV and V will be completed through the design process, and will be presented at the meeting after the show goes up.

I. Statement of Project:

“I propose to design the costumes for ________ play.” [One paragraph, including title, playwright, place/time of production (e.g. McLeod Theatre, Spring Semester 2012), and statement this is for your qualifier/thesis production.]

II. Play Analysis:

Theme/Author’s Intent: A sentence or paragraph statement of theme(s) followed by a narrative defense of that statement. Describe the play’s structure, content, and history that will affect the design of this production. (This description should include dramatic form, genre and particular style of production, i.e. ISM). What was the playwright trying to say with the piece; with what ideas did he/she want the audience to walk away? Many questions can be considered when discussing theme. The list below is meant to serve not as a checklist, but as a guide to start your thinking and research. Answer questions and explore research based on the specific and unique given circumstances of your play. Not
all plays will require answers to all questions, and other questions will likely need to be considered that aren’t listed here. Essentially, your job in this section is to explain the ideas behind the play, making sure your discussion is firmly rooted in the text. Be sure to give specific examples/quotes from the text, and support with outside research. (Research should include not only visual images, but prior published analysis/criticism of the play.)

Questions to consider when analyzing the play:

A. Consider the significance of the title (if any) and discuss why it is important to understanding the play and theme, especially for contemporary audiences.

B. Given Circumstances
   1. Where does the action of the play take place? This may include information regarding location, season, year, and time of day.
   2. What are the economic, social, political, moral, religious environments?

C. Historical/ Bibliographic Information
   1. When was the play written?
   2. Why did the author write this play?
   3. If the play is based upon a historical event, give a brief account of the event.
   4. What aspects of the cultural context and current events at the time of the plays writing explain the text?
   5. Do other works by the author illuminate his/her attitude and position in the play?

D. Character Relationships
   1. Provide a list of each character with a brief description of their most important qualities.
   2. What are the polar attitudes of the principle characters towards each other at the opening and the closing of the play? Who changes and why?
   3. Do characters function as a group (such as a chorus, or a group of workers) and what is the purpose of this group?

E. Plot and Structure
   1. What is the dramatic conflict or action of the play (do not give a plot synopsis)?
   2. What devices does the playwright employ in terms of repeated images/colors/sounds/words, recurring themes, imagery, metaphors? (Remember to support with specific examples from the script.)

III. Statement of Goals:
In what way will this project represent your ‘qualifications’ for MFA candidacy? Identify and define specific goals for this project. Again, the following questions are meant to prompt your thinking; not all questions will relate to your production, and you will have other questions, not listed here, you need to consider.

Questions/possible goals to consider:

A. What unique design or production elements do you envision for this production and how do you plan to approach these challenges?

B. How will you develop collaboration skills and timely delivery of all necessary paperwork, renderings, etc.?

C. Other possible goals may include:

1. Expand on an understanding of historical period research as it relates to the production.

2. Focus on techniques for special costume effects; i.e., innovative fabric modifications, dye techniques, use of blood, etc.

D. From your past experiences and evaluations of your progress, what specific skills do you need to hone that this project will help you address?

(It is understood that some of these ideas might be very rudimentary at this stage, or be subject to change, i.e., if the designer has not had any specific input from a director, the designer should go ahead and make up parameters that s/he then uses as the basis for the creative choices s/he makes. The objective in this section is to have the student demonstrate his/her PROCESS of thinking, showing that s/he knows how to do the job, no matter what specific form the job takes.)

IV. Methodology/Procedures:

Identify the steps you will follow in this design process and provide pictures, charts and information on the following areas. (Items D – G to be added later in the design process).

A. Provide evidence of research, including bibliography (at least half of your sources should be published, non-internet sources).
B. Create a costume plot for each character.
C. Create an action plot (x & o chart) for the play.
D. Create a color plot and swatch sheets.
E. Create spec sheets.
F. Provide a budget estimate.
G. Provide concept collage and renderings.

V. Modes of evaluation: How will the success of this project be measured?

A. Define success for each of your goals listed in section III.
B. Define success for each of the steps to the design process identified in Section IV.

The committee will use III and V to evaluate your work.

Support Material:

The student may wish to include support materials with their proposal (resume, selected portfolio materials, transcripts, etc.) to help the committee to assess the student’s readiness for the project.
F. MFA STUDIES IN LIGHTING DESIGN

MFA THEATER CORE

THEA 500    Introduction to Research Methods  3 hrs.
            (to be taken 3 times for 1 hour each time)
THEA 501    Contemporary Developments  3 hrs.
THEA 520A   Period Styles for Theater  3 hrs.
THEA 520B   Period Styles for Theater  3 hrs.

LIGHTING DESIGN REQUIREMENTS

THEA 418    Lighting Design  3 hrs.
THEA 407    Scene Design
THEA 414    Costume Design
            }  6 of 9 hrs.
THEA 419    Technical Direction
THEA 510    Production Design Seminar  6 hrs.
            (to be taken every semester in residence)
THEA 516    Advanced Theatrical Design & Production  2-8 hrs.
            (may be taken 4 semesters)
THEA 599    Thesis  6 hrs.

ADvised ELECTIVES

THEA 401A/B  Stage Management/Lab  2/1 hrs.
            (A/B must be taken together)
THEA 406    Properties Studio  3-9 hrs.
THEA 409    Scene Painting Studio  2-6 hrs.
THEA 514    Advanced Costume Design  3 hrs.
THEA 450    Materials and Techniques  3 hrs.
THEA 416    Structural Design for the Stage  3 hrs.
THEA 415A/B  Costume Crafts I/II  6 hrs.

All Lighting Design students must demonstrate competency in basic sewing, electrical and construction skills. Students with deficiencies will be advised to enroll in coursework to correct these deficiencies.
# Suggested Sequence for Lighting Design Program

## 1st Year

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<th>Fall</th>
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<th>Spring</th>
<th>Hours</th>
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<tr>
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<td>THEA 413 Drafting for the Theater</td>
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<td>THEA 418 Lighting Design</td>
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## 2nd Year

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## 3rd Year

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GUIDELINES FOR QUALIFYING AND THESIS PROPOSALS
IN LIGHTING DESIGN:

The Qualifying Proposal and the Thesis Proposal require the same form of investigation using the same procedures and processes. The exception is that after the production component of the Thesis is completed a written component that describes and evaluates the student’s work on the project is required. Therefore this section will apply to both the Qualifier and Thesis Proposals. The expectation is that the Thesis Proposal and subsequent Thesis Production will show greater proficiency and depth in the areas of research, analysis, writing and advanced skills than those displayed in the Qualifier. The Thesis production is therefore held to a higher level of review and grading that is comparative with similar standards in professional Theater.

The proposal should be submitted at least 30 days prior to the first design meeting (when time permits). Possibly, as soon as the play selection announces its choices, the student can put together a hypothetical proposal, using the play of his/her choice. If a design/technical assignment needs to be made in a hurry (as for an incoming grad student and a fall show), this proposal must be submitted before actual rehearsals and builds begin. The time frames for these will have to be worked out with the advisor in consultation with the Director of Graduate Studies.

In situations where there is advance time (say one year out), more than one graduate student might propose the same project, but prepare his/her own interpretation on the production.

The steps outlined below form a broad pattern. Each individual area will modify and specify whatever specifics within that pattern are appropriate.

I. Statement of Project

II. Play Analysis:

   A. Theme/author’s intent: a sentence or paragraph statement of theme/s followed by a narrative defense of that statement. Consider the significance of the title (if any) and discuss why it is important to understanding the play and theme especially for contemporary audiences.

   B. List a breakdown of the scenes/acts and any special technical problems such as quick scene shifts, pyrotechnics, complex scenic units.

   C. Describe the play’s structure, content, and history that will affect the design of this production. (This description should include dramatic form, genre and particular style of production, i.e. ISM).

      1. Given Circumstances

         What is the geographical location including climate?
What is the date, year, season, and time(s) of the day?

What are the economic, social, political, moral, religious environments?

2. Historical/ Bibliographic Information

When was the play written?

Why did the author write this play?

If the play is based upon a historical event, give a brief account of the event.

What aspects of the cultural context and current events at the time of the plays writing explain the text?

Do other works by the author illuminate his/her attitude and position in the play?

3. Character Relationships

What are the polar attitudes of the principle characters towards each other at the opening and the closing of the play? Who changes and why?

4. Plot and Structure

What is the dramatic conflict or action of the play (do not give a plot synopsis)?

III. Statement of Goals (Project Goals)

A. In what way will this project represent your “qualifications” for MFA candidacy?

B. What unique design challenges are offered to you in this project?

C. Identify and define specific goals such as:

1. I want to hone my collaboration skills. (required)

2. I want to deliver orderly, neat, and timely paperwork and graphic materials. (required)

3. I want to better understand particular functions of stage lighting such as visibility, focus, mood, etc.
4. I want to expand my understanding of specific controllable properties of light (i.e. intensity, color, distribution, movement, etc.) as they might relate to this production.

5. I want to explore a specific approach to method of stage lighting. (identify and define)

IV. Methodology/Procedures

A. Identify the steps you will follow in this design process.

The Michael Gillette model from Theatrical Design and Production is a good Model (commitment, analysis, research, incubation, selection, implementation, and evaluation.)

B. Identify any materials that will be delivered to represent your work in each step. (i.e. light plot, instrument schedules, etc. for Implementation)

V. Modes of Evaluation

A. Define success for each of the identified goals in section III.

B. Define success for each of the steps of the design process identified in Section IV.
G. MFA Studies in Scene Design

MFA THEATER CORE

THEA 500 Introduction to Research Methods 3 hrs.
(to be taken 3 times for 1 hour each time)
THEA 501 Contemporary Developments 3 hrs.
THEA 520A Period Styles for Theater 3 hrs.
THEA 520B Period Styles for Theater 3 hrs.

SCENIC DESIGN REQUIREMENTS

THEA 414 Costume Design
THEA 418 Lighting Design 6 of 9 hrs.
THEA 419 Technical Direction
(because the scene designer works closely with each of these areas it is recommended that they take all 9 hrs.)

THEA 510 Production Design Seminar 6 hrs.
(to be taken every semester in residence)
THEA 516 Advanced Theatrical Design & Production 2-8 hrs.
(may be taken 4 semesters)

ADVISED ELECTIVES

THEA 406 Properties Studio 2-6 hrs.
THEA 409 Scene Painting Studio 2-6 hrs.
THEA 416 Structural Design for the Stage 3 hrs.
THEA 419 Advanced Stagecraft 3 hrs.
THEA 455 Dramaturgy 3 hrs.
THEA 412 Patterning & Draping 2 hrs.
THEA 415A Costume Crafts I/II 2 hrs.
THEA 415B Costume Crafts I/II 2 hrs.
THEA 512 Advanced Costume Construction 2 hrs.
THEA 514 Advanced Costume Design 3 hrs.
THEA 450 Topical Seminar 3 hrs.

All Scenic Design students must demonstrate competency in basic sewing, construction and electrical skills. Students with these deficiencies will be advised to enroll in coursework to correct these deficits.

SUGGESTED SEQUENCE FOR SCENE DESIGN PROGRAM

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<td>Elective (Props Studio / Structures)</td>
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</table>
GUIDELINES FOR QUALIFYING AND THESIS PROPOSALS
IN SCENIC DESIGN:
The Qualifying Proposal and the Thesis Proposal require the same form of investigation using the same
or similar procedures and processes. The exception is that after the production of the Thesis is completed
a written component that describes the design and production process and evaluates the student’s work
on the project is required. While this section will apply to both the Qualifier and Thesis Proposals, the
expectation is that the Thesis Proposal and subsequent Thesis Production will show greater proficiency
and depth in the areas of research, analysis, writing and advanced skills than those displayed in the
Qualifier. The Thesis Production is therefore held to a higher level of review and evaluation that is
comparative with similar standards in professional Theater.
The proposal should be submitted before the actual assignment is made (when time allows) or upon
making the assignment. Possibly, as soon as the season is announced, the student can put together a
hypothetical proposal, using the play of his/her choice from the upcoming season. If a design/technical
assignment needs to be made in a hurry (as for an incoming graduate student and a fall show), this
proposal must be done before actual rehearsals and builds begin. The time frames for these will be
planned between the advisor and student, with the proposal ideally completed before design meetings
start (see Design Meeting Expectations on page 68). In situations where there is advance time (say one
year out), more than one graduate student might propose the same project, but prepare his/her own
interpretation on the production.
The steps outlined below form a broad pattern, to be adjusted as needed for the particular production,
under the guidance of the advisor. The proposal should focus on sections I, II, and III, and where
appropriate, will include research images, collages and other non-textual materials. The purpose of the
proposal is to show you have done the background work required BEFORE entering into discussions
with the director and the rest of the design team. The point is to demonstrate your creativity while still
recognizing the collaborative nature of the project. A well-researched and prepared designer is a much
more effective collaborator, no matter what direction the production takes.
playwright, place/time of production (e.g. McLeod Theatre, Spring Semester 2012), and statement this is for your qualifier/thesis production.]

II. Play Synopsis

This should be a short (1 page maximum) description of the essential plot points to introduce the dramatic action, significant characters and description of setting(s).

III. Scene and Properties Breakdown

This should be a simple listing of each act & scene and any significant properties listed, described or implied in the script. The purpose of this is to make the designer aware of the number and variety of settings, and properties that will help provide exposition and help drive plot and action.

III. Play Analysis:

Theme/author’s intent: a sentence or paragraph statement of theme/s followed by a narrative defense of that statement. Describe the play’s structure, content, and history as it will affect the design of this production. (This description should include dramatic form, genre and particular style of production, i.e. ISM). What was the playwright trying to say with the piece; with what ideas did he/she want the audience to walk away? Many questions can be considered when discussing theme. The list below is meant to serve not as a checklist, but as a guide to start your thinking and research. Answer questions and explore research based on the specific and unique given circumstances of your play. Not all plays will require answers to all questions, and other questions will likely need to be considered that aren’t listed here. Essentially, your job in this section is to explain the ideas behind the play, making sure your discussion is firmly rooted in the text. Be sure to give specific examples/quotes from the text, and support with outside research. (Research should include not only visual images, but prior published analysis/criticism of the play.)

Questions to consider when analyzing the play:

B. Given Circumstances
   1. Where does the action of the play take place? This may include information regarding location, season, year, and time of day.
   2. What are the economic, social, political, moral, religious environments?

C. Historical/ Bibliographic Information
   1. When was the play written?
   2. Why did the author write this play?
   3. If the play is based upon a historical event, give a brief account of the event.
   4. What aspects of the cultural context and current events at the time of the play’s writing explain the text?
   5. Do other works by the author illuminate his/her attitude and position in the play?

D. Character Relationships
   1. Provide a list of each character with a brief description of their most important qualities.
2. What are the polar attitudes of the principle characters towards each other at the opening and the closing of the play? Who changes and why?

3. Do characters function as a group (such as a chorus, or a group of workers) and what is the purpose of this group?

C. Plot and Structure
1. What is the dramatic conflict or action of the play (do not give a plot synopsis)?

2. What devices does the playwright employ in terms of repeated images/colors/sounds/words, recurring themes, imagery, metaphors? (Remember to support with specific examples from the script.)

3. What unique design or production elements (multiple scenes, turntables, etc) are required in the script and how do you plan to approach these challenges?

III. Statement of Goals:

In what way will this project represent your ‘qualifications’ for MFA candidacy? Identify and define specific goals for this project. Again, the following questions are meant to prompt your thinking; not all questions will relate to your production, and you will have other questions, not listed here, you need to consider.

A. Below is a list of possible goals. Not all may be appropriate to this production

1. Collaboration with director and fellow designers
2. Research
3. Timely production of thumbnail sketches and floorplans, rendering/model, technical plates, paint and prop elevations
4. Supervision of scenic artists and prop artisans
5. Experimentation with new media/materials (only if appropriate to script)
6. Conduciveness of design to blocking and movement

B. From your past experiences and evaluations of your progress, what specific skills do you need to hone that this project will help you address?

(It is understood that some of these ideas might be very rudimentary at this stage, or be subject to change, i.e., if the designer has not had any specific input from a director, the designer should go ahead and make up parameters that s/he then uses as the basis for the creative choices s/he makes. The objective in this section is to have the student demonstrate his/her PROCESS of thinking, showing that s/he knows how to do the job, no matter what specific form the job takes.)

Identify the steps you will follow in this design process and provide pictures, charts and information on the following areas.

A. Provide evidence of research, including bibliography (at least half of your sources should be published, non-internet sources).

B. Create a list of all scenes with details of specific scenic units and props

C. Initial design meetings will require graphic materials to communicate your ideas (collage, thumbnail sketches, floorplans, color swatches, rendering(s) and model(s) etc.).
A. Define success for each of your goals listed in section III.

B. Define success for each of the steps to the design process identified in Section IV.

The committee will use III and V to evaluate your work.

Support Material:

The student may wish to include support materials with their proposal (resume, selected portfolio materials, transcripts, etc.) to help the committee to assess the student’s readiness for the project.

A. In what way will this project represent your “qualifications” for MFA candidacy? (Student may include a resume or transcripts to help demonstrate qualifications).

B. Portfolio. (Students may present samples of past work to indicate levels of growth and competency).
## H. MFA STUDIES IN TECHNICAL DIRECTION

### MFA THEATER CORE

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<th>Course</th>
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<td>THEA 500</td>
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<td>(to be taken 3 times for 1 hour each time)</td>
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<tr>
<td>THEA 501</td>
<td>Contemporary Developments</td>
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<td>THEA 520A</td>
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### TECHNICAL DIRECTION REQUIREMENTS

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<td>THEA 413</td>
<td>Drafting For The Theater</td>
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<td>THEA 407</td>
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<td>Lighting Design</td>
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<td>THEA 510</td>
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<td>THEA 516</td>
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### ADVISED ELECTIVES

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<td>THEA 401A&amp;B</td>
<td>Stage Management &amp; Lab (2 + 1 hrs.)</td>
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<td>THEA 406</td>
<td>Properties Studio</td>
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<td>THEA 409</td>
<td>Scene Painting Studio</td>
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All Production and Design students must demonstrate competency in basic sewing, electrical and construction skills. Students with deficiencies will be advised to enroll in coursework to correct these deficiencies.
# Suggested Course Sequence for Program in Technical Direction

## 1st Year

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## 2nd Year

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## 3rd Year

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61
GUIDELINES FOR QUALIFYING AND THESIS PROPOSALS IN TECHNICAL DIRECTION:

The Qualifying Proposal and the Thesis Proposal require the same form of investigation using similar procedures and processes. The exception is that after the production component of the Thesis is completed a written component that describes and evaluates the student’s work on the project is required. Therefore this section will apply to both the Qualifier and Thesis Proposals. The expectation is that the Thesis Proposal and subsequent Thesis Production will show greater proficiency and depth in the areas of research, analysis, writing and advanced skills than those displayed in the Qualifier. The Thesis production is therefore held to a higher level of review and grading that is comparative with similar standards in professional Theater.

The proposal should be submitted upon making the assignment. If a technical assignment needs to be made in a hurry (as for an incoming grad student and a fall show), this proposal must be done before the design process begins.

I. Statement of Project (one page): “I propose technical direct for X play.”

   A. Why this is an appropriate production for you to execute?

      1. Skills you need to work on
      2. Potential technical challenges in this production

II. Play Analysis (4 pages maximum):

   A. Theme/basis/controlling idea of the play. (What is the play communicating? Significance of play’s title?)

   B. What is the scenic breakdown (list form)?

   C. Describe the plays structure and style of production, i.e. ISM as it might influence the technical demands of this particular production.

   D. What are the potential technical requirements?

   E. If applicable, identify historical productions that could add challenges to this particular production.

III. Statement of Goals

   A. How can this production challenge you and your abilities?

   B. What are you professional managerial goals? (How can you improve as a manager and how are you going to address this during your qualifier?)
C. Potential special challenges (Special effects, location changes, etc.?)

D. Desired results (on time, under budget, well organized.)

IV. Modes of evaluation:

A. How will we measure the success of this project?

B. How did you meet each of your previously stated goals?

(The documents listed below will be presented as evidence of success.)

V. Realized Paperwork:

Construction Research (materials, building practices, etc.)
Production Calendars
Bid Estimate
Time Estimate/Flowcharts
Detailed, publishable construction drawings
To Do Lists

VII. Qualifications/ Resume (attached to Parts I and II):

(What makes me qualified to do this now? Previous experiences and courses taken.)
ACADEMIC FORMS & INFORMATION
# MFA ACADEMIC PLANNING CALENDAR

## 1st Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Spring</th>
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<tbody>
<tr>
<td>Class # &amp; Title</td>
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65
390-1 to 6 Credit Hours /530-1 to 12 Credit Hours. Independent research on selected problems. A maximum of three credit hours may be taken for a single project. Prerequisite: consent of instructor.

The following steps and rules must be observed.

1. The faculty member must request the Chair list them for an Independent Study course with their faculty section number.
2. Under the guidance of the instructor of record the student describes the project developing goals/objectives and evaluative measures, develops a bibliography of reading and develops how the final outcome of the project will be presented (performance, paper, etc.)
3. The student signs the form.
4. Faculty supervisor approves the project by signing the form.
5. Copies are made for both the instructor and student (Graduate student should give a copy of the contract to the Director of Graduate Studies for their file).
6. Any changes to the project as described below must be agreed upon and signed by both student and faculty.

Project Description (use back or attach if necessary):

Bibliography to be read by student (use back or attach if necessary):

Faculty Supervisor: ________________________ Date: ________________
Student Signature: ________________________ Date: ________________
Student Contact Information: _______________________________________

(name, address, phone number, e-mail, etc.)
Internship credit may be granted for work at professional or educational theater companies. Written reports are required of both the student and their internship supervisor (1-12 hrs. Undergraduate students; 1-15 hrs. for Graduate students). Prerequisite: prior approval by faculty supervisor. The following steps must be observed.

1. The faculty must request the Chair to list an Internship course with their faculty section number.
2. Under the guidance of the Instructor of Record the student describes the project, agrees on the number of credit hours to be taken, and provides the name and contact information for the Internship supervisor.
3. The student signs the form.
4. Faculty supervisor approves the project by signing the form.
5. Copies are made for the instructor, the student and the internship supervisor.
6. The student and the internship supervisor both submit evaluation forms to the instructor of record.
7. Any changes to the project as described below must be agreed upon and signed by both student and faculty.

Name of Student ____________________________ I.D.# _____________________

Semester/Year of enrollment _______ Number of credit hours ______

Project Description (attach if necessary):

Faculty Supervisor: ____________________________ Date: ________________

Student Signature: ____________________________ Date: ________________

Student Contact Information: ____________________________

______________________________

(name, address, phone number, e-mail, etc.)

Internship Supervisor: ____________________________

______________________________

(name, address, phone number, e-mail, etc.)
<table>
<thead>
<tr>
<th>Week</th>
<th>Event</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Pre-Design Discussion</td>
<td>Shares production concept with design team. All designers share their initial thoughts on production and any questions they have regarding the director's concept.</td>
</tr>
<tr>
<td>Week 2</td>
<td>No collective design meetings this week. Meetings between Director and individual Designer or between various areas as needed</td>
<td></td>
</tr>
<tr>
<td>Week 3</td>
<td>Design Meeting 1</td>
<td>Shares reactions to design team's presentations. Scene Breakdown, Play Analysis, Initial Impression Images. Production Calendar, Scene Breakdown. Inspiration Board, Character and Play Analysis. Scene Breakdown, Play Analysis, Impression Images. Scene Breakdown, Analysis, Impression Images or Sounds/Inspiration board. For Qualifying and Thesis projects, written proposals should be completed and approved prior to Design Meeting 1.</td>
</tr>
<tr>
<td>Week 4</td>
<td>Design Meeting 2</td>
<td>Research Images, Preliminary Sketches. Observe, provide technical advice as needed or requested. Research and Color Images, Costume Plot, Thumbnail Sketches. Research and Mood Images. Rec./Mood Images or sounds. List of sound effects from text.</td>
</tr>
<tr>
<td>Week 5</td>
<td>No collective design meetings this week. Meetings between Director and individual Designer or between various areas as needed</td>
<td></td>
</tr>
<tr>
<td>Week 6</td>
<td>Design Meeting 3</td>
<td>Preliminary ground plan, scene sketches and/or white model. Observe, provide technical advice as needed or requested. Color Roughs and Swatches. Sketches and/or diagrams relevant to color direction. Design approaches, and how they would interact with scenic ideas. Example: sound/music. How can/will sound help tell story.</td>
</tr>
<tr>
<td>Week 7</td>
<td>No collective design meetings this week. Meetings between Director and individual Designer or between various areas as needed</td>
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<tr>
<td>Week 8</td>
<td>Design Meeting 4</td>
<td>Revisions from previous week with in-scale drawings with sufficient detail for a preliminary bid. Preliminary scenic bid. Revised Color Roughs and Swatches. Discuss possible lighting design approaches, and how they would interact with scenic ideas. Location Sound Effects &amp; special needs, Speaker Placement Ideas,. Intermission music/themes.</td>
</tr>
<tr>
<td>Week 9</td>
<td>No collective design meetings this week. Meetings between Director and individual Designer or between various areas as needed</td>
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<tr>
<td>Week 10</td>
<td>Design Meeting 5</td>
<td>Design Due, Gp, Section, Elevations and all other materials necessary for bid confirmation and construction drafting. Final scenic cost estimates. Designs Due (final renderings, swatches, paperwork to shop). Sketches and/or diagrams relevant to color direction. Prelim Sound Plot Due.</td>
</tr>
<tr>
<td>Weeks 11 &amp; 12</td>
<td>Production Prep</td>
<td>Complete detailed Model and/or renderings and all paint elevations. Complete working drawings and build schedule. Light plot due. Final Sound Plot Due, Speaker Plot Due.</td>
</tr>
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</table>

Build/Rehearsals begin

Prior to Design meetings the Director and Playwright (if available) will have met and agreed on creative interpretation & how to communicate with each other during these meetings. Playwrights may attend design and later production meetings to be informed to what is developing, offer suggestions and answer questions as agreed above. Director and Playwright will discuss in private any problematic issues that arise during meetings.
<table>
<thead>
<tr>
<th>Week 1</th>
<th>Develop Outline</th>
</tr>
</thead>
</table>
| Week 2  | Discuss Outline with Advisor(s)  
Begin work on Proposal |
| Week 3  | Work on Proposal |
| Week 4  | Work on Proposal |
| Week 5  | Submit Proposal to Faculty Advisor  
Advisor reviews Proposal |
| Week 6  | Advisor reviews Proposal |
| Week 7  | Advisor returns Proposal |
| Week 8  | Work on Proposal revisions with Advisor |
| Week 9  | Work on Proposal revisions with Advisor |
| Week 10 | Work on Proposal revisions with Advisor |
| Week 11 | Submit Proposal to Committee  
Committee Reads Proposal |
| Week 12 | Committee Reads Proposal |
| Week 13 | Meet with Committee if necessary  
(committee may sign Proposal without meeting) |

**WRITTEN THESIS PROCESS/SCHEDULE**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Develop Thesis Outline</th>
</tr>
</thead>
</table>
| Week 2  | Discuss Outline with Advisor  
Begin work on Chapter 1  
(Chapter 1 is a rework of Proposal) |
| Week 3  | Work on Chapter 1 |
| Week 4  | Work on Chapter 1 |
| Week 5  | Submit Chapter 1 to Faculty Advisor  
Begin work on Chapter 2  
Advisor reviews Chapter 1 |
| Week 6  | Work on Chapter 2 |
| Week 7  | Work on Chapter 2  
Submit Chapter 2 to Faculty Advisor  
Advisor returns Chapter 1  
Advisor reviews Chapter 2 |
| Week 8  | Begin work on Chapter 3 & 2 revisions |
| Week 9  | Work on Chapter 3 & 1 revisions |
| Week 10 | Work on Chapter 3 & 1 revisions |
| Week 11 | Submit Chapter 3 & 1 revisions to Faculty Advisor  
Work on Appendices  
Advisor reviews Chapter 3 & 1 revisions |
| Week 12 | Work on Chapter 2 revisions & Appendices |
| Week 13 | Work on Chapter 2 revisions & Appendices  
Advisor reviews Appendices |
| Week 14 | Submit Full Thesis to Committee  
Work on Vita, Abstract, Acknowledgements, etc..  
Committee Reads Thesis |
| Week 15 | Thesis Defense Meeting |
| Week 16 | Work on Committee revisions |
| Week 17 | Work on Committee revisions |
| Week 18 | Submit final document to Graduate School  
Final Submission to Graduate School is Mid-April, Mid-June or Mid-November |
COSTUME
&
PROP LOAN/RENTAL POLICIES
COSTUME RENTAL POLICIES

1. To whom we rent:

SIUC Costume Shop rents to organizations putting on theatrical style productions academic presentations and productions and community events. The Costume Shop does not rent to individuals looking for costumes for parties, fraternity and sorority functions and/or weddings. All rental requests will be reviewed by the Costume Shop Manager. We reserve the right to deny rentals based upon (1) current SIUC production needs and (2) the discretion and convenience of the Costume Shop Manager.

2. Costumes we DO NOT rent:

These include, but may not be limited to: vintage clothing, wigs, hats, shoes and accessories in general. All rentals will be reviewed by the Costume Shop Manager before they leave the facility.

3. Rental rates

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<th>Item</th>
<th>Rate</th>
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<td>Blouses</td>
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</tr>
<tr>
<td>Shirts</td>
<td>10.00</td>
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<tr>
<td>Petticoats</td>
<td>15.00</td>
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<tr>
<td>Military</td>
<td>25.00</td>
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<tr>
<td>Capes</td>
<td>25.00</td>
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<tr>
<td>Shawls</td>
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<tr>
<td>Sweaters</td>
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<tr>
<td>Vests</td>
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<td>Period Undergarments</td>
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<td>Pants</td>
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<tr>
<td>Men's Suits</td>
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<tr>
<td>Period dresses</td>
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<td>Modern dresses</td>
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<td>Robes</td>
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<tr>
<td>Overcoat</td>
<td>10.00</td>
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<td>Other items</td>
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Rental packages for several complete productions are available at a discounted rate. SIUC students qualify for a discount if their rental is for an academic related production.

4. Rental Appointments:

If you would like to schedule an appointment for a costume rental please contact:

Caitlin Entwistle
Costume Shop Manager
618-453-7592
cmentwi@siu.edu

Rental appointments take place Tuesday-Friday between the hours of 9:30-12:00. Due to limited space, we do not have an area to try things on. We ask that no more than two persons come in to select costumes.

5. Payment:
Payment for your rental will be due at time of pick up. The SIU Costume Shop will accept cash or checks made payable to SIUC Theater Dept. All checks will be held until the rental is returned. If garments are not used in the production and are returned before the production opens you will not be charged for those garments.

6. **Return of costumes:**

All costumes must be returned to the costume shop by the scheduled date. If they are not returned on time a late fee will be added to the total rental fee. (20.00/week 1st week, $30.00/week 2nd week, etc.). Late returns will affect your organizations ability to rent in the future.

7. **Cleaning of and alterations to costume:**

Return costumes **uncleaned**. The Shop will handle all cleaning. No costume may be altered or changed in any permanent way. All costumes must be returned to original or better condition upon return to the Shop or you will be charged the replacement fee noted on your rental receipt. If you have any questions about your rental garments please contact Caitlin Entwistle at 618-453-7592
PROP LOAN/RENTAL POLICY

SIUC Prop Shop rents to organizations putting on theatrical style productions academic presentations and productions and community events. All rental requests will be reviewed by the Theater Faculty Scene Designer or Properties Graduate Assistant. We reserve the right to deny rentals based upon current SIUC production needs and the discretion and convenience of the Graduate Properties Assistant.

Basic props for acting and directing classes are located in the prop boxes in the Studio and Outside the Moe Theaters. No other props will be lent to directing and acting scenes without permission of the Faculty Scenic Designer. Any props not located in these boxes have to be furnished by the director or actors. If there are specific props students feel should be included in these prop boxes they should make a request through their instructor.

The metal rehearsal furniture constructed for the Moe Theater and the Studio should be used for any furniture and scenic units for student scenes. No other furniture pieces should be pulled from prop storage for these scenes.

502 Directing scenes and thesis productions may have use of props not included in the Prop boxes, but they must be stored so they do not interfere with classes or stolen. They must be returned to their appropriate storage areas within 24 hours after the close of the production.

Individuals wishing to borrow/rent props must make an appointment with the Properties Graduate Student or the Faculty Scenic Designer. Individuals must accept full responsibility for the items being loaned/rented. Items must also be picked up and returned by appointment.

No item may be painted or altered in any way without the express permission of the Theater Faculty Scenic Designer. Any item not returned in its original condition must be recompensed or replaced with an item of equal value Unpaid damages will be accessed against a student’s bursar bill or billed to the organization along with a 15% fee to cover accounting costs. Late returns will affect your organizations ability

In the case of thesis presentations, films or any entertainment events with written or electronic programs, the Department of Theater must receive appropriate acknowledgement of its contribution.

Appointments can be made by contacting:

Tatiana Vintu
Scenic Designer
tvintu@siu.edu

Payment for your rental will be due at time of pick up. The SIU Prop Shop will accept checks made payable to SIUC Theater Dept. RSO’s and Departments may pay by Transfer Voucher (available form Student Development or their Business Manager).
THESIS FORMS
MFA QUALIFYING & THESIS APPROVAL FORM

STUDENT’S NAME: ________________________________________________________________

AREA OF CONCENTRATION: MFA with specialization in ____________________________

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<tr>
<td>DECISION: Approved</td>
<td>Conditional</td>
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<td>(Attach a description of conditions/ rationale if applicable.)</td>
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<tr>
<td>COMMITTEE INITIALS: (Chair)</td>
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COMMITTEE:

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(Disbursement: Original in Student File, Copy for Student each project)
I hereby recommend that the thesis prepared under my supervision by

Entitled

be accepted in partial fulfillment of the requirements for the degree of

Master of Fine Arts in Theater

Recommendation concurred in
1. ____________________________
2. ____________________________
3. ____________________________

Committee for the Final Examination
An evaluation of Eligibility for the Master of Fine Arts degree in Theater as reported by members of the final examination committee.

Name of Student

ID Number

1. Evaluation of Oral Defense of:     

☐ Dissertation

☐ Thesis

☐ Research Report

Title: ________________________________

2. Members of the examining committee and their evaluation of the oral defense:

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Check if Chair or Co-Chair
**GRADUATE FACULTY COMMITTEE APPROVAL FORM**

STUDENT NAME __________________________  I.D. __________________________

DEPARTMENT __________________________  DATE __________________________

DEGREE SOUGHT ___________ MASTERS _________ SPECIALIST _________ DOCTORATE

**COMMITTEE COMPOSITION**

(Please TYPE when filling out form)

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**COMMENTS:**

Student’s Graduate Committee Chair

**DEPARTMENTAL APPROVAL**

Chair or Departmental Graduate Advisor

**GRADUATE SCHOOL APPROVAL**

* The current categories of Graduate Faculty Status consist of: 1. “Direct Dissertation” 2. “Regular” 3. “Adjoint.” For a description of each graduate faculty status, see Minutes of Graduate Council, December, 1985, pp 36-37. Please note that those faculty who are shown to have adjoint status should be requested and approved before this form is submitted.
ASSESSMENT

FORMS

&

INFORMATION
(this form is filled out by your faculty/staff supervisor(s) at the end of each semester)

DEPARTMENT OF THEATER

SUPERVISOR PROGRESS REPORT FOR GRADUATE STUDENTS

SEMESTER________________________ YEAR ______

NAME OF STUDENT________________________________ MFA ____ PHD _____

ASSISTANTSHIP ASSIGNMENTS (Courses taught, job performance, etc.)

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Exceeding Meeting Not Meeting
Job Expectations

STRENGTHS: __________________________________________________________

______________________________________________________________

WEAKNESSES: ______________________________________________________

______________________________________________________________

SUGGESTIONS FOR IMPROVEMENT: __________________________________

______________________________________________________________

GOALS FOR NEXT SEMESTER:

______________________________________________________________

______________________________________________________________

SUPERVISOR’S SIGNATURE: ___________________________ DATE ______

GRADUATE ASSISTANT’S SIGNATURE: ___________________ DATE ______

Assistant’s signature confirms only that the supervisor has discussed and given a copy to the assistant and does not indicate agreement or disagreement.
END OF SEMESTER REVIEWS

At the end of the Fall and Spring Semesters students must write an End of Semester Review of their progress for the past semester. These reviews are specifically addressed and sent to your Chair of your Thesis Committee but also send a copy to the Director of Graduate Studies so these Reviews can placed in your files. Please also attach a copy of your unofficial transcript to both copies.

These Reviews should take the form of a short narrative (1-2 pages maximum) where you describe your goals for the past semester and how well you think you achieved them. In this narrative you should discuss creative projects you were engaged in, committees where you represented your fellow students’ interests, and express any concerns you may have over your education. List the classes you are currently taking along with the grade you anticipate earning and discuss the challenges and progress you have made in each class. Please feel free to include any insights into your progress as a graduate student and if you are one of the fortunate to be graduating let us know a little of your future plans.

Use this as an opportunity to clarify your thoughts and gain a greater awareness of who you are and where you are at in your training. This isn't a busy work assignment. Your advisor and the department take these reviews very seriously.

This review should be thoughtful, typed, well-written, properly punctuated, spell checked (and then you should check the spelling yourself) and a proper reflection of your standing as a Masters or Ph. D. student earning an advanced degree.

If you have any questions please contact your faculty advisor, the Director of Graduate Studies or one of your fellow graduate students who has written a review in the past.

The reviews are due on the Monday of Final Exam week by 4:30.
(this form is filled out by your faculty advisor & Director of Graduate Studies)

DEPARTMENT OF THEATER FIRST YEAR GRADUATE REVIEW

Student________________________________________________ID # __________________

Degree MFA PhD Specialization Area(s) __________________________

STRENGTHS: 

AREAS FOR IMPROVEMENT: 

FACULTY RECOMMENDATION

______ The student will continue in the program

______ The student will improve in the areas mentioned above and meet with the faculty or committee at a designated time

______ The student will leave the program.

FACULTY ADVISOR signature _______________________________ Date ______

STUDENT signature ________________________________ Date ______
SMALL GROUP INSTRUCTIONAL DIAGNOSIS (SGID)

Instructional Improvement and Course Evaluation

What is Small Group Instructional Diagnosis?

Small Group Instructional Diagnosis (SGID) is a method that uses small group topic discussion among students to provide feedback to an instructor in order to improve teaching, provide suggestions for strengthening the course, and generally increase communication between the students and the teacher.

Following the small group processing is a discussion of findings with a supportive and knowledgeable colleague who can reassure the teacher that the problems are not unusual or insurmountable.

How the Method Works

Instructors are demonstrating greater sensitivity to student’s needs and perspectives, and are looking for ways to gain objective input to a variety of pertinent questions. Does the course organization provide for optimal student learning? Is the presentation enhancing or detracting from the content? What material is seen as relevant or irrelevant? Are there more effective ways to present the material? How is the pacing of the course, too fast or too slow?

The SGID method, or course evaluation, is directed at helping instructors answer these questions. The method not only identifies problem areas, but also generates some alternatives for the suggested revisions. Secondary benefits can include increased student interest and the acceptance of the course material and methods.

Implementing the SGID method involves about 20 to 30 minutes at mid-quarter/semester. Class members are asked to form small groups of six, preferably with persons they do not know well. The groups are asked to choose a spokesperson and reach consensus on the following questions:

1. What do you like about the course?
2. What do you think needs improvement?
3. Recommend ways for suggested improvements to be accomplished.

The groups are asked to report to the entire class following ten minutes of discussion. The suggestions are collected and summarized by the facilitator following clarification with students. The facilitator then organizes the data into a presentation for the instructor. Together, the two colleagues develop a teaching improvement process to fit the needs of the instructor and the skills and resources of the facilitator.

Benefits To Students And Instructors

Student and instructor response to the method has been outstanding. Students have expressed greater satisfaction with the SGID method than with more depersonalized and highly structured methods using questionnaires. They appreciate the mid-term timing, which provides opportunity for changes to affect them, and the heightened teacher awareness of student concerns. Instructors prefer the personal interaction and supportive interpretation by a colleague, as well as the content of the data in a form which facilitates its use by the instructor in making changes. Student suggestions also provide diversity of perspective and may save time for the instructor in generating problem solving alternatives.
The SGID Facilitator’s Role

An Expanded Description

If you have read the brief description of the Small Group Instructional Diagnosis method, you probably have a good idea of the facilitator’s role. Here are some further explanations and ideas that might help you function more effectively in preparing for and facilitating the SGID student discussions as well as in facilitating the instructor feedback session.

Preparation

Before the SGID session with students, you should meet with the course instructor to clarify the instructor’s expectations and to establish meeting details. Information you will need to know includes:

1. Course meeting place.
2. Date and time of SGID session.
3. Number of students in class.
4. Facilities for recording feedback (chalkboard or overhead).

Establishing the time the SGID will begin can be very important. Instructors often like to lecture for the first part of a class session and allow for the SGID session at the end of the class. In doing so, they sometimes run overtime or don’t anticipate student questions at the end of their lecture; they thus encroach on time you need for the discussion. Classes of only 20 to 30 students should only need twenty minutes, but larger classes require twenty-five to thirty minutes. Be sure to clarify this with the instructor.

It will also help if you discuss with the instructor the course objectives, strengths, areas of concern, and any other information regarding the class that the instructor thinks might be useful. While you don’t need to know anything about the course content or structure to facilitate the SGID method, you will spend less time asking for clarification of students; comments if you familiarize yourself with the course issues beforehand. This also builds a case for the later feedback session.

At the SGID Student Session

The most important thought to remember is to keep the process moving at a brisk pace. You have only a limited amount of time, and you want to give students the maximum of time to think about the course. Proceed directly into the process. Although some may choose to leave the classroom you can gently encourage full participation by shutting the classroom door behind you when you come in (this should be done for confidentiality also), by positioning yourself near the door while giving the instruction, if that seems natural and/or by stating outright that it is to their benefit to remain.

Start by giving a brief introduction such as:

“My name is __________, and your instructor has asked me to come in today to help him/her collect some information about how this course is going. This method is different from the evaluation questionnaires you usually fill out at the end of the term because you don’t have to write anything and you can be specific about things you like or are uncomfortable with. In fact, the more specific you are, the more useful your feedback will be to your instructor. I’ll be getting together with your instructor to feedback the information and suggestions that you generate. This is a chance for you to possibly change the way that the course goes for the remainder of the quarter.
“I’ll run through what I want you to do and then we’ll begin. First, divide into groups of five or six. Next, choose a spokesperson for each group who will be responsible for keeping notes. Then discuss these three questions in your group (write the keywords on the board):

1. What do you like about this course? 
2. What do you think needs improvement? 
3. What specific suggestions do you have for changing the course?

Take 5 to 7 minutes to discuss these, and reach a decision about your group’s most important responses to each of these questions. Then we’ll come together as a class and share the ideas.”

At this point you might begin moving up the aisles and facilitate the forming of groups, pointing out some natural groupings. During the discussions remain available to answer questions and assist groups in reaching decisions. You might wish to announce how much time is remaining to a close or the groups seem “talked out”, announce that they have another minute to “wrap up”. This will pride a structured close time that won’t interfere with the group reporting.

To save time (and confusion, if another class uses the room in the next period), you should elicit one or two students to record on paper for you everything you write on the board. You should check their notes with your postings before you erase the board.

Have a spokesperson report one of their group responses, then move on to another group, asking for an additional item. Record responses on the board. You should get about six to ten different items, repeating the rounds if needed. Try to use their exact words and phrases, asking for clarification when necessary. Remember that it is not necessary for you to understand all of the suggestions (especially technical or subject-specific comments), as long as you confirm that the instructor will understand it. If the students make a general comment (i.e., “We don’t like the book”) try to help them identify specifics about their likes and dislikes. (“What don’t you like about the book?” or “What would make it better?”) Once again, quick pacing keeps the momentum and saves you needed time. When there is apparent disagreement with a stated response (i.e. some groans), seek a show of hands for agreement/disagreement. Estimate percentages to save time. Make sure you leave sufficient time for the last item – Suggestions – since it provides critical information to the instructor.

After all groups have reported, and if there is time remaining, you may finish the evaluation process by one or more of the following:

- Offer a quick, general summary and check if the class agrees.
- Ask for a show of hands on each comment to sample class consensus.
- Ask for disagreement of other reactions to the listed suggestions.
- Ask for individual comments not offered by the groups.
- Ask the class to address any issues identified to you by the instructor that the students did not address fully in their feedback.
- Repeat what the next steps in the process will be.

When you have covered the above topics, or more likely, run out of time, collect the student suggestions and remove the information from the board of overhead to ensure confidentiality.
Instructor Feedback Session

Review of Classroom Procedure: Some instructors are not familiar with the SGID process, and a brief description of the process you followed with the class will help them to understand and evaluate the data. You should also share some descriptive data, such as whether any students left or didn’t participate (reassure the instructor that this is not a uncommon occurrence), and any other important observations you might have made during the group discussion.

Review of Data: Share with the instructor verbatim responses of the student groups. Provide clarification where necessary. Most instructors tend to equate evaluations with telling them what they’re doing wrong. Ideally, however, the evaluation should help them to focus on their strengths also. You can aid them to do this by identifying and emphasizing these strengths and suggesting ways in which they might be maximized. This might be done by presenting the student “likes” first, to give them emphasis, and by underscoring the responses that seemed to be most important to the students. You can also help to put issues in perspective by adding any additional information observations from the clarification and discussion that followed the student suggestions.

Summary and Analysis: Help the instructor to identify major themes and issues of the student data. Your experience as an instructor will allow issues of the student data. Your experience as an instructor will allow you to provide insight and interpretations as to the possible motivations and underlying issues that the students raised. You can also help the instructor to keep perspective and recognize that student viewpoints are not the only important perception of the teaching process. The instructor may feel some defensiveness, and your empathy and identification with experiences from your background should allay some of this feeling.

Plan for Response: Instructors usually appreciate the feedback they receive, but often lack a structure to translate this data into a plan of action. This situation is especially in need of clarification with the SGID feedback. Not only is its specific, and therefore more readily applicable, but the SGID structure also generated greater student expectation that the process will result in course changes. Therefore, you should encourage instructors to identify areas for improvement and formulate response plans immediately.

The response plan might take many forms, but should include four basic elements. First, there should be an overt acknowledgement of the evaluation to the students. This may take the form of a simple thank you, a summary statement of the evaluation data, or a request for clarification on points of confusion. A summary is recommended which will inform the students that the instructor has indeed heard their message. This will also give them an opportunity to correct any misconception the instructor might have regarding the data.

Some instructors use this opportunity to creatively involve students in the improvement process. One instructor used the evaluation data as a focus for weekly luncheon discussions with students. Another generated student committees to help clarify suggestions and develop change efforts based on the student evaluation. Still another instructor printed responses to the student suggestions (caution: this was interpreted by some students as providing a cover for inaction).

The second element of response to a student evaluation is to formulate and act on a plan aimed at implementing desired changes. Resources to aid in this process may be available on campus, including library sources, experts on instructional design, learning, teaching, communicational, and group dynamics, counseling, and colleagues who may offer alternative perspectives and useful suggestions.
Some instructors will look to you for guidance in designing a change plan. You might work with the instructor to draw up a change contract.

You may want to help the instructor identify and define goals. One effective technique is for the instructor to write a statement of goals and justification. This will help clarify objectives and elaborate steps to be taken in accomplishing them. For example, an instructor might write the following self-contract: “I will spend one hour per day for the remainder of the quarter on lecture organization.” The instructor might give you or another friend compiles of the contract to mail to her/him at regular intervals, as a reminder.

Certain suggestions may be offered by the students that the instructor may not with to follow. This is certainly acceptable, however it is important for the instructor to explore the reasons. You should be sensitive to non-compliance due to defensive reactions. The instructor should be encouraged to include explanations of why certain suggested changes are not going to be implemented in the follow-up review with the class.

Making students aware of change efforts is the third element of response, and is almost as important as making the changes. Some times the best efforts of instructors go unnoticed and unreinforced by students. Lack of recognition might discourage an instructor from carrying through with changes, and could lead to feelings of disappointment for both instructor and students. Therefore, you should suggest that the instructor include in the change plan some way of informing students of intended objectives and actions.

Finally, the instructor will need to determine how effective the change plan has been. Hence, the forth element of designing a response plan is to establish an assessment of the effectiveness of the changes. This might be done through a standard student questionnaire or a second small group evaluation. These methods involve more class time and may not provide specific feedback about the identified areas of change, however. Therefore, other methods are suggested.

- Questionnaire that addresses specific areas for improvement
- self-review (possibly could employ videotape feedback)
- review with you or another colleague at a later date to evaluate progress
- hand vote or ballot by students to determine if then believe progress has been made in identified problem areas
- class observation to evaluate extent of changes
- informal student interviews

When arranging for some review process with the instructor, the method of review is not as important as the timing. Encourage the establishment of a specific time of review, and assist the instructor to determine whether sufficient time to incorporate the planned changes has been allowed.
SAMPLE FEEDBACK SHEET

Items marked by an asterisk (*) were mentioned by more than one group of students. Whenever an item was mentioned that seemed to create some disagreement, a show of hands was taken and the resulting estimated percentages are indicated after the statement. Where there are no percentages the class seemed in general agreement.

What do you like about the course?

Well organized

*Subject matter is interesting

*Professor is competent and knowledgeable in several areas, combines knowledge from several areas

*Use of audio-visual aids, especially slides and graphics

*Professor is open to questions, answers questions completely

*Several comments to the effect that the professor is concerned about quality of teaching, conscientious, approachable, a five-star prof

*Use of student participation in lecture

What areas do you feel need improvement?

More biochemistry required as prerequisite 70/30

*More tests or quizzes

*More slides, graphics

*Write larger, more clearly on overhead

Too many questions during class that take off on tangents

More lab structure

*Less lecture following the book directly, more depth in controversial and current issues
What suggestions would you make to implement your improvements?

More current research

Five-minute question/answer period at end of class

More outside speakers 50/50

Professor work closely with T.A. on preparation for class

*More tests, quizzes

Write larger

Deviate from book in lectures to greater extent

Tests should emphasize synthesis, not regurgitation
A REVIEW OF FACILITATOR STEPS IN SGID

1. Initial Instructor Contact (may be done in person or over phone)
   A. Description of Process
   B. Discussion of course
      1. Format
      2. Students
      3. Strengths, weaknesses, concerns
   C. Arrange date, time and location for class evaluation plus chalkboard or overhead projector.
   D. Arrange date, time and location for feedback session with instructor.

2. Classroom: Small Group Instructional Diagnosis
   A. Introduction
      1. Their chance to affect some change
      2. Benefit to them in immediate changes
      3. Instructor’s interest in improving course
   B. Describing the Process
      1. Groups of five or six students
      2. Choose spokesperson/notetaker
      3. Generate list of answers to: (write on board)
         a. What do you like about the course? Likes
         b. What do you think needs improvement? Improvement
         c. What specific suggestions do you have for changing this course? Suggestions
      4. Groups report to the rest of the class
      5. Information feedback to instructor
C. Conducting the Process

1. Divide into groups

2. Choose spokespersons/notetakers (sheets may be handed out to facilitate this) (see attached)

3. Begin discussion

4. Inform them of time left (two or three times – when to move on to next question

5. Final minute warning

D. Class Synthesis

1. Recording the results – appoint one or two students to copy what you write on the board

2. Processing techniques

   a. have one group give its main answer, then move to another group, then continue through as many as possible. Repeat if time permits.

   b. if there is obvious dissent, or if there is time, ask for a show of hands for agreement/disagreement, then estimate and record percentages.

   c. seek explanation and clarification of those answers you don’t feel you can adequately convey back to the instructor.

   d. (optional) at the end of processing each question ask if everyone feels comfortable with what is on the board.

3. Begin with likes

4. After two to five minutes move onto improvements

5. After two to five minutes move onto suggestions, and spend more time with these answers.

6. (optional) Summarize

7. Thank the students for their cooperation and tell them you will be meeting soon with their instructor.

3. Instructor Feedback Session

   A. General Rules

   1. Prepare typed copy of student comments for instructor
2. Establish and maintain supportive climate

3. Try to be non-judgemental

4. Share your own relevant teaching experiences

5. Provide interpretation and clarification of comments when needed

6. Try not to get ahead of yourself

7. Discuss instructor’s reaction to each student comment, particularly suggestions.

B. Review SGID process

C. Review student evaluation data

1. Report and discuss likes/emphasize as strengths

2. Report and discuss areas for improvement

3. Report and discuss student suggestions

4. Offer your own suggestions and perceptions

D. Plan for Instructor Response

1. Discuss student suggestions instructor can and intends to pursue; design action plan

2. Discuss the suggestions instructor cannot or will not pursue

3. Have instructor acknowledge student comments

4. Have instructor outline the plan of action for students

5. Have instructor explain to students (where appropriate) why

E. Periodic review of changes and effectiveness
SGID Feedback Form

Course/Section: 

Meeting Day/Time: 

Instructor: 

Number of Students in Attendance: 

Number of Students Registered: 

Response to “What do you like about the course?”

Response to “What areas do you feel need improvement?”

Response to “What suggestions would you make to implement your improvements?”
MEMORANDUM

TO: Instructional Staff

FROM: Roberta Reeves
Instructional Evaluation

SUBJECT: Request for Course Evaluation Materials

The office of Instructional Evaluation is located on the first floor of Morris Library, Room 180. The office is open from 8 A.M. to 5 P.M. All evaluation materials should be brought to this location for processing.

Attached to this memo is a request form you may use to obtain course evaluation materials. Your course evaluation materials will be sent to you through campus mail upon our receipt of your request form.

Instructors may construct their own optional items or select up to 18 items from the attached optional items listing. We can provide only one copy of the optional items.

Evaluation forms submitted to our office prior to or during the midterm week of the semester will be processed and returned as quickly as possible. This applies to six and eight week courses or courses being evaluated midway through the semester. However, results from evaluations submitted to our office after midterm will not be returned to faculty until after final exams. Because of the great number of evaluations to be processed at that time, there may be some delay in the end-of-term processing. The evaluation results will be available in electronic format only. Notification will be sent to your SIUC email address when your evaluation report is available.

If you have any questions, please call us at 453-1626. We will serve you as efficiently as possible and welcome suggestions.

cc: Heidi Jung, Center for Teaching Excellence
    Academic Deans

Attachment
DIRECTIONS

Enclosed are the materials requested for course evaluation. If you need more materials or have questions, call 453-1626.

PROCEDURE FOR DISTRIBUTION OF RESULTS

Evaluation results will be posted to our server as soon as possible after final exams. We will set up an account for you on our server so you can retrieve the reports and download them to your computer. To safeguard the security of the evaluation information, your server account will be password protected. Notification will be sent to your SIUC email address when your evaluation report is available. Our office will no longer provide paper or email copies of the evaluation report.

TO FACILITATE PROCESSING OF EVALUATIONS

1. Complete a Section Control Sheet for each class (use #2 pencil). **Evaluations must have a Section Control Sheet to be processed.**

2. Do not fold, staple or include miscellaneous papers with the evaluations. We cannot be responsible for the proper disposition of these items.

RECOMMENDED PROCEDURES FOR ADMINISTERING EVALUATIONS

1. Arrange, if possible, to have another instructor give the evaluations. This allows more freedom of response and less “bias”. At the least, a student proctor should be used with the instructor out of the room.

2. Give the evaluations prior to the final exam. Allow 20 minutes or more (depending on class size) for directions and completion.

3. Inform students of purpose of evaluation, e.g., promotion, tenure, salary evidence, personal improvement. Results may vary with purpose.

4. Ask students NOT to:
   - identify themselves
   - make stray marks on forms (may produce erroneous results).

   Ask students TO:
   - use a #2 or soft lead pencil (ink or hard lead pencils may produce erroneous results)
- complete the upper right-hand side of form (instructor’s name, date, course and section number)
- complete all items, including any optional items.

5. After completion, sheets should be aligned and placed in an envelope with the Section Control Sheet. Mark the envelope with the instructor’s name, department, course and section number.

6. Select a responsible student to return the evaluations immediately to Instructional Evaluation, Morris Library, room 180, mailcode 6510. If requested, a receipt can be issued when materials are received. Materials submitted for processing days after administration may be of questionable validity.
This is the ICE “bubble” form you can order to give to students for evaluations.
REQUEST FOR COURSE EVALUATION MATERIALS

Complete the information below for each course and/or section for which materials are needed. If you select optional items from the attached list, indicate (a) the Set Number, if all items of a Set are desired; or (b) the individual item numbers if items from various Sets are desired. REMEMBER, a total of 18 items can be used. Return this sheet to:

INSTRUCTIONAL EVALUATION MAILCODE 6510

1. Course______Section____No. of Students____Date of Use____
   Optional Item Sets desired:______.
   OR Optional Items desired:______.
   ______.

2. Course______Section____No. of Students____Date of Use____
   Optional Item Sets desired:______.
   OR Optional Items desired:______.
   ______.

3. Course______Section____No. of Students____Date of Use____
   Optional Item Sets desired:______.
   OR Optional Items desired:______.
   ______.

4. Course______Section____No. of Students____Date of Use____
   Optional Item Sets desired:______.
   OR Optional Items desired:______.
   ______.

Please PRINT your name: ________________________________
Department: _________________________________________
Mailcode: _________________________________________
OPTIONAL ITEM SETS FOR COMPUTER GENERATED SUPPLEMENTS

SET 1: ITEMS FOR LABORATORY SECTIONS

1. THE INSTRUCTOR WAS AVAILABLE FOR ASSISTANCE THROUGHOUT THE LAB SESSIONS.
2. THE INSTRUCTOR CLEARLY EXPLAINED THE LAB PROCEDURES.
3. THE INSTRUCTOR MOVED ABOUT THE LAB RATHER THAN STAYING IN ONE PLACE.
4. THE INSTRUCTOR RETURNED GRADED LAB REPORTS PROMPTLY.
5. THE INSTRUCTOR STRICTLY ENFORCED SAFETY REGULATIONS.
6. THE INSTRUCTOR CLEARLY EXPLAINED HOW TO USE THE LAB EQUIPMENT.
7. THE INSTRUCTOR GRADED IN LINE WITH THE LECTURE INSTRUCTOR.
8. THE LAB SESSIONS WERE WELL-COORDINATED WITH THE LECTURES.
9. I COULD USUALLY FINISH THE EXPERIMENTS DURING THE LAB TIME.
10. I HAD SUFFICIENT ACCESS TO EQUIPMENT AND SUPPLIES NEEDED FOR THE EXPERIMENTS.
11. THE LAB EXPERIENCE ADDED TO MY UNDERSTANDING OF THE COURSE MATERIAL.
12. THE CONCEPTS UNDERLYING THE EXPERIMENTAL PROCEDURES WERE COVERED.
13. LAB DISCUSSIONS OF METHODOLOGY WERE RELATED TO LECTURE ASSIGNMENTS.

SET 2: ITEMS FOR CLINICAL INTERNSHIPS OR PRACTICUM

14. THE INSTRUCTOR IDENTIFIED SPECIFIC PROBLEMS WITH MY CLINICAL TECHNIQUE.
15. THE INSTRUCTOR DEMONSTRATED THE CLINICAL TECHNIQUES I WAS EXPECTED TO DEVELOP.
16. THE INSTRUCTOR CLEARLY IDENTIFIED APPROPRIATE CLINICAL BEHAVIOR.
17. THE INSTRUCTOR EMBARRASSED ME IN FRONT OF CLIENTS.
18. THE INSTRUCTOR PROVIDED FEEDBACK ON MY PERFORMANCE WHICH MADE ME FEEL MORE SELF-CONFIDENT.
19. THE INSTRUCTOR STATED IN ADVANCE THE CRITERIA TO BE USED IN EVALUATING MY PERFORMANCE.
20. THE INSTRUCTOR ARRANGED FOR CLINICAL EXPERIENCES WHICH WERE REALISTIC,
GIVEN CLIENT AVAILABILITY.

21. I DEVELOPED SKILLS FOR COMMUNICATING PROFESSIONALLY WITH CLIENTS OR LAYPERSONS.

22. I DEVELOPED SKILLS FOR COMMUNICATING PROFESSIONALLY WITH COLLEAGUES.

23. I DEVELOPED DIAGNOSTIC SKILLS AND SENSITIVITIES.

24. I DEVELOPED SKILLS IN APPLYING THERAPEUTIC TECHNIQUES.

25. I GAINED AN UNDERSTANDING OF PROFESSIONAL ETHICS AND ATTITUDES.

26. I GAINED AN UNDERSTANDING OF THE PROBLEMS OF PREVENTION, DIAGNOSIS AND TREATMENT.

27. I WORKED HARDER IN THIS COURSE THAN IN MOST COURSES I HAVE TAKEN IN MY (PROFESSIONAL SCHOOL) STUDIES.

SET 3: ITEMS FOR SELF-PACED AND INDIVIDUAL INSTRUCTION

28. THE INSTRUCTOR DEVELOPED CLASSROOM DISCUSSION SKILLFULLY.

29. THE INSTRUCTOR PERMITTED STUDENTS TO SET AND WORK TOWARD SOME OF THEIR OWN GOALS.

30. THE INSTRUCTOR SHOWED A SENSITIVITY TO INDIVIDUAL INTERESTS AND ABILITIES.

31. THE INSTRUCTOR ALLOWED ME TO STUDY AND LEARN AT MY OWN PACE.

32. MANY METHODS WERE USED TO INVOLVE ME IN LEARNING.

33. I HAD EASY ACCESS TO COURSE MATERIALS.

34. I WAS ABLE TO KEEP UP WITH THE WORK LOAD IN THIS COURSE.

35. MY BACKGROUND WAS SUFFICIENT TO ENABLE ME TO USE THE COURSE MATERIAL.

36. THIS PROCESS WAS TOO TIME-CONSUMING FOR THE KNOWLEDGE GAINED.

SET 4: ITEMS FOR DISCUSSION SECTIONS

37. THE INSTRUCTOR ENCOURAGED STUDENTS TO DEBATE CONFLICTING VIEWS.

38. THE INSTRUCTOR RESPECTED DIVERGENT VIEWPOINTS.

39. THE INSTRUCTOR ALLOWED STUDENT DISCUSSION TO PROCEED UNINTERRUPTED.

40. THE INSTRUCTOR ALLOWED SUFFICIENT TIME FOR QUESTIONS AND DISCUSSION.
41. THE INSTRUCTOR HELPED ME FEEL CONFIDENT IN EXPRESSING NEW IDEAS.
42. THE INSTRUCTOR ENCOURAGED STUDENTS TO PARTICIPATE IN CLASS DISCUSSION.
43. THE INSTRUCTOR DISCUSSED POINTS OF VIEW OTHER THAN HIS/HER OWN
44. THE COURSE PROVIDED AN OPPORTUNITY TO LEARN FROM OTHER STUDENTS.
45. CHALLENGING QUESTIONS WERE RAISED FOR DISCUSSION.
46. STUDENT PRESENTATIONS WERE INTERESTING AND STIMULATING.
47. GROUP WORK CONTRIBUTED SIGNIFICANTLY TO THE COURSE.
48. DISCUSSIONS RAISED INTERESTING NEW IDEAS.
49. DISCUSSION WAS HELPFUL TO MY LEARNING.
50. I WAS STIMULATED TO DISCUSS NEW IDEAS IN OR OUT OF CLASS.
51. I WAS FREE TO EXPRESS AND EXPLAIN MY OWN VIEWS IN CLASS.

**SET 5: ITEMS FOR COURSES USING TEAM TEACHING**

52. THE INSTRUCTORS GRADED IN PROPORTION TO THEIR CONTRIBUTIONS.
53. THE INSTRUCTORS WORKED TOGETHER AS A WELL-COORDINATED TEAM TO PROVIDE INSTRUCTION.
54. TEAM TEACHING WAS EFFECTIVELY USED IN THIS COURSE.
55. HAVING MORE THAN ONE INSTRUCTOR CONFUSED THE ISSUES.
56. TEAM TEACHING APPROACH ADEQUATELY MET MY NEEDS AND INTERESTS.
57. I LIKED THE VARIETY AND CHANGE OF PACE TEAM TEACHING PROVIDED.

**SET 6: ITEMS FOR COURSES IN THE CREATIVE ARTS**

58. THE INSTRUCTOR WAS READILY AVAILABLE FOR CONSULTATION.
59. THE INSTRUCTOR WAS PATIENT WITH STUDENTS.
60. THE INSTRUCTOR PERSONALLY DEMONSTRATED ARTISTIC EFFECTS WHICH STUDENTS WERE EXPECTED TO ACHIEVE.
61. THE INSTRUCTOR ENCOURAGED STUDENTS TO DEVELOP THEIR OWN STYLES.
62. THE INSTRUCTOR WAS TACTFUL IN CRITICIZING STUDENTS' WORK.
63. THE INSTRUCTOR PERMITTED STUDENTS TO PURSUE SOME OF THEIR PERSONAL INTERESTS.

64. THE INSTRUCTOR ENCOURAGED STUDENTS TO SEEK THEIR OWN SOLUTIONS TO 'ARTISTIC' QUESTIONS OR PROBLEMS.

65. THE INSTRUCTOR ASSIGNED PROJECTS WHICH HELPED STUDENTS DEVELOP NEEDED COMPETENCIES AND SKILLS.

66. I GAINED A BROADER AND MORE CRITICAL UNDERSTANDING OF CREATIVE WORK.

67. I DEVELOPED CAPACITIES FOR CREATIVE THINKING AND PROBLEM-SOLVING.

68. I DEVELOPED INSIGHTS INTO ISSUES UPON WHICH PROFESSIONALS IN THE FIELD DISAGREE.

69. I HAD EASY ACCESS TO THE EQUIPMENT/TOOLS REQUIRED IN THE COURSE.

70. MY TECHNICAL SKILLS WERE IMPROVED AS A RESULT OF THIS COURSE.

SET 7: ITEMS FOR RECITATION SECTIONS

71. THE INSTRUCTOR GAVE A SHORT SUMMARY OF THE PREVIOUS LECTURE, EMPHASIZING IMPORTANT POINTS.

72. THE INSTRUCTOR EXPLAINED THE PROBLEMS IN A CLEAR, CONCISE MANNER.

73. THE INSTRUCTOR EXPLAINED TOPICS NOT ENTIRELY CLEAR FROM LECTURES.

74. THE INSTRUCTOR SEEMED AWARE OF WHAT MATERIAL HAD BEEN COVERED IN LECTURE (THE INFORMATION PORTION OF THE COURSE).

75. THE INSTRUCTOR ENCOURAGED QUESTIONS OVER RELATED MATERIAL THAT WASN'T COVERED IN LECTURE.

76. THE INSTRUCTOR WAS WELL-PREPARED TO ANSWER QUESTIONS.

77. THE TESTS IN RECITATION HELPED PREPARE FOR LECTURE EXAMS.

78. WORK (ATTENDANCE) IN RECITATION ADDED TO MY UNDERSTANDING OF THE SUBJECT.

79. RECITATIONS ARE MOST HELPFUL WHEN THE INSTRUCTOR WORKS THE PROBLEMS.

80. RECITATIONS ARE MOST HELPFUL WHEN FELLOW STUDENTS ARE ASSIGNED TO GIVE SOLUTIONS TO PROBLEMS.

SET 8: ADDITIONAL STUDENT PARTICIPATION ASSESSMENT ITEMS

81. I SKIPPED THE CLASS MORE THAN THREE TIMES (NOT COUNTING ABSENCES
DUE TO ILLNESS).

82. I TOOK AN ACTIVE PART IN CLASS DISCUSSIONS AND RELATED ACTIVITIES.

83. TO DATE, I HAVE COMPLETED ALL REQUIRED ASSIGNMENTS IN CLASS.

84. I HAVE LEARNED TO VALUE NEW VIEWPOINTS.

SET 9: ITEMS CONCERNING COURSE OBJECTIVES AND GOALS

85. THE COURSE OBJECTIVES HELPED ME KNOW WHEN I WAS MAKING PROGRESS.

86. I WAS ABLE TO SET AND ACHIEVE SOME OF MY OWN GOALS.

87. I HAD AN OPPORTUNITY TO HELP DETERMINE COURSE OBJECTIVES.

88. THERE WAS CONSIDERABLE AGREEMENT BETWEEN THE ANNOUNCED OBJECTIVES AND WHAT WAS TAUGHT.

SET 0: GENERAL QUESTIONS CONCERNING FACILITIES, SCHEDULES, SUPPORT PERSONNEL, EQUIPMENT, ETC.

89. THE AMOUNT OF TIME SCHEDULED FOR EACH CLASS SESSION WAS INSUFFICIENT FOR THIS COURSE.

90. THE ROOM IN WHICH WE MET WAS INADEQUATE WITH REGARD TO SPACE FOR EACH STUDENT.

91. THE ROOM IN WHICH WE MET HAD ADEQUATE VENTILATION AND TEMPERATURE CONTROL.

92. THE LIBRARY MATERIALS AND SERVICES REQUIRED FOR THIS COURSE WERE ADEQUATE.

93. COMPUTING EQUIPMENT, SOFTWARE AND SERVICES REQUIRED FOR THIS COURSE WERE INADEQUATE.

94. TUTORS AVAILABLE TO ASSIST STUDENTS IN THIS COURSE WERE HELPFUL IN MEETING THE OBJECTIVES OF THE COURSE.

95. SUPPLIES FOR COMPLETING REQUIRED PROJECTS IN THIS COURSE WERE EASILY OBTAINED FROM LOCAL STORES.

96. SAMPLE TESTS AVAILABLE FOR THIS COURSE WERE HIGHLY USEFUL IN PREPARING FOR EXAMINATIONS.

97. THE FIELD EXPERIENCES INCLUDED IN THIS COURSE SIGNIFICANTLY CONTRIBUTED TO THE COURSE OBJECTIVES.

98. EXPERIMENTAL SUBJECTS REQUIRED FOR PROJECTS IN THIS COURSE WERE DIFFICULT TO OBTAIN.
99. THE HOMEWORK ASSIGNMENTS REQUIRED IN THIS COURSE CONTRIBUTED TO MY UNDERSTANDING OF THE MATERIAL.

100. THE INSTRUCTOR FOR THE COURSE SHOULD HAVE USED MORE AUDIO-VISUAL MATERIAL TO ILLUSTRATE DIFFICULT CONCEPTS.

101. THE SELF-INSTRUCTION MATERIAL AVAILABLE FOR USE IN THIS COURSE WAS EXCELLENT.