

Master of Fine Arts in Theatre Program Handbook

Welcome

Welcome to the University of Nevada, Las Vegas Department of Theatre and the Nevada Conservatory Theatre. Our programs in performance, stage management, design, and technology are taught by professionals working in multiple fields of entertainment. The Department of Theatre is committed to providing an open and inclusive community for all its faculty, staff, students, and guest artists. We work in a collaborative art form. We value kindness, integrity, and respect along with creativity, rigor, and innovation.

As a graduate student you will work with a diverse group of students, artist educators, and leading professionals in the field. You will train for your professional career through a combination of traditional Classes and Studios as well as through inventive productions with Nevada Conservatory Theatre. Becoming a graduate student means you are ready to take on challenges and expand your horizons. Your education is what you make of it. Learn all you can, ask big questions, get to know your faculty and peers. Although the world is big, this business is small. You are the next generation of artists that will shape the future of the art form.

Kirsten Brandt
Chair, Department of Theatre
Executive Director, Nevada
Conservatory Theatre

Mission Statement

The Department of Theatre in the College of Fine Arts offers a diversified curriculum that allows students to immerse themselves in all aspects of performance and production, while taking advantage of the entertainment richness of Las Vegas. Whether it is in the classroom, on the stage, or behind the camera, the Department of Theatre expert faculty fosters creative development and growth that prepares students for the world of production and performance.

Purpose

The purpose of this handbook is to provide program specific information that is not found in the [UNLV Graduate Catalog](#). Students are responsible for understanding and following the policies and procedures delineated in this document and the [UNLV Graduate Catalog](#), as well as the NSHE Code, UNLV Bylaws, and the UNLV Student Conduct Code. Questions about policies should be directed to the Graduate College: gradassociatedean@unlv.edu.

Department Graduate Faculty

A current listing of Theatre Department graduate faculty can be found in the [UNLV Graduate Catalog](#). Faculty must hold graduate faculty status to be involved in graduate education at UNLV. For up-to-date information regarding graduate faculty status in your department, visit the [Graduate Faculty status web page](#). An academic organizational chart is included in the [Appendix](#).

Program Information

We offer a MASTER OF FINE ARTS. Our M.F.A. is a terminal degree in Fine Arts with an emphasis in Theatre. An M.F.A. is the highest degree achievable in the professional artistic practice of Theatre and comparable to a Ph.D. in other areas of graduate study. Our tracks are:

Design/Technology includes focused tracks in Costume Design, Lighting Design, Scenic Design and Technical Direction.

Performance includes broad studies in acting for both Stage and Screen.

Stage Management provides training applicable to varied types of live performance and various venues as well as other facets of management.

Contact Information Theatre Department Website Nevada Conservatory Theatre Website

THEATRE Department Main Office: Florence Dugan Humanities Bldg (FDH) 410 theatre@unlv.edu / 702.895.3666

Academic Program Requirements

Official program requirements including [Admission to the program are found in the Graduate Catalog](#). Coursework, production assignments, and vs are described below. Additionally, Sample Curricular Tables for each Track are included in the **Appendices** to this document.

Advisory Committee Guidelines

Due to the nature of the **culminating experience** in the **Performance** track, an advisory committee is not required. See **Benchmarks** for details regarding the culminating experience.

The **Design/Technology** and **Stage Management** tracks of the **M.F.A. in Theatre** require an Advisory Committee. This committee should be chosen by the end of the first year in residence. The committee usually includes the Track advisor, at least two additional Theatre Department faculty as well as a representative of the Graduate College who is a faculty member with appropriately approved levels of Graduate Faculty status from any department housing graduate programs other than the Theatre Department. Members of the Committee should be invited to serve by the candidate. Once members have agreed, an **Appointment of Advisory Committee** form (available in the Grad **Rebel Gateway**) must be submitted to the Graduate College.

The Committee serves in an advisory capacity to the candidate through their career at UNLV. The final requirement for an M.F.A. Theatre candidate is a **culminating experience** (see **Benchmarks** for details) and the Advisory Committee is a crucial part of assessing the success of this experience in **Design/Technology** and **Stage Management**. The Committee meets with the candidate who must “defend” the culminating experience. This Defense includes discussion and critique of the culminating experience, and corresponding written paper, Q&A with the Committee, and reflection on the student’s career in the program. The Committee will either approve, approve pending changes and corrections, or reject the culminating experience.

The Defense must happen no later than three weeks prior to Graduation. Once a date is determined (and a location secured), create a backward timeline to set other deadlines. The Defense is typically two hours, is open to the University and should be announced via the Department listserv and UNLV Today. Administrative assistants in the Department can assist with this.

Degree Program Benchmarks

The **M.F.A. in Theatre** is a 3-year program requiring **Academic Coursework**, **Production Assignments** and a **Culminating Experience**.

Academic coursework in all tracks of the M.F.A. in Theatre require **9 credits** in each regular semester as well as 3 **credits** in summer session after the first and second years of residency for a total of **60 credits**. Courses will be determined in consultation with the advisor. Official program requirements are found in the **Catalog**. (See **Appendix for** Sample Curricular Tables for each track.)

A grade of C+ or lower in a course will result in probation initiated by the department and implemented by the Graduate College. (See **Disciplinary Measures, Probation, Removal of GA** below for additional information in the **Catalog**.)

Design/Technology tracks also require completion of **Design/Technology Production Assignments** as integral hands-on, practical experience. These assignments may be with the department’s producing arm, the Nevada Conservatory Theatre, UNLV Opera, UNLV Dance, or outside entities as approved by the department. Design/Tech Faculty designate assignments to M.F.A. Candidates setting forth appropriate deadlines and budget parameters that must be followed throughout the research, conceptual development and realized build period. While expectations are specific to a track, Designers and Technical Directors are expected to communicate and collaborate, meeting as necessary throughout the design development, planning and budgeting process. Documentation such as sketches, plots, rendering, models, mock-ups, swatches, paint samples, technical drawings, budget proposals, etc. will be required as appropriate to the track and the production. A Final Design package is presented to the Executive Director for approval before construction and implementation begin. Designers and Technical Directors are expected to continue collaboration and communication with creative and production teams throughout the build and rehearsal processes, responding promptly to all questions and requests, paying heed to budgets (both labor and materials), and adhering to production deadlines. Attendance is required as appropriate and necessary at production meetings, fittings, photo calls, daily work calls, load-ins, technical & dress rehearsals, and strikes. Leadership and mentoring skills are essential as students may be required to collaborate with and lead peers and undergraduate students as part of an assignment. Faculty mentors are ultimately responsible for leading both graduate and undergraduate activities in completing assignments.

The **Culminating Experience** of the Design and Technical Direction M.F.A. is a Creative Project (THTR 797) developed in consultation with the student’s faculty advisor. Examples of Creative Projects include:

Production Analysis: A rigorous and detailed report evidencing the student's design or technical direction of their Production Assignment from start to finish. This paper will demonstrate a thoughtful and thorough description of the development of the production and a critical analysis of the results. It should include introduction of the piece, director and creative team, text analysis, initial research, conceptual development, final design package, process, and production photography. Writing should follow MLA guidelines and be no fewer than 20 pages excluding images, drawings, appendices, or bibliography.

Professional Paper: Sets forth a research proposal or examines an issue related to the performing arts. Extensive research and a pragmatic approach to analyzing and evaluating the topic are expected. The Professional Paper should be suitable for presentation at a conference or submission for publication to a journal. Writing should follow MLA guidelines and be no fewer than 20 pages excluding images, drawings, appendices, or bibliography.

Technical Design Brief: A collection of articles that document technical production solutions for the performing arts. These briefs describe approaches, devices, or techniques that have been tested on stage or in a shop. Students research, design, and develop three technical solutions to a specific production challenge detailing the iterative process, successes, and setbacks. Writing should follow MLA guidelines. Each brief should be three to five pages in length excluding images, drawings, photographs, appendices, or bibliography.

Theoretical design: A rigorous and detailed project evidencing the student's design or technical direction expertise by creating a theoretical design or production package. The package should include a paper demonstrating a thoughtful and thorough description of the development of the project. The package should include as appropriate: research collages, renderings, model images, drafting, tech packs for major elements, samples, and resource worksheets. Writing should follow MLA guidelines and be no fewer than twenty (20) pages excluding images, drawings, appendices, or bibliography.

Performance also requires completion of **Acting Assignments** as integral, hands-on practical experience. M.F. A.

Candidates should consider NCT casting opportunities as a professional model "laboratory experience" designed to practice, prepare, and perfect aspects of their curricular studio course work in a setting governed by the standards of the discipline. Students will audition for all productions, preparing as instructed, and accept roles "as cast". Prior to the beginning of rehearsals and the first "table read" the actor will prepare per accepted professional standards (familiarity with the script and story, able to read the text with fluency, text marked/ highlighted, etc.) Rehearsals are to be attended as called; arrive early in appropriate attire and ready to work. Actors will receive and implement direction as given, being respectful and collegial with the creative team, the stage management team, and fellow actors. Deadlines for memorization of the text to be "off-book" must be observed. Costume fittings will be scheduled not to conflict with GA obligations or studio classes and are mandatory. Generally, the opening night performance is the standard to be maintained by the actors: adhere to the staging as blocked, play the moments and scenes as directed, present the text as written, wear costumes and makeup as designed, and participate with commitment and professionalism. To preserve the director's vision beyond opening, actors will accept notes and adjustments from the Executive Director or the stage manager as given. Please see Production **Etiquette** below for other expectations. The M.F.A. in Performance concludes with a two-part **Culminating Experience**:

Part One: The Exam. The M.F.A. in Performance program requires completion of a written final examination assigned at the end of the fifth semester of the program. The exam is composed of short and long form questions based on the *M.F.A. in Performance Reading List* and focused on course work completed in the program and performance projects created by the candidate in NCT seasons during their matriculation. The exam must be completed by mid-semester of the candidate's final semester. After review of the examination document by the Performance faculty, the candidate may be asked to revise and resubmit portions of the exam. Once revisions are completed, the exam will be graded using a Pass/Fail grading scale. If the student is not successful in the first attempt, the student will be recommended to be placed on probation via the Graduate College process. If the student is not successful on the second attempt, the student may be separated via the Graduate College process.

Part Two: Industry Showcase. The Industry Showcase is a curricular project in which M.F.A. in Performance students present a performance project via digital media to industry professionals in Los Angeles and/or New York. The showcase is an instrument designed to introduce candidates to one of the major performance venues in the Theatre/Film/Television industry. It will be submitted to be viewed by casting directors, agents, managers and artistic leaders from major organizations.

Stage Management also requires completion of **Stage Management Assignments** as integral hands-on, practical experience. These assignments may be with the department's producing arm, the Nevada Conservatory Theatre, UNLV Opera, UNLV Dance, or outside entities as approved by the department. Stage Management for these assignments from pre-production to closing of the show, scheduling and running of all rehearsals in collaboration with the production director, creation and dissemination of production meeting reports, daily rehearsal reports, performance reports and other appropriate paperwork as necessary. Technical & dress rehearsals and performances will be run by the stage manager and require that the stage manager assume the principal leadership position, beginning and ending the call while enforcing appropriate breaks, organizing all crews including "calling" all cues to members of the team, supervising the actors and providing them notes to maintain their performances at the standard set by the director. Assistant stage managers (ASM) will be assigned to the production from the undergraduate Stage Management class and it is the duty of the stage manager to train them, enhancing their academic experience through full participation in production. At the end of the show, the stage manager will provide individual evaluations of the ASM's to the stage management faculty. The stage manager will interface in a timely and collaborative manner with members of the design and production teams, administration, and publicity. It is the stage manager's responsibility to enforce the rehearsal rules of the Department of Theatre and the contractual obligations of the AEA Guest Artist Agreement when applicable. Fulfillment of these assignments is assessed in real time by the advisor with input from the

Executive Director, the production director and other faculty. The Stage Management M.F.A. **Culminating Experience** is a **Creative Project**. A variance from this type of Creative Project is acceptable with the approval of the advisor and is typical of the field of study. The Stage Management M.F.A. Culminating Experience is developed in consultation with the student's faculty advisor. Examples of Culminating Experience include:

A *Creative Project* exploring new issues in stage management, new technology, or exploring new thoughts in stage management or production of live events.

A *Professional Paper*: Sets forth a research proposal or examines an issue related to the performing arts and stage management/production management. Extensive research and a pragmatic approach to analyzing and evaluating the topic are expected. The Professional Paper should be suitable for presentation at a conference or submission for publication to a journal. Writing should follow MLA guidelines and be no fewer than 20 pages excluding images, drawings, appendices, or bibliography.

A *Production Analysis*: A rigorous and detailed report evidencing the student's work from start to finish on a production outside of UNLV/NCT. This paper and presentation will demonstrate a thoughtful and detailed description of the development of the scope of production, the daily operation of the production, differences in production from UNLV/NCT production methods, and a reflection on their growth and development of their management style, and how this production fits into their growth.

Program Timeline

Design/Technology timeline includes a studio course every semester that **incorporates designated design or production assignments**, three "scholarly studies" courses, a rotation of skills, graphic, or drawing courses, creative project credits in the third year, and electives as approved by the advisor. Summer semesters may be supervised individual study, internship(s) or graduate level courses in residence at UNLV.

Performance timeline consists of multiple studio courses in each semester focusing on the acquisition of skills in various components of the discipline including scene study, voice and movement, speech for the actor, accents and dialects, dance, acting for the camera, improvisation, stage combat and other ancillary systems and techniques. The curriculum also includes three "scholarly studies" courses to be taken in fall of each semester and 6 elective credits approved by their advisor. Summer semesters will include 6 credits of supervised individual study or internship.

Stage Management timeline includes a studio course every semester that **incorporates designated stage management assignments**, three "scholarly studies" courses, a rotation of other theatre management classes in the second, fourth and final semesters, two semesters of entertainment law in the second year, creative project credits in the third year, and electives as approved by the advisor. Summer semesters may be supervised individual study, internship(s) or graduate level courses in residence at UNLV.

Annual Review Procedures

Each winter break and early spring term, graduate students are **required** to complete the Graduate Student Individual Development Plan (IDP) form. The review covers the prior calendar year and assesses student progress, and it establishes reasonable goals for the year ahead. Reported student data is shared with students' graduate coordinators and advisors to foster opportunities for discussion about students' strengths and weaknesses, accomplishments and next requirements, and mentoring plans so that students know what they need to do in order to progress successfully through their programs in a timely manner. Students who are graduating are also required to complete the form in order to record their achievements since the data is also used to track metrics related to the annual productivity of all students. The mandatory review covers the prior calendar year and assesses student progress while setting goals for the year ahead.

M.F.A. Competencies. Growth and development in the M.F.A. are assessed using these rubrics:

- Exceptional skill in theatre practice and a well-developed personal aesthetic.
- Advanced professional competence in some aspect of theatre practice as exemplified by a considerable depth of knowledge and achievement demonstrated by a significant body of work.
- A breadth of understanding in theatre and any appropriate related disciplines.
- An ability to think independently to integrate and synthesize information associated with high levels of practice in an area of specialization.
- Awareness of current issues and developments that are influencing the principal field of study, and professional ability and clear potential to contribute to the practice and advancement of the field.
- Writing and speaking skills to communicate clearly and effectively to the theatre communities and the public.
- Advanced capabilities with technologies normally utilized in the creation of work in the field or area of specialization.
- A basic knowledge of information resources associated with work and analysis in the major field of study.
- An understanding of professional ethics and practice associated with the major field.
- The ability to collaborate effectively and engage artistically, intellectually, and operationally in a competent and professional manner.

Design/Technology distributes a self-evaluation questionnaire to each M.F.A. in the tracks at the end of every semester.

Once self-evaluations are collected, brief individual sessions are scheduled with Design/Tech faculty, the Production Manager and may include the Chair and faculty of other classes in which the student is enrolled. Students should dress professionally for these sessions, bring a resume and a portfolio of studio, class and production work accomplished during the semester. Progress will be assessed, and goals will be discussed. If progress is deemed inadequate, an improvement plan, developed by the advisor, will be implemented and results considered in the next evaluation.

Performance candidates are reviewed at the conclusion of each of the first five semesters of the program during finals week. Students receive and review written evaluations from each instructor in an in-person "roundtable" discussion. Goals, accomplishments, and areas of needed improvement are discussed and disseminated to each candidate. Evaluations materials are filed and reviewed prior to each semester evaluation.

Stage Management distributes a self-evaluation questionnaire to each M.F.A. in the track at the end of every semester. Once self-evaluations are collected, brief individual sessions are scheduled with the Stage Management advisor (Production Manager), Design/Tech faculty, the Chair and faculty of other classes in which the student is enrolled. Students should dress professionally for these sessions, bring a resume and a portfolio of studio, class and production work accomplished during the semester. Progress will be assessed, and goals will be discussed. If progress is deemed inadequate, an improvement plan, developed by the advisor, will be implemented and results considered in the next evaluation.

PoS (Plan of Study)

The Graduate College requires submission of the two-part **Plan of Study**. **Part I** is simply a declaration of what degree program you are studying. It is in the [Rebel Gateway](#), is completed electronically and submitted to the Graduate College in conjunction with **Part II**, available in the [University Degree Directory](#) under each track. Here you list all of the courses you have taken or will take in the appropriate sections. Work with your advisor to determine your courses and to place them within the rigidity of this form. Initially these forms are submitted by mid-residency and must be resubmitted if course selection changes.

Disciplinary Measures, Probation, Revocation of GA

Please see **Professional Code of Ethics/Discipline Guidelines** below for details of expected behaviors within the Department of Theatre.

All areas of Theatre are deadline and results oriented. Any failure to meet deadlines or provide expected results may lead to intervention as recommended by the advisor and supported by the Graduate Coordinator and the Chair. In each case, a student may be given a verbal and/or written warning with clear direction regarding expectations. Failure to perform appropriately may result in commensurate consequences including placing the student on academic probation with a timeline to meet specific goals or outcomes. The student will be provided an improvement plan, developed by the advisor with deadlines for results. A revocation of a Graduate Assistantship may be implemented if the GA is not performing her/his duties as required. GA duties are not tied to degree requirements. The program will provide clear documented guidance on GA duties and adhere to the GA dismissal process outline by the Graduate College. Please see the Graduate Assistant Handbooks and [Catalog](#) for official processes and policies related to Graduate Assistantship dismissals.

Continued lack of improvement or other infractions related to student conduct may result in a report to the Office of Student Rights and Responsibilities for a Student Code violation and appropriate actions and/or academic **probation**. The **Probation and Suspension** section of the [Graduate Catalog](#) provides a list narrowly focused on academics. Within the Department of Theatre, the practice of production is equally important. In addition to the linked list, an M.F.A. candidate may be placed on probation or recommended for graduate assistantship dismissal as a result of one or more of the following factors:

- The student displays unprofessional conduct in the execution of production assignments and/or graduate assistant assignments, exhibiting attitudes, values and/or behaviors that are inconsistent with the collaborative teamwork required in a producing theatre environment.
- The student shows disrespect or unacceptable behavior toward faculty, guest artists, staff and/or students that undermines the teaching and production processes.
- The student is unable to adequately handle the demands of a creative environment where deadlines and results matter. These behaviors may include, but are not limited to: consistently not meeting deadlines in academic, rehearsal, design or shop settings; consistently being unable to manage personal difficulties so as not to interfere with the ability to meet academic and production responsibilities; displaying an inability to engage in a professional helping relationship with undergraduates in rehearsal/lab/shop environments; an inability to appropriately respond to supervision; an inability to engage in self-observation and reflection; and an inability to accept constructive criticism.
- The student engages in criminal behavior that has results in a felony conviction will be reported to the Office of Student Rights and Responsibilities immediately.
- The student is found responsible for violating the University Student Code of Conduct.

Evidence of any of the aforementioned factors must be clearly documented and shared with the student. The Graduate Probation will outline the conditions and timeline for probation removal. Failure to fulfill duties and responsibilities of a Graduate Assistant job assignment may also result in **revocation of the Graduate Assistantship**. This may be done at the end of any semester. See the Graduate Assistant Handbook for details of this process.

The Nevada Conservatory Theatre

The Nevada Conservatory Theatre is the producing arm of the Department of Theatre. Its mission is to support the department's curricular programs, functioning as a laboratory for the graduate and undergraduate students in the program. To accomplish this goal, we employ professionals as guest artists to work side by side with students and our professional faculty and staff. Our performance venues are the Judy Bayley Theatre, the Black Box Theatre, and the Paul Harris Theatre as well as other site-specific locations in Las Vegas. A production organizational chart is included in the **Appendix** of this document.

Rehearsal Guidelines, based on the Actors' Equity Guest Artist contract, are detailed below in the Professional **Code of Ethics/Department Guidelines** section.

Rehearsal hours are 4 hours Monday-Friday, and then up to 8 hours on Saturday depending on the needs of the show. Sunday is the department's day off unless we are in performance that week. We try to give four to six weeks of rehearsal to each production, and up to ten days of tech. To prepare our students for the changing reality of the industry, we try to provide each show with a unique tech calendar. Each show runs about 11 performances over two weeks. We perform Tuesday - Sunday, with matinees on Friday, Saturday and Sunday. We will sometimes book a 10:00a student matinee if there is a need from the local school system.

We have a lengthy design and pre-production process so our design students and technical directors have enough time to do their work.

Production meetings are once a week, typical Thursday or Friday at 11:30a. Please note that GA duties will be 20 hours/week maximum as outlined in the GA Handbook.

Shop hours are determined by shop supervisors and design/tech faculty. Guidelines are distributed within individual areas.

Honoring the best workplace practices the Nevada Conservatory Theatre is committed to a healthy work environment. Like all performing arts organizations, "we often work while the rest of the world plays." The department of theatre and the NCT strives to create a flexible, equitable and humane production calendar that simultaneously serves the needs of the department, its students and mission of the NCT. We recognize that hard work must be balanced with rest, recuperation, and rewarding personal and family activities.

Professional Code of Ethics/Department Guidelines

UNLV Graduate College policy regarding Academic Integrity can be found in the **Graduate Catalog**. **Theatre** is a collaborative art requiring an open, positive, and collegial pattern of behavior in all interactions including studio class work, rehearsal, and performance.

Production Etiquette

1. COMMUNICATION is the most important key to a successful production: the director communicates ideas to the actors and the support staff; the actors communicate their characters to the audience; and at all levels of the creative and technical team, communication up and down is vital. Main conduits of this communication include the production manager and stage manager, but they should not be the sole disseminators of information. Talk to each other, write it down, spread it around. Never forget, at the bottom line, "the play's the thing" and it is the most basic communication.
2. Always remember that you are part of a team. Staff, crew and performers are working toward the same result. Respect the part that each person plays in the production.
3. Be courteous and respectful of fellow students assigned to a production crew.
UNLV allows no smoking in any building. Eating and drinking in spaces is allowed only as specified. Bring only water in closed containers backstage and into the dressing rooms.
4. Email is the electronic call board. Check e-mail regularly for rehearsal, work call and meeting information.
5. No rehearsal call may exceed 5 consecutive hours without a meal break of at least an hour. This call may be extended to 5½ hours for crews during tech rehearsals. Regular breaks in rehearsal are 5 minutes after 55 minutes of rehearsal or 10 minutes after 80 minutes of rehearsal, as called by the stage manager.
6. Work calls in the shops and on stage are set by supervisors with appropriate breaks.
7. Be on time and prepared to work. If you have rehearsal costume pieces or required work attire allow time to do them before the call begins.
8. Be ready for an entrance without being called.
9. All rehearsals are open to all students and faculty. A director may declare a rehearsal closed. When observing, exercise common courtesy and adhere to any applicable rules above. Please enter and exit the rehearsal during appropriate breaks.
10. Try not to walk between the director and the action.
11. Those attending rehearsal should not take a stop in the action as a cue to talk. Actors should remain quietly in place. Those observing should also remain attentive. Quite often, a note for anyone is a note for everyone.
12. Those whose attendance at rehearsal is necessary should not leave without letting the stage manager know. This includes designers, technicians and crew. Notes invariably come when there is no one to receive them.

13. Notes should be discussed as necessary, prioritized and acted upon ASAP. Whenever possible, notes should be fixed by the next rehearsal.
14. Costume fittings are often difficult to schedule due to the number of people involved. It is imperative that all participants arrive on time. Actors should bring wardrobe items requested of them and wear undergarments. Unexcused absences will be dealt with by the performance faculty.
15. Wear the costume as intended. Remove all personal jewelry, wallets, cell phones, etc. Your “look” is an important part of your costume and should not be altered without discussion with the director and costume designer. Piercings and tattoos may require cover-up. Growing, shaving or dyeing hair should be done only with permission. Avoid tanning unless approved.
16. All costume needs and discoveries in rehearsal must be reported to the stage manager to be vetted through the costume department.
17. Use make-up as recommended by the director or the costume designer. Please provide basic makeup: the costume shop will provide any specialty items needed. Complete toilette before arriving at the theatre.
18. Hang up all costumes upon removal. Put laundry in the basket. Inform wardrobe crew of any problems or repairs needed.
19. Do not play with props. Do not touch a prop that is not assigned to your character. Alert the prop or run crew immediately if something is damaged.
20. Under no circumstances is anyone other than cast, crew, or orchestra members to be backstage before, during or after performance. Meet up with friends and family after the show should happen, out of costume, in the lobby or outside the stage door.
21. A few nevers:
 - never “go to black” without announcing
 - never play a sound cue out of context without announcing
 - never rehearse a black-out unless glow tape and running lights are in place
 - never chew gum on headset
 - never block actor or audience pathways
 - never assume anything
 - never be late

SAFETY is of primary importance in all that we do. Be alert, exercise caution and use sound judgment.

Rehearsal Rules

1. A work week shall be from and including Monday to and through Sunday. Class weeks shall mean any week in which regular classes are scheduled that must be attended and/or taught.
2. Regular rehearsals during class weeks shall be 5pm-9pm Monday through Friday and 11am–8:30 pm on Saturdays.
3. Regular rehearsals on non-class days or during non-class weeks may be up to 8 hours with a 1½ hour meal break after no more than 5 hours of rehearsal.
4. There shall be a break of 5 minutes after no more than 55 minutes of rehearsal or 10 minutes after no more than 80 minutes of rehearsal for each member of the company except during run-throughs and dress rehearsals.
5. Sunday shall be the day off in every week of rehearsal. A day off shall be defined as 24 hours free of classes, Graduate Assistant responsibilities, rehearsals, publicity and costume calls.
6. In the week prior to the week of opening, Friday is a 7 out of 8½ technical rehearsal, which is defined as 7 hours of consecutive rehearsal with a 1½-hour break after no more than 5 hours of rehearsal. Saturday is a Saturday is traditionally a 10 out of 12 rehearsals, which is defined as 10 hours of consecutive rehearsal with a 2 hour break after 5 hours of rehearsal. However, in recent industry shifts, there has been a move toward an 8 out of 10 to help accommodate all personnel. This schedule is designated by the chair and the Production Manager per season. 10 out of 12 rehearsals, which is defined as 10 hours of consecutive rehearsal with a 2-hour break after 5 hours of rehearsal.
7. In the week of opening, dress rehearsals shall be 6pm-11pm. There is no day off during the week of opening or in any subsequent week of performances, but there will be no technical rehearsals on Monday night on opening week.
8. The department honors all university holidays. The NCT production calendar does not directly coincide with the university’s academic calendar. In certain instances, graduate students are required to report to rehearsals and work-related calls on days in which the university of observing holidays, spring, winter and/or summer breaks. Each year in July the department will distribute a production calendar outlining the days in the upcoming academic year in which the NCT will be in rehearsals and production.
9. Any additional rehearsal or alteration of these parameters requires approval by the Executive Director (Chair), in consultation with the Production Manager, the Graduate Coordinator and the Head of Performance.

Shop Rules

Rules and guidelines are specific to individual shops and supervisors will provide orientation in each area. However, all shops share this: **Be familiar with and abide by the rules and safety standards as required.**

Graduate Assistant Guidelines

GRADUATE ASSISTANTSHIPS (GAs) are a benefit and a contractual agreement. Out of state tuition is waived and you are

given a tuition remission for up to 9 credits per regular semester. A state-funded graduate assistant who is under contract for the academic year and will be appointed as a state-funded GA in the following fall semester may receive grant-in-aid for the payment of a specified portion of the registration fees (up to a maximum of 3 graduate credits) in the summer session(s). In order to receive this benefit, you must inform the Graduate College by emailing gradfinancialsvc@unlv.edu at the time you enroll in summer classes. The email to the Graduate College should include the student's full name, NSHE ID, and the number of credits enrolled in.

GAs receive a monthly stipend in exchange for 20 hours of weekly employment as assigned by the department. This may be teaching (GTA), usually as the principal instructor for up to two undergraduate classes each semester. Each class is considered 10 hours in class prep, meeting times, grading and assessment. Alternatively, GA's may be "research" (GRA). In our case, that is primarily working in the various shops and offices, frequently interacting with and supervising undergraduates in a "lab" situation.

NON-DEPARTMENTAL GIGS come up all the time in the "entertainment capital". Accepting these opportunities requires permission from the advisor and/or the Chair of the Department. ADDITIONAL EMPLOYMENT for Graduate Assistants is not encouraged and requires approval of the area faculty, the Graduate Coordinator/Department Chair and the Graduate College. It may not total more than 10 hours per week during the academic year. Graduate Assistantships may be revoked. The unacceptable behaviors detailed in Disciplinary Measures, Probation, Revocation of GA apply to graduate assistantships as well as academic work.

The Graduate Assistant Handbook at the [Graduate College website](#) provides more detail.

Theatre Resources

MLA Guidelines should be followed on all formal writing and projects unless specified otherwise. All papers submitted should be in **PDF** format unless otherwise specified.

Organizations that enhance your education:

United States Institute of Theatre Technology (USITT) connects performing arts design, technology and management communities to ensure a vibrant dialogue among practitioners, educators, and students. USITT was founded in 1960 as an organization to promote dialogue, research, and learning among practitioners of theatre design and technology. Faculty and students of the Department attend and participate regularly.

University Resident Theatre Association (URTA), founded in 1969, works to ensure the continued renewal of the American theatre by supporting excellence in the professional training of new artists. The Department recruits annually at URTA Auditions & Interviews. As a member of URTA, the Department of Theatre must meet educational standards that include regular integration of guest professional theatre artists into the program. Faculty and Guest Artists represent these unions:

Actors' Equity Association (AEA), the union of professional actors and stage managers in live theatre

Society of Stage Directors & Choreographers (SSDC), the union of professional directors and choreographers in live theatre

International Alliance of Theatrical Stage Employees (IATSE), the union of technicians, artisans and crafts persons in the entertainment industry

United Scenic Artists (USA), a division of IATSE, represents designers and artists in Scenic, Costumes, Lighting, Sound, Projections and new media

Screen Actors' Guild-American Federation of Television & Radio Actors (SAG-AFTRA) includes film & television actors, recording artists & singers, radio personalities and other media professionals

Health, Welfare & Services

1. The Department of Theatre will make reasonable effort to adapt the activities required in the classroom or production to the special needs of the student. Issues of student impairment that fall under the purview of the Americans with Disabilities Act (ADA) are managed by the University's Disability Resource Center (DRC). Students with an identified or suspected impairment should contact the DRC to document the impairment and access the appropriate accommodations. We expect all students to participate to the full extent of their capabilities.
2. Be responsible for yourself, and as it may affect others. Get appropriate rest, stay hydrated, wear a mask if you may feel ill.
3. Please notify the necessary faculty and/or supervisor of any illness or injury requiring absence from classes, rehearsal and/or production assignments. Tardiness is unprofessional and unacceptable.
4. University policy regarding drugs reflects current state and federal legislation. Illegal drugs, as well as alcohol, are dangerous and destructive to the work within the Department. A student demonstratively incapacitated for work or performance in class, rehearsal or production due to alcohol, drugs or other non medical reasons may be asked to leave and may be referred to the Office of Student Conduct.
5. INJURIES should be reported to the faculty and/or supervisor at the time of occurrence. An accident report must be completed and returned to the Department office. If immediate medical attention is necessary, call "911" from a campus phone or 895-3668 from a cell phone to reach Public Safety.
6. REBELMAIL is the University e-mail system. Activate it immediately so that information from the Graduate College and the University reaches you. It is easy to forward REBEL MAIL to another e-mail account. To find out how, go to account, open Settings, click Forwarding and follow instructions. In addition, Graduate Assistants receive a staff email address that is typically

- FirstName.LastName@unlv.edu. This email is preferred by the Department and Production for communication.
7. GOOGLE DRIVE is available for storage and sharing information. There is a Shared Drive for all M.F.A.'s which contains current performance and production calendars, season overview, deadlines & staff charts, organizational charts, etc. Every production will have a Shared Drive folder for management and production staff. Become familiar with productivity programs available through GOOGLE SUITE.
 8. DEPARTMENT ACADEMIC FORMS required for enrollment in Supervised Individual Study, Internship or Creative Project are fillable PDF requiring an electronic signature. Request forms through the Theatre Main Office or your advisor.
 9. PRODUCTION FORM TEMPLATES (rehearsal reports, production meeting reports, shop reports: scenic, costume, props, lighting & sound) are available from the Production Manager. Completion and distribution of these forms during production is required.
 10. THEATRE LISTSERV provides useful information, job opportunities, and announcements to members. Contact the Theatre Office for instructions to join.
 11. GRADUATE OFFICE is FDH 443. MAILBOXES for graduate students are located there as well as Mac computers connected to a laser printer in the Main Theatre Office (FDH 410).
 12. MAIL for faculty and staff may be left in individual mailboxes in the Theatre Office (FDH 410). Items for undergraduates may be left with the department administrative assistants. 5036 is the campus mail stop for the Theatre Department.
Mail and packages should be addressed:
Recipient's Name
FDH 410, Box 455036
4505 S. Maryland Parkway
Las Vegas, NV 89154-5036
 13. COPY CODES for the Xerox machine are available from the administrative assistants. Xeroxing is for class and production related activities, not for personal use. Whenever practical, please double-side copies.
 14. KEYS are ordered online by the administrative assistants. All grad students will receive keys for entry to the Grad Office (FDH 443) and the Xerox room (FDH 411). Entry to most buildings requires a KeyCard. Your card should be programmed to allow entry to Florence Dugan Humanities building so that you can access the Grad Office after hours, Ham Fine Arts building & the Judy Bayley Theatre. Access to other rooms and buildings will be requested by your Faculty Advisor as needed.
 15. REHEARSAL SPACE for class projects are reserved through the production manager. Spaces that may be used include HFA 124, 206, and the Paul Harris Theatre, depending on prior commitments. When using spaces, leave them in as good (if not better) condition than you found them.
 16. TICKETS for Department productions are available through the Performing Arts Center Box Office, located on the South face of the Cottage Grove Parking Garage. All Graduate Assistants are allotted two complimentary tickets for each NCT production.

University Resources

The Graduate Academy: Innovative Leadership, Professional, and Career Development

The goal of the Graduate Academy is to serve as a virtual resource providing support and many professional opportunities to UNLV graduate students. The Academy offers information about events and services such as graduate certificate programs, workshops, training sessions and career services. You can follow Academy activities via social media or look for regular updates on the website.

Alumni Engagement

With an alumni base 150,000+ strong, the UNLV Alumni Engagement offers a variety of services and opportunities in support of alumni and their families. UNLV alumni are encouraged to support the values of higher learning through advocacy, involvement, and giving.

Commencement Office

Located in the UNLV Office of the Registrar, the [commencement office](#) is the last step in the graduation process. Please check with the commencement office for information on the commencement ceremony and your diploma; for all other information about graduate student degree completion and graduation, including thesis/dissertation requirements and doctoral hooding, please contact the Graduate College. It is the students' responsibility to ensure they apply for [graduation on time](#) and submit all required forms to the Graduate College. Questions regarding thesis/dissertation should be directed to the Graduate College [Student Services Team](#) and questions regarding required forms should be directed to the Graduate College [RPC Team](#).

Institutional Engagement and Experience

The vision of the [Institutional Engagement and Experience](#) is to advocate, promote, and support the advancement of equity, inclusiveness, and empowerment of a continuously changing collegiate and global community. The mission is to provide leadership and support for UNLV's engagement mission: *to nurture equity, diversity, and inclusiveness that promotes respect, support, and empowerment*. This Office is housed under the Division of Human Resources and also handles UNLV Title IX questions, inquiries, and reporting.

Disability Resource Center (DRC)

The [DRC](#) is committed to supporting students with disabilities at UNLV through the appropriate use of advocacy, accommodations, and supportive services to ensure access to campus courses, services, and activities. The DRC is the university-designated office that determines and facilitates reasonable accommodations in compliance with the Americans with Disabilities Act (ADA) and Section 504 of the Rehabilitation Act of 1973. Graduate students with disabilities must disclose to the DRC in order to receive appropriate accommodations.

Graduate Appeals and Issue Resolution

The Office of Graduate Student Services at the Graduate College assists graduate and professional students with addressing concerns and overcoming personal, academic, or financial challenges that might hinder their ability to be successful in their program. The office also provides information and student-centered issue-resolution services and offers guidance, information, and assistance when regular channels have failed to provide graduate students with the information they need to solve problems. Please see website for more information:
<https://www.unlv.edu/graduatecollege/appeals-issue-resolution>

UNLV Global and the Office of International Student and Scholar Compliance

[International Student and Scholar Compliance \(ISSC\)](#) ensures compliance with both SEVIS (Student and Exchange Visitor Information System) and federal law, so that the university can continue to be authorized by the U.S. federal government to enroll international students; host and hire international scholars; assist and advise employment eligibility and authorization relating to international students and scholars, and visa, travel, and immigration issues; provide critical and specialized services to the international students and scholars of the UNLV community; and facilitate their transition to the campus and the U.S.

The Care Center

The [Care Center](#) is committed to creating a supportive and inclusive environment for all genders through programming, services, and advocacy for the UNLV community. The Women's Center has informational resources, brochures, and flyers for a variety of on and off campus organizations to help empower and protect yourself, and learn about your options. They also provide free tampons, pads, and condoms.

The Intersection

[The Intersection](#) is a one-stop resource for UNLV's highly diverse student body — a comprehensive multicultural center grounded in the academic life of our students. As an intersecting campus resource, the Intersection helps ensure students, particularly first-generation and students of color, successfully navigate their academic careers. Here, all members of campus can discuss their differences, discover their similarities, and build a shared sense of belonging.

UNLV Libraries

[UNLV Libraries](#) has always been more than books; they are about encouraging students and creating quality programs that elevate growth and learning. Please visit their website for important information about the services they offer to graduate students.

Graduate & Professional Student Association (GPSA)

The [Graduate & Professional Student Association](#) serves all currently enrolled University of Nevada, Las Vegas graduate and professional students. The GPSA maintains the Graduate Student Commons located in the Lied Library room 2141 and Gateway Building PDAC Room. The facility a working office equipped with a copier, fax, flatbed scanners, color laser printer, office supplies, and computers with printers and a small kitchen area. The GPSA is the graduate student governance body at UNLV; the GPSA Council consists of one graduate student representative from each graduate department, and they meet monthly. The GPSA also provides volunteer opportunities, sponsors social events, and supports graduate student research through the graduate research and travel grants program.

Office of Student Rights and Responsibilities

The [Office of Student Rights & Responsibilities](#) is a student-centered, service-oriented office located within the Division of Student Affairs. The Office of Student Rights & Responsibilities collaborates with the UNLV community to provide an inclusive system through enforcement of the *UNLV Student Code of Conduct* by:

- Promoting awareness of student rights and responsibilities;
- Establishing accountability for student choices;
- Creating opportunities for involvement in the process; and
- Striving to uphold the values and ethics that advance the common good.

Military and Veteran Services Center

The [Military and Veteran Service Center](#) is staffed with veterans and veteran education benefits-experienced staff to assist more than 1,800 veterans, dependents, active duty service members, National Guard members, and reservists attending UNLV. Their mission is to develop a welcoming, veteran-friendly campus environment that fosters academic and personal success.

The Financial Aid & Scholarships Office

The [Financial Aid & Scholarships Office](#) supports higher-education access and persistence by providing financial aid to eligible students. The office partners with student organizations, the UNLV Foundation, the Graduate College, and other external constituents to provide financial aid learning opportunities and scholarship support for graduate students.

Writing Center

This is a free service to UNLV students to help you with any writing project, from papers to creative writing, to resumes, and we can work with you at any stage of the writing process. The center can help you brainstorm, make an outline, work on your drafts, or just be a soundboard for your ideas. The center staff can assist you in person, or via the [Online Writing Lab \(OWL\)](#) page.

University Policies and Procedures

Graduate students are responsible for knowing and acting in accordance with UNLV Policies and Procedures. To view the most commonly referenced campus policies and procedures, you can refer to the following websites:

- [Academic Integrity](#)
- [Activation for Military Service](#)
- [Change of Address](#)
- [FERPA/Privacy Rights](#)
- [Health Insurance - Mandatory](#)
- [Jean Clery Campus Safety and Security Report](#)
- [Proof of Immunization](#)
- [Policies and Procedures on the Protection of Research Subjects](#)
- [Rebemail Policy](#)
- [Student Conduct Code](#)
- [Student Computer Use Policy](#)
- [Title IX](#)

UNLV does not discriminate in its employment practices or in its educational programs or activities, including admissions, on the basis of sex/gender pursuant to Title IX, or on the basis of any other legally protected category as is set forth in NSHE Handbook Title 4, Chapter 8, Section 13. Reports of discriminatory misconduct, questions regarding Title IX, and/or concerns about noncompliance with Title IX or any other anti-discrimination laws or policies should be directed to UNLV's Title IX Coordinator Michelle Sposito.

The Title IX Coordinator can be reached through the [online reporting form](#), by email at titleixcoordinator@unlv.edu, by phone at (702) 895-4055, by mail at 4505 S. Maryland Parkway, Box 451062, Las Vegas, NV, 89154-1062, or in person at Frank and Estella Beam Hall (BEH), Room 555.

To ensure compliance with Graduate College policies and procedures, please review the relevant sections of the [Graduate Catalog](#):

- [Academic Calendar](#)
- [Academic Policies](#)
- [Admission and Registration Information](#)
- [Degree Progression Policies & Procedures](#)

In addition, the [Graduate College website](#) contains additional information regarding policies and procedures.

Nothing in this handbook supersedes any NSHE, UNLV, or Graduate College policy.

Handbook Information

[[Revision Policies and/or Procedures]]

Last revised	Revised by	Changes summary
May 22, 2020	Shannon Sumpter	Created new handbook
April 1, 2025	Norma Saldivar	Revised handbook

Appendix follows

Please note that official course and program requirements are found in the [Graduate Catalog](#) and supercede the sample curricular tables listed elsewhere include the [Appendices](#).

1. Sample Design/Technology Curricular Table: *Costume Design Track*
2. Sample Design/Technology Curricular Table: *Lighting Design Track*

3. Sample Design/Technology Curricular Table: *Scenic Design Track*
4. Sample Design/Technology Curricular Table: *Stage Management Track*
5. Sample *Design/Tech* Curricular Table: *Technical Direction Track*
6. Sample *Performance Track* Curricular Table
7. Academic Organizational Chart
8. Production Organizational Chart

APPENDIX



CURRICULAR TABLE

Degree Title: Master of Fine Arts in THEATRE
with an emphasis in COSTUME DESIGN

Number of years to complete the program: 3

Program supervisor: JUDITH A RYERSON

Studio or Related Areas (A)	Scholarly Studies in Theatre (B)	Electives (C)	Total Number of CREDITS (A+B+C)
39 CREDITS	9 CREDITS	12 CREDITS	60 CREDITS
65 %	15%	20 %	100%

Required Studio or Related Areas (≥ 6%)

THTR 741,742,743	Graduate Design Studio	6 sem @ 4 credits ea	24 credits
THTR 601	Advanced Costume Design		9 credits
THTR 610	Life Drawing for Stage & Screen		3 credits
THTR 797	Creative Project		3 credits
TOTAL STUDIO OR RELATED AREAS			39 credits

Required Scholarly Studies in Theatre (≥ 10%)

THTR 702	Graduate Seminar		3 credits
<i>Select from the following or others selected with Advisor's approval for a total of:</i>			6 credits
THTR 661	Play Structure and Analysis	3 credits	
THTR 701	Research in Theatre and Drama	3 credits	
THTR 719	Dramaturgy	3 credits	
TOTAL SCHOLARLY STUDIES IN THEATRE			9 credits

Electives (≤ 25%)

*May include Art, Art History, History, Dance, Design, Technology, Literature
or other courses with Advisor's approval for a total of:* 12 credits

THTR 681	Theatre History I	3 credits
THTR 682	Theatre History II	3 credits
THTR 605*	Graduate Design Seminar	3 credits
THTR 643*	Advanced Costume Production	3 credits
ART 604	Art in Public Spaces	3 credits
ART 662-682	Art History Courses	3 credits
ANTH 617-685	Anthropology Courses	3 credits
DAN 764	Historical Aspects of Dance	3 credits
DAN 770	Costuming for Dance	3 credits
DAN 790	Design for Dance	3 credits
ENG 634A	Shakespeare: Tragedies	3 credits
ENG 634B	Shakespeare: Comedies & Histories	3 credits

ENG 664A	English Drama to 1642	3 credits	
ENG 665B	Restoration & 18 th Century Drama	3 credits	
ENG 666A	19 th Century Drama	3 credits	
ENG 667A	Modern British Drama	3 credits	
ENG 667B	Modern American Drama	3 credits	
FIS 728	Film Graduate Production	3 credits	
FIS 627*	Graduate Film Production Design	3 credits	
		TOTAL ELECTIVES	12 credits
		TOTAL	60 CREDITS

CURRICULAR TABLE

Degree Title: Master of Fine Arts in THEATRE
with an emphasis in LIGHTING DESIGN

Number of years to complete the program: 3

Program supervisor: CHRISTINA WATANABE

Studio or Related Areas (A)	Scholarly Studies in Theatre (B)	Electives (C)	Total Number of CREDITS (A+B+C)
39 CREDITS	9 CREDITS	12 CREDITS	60 CREDITS
65 %	15%	20 %	100%

Required Studio or Related Areas (≥ 65%)

THTR 745, 746, 747	Graduate Design Studio	6 sem @ 4 credits ea	24 credits
THTR 796	Internship		3 credits
THTR 797	Creative Project		6 credits
<i>Select from the following or others selected with Advisor's approval for a total of:</i>			6 credits
THTR 606A*	Computer Drafting & Rendering (AutoCAD)	3 credits	
THTR 606B*	Computer Drafting & Rendering (Vectorworks)	3 credits	
THTR 606C*	Computer Drafting & Rendering (Digital Rendering)	3 credits	
TOTAL STUDIO OR RELATED AREAS			39 credits

Required Scholarly Studies in Theatre (≥ 15%)

THTR 702	Graduate Seminar		3 credits
<i>Select from the following or others selected with Advisor's approval for a total of:</i>			6 credits
THTR 661	Play Structure and Analysis	3 credits	
THTR 701	Research in Theatre and Drama	3 credits	
THTR 719	Dramaturgy	3 credits	
TOTAL SCHOLARLY STUDIES IN THEATRE			9 credits

Electives (≤ 25%)

<i>May include Hospitality, Entertainment Engineering, Television, Journalism, Film, or other courses with Advisor's approval for a total of:</i>			12 credits
THTR 681	Theatre History I	3 credits	
THTR 682	Theatre History II	3 credits	
THTR 725	Sound Design	3 credits	
THTR 621A/B	Entertainment & Fine Arts Law	3 credits	
THTR 793	Special Topics as arranged	3 credits	
THTR 796	Internship	3-6 credits	
AAI 654	History of Architectural Interiors	3 credits	
ABS 643	Architectural Lighting	3 credits	
ART 604	Art in Public Spaces	3 credits	
ART 662-682	Art History Courses	3 credits	

DAN 764	Historical Aspects of Dance	3 credits
DAN 790	Design for Dance	3 credits
FILM 728	Advanced Screenplay Analysis	3-6 credits

CURRICULAR TABLE

Degree Title: Master of Fine Arts in THEATRE
with an emphasis in SCENIC DESIGN

Number of years to complete the program: 3

Program supervisor: DANA MORAN WILLIAMS

Studio or Related Areas (A)	Scholarly Studies in Theatre (B)	Electives (C)	Total Number of CREDITS (A+B+C)
39 CREDITS	9 CREDITS	12 CREDITS	60 CREDITS
65 %	15 %	20 %	100%

Required Studio or Related Areas (≥ 65%)

THTR 727,728,729	Graduate Design Studio	6 sem @ 4 credits ea	24 credits
THTR 610	Life Drawing for Stage & Screen		3 credits
THTR 797	Creative Project		6 credits

Select from the following or others selected with Advisor's approval for a total of: 6 credits

THTR 606A	Computer Drafting & Rendering (AutoCAD)	3 credits
THTR 606B	Computer Drafting & Rendering (Vectorworks)	3 credits
THTR 606C	Computer Drafting & Rendering (Digital Rendering)	3 credits

TOTAL STUDIO OR RELATED AREAS 39 credits

Required Scholarly Studies in Theatre (≥ 10%)

THTR 702	Graduate Seminar	3 credits
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Select from the following or others selected with Advisor's approval for a total of: 6 credits

THTR 661	Play Structure & Analysis	3 credits
THTR 701	Research in Theatre & Drama	3 credits
THTR 719	Dramaturgy	3 credits

TOTAL STUDIO OR RELATED AREAS 9 credits

Electives (≤ 25%)

*May include Art, Art History, History, Dance, Design, Technology, Literature
or other courses with Advisor's approval for a total of:* 12 credits

THTR 681	Theatre History I	3 credits
THTR 682	Theatre History II	3 credits
THTR 725	Sound Design	3 credits
THTR 621A/B	Entertainment & Fine Arts Law	3 credits
THTR 601	Advanced Costume Design	3 credits
THTR 793	Special Topics as arranged	3 credits
THTR 796	Internship	3-6 credits
AAI 654	History of Architectural Interiors	3 credits
ABS 643	Architectural Lighting	3 credits
ART 604	Art in Public Spaces	3 credits
ART 662-682	Art History Courses	3 credits
DAN 764	Historical Aspects of Dance	3 credits
DAN 770	Costuming for Dance	3 credits
DAN 790	Design for Dance	3 credits

ENG 634A	Shakespeare: Tragedies	3 credits	
ENG 634B	Shakespeare: Comedies & Histories	3 credits	
ENG 664A-667B	Dramatic Literature Courses	3 credits	
FIS 728	Film Graduate Production	3-6 credits	
		TOTAL ELECTIVES	12 credits
		TOTAL	60 CREDITS

CURRICULAR TABLE

Degree Title: Master of Fine Arts in THEATRE
with an emphasis in STAGE MANAGEMENT

Number of years to complete the program: 3

Program supervisor: M. WILLIAM SHINER

Studio or Related Areas (A)	Scholarly Studies in Theatre (B)	Electives (C)	Total Number of CREDITS (A+B+C)
39 CREDITS	9 CREDITS	12 CREDITS	60 CREDITS
65 %	15 %	20 %	100%

Required Studio or Related Areas ($\geq 65\%$)

THTR 736	Stage Management Studio I	2 sem @ 4 credits ea	8 credits
THTR 737	Stage Management Studio II	3 sem @ 4 credits ea	12 credits
THTR 621A&B	Entertainment & Fine Art Law I & II	2 sem @ 3 credits ea	6 credits
THTR 636	Rehearsal Management		3 credits
THTR 637	Theatre Management		3 credits
THTR 638	Production Management		3 credits
THTR 797	Creative Project		4 credits

TOTAL STUDIO OR RELATED AREAS 39 credits

Required Scholarly Studies in Theatre ($\geq 10\%$)

THTR 702	Graduate Seminar		3 credits
Select from the following or others selected with Advisor's approval for a total of:			6 credits
THTR 661	Play Structure & Analysis	3 credits	
THTR 701	Research in Theatre and Drama	3 credits	
THTR 719	Dramaturgy	3 credits	

TOTAL SCHOLARLY STUDIES IN THEATRE 9 credits

Electives ($\leq 25\%$)

Select from the following or others selected with Advisor's approval for a total of:			12 credits
THTR 654	Directing I	3 credits	
THTR 681	Theatre History I	3 credits	
THTR 682	Theatre History II	3 credits	
THTR 735	Sound Design	3 credits	
THTR 796	Internship	3-6 credits	
ACC 607	Governmental & Not-for-Profit Accounting	3 credits	
COM 616	Conflict Management	3 credits	
ENG 634A	Shakespeare: Tragedies	3 credits	
ENG 634B	Shakespeare: Comedies & Histories	3 credits	
FIS 721	Collaboration & Preparation	3 credits	
FIS 728	Graduate Production	3 credits	
MUSE 504	Opera Workshop	1 credit	
MUSE 580	Opera Production	1 credit	
	Special Topics as arranged	3 credits	

TOTAL ELECTIVES 12 credits

TOTAL 60 CREDITS

CURRICULAR TABLE

Degree Title: Master of Fine Arts in THEATRE
with an emphasis in TECHNICAL DIRECTION

Number of years to complete the program: 3

Program supervisor: DAVID SHOUSE

Studio or Related Areas (A)	Scholarly Studies in Theatre (B)	Electives (C)	Total Number of CREDITS (A+B+C)
39 CREDITS	9 CREDITS	12 CREDITS	60 CREDITS
65 %	15 %	20 %	100%

Required Studio or Related Areas (≥ 65%)

THTR 732,733,734	Technical Direction Studio	6 sem @ 4 credits ea	24 credits
THTR 638	Production Management		3 credits
THTR 797	Creative Project		6 credits

Select from the following or others selected with Advisor's approval for a total of: 6 credits

THTR 606A	Computer Drafting & Rendering (AutoCAD)	3 credits
THTR 606B	Computer Drafting & Rendering (Vectorworks)	3 credits
THTR 606C	Computer Drafting & Rendering (Digital Rendering)	3 credits

TOTAL STUDIO OR RELATED AREAS 39 credits

Required Scholarly Studies in Theatre (≥ 10%)

THTR 702	Graduate Seminar	3 credits
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Select from the following or others selected with Advisor's approval for a total of: 6 credits

THTR 661	Play Structure & Analysis	3 credits
THTR 701	Research in Theatre & Drama	3 credits
THTR 719	Dramaturgy	3 credits

TOTAL STUDIO OR RELATED AREAS 9 credits

Electives (≤ 25%)

May include Engineering, Architecture, Structures, Safety, Management, Stage Technology 12 credits

or other courses with Advisor's approval for a total of:

THTR 681	Theatre History I	3 credits
THTR 682	Theatre History II	3 credits
THTR 605*	Graduate Design Seminar	3 credits
ABS 621	Construction Technologies	3 credits
ART 604	Art in Public Spaces	3 credits
ART 662-682	Art History Courses	3 credits
ANTH 617-685	Anthropology Courses	3 credits
DAN 764	Historical Aspects of Dance	3 credits
DAN 770	Costuming for Dance	3 credits
DAN 790	Design for Dance	3 credits

ENG 634A	Shakespeare: Tragedies	3 credits
ENG 634B	Shakespeare: Comedies & Histories	3 credits
ENG 664A	English Drama to 1642	3 credits
ENG 665B	Restoration & 18 th Century Drama	3 credits
ENG 666A	19 th Century Drama	3 credits
ENG 667A	Modern British Drama	3 credits
MBA 763	Leadership, Team and Individuals	3 credits
MGMT 711	Seminar in Negotiation	3 credits

TOTAL ELECTIVES 12 credits

**TOTAL 60
CREDITS**

CURRICULAR TABLE

Degree Title: Master of Fine Arts in THEATRE
with an emphasis in PERFORMANCE

Number of years to complete the program: 3

Program supervisor: PHIL HUBBARD

Studio or Related Areas (A)	Scholarly Studies in Theatre (B)	Electives (C)	Total Number of CREDITS (A+B+C)
45 CREDITS	9 CREDITS	6 CREDITS	60 CREDITS
75 %	15 %	10 %	100%

Required Studio or Related Areas ($\geq 75\%$)

or others selected with advisor's approval

THTR 771	Acting Studio	9 credits
THTR 773	Scene Study	9 credits
THTR 775	Sound & Movement	9 credits
THTR 777	Movement for the Actor	6 credits
THTR 779	Speech for the Actor	6 credits
THTR 763	Audition Technique	3 credits
THTR 764	Accents & Dialects for the Actor	3 credits
TOTAL STUDIO OR RELATED AREAS		45 credits

Required Scholarly Studies in Theatre ($\geq 15\%$)

THTR 702	Graduate Seminar	3 credits
Select from the following or others selected with Advisor's approval for a total of:		6 credits
THTR 661	Play Structure & Analysis	3 credits
THTR 701	Research in Theatre & Drama	3 credits
THTR 719	Dramaturgy	3 credits
TOTAL STUDIO OR RELATED AREAS		9 credits

Electives ($\leq 10\%$)

<i>May include Art, Art History, History, Dance, Design, Technology, Literature or other courses with Advisor's approval for a total of:</i>		6 credits
THTR 681	Theatre History I	3 credits
THTR 682	Theatre History II	3 credits
THTR 781	Dance for the Actor	1 credit
THTR 793	Special Topics in Theatre	1-3 credits
MUSA 661Q	Applied Music for Masters' Students	1-2 credits
ENG 643A	Shakespeare: Tragedies	3 credits
ENG 634B	Shakespeare: Comedies & Histories	3 credits
FIS 618	Writing for Television	3 credits
	Multiple-any discipline (with approval of advisor)	3 credits
TOTAL ELECTIVES		6 credits

TOTAL 60 CREDITS

DEPARTMENT OF THEATRE
Chair/NCT Executive Director
Kirsten Brandt

Theatre Studies BA
Norma Saldivar

**Performance (SSA)
BA/MFA**
Phil Hubbard/Sean Boyd

Voice & Movement
Michael Lugering

Speech, Stage Acting Styles
Phil Hubbard

Camera Acting Styles
Nate Bynum

Scene Study
Kymberly Mellon
Sean Boyd

Part Time Instructors
Guest Artist

Combat/Wellness
Sean Boyd

**Design Technology
BA/MFA**
Judy Ryerson/Christina
Watanabe

Scenic Design
Dana Moran Williams

Costume Design
Judy Ryerson

Lighting Design
Christina Watanabe

Technical Direction
David Shouse

Part Time Instructors
Guest Artists

**Stage Management
MFA**
Assistant Professor/Theatre Production Manager
Matthew William Shiner

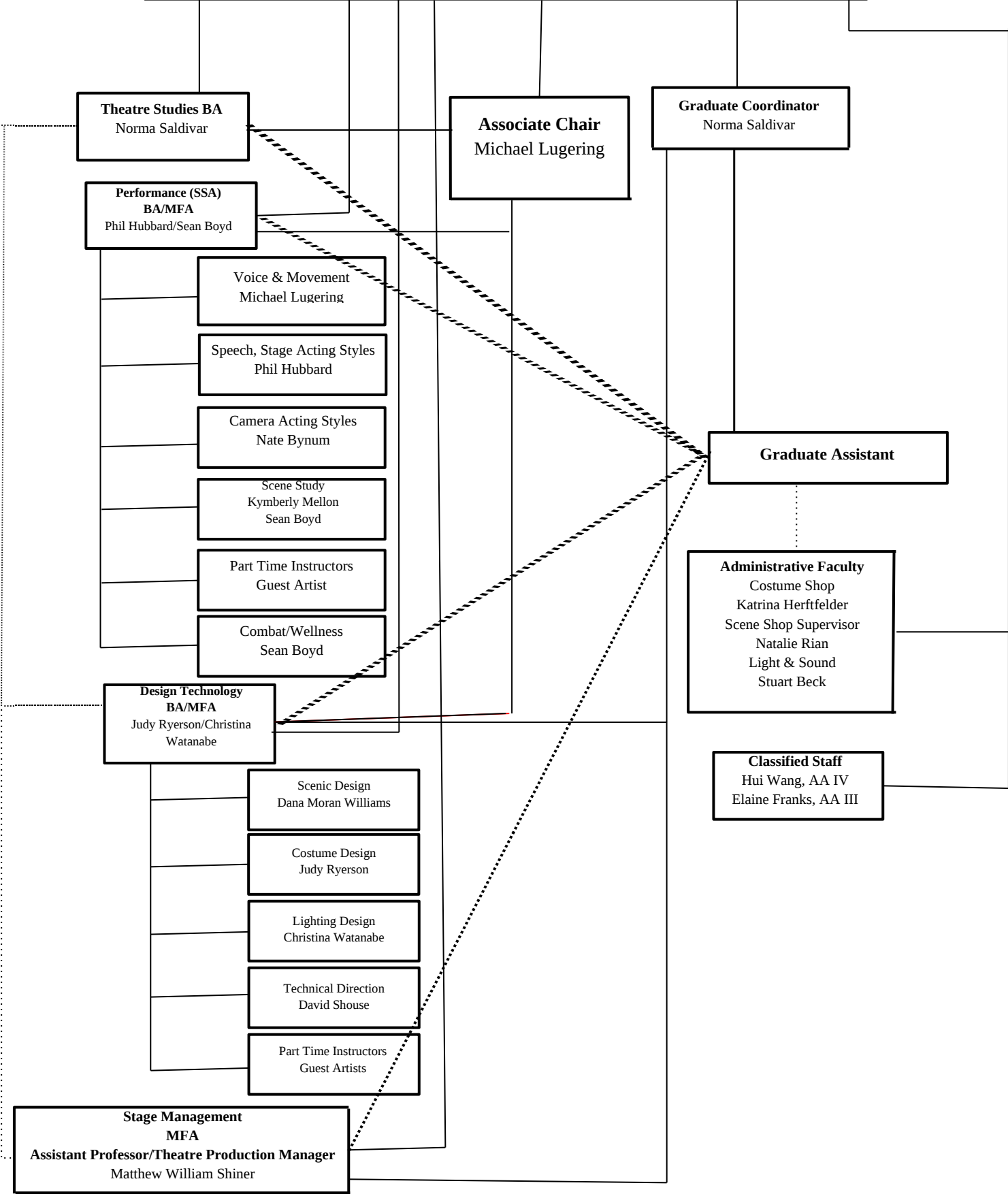
Associate Chair
Michael Lugering

Graduate Coordinator
Norma Saldivar

Graduate Assistant

Administrative Faculty
Costume Shop
Katrina Herftfelder
Scene Shop Supervisor
Natalie Rian
Light & Sound
Stuart Beck

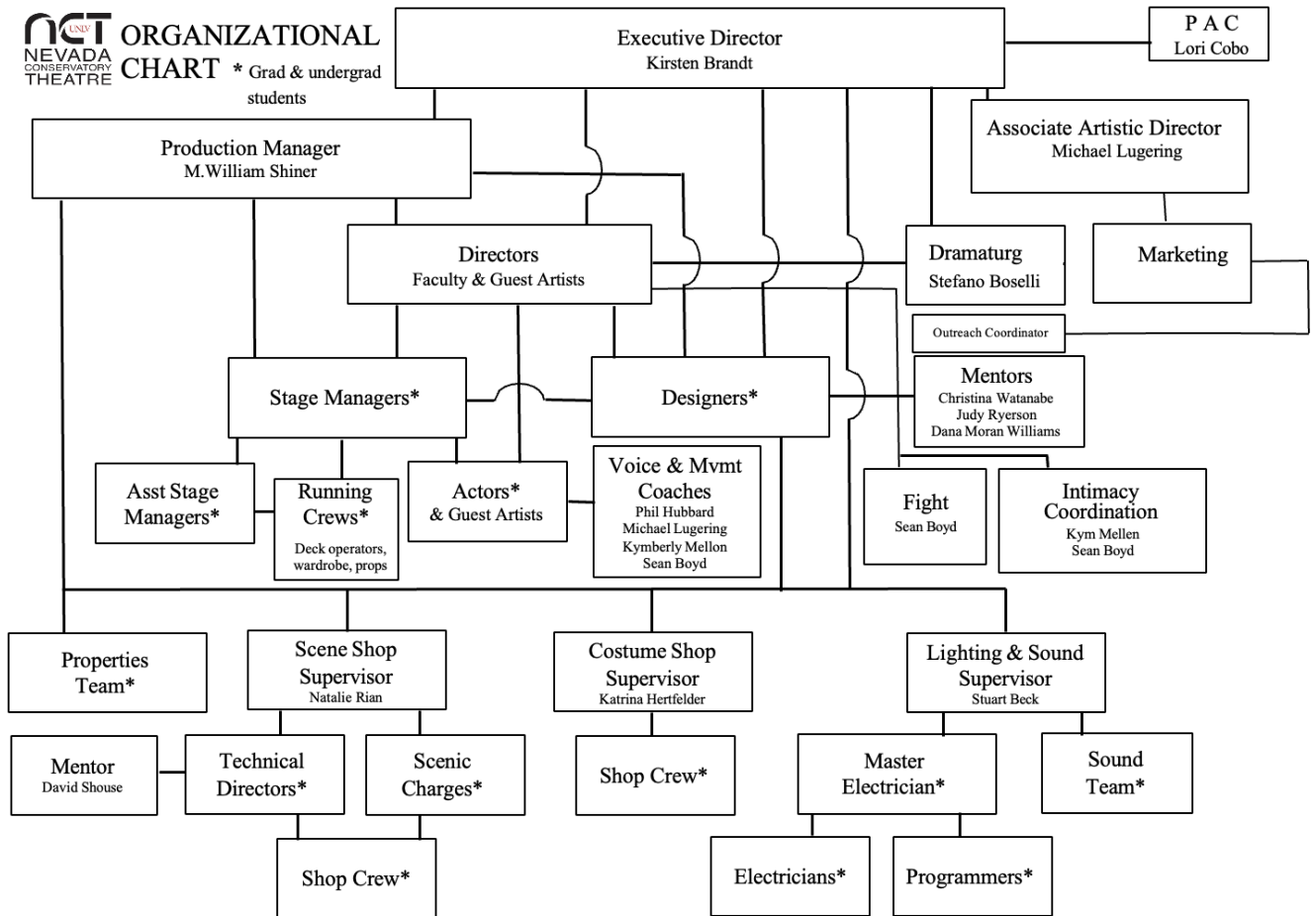
Classified Staff
Hui Wang, AA IV
Elaine Franks, AA III





ORGANIZATIONAL CHART

* Grad & undergrad students





ORGANIZATIONAL CHART

* Grad & undergrad students

