Graduate Handbook: MA in Theatre

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GENERAL CURRICULUM OUTLINE

Master of Arts in Theatre

This master curriculum has been approved for all MA students in theatre with concentrations in acting, directing, design, stage management, theatre management, technical theatre, and general theatre. Specific recommendations for each concentration are listed separately.

<table>
<thead>
<tr>
<th>Course Name &amp; Number</th>
<th>Credit Hours</th>
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<tbody>
<tr>
<td><strong>Core Courses</strong></td>
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<tr>
<td>THTRE 870 Greek and Roman Theatre</td>
<td>3</td>
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<tr>
<td>offered fall of odd numbered years</td>
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<tr>
<td>THTRE 871 Medieval and Baroque Theatre</td>
<td>3</td>
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<tr>
<td>offered spring of odd numbered years</td>
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<tr>
<td>THTRE 879 Modern Theatre</td>
<td>3</td>
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<td>offered spring of even numbered years</td>
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<tr>
<td>An Advanced Acting, Directing, or Playwriting course at the 600 level or above.*</td>
<td>3</td>
</tr>
<tr>
<td>A Technical Theatre, Design or Theatre Management course at the 600 level or above.*</td>
<td>3</td>
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<tr>
<td><strong>Electives</strong></td>
<td>12</td>
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<tr>
<td>4 electives in area (s) of specialization at the 600 level or above *</td>
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<tr>
<td><strong>Research</strong></td>
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<tr>
<td><strong>Creative Project</strong></td>
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<tr>
<td>THTRE 710: Practicum in Theatre (creative project)</td>
<td>3</td>
</tr>
<tr>
<td>As of Fall 09 THTRE 880: Creative Project</td>
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**Total**

30

* At least 15 credit hours or 50% of total MA course work needs to be at the 800 level.
UNDERGRADUATE DEFICIENCIES

All general theatre graduate students should have taken at least one undergraduate course in the following:

- Acting
- Directing
- Technical Theatre/Design
- Theatre History

Undergraduate Deficiencies that must be made up before taking graduate courses in that specific area:

1. Any student of directing, stage management, playwriting, design, or drama therapy who has not taken an approved beginning course in directing at the undergraduate level must take THTRE 565: Fundamentals of Directing their first semester.

2. Any student who must take THTRE 565 in order to make up a deficiency must have also taken an approved undergraduate Fundamentals of Acting course which incorporated script analysis. If they have not done so, they must take THTRE 261 Fundamentals of Acting concurrently with or previous to THTRE 565.

3. Any directing or acting student who has not completed two or more levels of undergraduate acting with a script analysis component must make up this deficiency by taking THTRE 361 or an equivalent.

4. Any directing or playwriting student who has not had an introduction to design course at the undergraduate level must take THTRE 369: Introduction to Theatrical Design or an equivalent.
IMPORTANT INFORMATION FOR ALL GRADUATE STUDENTS

No matter what your emphasis, all students need to identify a Graduate Committee and file a Program of Study with the K-State Graduate School. This should be completed by the end of the second semester of a Student’s first year of study (Spring semester, if starting in the Fall or Fall semester, if starting in the Spring).

Identifying a Graduate Committee
First you must decide on an area of emphasis because your program of study and your creative project will develop from this. Areas of emphasis include:

- Directing
- Acting
- Design
- Playwriting
- Stage Management
- Theatre Management
- Drama Therapy

The Director of Graduate Studies can help you evaluate your background when you first arrive at K-State to determine if you have any deficiencies relating to specific areas of emphasis which must be made up in order to focus on that area there. The Director will also tell you which graduate faculty members are involved in which areas of emphasis. You should get to know these faculty members during your first semester in order to begin to identify one who you feel you would like to work with as your Major Professor.

The Major Professor is the faculty member with whom you will develop your specific Program of Study and who will work with you most closely on your Creative Project. You should ask someone to be your major professor by the beginning of your second semester. The Major Professor will help you identify at least 2 other graduate faculty members to ask to be members of your Graduate Committee. The Graduate Committee serves as an advisory committee to the student for the Creative Project and will adjudicate the Final Oral Examination.

Filing the Program of Study
By the end of your second semester of school you should have chosen all of the courses you will be taking for your program of study in conjunction with your Major Professor, filled out the Program of Study form, and had it signed by all members of your Graduate Committee (and the Head of the SCTD Dept). The original and four copies of the form should be filed with the K-State Graduate School Office in 103 Fairchild Hall.

The Program of Study (and all Graduate Forms) can be downloaded from the K-State website at [http://www.k-state.edu/grad/gcurrent/guideforms/masters.htm](http://www.k-state.edu/grad/gcurrent/guideforms/masters.htm) in either Word or pdf format. You can save the Word version to your computer and type directly on it.

Mark “NonThesis/Report” from the 3 choices at the top of the form to indicate that you will be doing a Creative Project as your Masters project.
List all the courses you anticipate you will be taking during your 2 years of school, with the number, name, number of credit hours, and semester in which the course was/will be offered. At the bottom is a line to put the total number of credit hours earned in your degree. The number needs to equal at least 30 hours.

On the second page is a place for the Student, Graduate Committee members, and the Head of the SCTD Department to sign (right column). Those individuals’ names also need to be typed and their department listed by initial on the left column.

Also on the second page is a checklist for students doing Master’s Theses which require Research Approval. You will check “NO” in all of the boxes as you are NOT doing a research thesis.

See example of a Program of Study form for a Directing Student at the end of this handbook.

The Graduate School will check your Program of Study form and if they find that you are missing any requirements to your curriculum, they will contact you.

**Changing your Program of Study or Graduate Committee members**
If you need to change the courses you put on your program of study for any reason, you must fill out the Program/Committee Change Form. This form must be signed by you, all members of your Graduate Committee, and the Head of SCTD Dept.

If you need to change any members of the committee for any reason, you must fill out the Program/Committee Change Form and get all signatures.

After all the signatures are collect, this form must be sent to the K-State Graduate School at 103 Fairchild Hall.

**Final Examination**
The Graduate Theatre Program has an Oral Examination which happens after the student finishes his/her Creative Project. The Oral Exam focuses mainly on the Creative Project, but other questions about the Student’s studies at K-State might also be asked at this time. A Written Examination is not done in this department. Oral Exams are typically an hour in length.

**At least 2 weeks prior to the date of the Oral Exam**, the Student must submit an Approval to Schedule Final Examination Form with the K-State Graduate School Office in 103 Fairchild Hall. You will need to speak with all the members of your committee and schedule a day and time when you and they are available to meet. You must also find a room for the meeting. Check with the SCTD Office to see if 009, 311, or 301 are free and sign up on the schedule there. This information is also needed on the form as are signatures and emails of all the committee members and the SCTD Department Head.
You will receive an email from the Graduate School titled “Final Defense Letter” which will confirm that your Oral is scheduled and will list any deficiencies or financial requirements you need to take care of in order to graduate and the deadlines by which they must be completed in order for you to graduate this semester. Your Major Professor will be sent a Final Examination Ballot by email which he/she will bring to the Oral Exam.

Preparing for the Oral Exam: Each emphasis has different requirements of paperwork and presentation materials required for the Creative Project. Check this manual to see what is required for your emphasis. In addition there may be additional requirements asked for by your Graduate Committee. These items should be delivered completed to the Major Professor at least two weeks prior to the Oral Exam. The Major Professor will make these items available to the other Committee members.

Come to the Oral prepared to talk about your project and your experience with it.

Specifics about the Oral Exam: Typically at an Oral Exam, the Student is asked to give a short presentation about his/her Creative Project, detailing the process, the product, and what was learned. Then the Graduate Committee members ask specific questions about the project and about the course of study.

At the conclusion of the Oral Exam, the Student will be asked to step out of the room and the Graduate Committee will deliberate and decide if the Student has passed. If so, they will sign on the “Passed” side (left side) of the Student’s Final Examination Ballot. A Student must be passed by two out of three or a majority of professors (if there are more than three on the committee) on the Graduate Committee in order to pass the Final Exam.

The Final Examination Ballot must be returned to the Graduate School office in 103 Fairchild Hall in order to notify the Graduate School that the Student is eligible to graduate.

Other Requirements: Students are required to fill out an online Diploma Information form to verify how you want your name on your diploma, must register for commencement, and submit an exit survey for feedback on the quality of graduate education received at K-State. The Director of Graduate Studies in Theatre will also email you an evaluation document for you to assess if we – the faculty – did a good job of helping you achieve the Student Learning Outcomes of our graduate program.
STUDENT LEARNING OUTCOMES for the MA in Theatre

The discipline of theatre in higher education encompasses theatre as an artistic form and as a social and cultural institution. Its artistic form, which is defined through production, involves the collaboration of theatre artists, scholars, and technicians. Needed for this collaboration are theatrical knowledge and skills acquired through study and practice in classroom, studio, and public performance. Historical, theoretical, critical, and cultural studies provide perspective on the art of theatre in performance, and the theatre as a social and cultural institution, both past and present.

A Graduate of the Master of Arts Program in Theatre should have these basic competencies:

**KNOWLEDGE**

1. Knowledge of the various means (i.e., acting, directing, designing, playwriting) through which a theatrical concept is realized.

2. Knowledge of plays that are representative of the development of theatre and drama.

4. Knowledge of research sources and methods.

**SKILLS**

1. A competency in a chosen specialization (e.g., acting, directing, design, playwriting) as demonstrated in a final Master’s Project and/or general proficiency in a broad-based background in Theatre Arts demonstrated through coursework and the final Project.

2. The ability to think critically and analytically, and the capacity to demonstrate this ability in speech.

3. The ability to think critically and analytically, and the capacity to demonstrate this ability in writing.

**ATTITUDES**

1. The development of professional discipline.

2. The development of a collaborative attitude.

3. The development of artistic standards and judgment.

4. The development of respect for the art form as it contributes to an understanding of human diversity.
Traditions, Procedures and Rules of Rehearsal for KSU Theatre

Theatre Discipline Means Respect and Commitment

1. Come to the rehearsal prepared to work—physically, mentally, and emotionally. This includes bringing your script and a pencil.
2. Be attentive and quiet during rehearsal so that others can concentrate on the work at hand.
3. Be prompt at all rehearsals and calls. We will start on time, without you if necessary. Excessive lateness may be cause for dismissal.
4. You must be at all rehearsals for which you are called.
5. Stay in character. If you forget a line, remain in character and say to the prompter, “Line.”
6. Don’t give another actor a direction—let the director do that.
7. Learn your lines precisely and give cues consistently.
8. “Off Book” (lines due) means OFF BOOK.
9. Protect your health, particularly when overtired or overheated.
10. No visitors are permitted at rehearsals without prior permission.
11. Check in with the Stage Manager at all rehearsals.
12. Contact the Stage Manager via phone call, text, or e-mail if you are going to be late to rehearsal.
13. Do not leave rehearsal or work without permission.
14. Wear appropriate clothing and shoes for rehearsal.
15. Do not attempt to direct when watching rehearsals.
16. Respect the rehearsal space; keep things tidy.
17. Turn off cell phones in the rehearsal area.
18. Do not play with props or costumes.

Dress Rehearsal and Performance Rules:

1. No smoking, eating, or drinking in costume.
2. Take care of your costume.
3. No guests are permitted backstage prior to or during performance.
4. Sign in personally—do not sign in anyone else.
5. Report damaged costumes and props to the Stage Manager or Prop or Costume Manager.
6. Return costumes and props to appropriate places during and after performances.
7. Protect your costumes with a T-shirt, deodorant, arm shields, etc.
8. Treat all members of the crew with respect. Crew members are not your servants.
9. No cell phones or electronic devices backstage during performances or dress rehearsals.
10. Final tech/dress/cue-to-cue is an all-day process. Do not schedule anything on that day.
11. No useless chatter backstage during performance. Respect the discipline of our art form.
12. Do not make major changes to the production as rehearsed through dress rehearsals during the run of the show.
Suggested Curriculum for MA in Theatre with Concentration in Acting:

Pre-requisites:

At least two undergraduate scene study in acting courses at the undergraduate level.

Graduate Courses:

THTRE 870 – Greek and Roman Theatre (3 credits)

THTRE 871 – Medieval and Baroque Theatre (3 credits)

THTRE 879 – Modern Theatre (3 credits)

THTRE 661 – Professional Development (1 credit)

THTRE 666 – Stage Management (3 credits)

THTRE 761 – Advanced Acting: Shakespeare (3 credits)

THTRE 761 – Advanced Acting: Meissner (3 credits)

THTRE 783 – Practice in Acting (Lunch bag) (3-6 credits)

THTRE 710/THTRE 880: Creative Project (3 credits) see details below

CREATIVE PROJECT WITH EMPHASIS IN ACTING

Acting Recital

1. The student must identify the intention to focus on Acting upon entrance into the program. He/she will be expected to audition each semester of graduate school. Please see the suggested acting curriculum.

2. Application to present an acting project must be submitted to the Director of Graduate Studies and approved by the Graduate Faculty in Theatre at least the semester before the project is to be presented. The application must indicate the student’s qualifications for presenting an acting project and the reasons that such a project fits the student’s career goals.

3. The student must approach a member of the Graduate Acting faculty to serve as Major Professor for his/her Creative Project. In consultation with the major professor, the student will identify and ask at least 2 other graduate faculty members to be on the Graduate Committee.

4. Once the Graduate Committee has been identified, the student will fill out the Program of Study form in consultation with the Major Professor, collect the
required signatures, and submit the original and four copies to the Graduate School office in Fairchild Hall.

An **Acting Recital** is the accepted Creative Project for a student focusing in Acting. An Acting Recital should last approximately one hour and consist of a combination of solo and scene work. One scene, lasting no longer than 20 minutes, may be done with one scene partner. All work in the scene chosen must focus on the thesis student. The remainder of the recital should be solo work. Selections should demonstrate the student’s ability to perform a variety of roles in plays of different styles and periods, showing the student’s personal acting range. The recital could have a central theme, but this is not required.

5. A prospectus of the acting recital must be submitted to the student’s major professor **at least eight weeks** prior to the scheduled recital date. The prospectus must indicate what scenes are to be presented in the recital, what order they will be presented in, and why these particular scenes were selected.

6. The student is responsible for making all arrangements connect with the recital, including but not limited to, finding scene partner, arranging for technical support, locating props and furniture, securing performance rights for scenes, preparing programs, and publicizing the recital.

7. The intent of the recital is to focus on acting, not design/technical support. Support is all voluntary and should be minimal. It is not in the student’s interest to have a long and involved lighting, sound, or special effects which require technical rehearsals. Basic lights up and down are sufficient, as is the suggestion of a costume. Tables and plain chairs are all that are required in terms of sets and props.

8. Performances generally take place in the Purple Masque Theatre. Scheduling of the dates for the recital should go through the Head of Theatre. Scheduling of the Purple Masque Theatre for rehearsals and performance is done in the main office. Check for times when there are no classes, Purple Masque season rehearsals, or performances.

9. **Written work required in association with the project:**
   The following work must be submitted for approval to the major professor at least six weeks prior to the recital:
   a. A detailed analysis of each character.
   b. A prompt script that contains all blocking
   c. A breakdown of the text into beats with detailed marginal notes regarding character action and objectives.
   d. Literary research or historical research on the plays and characters
   e. Bibliography

   The following work must be written after the recital and before the oral exam:
   f. A journal of the rehearsal process
g. A written evaluation in which the student assesses the performance’s success.

10. The student must have the scenes memorized at least two weeks prior to the recital. The major professor will come in to see at least one rehearsal to give notes and coaching. More rehearsal visits can be scheduled as needed.

9. Failure to meet deadlines for the written work and script memorization could result in cancellation or postponement of the project.

10. The full written response (see number 7) along with a program and copy of PR for the recital should be submitted to the major professor at least 2 weeks before the Oral Exam. The major professor will make the material available to the other committee members.

11. Students must submit the Request for Oral Exam to the Graduate School, signed by all committee members and the Head of SCTD, a minimum of 2 weeks prior to the date of the Oral Exam.

**PLEASE NOTE:** An acting recital is a challenging form of work. It’s a lonely experience which you are rehearsing for the most part on your own. Part of the learning experience is working solo, which actors must do in the professional world once they are out of school. Your major professor will come in and give you feedback after your work is memorized. It is helpful to have the whole committee come in for comments before a performance.

See The Recital Manifesto for additional suggestions.
THE RECITAL MANIFESTO
By Travis Malone

Beware for these few words of warning and suggestion. These are the things that I thought helped. Heed the mistakes that I made. I wish all who endeavor to produce such a project to take my words for what they are: advice. Finally, the reader must beware of some critical observations of my own work (Maybe they’ll help, and with hope you will have more success than I did).

1. **Pick your pieces as far in advance as possible.** This was probably the best move that I made. I had selected the base works for the project almost eight months in advance. Selecting the works that far in advance can only help in all areas, but most importantly, it helps in memorization of the project.

2. **Make selections that will challenge your abilities.** I’ve had a strong background in presentational theatre and I lacked experience in producing truthful and realistic characters. It is important that as you make your selections, you make yourself aware of the demands of each piece. Also, make sure that your selections accentuate the positive aspects of you while challenging those areas in which you are deficient. The easiest way to begin this is to critically evaluate those aspects of your acting which you like and dislike and how you can make both areas better.

3. **Don’t cop out in selections.** This is very important. Actors should have gall. Don’t be afraid to make daring liturgical selections that challenge you against all forms of character, emotion, authors, styles, and genre. This will show true versatility in character and abilities. It can only show you off further. Likewise, don’t choose pieces that are beyond your ability; that shows only your recklessness.

4. **Memorize your pieces as far in advance as possible.** All actors know that the really great work is only accomplished when you’re off-book. As much as actors would like to say differently, having the pieces memorized at a minimum of two weeks prior to production gives you a good chunk of time from which you can get into the character and moment. I did this, but still I was cramped towards the end. This point cannot be stressed enough. You should know the pieces better than you know your left arm. This will allow for more time in rehearsal and working. This will help to inspire you into new and more innovative portrayals.

5. **Less is definitely more.** Subtlety is the key to costumes and blocking. KISS (Keep It Simple, Stupid!) Let the audience use their brains a bit. This only helps to keep them interested, and it provides a more enjoyable time. Time files when you’re having fun. On the other hand, the characters and setting must be different enough to keep audience clarity. Hopefully, you will do this in your acting.
THE RECITAL MANIFESTO (Continued)

6. **No matter what preparation you do, it will never be enough.** Preparation, on the other hand, would allow for more time to deal with complications that might arise. No matter what, a project like this lies completely on you and no one else! You must try to be open to inspiration throughout rehearsals and into the production itself. I noticed that this was especially true into the production. The more in advance you can have people watch the production, the better off you will be. This is definitely something I would have changed. I didn’t know what to expect come time to actually perform, and I found that I did things somewhat differently than I had rehearsed. In fact, the dynamics of the whole piece changed.

7. **Have Fun! Keep your wits about you.** One of my mottos: If you’re not having fun doing it, then it’s probably not worth doing. If you’re doing this then I assume you’re an actor. What actor doesn’t like to have the entire audience at his fingertips for the whole production? Follow your heart and your preparation and you can’t go wrong. If you’re doing this then the faculty and the department have all the faith in the world that you’ll do a good job. This was definitely something I enjoyed…their advice was invaluable. Who else is going to keep you on schedule? It has to be you.

8. **Good Luck – May the Force be with you – God Speed you in your work – And keep your chin up!**
**Suggested Curriculum for MA in Theatre with concentration in Directing**

**Pre-requisites:**

At least two undergraduate scene study in acting courses at the undergraduate level.

Theatre 565 – Principles of Directing or the equivalent (should be waived if evidence of comparable course completed at an accredited university/college)

Theatre 369 – Fundamentals of Design or the equivalent (waiver allowed as above)

**Graduate courses:**

THTRE 870 – Greek and Roman Theatre (3 credits)

THTRE 871 – Medieval and Baroque Theatre (3 credits)

THTRE 879 – Modern Theatre (3 credits)

THTRE 666 – Stage Management (3 credits) – first fall semester

THTRE 765 – Practice in Directing – first spring semester (3 credits)

THTRE 876 – Directing Seminar (3 credits)

6 hours of electives from these suggestions:

- THTRE 761 – Advanced Acting
- THTRE 876 – Regional Theatre
- THTRE 712 – Theatre Management

THTRE 661 – Professional Development (1 credit)

3 hours of design/technical theatre elective in: Lighting Design, Sound Design, Costume Design, or Set Design

THTRE 710/THTRE 880: Creative Project (3 credits)
CREATIVE PROJECT WITH EMPHASIS IN DIRECTING

Students emphasizing in directing usually direct a play for their creative project.

1. If you are considering emphasizing in directing, your undergraduate background must be evaluated when you enter in the fall of your first year of graduate school to see if you need to take THTRE 565 Principles of Directing (which is offered only in the fall). This course or its equivalent is a required pre-requisite in order to take THTRE 765 Practice in Directing (aka Lunchbag Theatre) in the spring semester. See the Director of Graduate Studies to start this assessment process.

2. You must enroll in THTRE 765 Practice in Directing the spring semester of your first year. It is through this course that faculty evaluates if a graduate student would be an appropriate candidate to direct a play for the creative project.

3. Identify a Major Professor: The Director of Graduate Studies and the Student will identify a Major Professor who is a faculty director to supervise the creative project. The Student will ask that professor if he/she would serve in that capacity. The Major Professor should be identified by the beginning of the spring (or second) semester of the student’s first year.

4. Forming a Graduate Committee: The Student’s Graduate Committee (one Major Professor and a minimum of 2 committee members, all of whom are member of the Graduate Faculty) will be determined by the student and Major Professor according to established procedure of the Department. One committee member may be from outside the theatre department if he/she has a specific expertise to contribute to the project. Committees may have more than 3 members.

5. Program of Study: After the Major Professor and Graduate Committee is identified, the Student will download the Program of Study form from the K-State Graduate school webpage at [http://www.k-state.edu/grad/gscurrent/guideforms/masters.htm](http://www.k-state.edu/grad/gscurrent/guideforms/masters.htm) and fill out the form with ALL courses that will be taken during MA degree (See “How to fill out Program of Study”). This form must be signed by the Student and all members of the committee, plus the Head of the SCTD Department. An original and four copies of the form must be turned in to the Dean of the Graduate School in 103 Fairchild Hall.

6. The Student will consult with the Major Professor on plays that would be suitable for directing for the creative project, considering such factors as place of performance, set needs, costume needs, casting requirements, budget restraints, and the student’s own abilities. **This should happen in the first half of the spring semester of the first year. The proposal list should be ready to submit no later than April 1.**
In general, plays directed for MA creative projects should not be unproduced scripts, but tested scripts from the body of world dramatic literature.

Most creative projects are produced in the Purple Masque Theatre.

The emphasis of the directing project should be upon the director’s work with the text and the actors. The project is regarded as a studio production which means that technical support will be minimal. The student should not spend his/her own money on the project, but keep within the budget provided by the department. Please, keep these factors in mind when proposing a script.

7. Proposal to Direct: By April 1st in the spring before the play is to be produced the Student submits a proposed list of at least 3 plays he/she would like to direct for the creative project to the major professor. This submission should briefly list casting requirements, set and costume needs, directorial concept, and why the student believes this play would be an appropriate educational challenge at this point in his/her training. Please note any particular problems of staging that could be anticipated with this play with a suggested means of solving them.

The Major Professor will consult with the rest of the Graduate committee and make recommendations to the Student. The full theatre faculty selects which plays will be produced in the Purple Masque season in juxtaposition with the main stage season to make sure that casting and design/tech needs are able to be met for all shows being produced at one given time.

Selection of the Purple Masque season is usually completed by May 1.

8. The Student director must familiarize him/herself with the regulations regarding the Purple Masque Theatre (see “Responsibilities of Purple Masque Directors”).

9. Pre-Production Preparations: In consultation with the Major Professor and appropriate faculty (listed below), the Student director must:
   1. Establish audition procedures. (Auditions for Purple Masque shows are usually held at the same time as auditions for other productions: at the beginning of the fall semester for the fall and sometime around Thanksgiving for the spring semester.)
   2. Reserve rehearsal space.
   3. Determine publicity matters in consultation with the Managing Director.
   4. Order scripts and pay royalties in consultation with the Managing Director
   5. The Technical Director or other appropriate faculty member will assign stage manager, costumer, lighting designer, set designer, and crew.

10. Prior to the Beginning of Rehearsals: Student director must submit the following to the Major Professor prior to the beginning of rehearsals:
    1. A rehearsal schedule.
    2. A budget (see Production handbook).
3. A production schedule for technical rehearsals, dress rehearsals, and design deadlines.

4. Costume and property plots.

5. A description of lighting requirements.

6. An analysis of the special problems the play presents and what possible solutions the student director will attempt.

7. A detailed analysis of the characters in the play.

8. A detailed directorial analysis of the script.

9. A detailed analysis of the director’s concept for the production as regards acting, set, costumes, music, and other production elements.

10. A director’s script containing blocking and whatever other directorial notations the major professor may require. For example, a breakdown of the text into beats or motivational units with marginal notes regarding character action and objectives might be requested.

11. **During the Rehearsal Process:** Student director will keep a detailed rehearsal log.

12. **Rehearsal times:** The student director must follow the established departmental production calendar and rehearsal times: 6:45 PM to 10:00 PM, no more than five evenings per week, with the exception of technical weekends. Some exceptions can be made with approval of the major professor if there are unusual time constraints in the normal rehearsal schedule.

13. **After the Production:** Student will write an evaluation of the rehearsal process and the production based on the preparation work and the actual rehearsal/performance process assessing what he/she learned in the course of directing the play. The rehearsal log will be an invaluable asset in preparing this written evaluation. The written evaluation should be no longer than 10 pages.

14. **Scheduling the Oral Examination:**

   The form for Approval to Schedule Final Examination is available on the K-State website at [http://www.k-state.edu/grad/gscurrent/guideforms/masters.htm](http://www.k-state.edu/grad/gscurrent/guideforms/masters.htm)

   Download this form, negotiate a convenient time, date, and place for the committee members, and have them sign the form. The Head of SCTD must also sign this form. Turn the form, along with 4 copies, in to the Graduate School office in 103 Fairchild Hall.

   The Student can check with the office staff to schedule a classroom space for the Oral Exam. Many Oral Exams are conducted in Room 009.

   **Paperwork for the Oral Examination must be submitted to the K-State Graduate School AT LEAST 2 weeks previous to the date of the Oral Exam.** Do this EARLIER, rather than LATER!

   Students who direct in the fall semester may have their Oral Examination at the end of the fall semester or the beginning of the spring semester. Students who
direct in the spring semester should have their Oral Examination a few weeks after their production closes, but **before** deadlines set for Oral Exams by the Graduate School.
(see [http://www.k-state.edu/grad/gscurrent/guideforms/comminfo.htm](http://www.k-state.edu/grad/gscurrent/guideforms/comminfo.htm))

15. **Preparing for the Oral Examination:** At least 2 weeks before the Oral Examination, submit to the Major Professor a notebook which includes all of the Preparation Material listed in Item 10, the prompt script, the program and PR, the rehearsal log, and the written evaluation. The Major Professor will make these materials available to the other committee members before the Oral Examination.

At the Oral Examination committee members will ask the Student director about any aspect of the production as well as other areas of study during the graduate program.

16. **After the Oral Examination:** A copy of the notebook with preparation, prompt book, etc. should be placed in the Norma Button Library. However, prior to placement, all personal observations (relating to specific students by name) and any other item that involves issues of confidentiality need to be removed. This should be approved by the Major Professor.

**Responsibilities of Purple Masque Directors**

All productions in the Purple Masque must be approached by the director as a student-run studio production. The director holds the responsibility of “manager” as well as director. The student Purple Masque Manager will assist the director with some elements of tech, such as sound and lighting. When possible, designers may be assigned by the Tech and Design Faculty to assist as well. All personnel working on any production must be approved by the appropriate faculty.

1. The director must attend a meeting with the Director of Theatre, Managing Director, and the Tech/Design faculty at the beginning of the school year to sign a contract outlining the rules of operation regarding Purple Masque Productions. Two members of the Design/Tech faculty will be assigned to each Purple Masque project to act in the capacity of advisors and informational resources. Directors must meet with these advisors prior to starting rehearsals and arrange a schedule of meetings, including but not limited to, production meetings. No significant design or technical element can be introduced into the project without first consulting the faculty advisors.

2. The director must meet with the student Purple Masque Manager in charge of tech at least 6 weeks prior to opening.

3. In conjunction with your stage manager, make sure that after rehearsal each night that the lights are restored to classroom operation and that the stage is cleared for classes. Please sweep the floor!
4. Set up a meeting with the Marketing Office 6 weeks prior to opening to discuss publicity for your production.

5. Make sure all crew assignments are cleared with the Technical Director. The TD will have a master schedule and will help in assigning students who need credit for class.

6. The Managing Director may have suggestions for stage managers.

7. The ground plan must be reviewed and approved by the Technical Director prior to the beginning of rehearsals. The ground plan must pass all current Life Safety, Building and Fire Codes. The ground plan and installation schedule must also meet the needs of classes held in the Purple Masque.

If a student designer is not assigned to your show, the following is your responsibility:

8. Use minimal set pieces, utilizing the stack blocks, round tables, stools, etc. The emphasis should be placed on the acting and directing, not the technical elements.

9. If approved by your advisor, the scene shop and the costume shop may be used for you to work on some technical elements of your production. You must paint or build all pieces on your own. Check with shop managers for availability of space if you want to use the shops. Also, expect to bring your own supplies, such as paint, material, wood, etc. You may use tools and equipment, if you check with the shop managers.

10. Set up an appointment with the costume shop manager or designer to pull costumes for your production. Not all costumes are made available to Purple Masque productions.

11. Set up an appointment with the Props Manager to secure props for your production. A $15 deposit will be required. If props are not returned to the Props Manager on the specific date, the check will be cashed.

12. Make sure that main stage costume or set designers are not interested in using any props or costumes before you pull them for your production.
Suggested Curriculum for MA in Theatre with concentration in Playwriting

THTRE 870 Greek and Roman Theatre (3 credits)
THTRE 871 Medieval and Baroque Theatre (3 credits)
THTRE 879 Modern Theatre (3 credits)
THTRE 661 Professional Development (1 credit)
THTRE 662 Playwriting (3 credits)
THTRE 762 Advanced Playwriting (3 credits)
THTRE 862 Workshop in Playwriting (3 credits)

At least one course in Design, Management or Tech at the 600 level or above (3 credits)
At least one course in Acting or Directing at the 600 level or above (3 credits)
One hour of additional elective…

THTRE 710/THTRE 880 Creative Project (3 credits)
CREATIVE PROJECT WITH EMPHASIS IN PLAYWRITING

Having an original work produced as part of the KSU Theatre season is a privilege, not a right. Any drama that is given a full production, whether in the Purple Masque Theatre or, on very rare occasions, Nichols Theatre, must be read and approved by the entire Theatre Faculty. Playwriting students have other options for fulfilling the requirements of a project or a thesis necessary for the completion of the MA degree.

Playwriting Project options include:

1. The written draft of a complete, full-length play neatly typed in correct, professional playwriting format, spiral bound, with a front cover. The play must be read, critiqued, and approved by all members of the student’s committee. The oral exam will be concerned with the quality of the writing.

2. The written draft and Reader’s Theatre production of a complete, full-length play neatly typed in correct, professional playwriting format, spiral bound, with a front cover. The play must be read, critiqued, and approved by all members of the student’s committee. The Reader’s Theatre production will be presented in the Purple Masque Theatre, but no admission will be charged. Actors who read for such a play will be auditioned outside the regular audition process, and the playwright will be restricted to a maximum of three 3 hour rehearsals before presentation. The oral exam will be concerned with the quality of the writing, and what the student learned from hearing the play.

3. A fully mounted production in the Purple Masque Theatre of a complete, full-length drama that has been read and approved for production by the entire Theatre faculty. The play must be a written draft neatly typed in correct, professional playwriting format, spiral bound, with a front cover. The playwright will not direct the play him/herself, but will work with a director assigned by faculty on the development/re-writing of the play during rehearsals. The oral exam will be concerned with both the quality of the writing and the actual production. On rare occasions when a professional level script is produced, that play may be given a fully mounted production in Nichols Theatre with the approval of the entire faculty.

Identify a Major Professor: The Director of Graduate Studies and the student will identify a Major Professor who is a faculty playwriting teacher to supervise the creative project. The student will ask that professor if he/she would serve in that capacity. The Major Professor should be identified by the beginning of the spring (or second) semester of the student’s first year.

Forming a Graduate Committee: The student’s Graduate Committee (one Major Professor and a minimum of 2 committee members, all of whom are member of the Graduate Faculty) will be determined by the student and Major Professor according to established procedure of the Department. One committee member may be from
outside the theatre department if he/she has a specific expertise to contribute to the project. Committees may have more than 3 members.

**Program of Study:** After the Major Professor and Graduate Committee is identified, the student will download the Program of Study form from the K-State Graduate school webpage at [http://www.k-state.edu/grad/gs/current/guideforms/masters.htm](http://www.k-state.edu/grad/gs/current/guideforms/masters.htm) and fill out the form with ALL courses that will be taken during MA degree (See “How to fill out Program of Study”). This form must be signed by the student and all members of the committee, plus the Head of the SCTD Department. An original and four copies of the form must be turned in to the Dean of the Graduate School in 103 Fairchild Hall.

**Scheduling the Oral Examination:**
The form for Approval to Schedule Final Examination is available on the K-State website at [http://www.k-state.edu/grad/gs/current/guideforms/masters.htm](http://www.k-state.edu/grad/gs/current/guideforms/masters.htm) Download this form, negotiate a convenient time, date, and place for the committee members, and have them sign the form. The Head of SCTD must also sign this form. Turn the form, along with 4 copies, in to the Graduate School office in 103 Fairchild Hall.

The Student can check with the office staff to schedule a classroom space for the Oral Exam. Many Oral Exams are conducted in Room 009.

**Paperwork for the Oral Examination must be submitted to the K-State Graduate School AT LEAST 2 weeks previous to the date of the Oral Exam.** Do this EARLIER, rather than LATER!

**Preparing for the Oral Examination:** At least 2 weeks before the Oral Examination, submit to the Major Professor and Graduate Committee members a final draft of the script.
MA in Theatre with concentration in Stage Management

A graduate student wishing to concentrate in the area of stage management would first need to meet with or talk with the head of stage management to be accepted into the stage management program. The student would then work with the head of stage management to create a program of study emphasizing management and technical areas important to this concentration. There is only one graduate level stage management course in this area. The student would therefore work with the major professor to develop graduate level independent studies based on the practice of stage managing student and mainstage productions. It would also be advisable for the student to plan on working as a stage management intern at a reputable theatre during the summer. Information will be provided to assist in finding an intern position, but the student will need to consider that most internships pay little above room and board, if that. It is, however, possible to receive some funding for internship work through the university, if you qualify for financial aid.

The final project would be a challenging mainstage stage management assignment combined with a substantive written assignment based on this practical stage management assignment.

The head of stage management is Marci Maullar, Associate Professor.
Suggested Curriculum for MA in Theatre with concentration in Costume Design and related crafts.

15 hours of credit must be taken at 800+ credit level

Required Core:

THTRE 870 Greek and Roman Theatre (3 credits)

THTRE 871 Medieval and Baroque Theatre (3 credits)

THTRE 879 Modern Theatre (3 credits)

THTRE 880 Creative project (3 credits)

An advanced class outside tech/design area (e.g., acting, directing, playwriting, etc)

Suggested Electives:

A technical theatre/design class, 600 level or above, outside your area of primary focus. (3 credits) For example: Scene design, scene painting, lighting or sound design, properties or cad drafting.

12 hours of electives, 700 level or above in the area of costume design:

*Example of classes taught:*
Costume History
Costume Design/Advanced Costume Design
Patterning and Construction
Millinery
Rendering
Stage Make-up
Surface Design
Guidelines for Creative Project in Costume Design

For detailed process guidelines for all Purple Masque and Main-stage Costume Design projects, refer to the KSU Theatre Production Handbook.

Documentation of the creative process and product for the receipt of a Masters Degree in Theatre/Costume Design Emphasis must include the following:
1. All research, both visual and text-based, with accompanying notes and indications of inspiration.
2. Notated working script.
3. Any preliminary conceptual work, collage or other.
4. Dated notes from Design and production meetings.
5. All Daily reports, in calendar order.
6. Copies of all e-mails and communications.
7. Costume plots, both initial and final, in printed format.
8. Costume change and tracking plots.
10. All budget breakdowns.
11. Copies of all receipts and purchasing records.
12. Copies of all rental information.
13. Thumbnail and Rough sketches.
14. Any color or character boards.
15. Final color renderings with swatches.
16. Cutters sketches for all built costumes.
17. Wig, Make-up and craft sketches.
18. Discussion of lessons learned in the fitting room.
19. Photos of mock-up fittings.
20 Reflective Statement:
   The Reflective Statement should be written, if possible, at least 4 weeks after show closes. This is an opportunity to examine, at a distance, your movement through the creative and production processes. Look at knowledge gained, challenges and solutions, juggling many different types of personalities and skill levels, artistic compromise, successes and failures. This is also your opportunity to address anything you feel needs to be said to defend your work, but also to look back and see what could be done better. The document has no prescribed length, but should be detailed, thoughtful and in depth.

Final Documentation Format:
A hard copy of the Portfolio of all work for the Creative Project is required for the Oral Defense. A Digital copy of major materials should be presented to the Department of Communication Studies, Theatre and Dance for inclusion in the Norma Bunton Library. Both should include production photographs.

The hard copy of the Portfolio must be turned in to the Major Professor at least 2 weeks before the Oral Defense so that all members of the committee have chance to view it before the Oral.
Suggested Curriculum for MA in Theatre with concentration in Scene Design.

15 hours of credit must be taken at 800+ credit level

Required Core:

THTRE 870 Greek and Roman Theatre (3 credits)
THTRE 871 Medieval and Baroque Theatre (3 credits)
THTRE 879 Modern Theatre (3 credits)
THTRE 880 Creative project (3 credits)

An advanced class outside tech/design area (e.g., acting, directing, playwriting, etc)

Recommended electives course list for Scene Design MA students:

THTRE 711—Scene Painting (3 credits)

Or

THTRE 710—Practicum in Theatre, Advanced Scene Painting (Ind. Study) (3 credits)
THTRE 710—Practicum in Theatre, for design work not done as final creative project.
(1-3 credits number of hours to be determined by scope of project).
THTRE 711—Courses as offered. Previous courses have included:
  Rendering, Drafting, Advanced Scene design, Properties
THTRE 780—Theatrical Design Studio
THTRE 799—Projects in Theatre (specialized coursework in area to be determined by student and major professor)
GUIDELINES FOR CREATIVE PROJECT—SCENE DESIGN

Student is responsible for filling out all paperwork necessary for program of study.

Design assignments will be made by Design/Tech faculty in the spring of the year preceding the student’s creative project assignment. Creative projects may be either mainstage or Purple Masque designs, depending on student’s level of accomplishment.

The student will be responsible for following the attached checklist to provide a complete design package in a timely manner. Deadlines may be found in the current Production Handbook.

In addition to producing a complete design package, the student should also prepare the following materials prior to their oral defense:

1. Notebook with all notes from script analysis, director/designer meetings, and production meetings, as well as thumbnail sketches and any other preliminary materials.
2. Either a written synopsis of all textual research, or copies of all pertinent articles, along with a complete and thorough bibliography.
3. A brief statement of concept, discussing the development and implementation of concept.
4. Files and/or image boards of all research.
5. A written self-evaluation. This document might include: initial ideas that were discarded or transformed, how the student approached the design with the director, challenges that arose during the process and how they were addressed, how satisfied the student was with the final product, and what (if anything) the student would do differently if they could do the project over.

For the final oral defense, the student should prepare a display of all drafting, painter’s elevations, models, and other design materials. The student should be prepared to speak about their process and design choices, as well as answer questions posed by the thesis committee.

A hard copy of the Portfolio must be turned in to the Major Professor at least 2 weeks before the Oral Defense so that all members of the committee have chance to view it before the Oral.

A Digital copy of major Portfolio materials should be presented to the Department of Communication Studies, Theatre and Dance for inclusion in the Norma Bunton Library. Both should include production photographs.
KSU Department of Theatre Scenic Design Checklist

Mandatory attendance at:
- All director/designer meetings
- Minimum of two meetings with Faculty Scenic Designer prior to final design deadline
- All production meetings
- All paint calls
- Minimum of one run-through rehearsal prior to crew watch
- Paper tech (if necessary)
- Crew watch
- All technical and dress rehearsals
- Strike

Preliminary design package:
- Research image boards
- ¼” groundplan (1/8” for McCain Auditorium) with location of all scenic elements and furniture
- Thumbnail sketches
- Props list

Final design package:
- ½” groundplan (1/4” for McCain Auditorium) with location of all scenic elements and furniture
- ¼” or ½” section, if necessary
- ½” elevations (drafting) for each individual scenic element
- ½” or 1” drafting for any built props
- ½” scale color model or ¼” white model with 1” scale painter’s elevations for all surfaces (may also include or substitute appropriate paint samples)
- Final props list

Other requirements:
- Design must be approved by Director, Faculty Scenic Designer, and Faculty Technical Director prior to beginning construction.
- Designer should plan to schedule regular meetings with TD and Scene Shop Foreman to discuss progress on construction.
- Designer should work closely with prop master to approve all props.
- Designer will be responsible for “tagging” all furniture to be pulled from storage.
- Designer is responsible for pulling and installing all set dressing prior to first dress rehearsal.
Suggested Curriculum for MA in Theatre with concentration in Lighting and/or Sound.

15 hours of credit must be taken at the 800+ Credit Level.

Required Core:
THTRE 870 Greek and Roman Theatre (3 Credits)
THTRE 871 Medieval and Baroque Theatre (3 Credits)
THTRE 879 Modern Theatre (3 Credits)
THTRE 880 Creative Project (3 Credits)
An advanced class outside tech/design area (3 credits) at the 600 level or above (e.g., acting, directing, playwriting, drama therapy, etc.)

Suggested Electives:
Two technical theatre/design classes (6 credits) 600 level or above, outside your area of primary focus.
   For example: Scene Design, Costume Design, Scene Painting, Technical Production, Properties or Cad Drafting.
THTRE 710 (3 credits) - for design work not part of the final creative project, including at least one complete lighting design and one complete sound design.
THTRE 711 (3 Hours) - Advanced Lighting Design
THTRE 711 (3 Hours) - Theatrical Sound Design
THTRE 780 (3 Hours) - Theatrical Design Studio
   Or
THTRE 799 (3 Hours) – Projects in Theatre (specialized coursework in area to be determined by student and Major Professor.)
Guidelines for Creative Project – Lighting & Sound Design
The student is responsible for filling out all paperwork necessary for program of study. Design assignments will be made by Design/Tech faculty in the spring of the year preceding the student’s creative project assignment. Creative projects may be either mainstage or Purple Masque designs, depending on the demands of the production and the student’s level of accomplishment.
The student will be responsible for following the attached checklist to provide a complete design package in a timely manner. Deadlines may be found in the current production handbook.
In addition to producing a complete design package, the student should also prepare the following materials prior to their oral defense:
1. Notebook with all notes from script analysis, director/designer meetings, and production meetings, as well as any other preliminary materials or sketches.
2. A written synopsis of all textual research and/or copies of all pertinent articles, along with a complete and thorough bibliography.
3. A brief statement of concept, and a discussion of the development and implementation.
4. Files and/or image boards of all research.
5. A written self-evaluation. This document should address the process leading to the initial ideas, how the student approached the design with the director, challenges during the process and how they were addressed, how satisfied the student was with the final project, and what (if anything) the student would do differently if s/he repeated the project.

For the final oral defense, the student should prepare a display of all draftings, paperwork, as well research, photos and other design materials. (URTA Guidelines might be useful to study.) The student should be prepared to speak about their process and design choices, as well as answer other questions related to the project posed by their thesis committee.
A hard copy of the portfolio must be turned in to the Major Professor at least two weeks before the Oral Defense so all members of the committee may review it prior to the Oral. A Digital copy of major Portfolio materials must be presented to the Department of Communication Studies, Theatre and Dance for inclusion in the Norma Bunton Library. Both should include production photographs.
KSU Theatre – Lighting/Sound Design Checklist

**Mandatory attendance at:**
- All director/designer meetings dealing with Lighting/Sound
- Minimum of two meetings with the Faculty Lighting/Sound Designer prior to final design deadline.
- All production meetings.
- All rigging or recording calls.
- Minimum of one run-through rehearsal prior to paper tech.
- Paper Tech.
- Crew Watch.
- Dry Tech and all technical and dress rehearsals.
- Supervise Lighting & Sound Check
- Strike

**Preliminary design package:**
- Research image boards or sound marker cues.
- Preliminary cue list including all structural cues or marker cues.
- Storyboard or Thumbnails of lighting moments. (Lighting only)
- CD of Marker Cues for show and examples of music. (Sound Only)
CHECKLIST CONTINUED (LIGHTS ONLY):

Final design package:
- Concept statement.
- Descriptive cue list of all cues.
- Magic sheets.
- Color Keys or Lighting Keys.
- Gel and Template order.
- \( \frac{1}{4} \)” or larger Lightplot. (See USITT Standards for format.)
- \( \frac{1}{2} \)” or larger vertical section. (Required in proscenium house.)
- Instrument Schedules, Dimmer and channel hookups, patch sheets, etc.
- Rigging Schedule.
- Track Sheets of all cues.
- Photographs or thumbnails of major moments.

Other requirements:
- Design must be approved by Director, Faculty Lighting/Sound Designer, and Faculty Technical Director prior to rigging.
- Designer should schedule meetings with John Uthoff prior to rigging.
- Designer must prepare gel and gobo order so supplies can be ordered in a timely manner.
- Designer is responsible for focus of plot.
- Designer is responsible for training all lighting crew prior to Technical Rehearsal.
- Designer is responsible for adjusting all cues to production timing and spacing during the tech/dress rehearsals to the production and notes to Stage Manager on timing.
- All cuing and adjustments should be finished by final dress rehearsal.
CHECK LIST CONTINUED (SOUND ONLY):

Final design package:
- Concept statement.
- Sound cue list of all cues following Bracewell format.
- Operational cue sheets.
- Block Diagram of Sound setup.
- Speaker and Microphone position diagram – ¼” Scale
- Equipment lists.
- Rigging Schedule.
- Operator Cue sheet – would include SFX setup.
- CD or DVD of all sounds in show.

Other requirements:
- Design must be approved by Director, Faculty Lighting/Sound Designer, and Faculty Technical Director prior to sound setup.
- Designer should schedule meetings with John Uthoff/Sound Assistant prior to speaker and microphone setup.
- Designer must prepare sound order so supplies can be ordered in a timely manner.
- Designer is responsible for setting all levels and speaker and microphone placement.
- Designer is responsible for training all sound crew and headset setup prior to Technical Rehearsal.
- Designer is responsible for adjusting all cues to production timing and spacing during the tech/dress rehearsals to the production and notes to Stage Manager on timing.
- All cuing and adjustments should be finished by final dress rehearsal.
Suggested Curriculum for MA in Theatre with concentration in Technical Theatre

Graduate Coursework
15 hours of credit must be taken at the 800+ Credit Level.

Required Core:
THTRE 870 Greek and Roman Theatre (3 Credits)
THTRE 871 Medieval and Baroque Theatre (3 Credits)
THTRE 879 Modern Theatre (3 Credits)
THTRE 880 Creative Project (3 Credits)
An advanced class outside tech/design area (3 credits) at the 600 level or above (e.g., acting, directing, playwriting, drama therapy, etc.)

The student will work with the Resident Faculty Technical Director to select a curriculum that will fulfill their goals, including:
THTRE 711c Topics in Theatre, Autocad;
THTRE 569 Advanced Technical Production
THTRE 799 Projects in Theatre

GUIDELINES FOR CREATIVE PROJECT – TECHNICAL DIRECTION

Student is responsible for filling out all paperwork necessary for program of study.

Assignments will be made by the Design/Tech Faculty in the spring of the year preceding the student’s creative project assignment. Creative Projects must be a Mainstage production, unless significant circumstances exist to prevent such an assignment. Should such circumstances exist, special arrangements will be at the discretion of the Design/Tech Faculty to adequately fulfill the requirements for a Creative Project.

The student will be responsible for fulfilling the duties and responsibilities of the Technical Director, as outlined as follows (KSU Production Handbook, 19):

1. Design Phase
   - Read Script.
   - Prepare budget and planning workbook.
   - Acquire budget and scheduling information.
   - Become familiar with production time line as shown in the season calendar.
   - Attend design meetings, if requested.
   - Be available to assist artistic team.
   - Learn CSTD purchasing procedures, if unfamiliar.

2. Budget Phase
   - Develop list of production requirements.
   - Attend budget meetings.
   - Develop materials and labor estimates.
   - Research construction procedures.
   - Research Safety and Health concerns.
   - Develop preliminary scene and paint shop schedules.
   - Make sure scenic design meets all applicable Life Safety, Building and Fire Codes.
3. Planning Phase
   • Order materials.
   • Produce construction drawings.
   • Develop build (including paint) schedule.
   • Develop load-in schedule.
   • Communicate budget and schedule to Scene Shop Supervisor.
   • Follow all CSTD purchasing procedures.

4. Construction Phase
   • Produce and communicate technical drawings and schedules to Scene Shop Supervisor.
   • Monitor budget
   • Schedule and daily progress of scenery construction.
   • Address all developments due to rehearsal process.
   • Attend all production meetings.
   • In cooperation with Stage Manager, set call times for running crews.

5. Load-In Phase
   • Supervise load-in procedures.
   • Update Stage Manager, Director, and Scenic Designer of progress on a daily basis.
   • Develop training procedures for student running crews.

6. Technical Rehearsal Phase
   • Attend Crew Watch, Technical and Dress Rehearsals.
   • Communicate adjustments due to rehearsal process to Scene Shop Supervisor.
   • Supervise and assist running crew as procedures are developed and refined.
   • Monitor rehearsals to ensure safe operating procedures and conditions.

7. Performance Phase
   • Monitor and respond to Performance Reports.
   • Inspect all technical production elements as needed.
   • Develop Strike Plan.
   • Communicate daily notes, strike call time, and strike requirements to Scene Shop Supervisor.

8. Strike
   • Supervise strike to ensure orderly and safe tear down, demolition, and/or storage of scenic, lighting, sound, and property elements.

DOCUMENTING THE CREATIVE PROJECT:
In preparation for his/her oral defense, the student should prepare the following materials:

Final Production Documents
   • A written Self-Evaluation discussing:
     o The challenges faced during each of the Production Phases outlined above and how each was addressed
     o Major and minor improvements or milestones of learning as a result of the project
     o Satisfaction with the final product
     o How the process might be different if attempted again
• Reconciled Budget
  o i.e. The approved final budget arranged side by side with actual expenses of material and labor. This should be broken down for each scenic element
• Expense Record with copies of receipts for each purchase related to scenic elements
• Final Production Schedule
• All Daily To-Do Lists or Daily Work Schedules
• Any additional schedules, rigging plots, or other paperwork created to facilitate communication between the shop staff and technical personnel
• In-Scale Build Drawings for all scenic elements and props
• Complete and Final Scenic Design Drawings (Please order them similarly to the build drawings)
• All Rehearsal and Performance Reports; as well as Production Meeting Minutes
• Production Photos that demonstrate the overall aesthetic of the production and any that showcase particular creative technical solutions
• Clearly constructed and organized Strike Plan

Process Production Documents – Documents that demonstrate the steps taken to arrive at the Final Production Documents. DO NOT create them after the fact.

• All previous versions of the Scenic Budget
• All previous versions of the Production Schedule
• Technical sketches/design ideas for individual scenic units
• Previous versions of the Strike Plan
• All communication between Stage Manager, Director, Faculty TD, or other members of the production or artistic teams
• Notes relating to budgeting, scheduling, construction, or production process
• Previous versions of Scenic Design Drawings
• Process Photographs of scenic elements being constructed

For the final oral defense, the student should prepare a display using the materials above to guide the discussion of his/her process through the project. In addition to his/her presentation, the student should be prepared to answer any questions posed by the thesis committee.

A hard copy of the Creative Project Documents (Final and Process) must be turned in to the Major Professor at least 2 weeks before the oral defense so that all members of the committee may have a chance to view it prior to the defense.

A digital copy of the Creative Project Documents (Final and Process) should be turned into the Major Professor no later than the scheduled oral defense date for inclusion in the Norma Bunton Library archive.
Style Sheet for Graduate Papers

There are many styles used for academic writing. Common styles used are APA (American Psychological Association) and MLA (Modern Language Association). The exact form of references and citations (i.e., order, abbreviations, and punctuation) and rules for format depends on the style you are using.

Style manuals are available at the bookstore and online.
   For APA: http://apastyle.apa.org/
   For MLA: http://www.english.uiuc.edu/cws/wworkshop/writer_resources/citation_styles/mla/mla.html
       For MLA citing of online resources: http://www.thewritesource.com/mla.htm
   For Chicago: http://www.chicagomanualofstyle.org/home.html
   For other links: http://www.bedfordstmartins.com/online/citex.html

Another good writing resource is The Elements of Style by Strunk and White.

You can format papers in a specific style by using RefWorks through the K-State library. Go to the K-State homepage – click on Library (listed on the left side). This takes you to the Library page. Under Reference Tools, click on “RefWorks – cite your sources.” Any K-Stater can create a RefWorks account.

Additional research help is available through the K-State Library. Our Performing Arts Librarian is Thomas Bell and he loves to help! His email is thosbell@ksu.edu. Each fall he offers SPCH 810, a one credit research course for new graduate students, which introduces you to the power of Hale Library and your computer as your partners in research!

Also available through the library is a program called “Assignment Planner” at http://ksulib.org/ac/. The “Assignment Planner” connects you to many research resources and can coach you through organizing your time over the course of a semester in order to have a research paper prepared in a thorough way on time.

Whatever style you choose, you should stick with – don’t mix and match style within a paper.

This style sheet is based on APA format and offers some general guidelines.

Papers should be typed, double spaced, on one side of the paper, and stapled on the top left side.
Title page? No title page is necessary.

Please put title of paper and name of student (author) centered at the top of the first page. For instance:

The Three Weird Sisters of MacBeth: A Study in Feminism
by Philemina Phonebone

Running head – An abbreviated title print printed at the top of the pages of the paper to identify the paper for the reader. The head should be a maximum of 50 characters and contain the author’s name and enough of the title for recognition. For instance:

Phonebone: The Three Weird Sisters

Pagination – Please make sure that all pages are numbered on the top right corner.

Font size – 12 point

Font style – Times New Roman or Courier (something easy to read)

Margins: 1 inch at the top, bottom, left, and right of every page.
This is the default setting for most word processing programs.

Capitalize:
• Words beginning a sentence
• Proper names
• The first word after a colon that begins a complete sentence
• Major words in titles and headings

Italicize:
• Titles of book, plays, and periodicals

It is not necessary to italicize for emphasis unless meaning might otherwise be lost. Use syntax to provide emphasis.

Numbers:
All numbers below 10 are usually expressed in words: one, five, etc.
Zero is typically expressed in words
Any number beginning a sentence, title or text heading is expressed as a word.
All numbers 10 and above are expressed in figures: 10, 15, etc.
Exceptions: Numbers expressing time, dates, ages, sample, population size, exact sums of money can be done as figures.
Structuring your paper:
A strong paper is structured in the following way:
I. Introduction (short)
   With thesis statement (the main idea your paper will develop)
II. Body (long)
   Develop your idea point by point, providing specific details and arguments, citing authorities, and backing your ideas up with critical analysis and evaluation.
III. Conclusion (short)
   Restate thesis statement and summarize your conclusions.

Each paragraph in a paper should deal with one idea. Paragraphs are sometimes long and sometimes short, however, a paragraph should be at least three sentences. Do not write a paper that is one long paragraph.

Use the active voice – is it more direct and vigorous.

Put statements in a positive form whenever possible. Use “not” as a means of denial, not evasion or subterfuge.

Use definite, specific, concrete language. Elaborate by providing examples.

Omit needless words. Avoid flowery language. Concise writing is more effective. Unlike Charles Dickens, you are not being paid by the word.

All papers should be SPELL-CHECKED!! In this day of computers, there is no excuse for misspelled words.

The wrong word spelled correctly is still the wrong word. Proofread your paper yourself to check those pesky common homonyms like their-there-they’re or hear-here.

Check your grammar – Spell-check does not check your grammar and often does not let you know when your punctuation is wrong!
**Punctuation:**

**Period:** Use a period to end a sentence.

**Comma:**
- Between elements in a series of three or more:
  - the height, width, and depth
  - Bill, Bob, and Fred
- To set off a nonessential or nonrestrictive clause:
  - Switch A, which was on a panel, controlled the recording device.
- To separate two independent clauses joined by a conjunction:
  - Cedar shavings covered the floor, and paper was available for shredding and nest building.
- To set off the year in parenthetical reference citations:
  - (Patrick, 1993)

**Semicolon:**
- To separate two independent clauses that are not joined by a conjunction:
  - Cedar shavings covered the floor; paper was available for shredding and nest building.
- To separate elements in a series that already contain commas:
  - The color order was red, yellow, blue; blue, yellow, red; or yellow, red, blue.
  - (Davis & Hueter, 1994; Pettigrew; 1993)

**Colon:**
- Between a grammatically complete introductory clause (could stand alone as a sentence) and a final phrase or clause that illustrate, extends, or amplifies the preceding thought:
  - Philip Phonebone wrote of two urges: an urge toward union with others and an urge toward isolation.

**Dash:** Use to indicate the sudden interruption in the continuity of a sentence. Overuse of dashes weakens the flow of material.

**Parentheses:**
- To set off structurally independent elements:
  - The patterns were significant (see Figure 3).
- To set off reference citation in a text:
  - Dumas (1991) rejected the idea.
- To introduce an abbreviation:
  - The National Association of Schools of Theatre (NAST)
- To enclose a citation or page number of a direct quotation:
  - The author stated, “The effect disappeared within minutes” (Lopez, 1993, p. 311), but she did not say which effect.
Brackets:
To enclose parenthetical material that is already within parentheses:
(The results for the control group [n=8] are also presented in Figure 2.)

Quotations:
All material directly quoted from another author’s work or from one’s own previously published work and verbatim instructions should be reproduced word for word and surrounded by double quotation marks.

Short quotes: Incorporate a short quote (fewer than 40 words) into the text.
40 or more words: display in a freestanding block of typewritten lines, indented five spaces from the left margin, and omit the quotation marks.

Direct quotations must be accurate, following wording, spelling, and interior punctuation of original source, even if the source is not correct. (If source is incorrect and this may confuse your reader, insert the word [sic], italicized and bracketed, immediately after the error.)

Use single quotation marks within double quotation marks to set off material that in the original source was enclosed in double quotations.

Omitting material from a quote: use three ellipsis points (…) within a sentence to indicate that you have omitted material from the original source. Use four points to indicate any omission between sentences (you are then including the period at the end of the first sentence).

Adding emphasis: If you want to emphasize a word or words in a quotation, italicize the word or words and immediately after insert within brackets: [italics added].

Footnotes: Content footnotes supplement or amplify information in the text. They should not be complicated, irrelevant or nonessential information. They should only be used to strengthen your discussion. They should only convey one idea. In most cases try to integrate the information into the text if it is important.
Citations of sources within papers:

Whether paraphrasing or quoting an author directly, you must credit the source or you are plagiarizing.

When citing print sources, give the author’s last name, year of source, and page number of course in parentheses, separated by commas:
(Brook, 1962, p. 32)

Electronic sources often do not have page numbers. Use paragraph number in this case. Either use the paragraph symbol (backwards P with a slash) or the abbreviation: para.

If the information has been gained through an interview, letter, memo or email, cite the information as a personal communication with the date:
(S.D. Bailey, personal communication, 2007)

If the author’s name appears as part of the narrative, cite only the year of publication in parentheses:
Walker (2000) compared attendance figures…

Otherwise, put your citation at the end of the sentence:
A recent study of attendance figures showed more interest in Shakespearean productions in the 90’s than in the 50’s (Walker, 2003).

If a work has no date use: n.d.
If a work is very old, cite the year of the translation you used: Aristotle, trans. 1931

If citing a page, abbreviate to p.  (Walker, 2003, p. 288)
If citing a chapter, abbreviate to chap.  (Walker, 2003, chap. 9)

Reference Page:

All papers should have a reference at the end. This lists all sources you used in preparing for the paper. Only list the sources you actually used in the research.

References contain: Name of author, date of publication, title of publication, location of publisher and name of publisher.

If the work is an article from a periodical (i.e., journal) include the name of the periodical, volume, issue, and page numbers.

List references alphabetically by last name of author
Order several works by the same author in chronological order.

Appendixes: Allow authors to provide reader with detailed information that would be distracting to read in the main body of the article.
SUGGESTED GRADUATE READING LIST

Adler, Stella—*The Technique of Acting*
Appia, Adolphe—*Music and the Art of the Theatre*
Aristotle—*The Poetics*
Aronson, Arnold—*American Set Design*
Artaud, Antonin—*The Theatre and its Double*
Ball, David—*Backwards and Forwards*
Ball, William—*A Sense of Direction*
Barton, Robert—*Style for Actors*
Bay, Howard—*Stage Design*
Beckerman, Bernard—*Dynamics of Drama: Theory and Method of Analysis*
Benedetti, Robert—*The Director at Work, The Actor at Work*
Bentley, Eric—*The Playwright as Thinker, The Theory of the Modern Stage, What is Theatre? A Point of View*
Bergson, Henri—*Laughter*
Berry, Cicely—*The Actor and the Text*
Bieber, Margarete—*The History of the Greek and Roman Theatre*
Bloom, Harold—*Shakespeare: The Invention of the Human*
Boal, Augusto—*Games for Actors and Non-Actors; Theatre of the Oppressed*
Bogart, Anne & Landau, Tina—*The Viewpoints Book: A Practical Guide to Viewpoints and Composition*
Boleslavsky, Richard—*Acting: The First Six Lessons*
Brecht, Bertolt—*Brecht on Theatre*
Brockett, Oscar—*History of the Theatre*
Brook, Peter—*The Empty Space*
Brustein, Robert—*The Theatre of Revolt, Letters to a Young Actor*
Burris-Meyer/Cole—*Scenery for the Theatre*
Chaikin, Joseph—*The Presence of the Actor*
Chekhov, Michael—*To the Director and the Playwright, To the Actor: On the Technique of Acting*
Clurman, Harold—*On Directing*
Cohen, Robert—*Acting Professionally, Acting One*
Cole, Tobe—*Directors on Directing*
Conrad, Hyrum (ed.). *The Development of Alba Emoting: The Work of Dr. Susana Bloch*
Corey, Irene—*The Mask of Reality, The Face is a Canvas*
Courtney, Richard—*Play, Drama, and Thought*
Craig, Edward Gordon—*The Art of the Theatre*
Devere Smith, Anna—*Talk to Me, Letters to a Young Artist: Straight-up Advice on Making a Life in the Arts — For Actors, Performers, Writers, and Artists of Every Kind.*
Dewey, John—*Art as Experience*
Dukore, Bernard—*Dramatic Theory and Criticism: Greeks to Grotowski*
Ekman, Paul—*Emotions Revealed, Unmasking the Face*
Ernst, Earle—*The Kabuki Theatre*
Esslin, Martin—*The Theatre of the Absurd*
Frye, Northrup – *The Myth of Spring: Comedy*, *Anatomy of Criticism, Specific Forms of Drama*

Gorelik, Mordechai—*New Theatres for Old*

Grotowski, Jerzy—*Towards a Poor Theatre*

Hagen, Uta—*Respect for Acting, A Challenge for the Actor*

Halpern, Charna—*Truth in Comedy*

Jane Ellen Harrison – *Ancient Art and Ritual, Themis*

Hauser, Frank & Reich, Russell - *Notes on Directing*

Hays, David—*Light on the Subject*

Hodge, Francis—*Play Directing: Analysis, Communication and Style*

Horace – *On the Art of Poetry*

Hunter, Frederick – *The Power of Dramatic Form*

Ionesco, Eugene – *Notes and Counternotes*

Johnstone, Keith—*Impro*

Jones, Robert Edmond—*The Dramatic Imagination*

Kindelan, Nancy—*Shadows of Realism*

Kirby, Ernest Theodore – *Ur-Drama: The Origins of Theatre*

Lewis, Robert—*Advice to the Players*

Linklater, Kristin—*Freeing the Natural Voice*

Mamet, David—*Writing in Restaurants, Three Uses of the Knife: On the Nature and Purpose of Drama*

Marranca, Bonnie—*Theatre of Images*

McCabe, Terry – *Mis-Directing the Play*

McNeil, Daniel – *The Face*

Meisner, Sanford—*Sanford Meisner on Acting*

Miller, Arthur – *Tragedy and the Common Man*

Morris, Eric – *Irreverent Acting; Being and Doing; Acting from the Ultimate Unconscious; Acting, Imaging and Unconscious.*

Nietzsche, Frederich – *The Birth of Tragedy*

Noice, Helga & Noice, Tony – *The Nature of Expertise in Professional Acting: A Cognitive View*, and a variety of articles…

Oxenford, Lyn—*Playing Period Plays*

Parker & Smith—*Scene Design and Stage Lighting*

Peckell, Lynn—*Designing and Painting for the Theatre*

Pilbrow, Richard—*Stage Lighting*

Roose-Evens, James—*Experimental Theatre*

Russel, Douglas—*Stage Costume Design*

Schechner, Richard—*Environmental Theatre*

Shurtleff, Michael—*Audition*

Silverberg, Larry—*The Sanford Meisner Approach: Workbooks 1-4*

Southern, Richard—*The Seven Ages of the Theatre*

Spolin, Viola—*Improvisation for the Theatre*

Stanislavski, Konstantin—*An Actor Prepares, Building a Character, Creating A Role, My Life in Art*

Suzuki, Tadashi—*The Theatre Writings of Tadashi Suzuki*

Styan, J.L.—*Modern Drama in Theory and Practice*
Wilder, Thornton – *Some Thoughts on Playwriting*
Willet, John—*The Theatre of Bertolt Brecht*
Reading List of Plays

The following are playwrights listed by theatre history period which graduate students should have by the time they finish graduate school with a few of their most important works highlighted. Works that will be read in dramatic literature classes are asterisked.

**Greek Theatre:**
AESCYLUS: The Oresteia*, The Persians*, Promethus Bound*, Seven Against Thebes*
SOPHOCLES: Oedipus The King*, Antigone*, Oedipus at Colonus*, Electra*, Philoctetes*
EURIPIDES: The Bacchae*, Medea*, Iphigenia at Aulis*, Electra*, Hippolytus*
ARISTOPHANES: Lysistrata*, The Frogs, The Birds*, The Clouds
MENANDER: The Grumbler

**Roman Theatre:**
PLAUTUS: The Menaechmi*, The Pot of Gold, The Braggart Warrior (Miles Gloriosus), Pseudolus
SENEC A: Oedipus the King*, Hippolytus*
TERANCE: The Eunuch*, Phormio, The Brothers

**Medieval:**
The Creation, and the Fall of Lucifer*
Cain and Abel*
Noah’s Flood*
Abraham and Isaac (Brome, MS)*
The Second Shepherd’s Play (Wakefield Cycle)*
Everyman*

**Elizabethan/Jacobean (1558-1642):**
THOMAS DEKKER: The Shoemaker’s Holiday
JOHN FLETCHER and FRANCIS BEAUMONT: The Maid’s Tragedy
JOHN FORD: Tis a Pity She’s A Whore*
BEN JONSON: Volpone*, The Alchemist
THOMAS KYD: The Spanish Tragedy*
CHRISTOPHER MARLOWE: The Tragical History of Doctor. Faustus, Tamerlaine the Great, Edward II
WILLIAM SHAKESPEARE: Hamlet, King Lear, Measure for Measure, Henry IV, Pt 1, Macbeth, Othello*, A Midsummer Night’s Dream, The Tempest*
JOHN WEBSTER: The Duchess Of Malfi*, The White Devil

**Italian Renaissance:**
NICCOLO MACHIAVELLI: The Mandrake (Mandragola)

**Spanish Renaissance (1500-1700):**
PEDRO CALDERON: Life Is a Dream*, The Mayor of Zalamea, Love After Death
TIRSO de MOLINA: The Trickster of Seville
LOPE DE VEGA: The Sheepwell (Fuente Ovejuna)

**French Neo-Classical (1548-1700):**

**Restoration (1642-1790):**

**18th Century German Drama (Sturm und Drang/Weimar Classicism)**
FREDERICH SCHILLER: The Robbers, William Tell, Don Carlos, Mary Stuart JOHANN VON GOETHE: Faust, Parts 1 and 2, Goetz von Berlichingen

**18th Century Italian Drama**

**18th Century French Drama**
BEAUMARCHAIS: The Marriage of Figaro, The Barber of Seville PIERRE MARIVAUX: The Game of Love and Chance

**19th Century French Drama (Romantic)**
ALEXANDRE DUMAS fils: The Lady of the Camillias ALEXANDRE DUMAS pere: Henri III and his Court, Christine, The Three Musketeers VICTOR HUGO: Hernani EUGENE LABICHE: An Italian Straw Hat, M. Perrichon’s Journey ALFRED de MUSSET: A Door Should Be Either Open or Shut, No Trifling with Love EDMOND ROSTAND: Cyrano de Bergerac EUGENE Scribe: Marriage for Money, Andrienne Lecouvreur

**19th Century German Drama**
GEORG BUCHNER: Woyzeck, Danton’s Death HEINRICH VON KLEIST: The Prince of Homberg*, The Broken Jug
**19th Century Russian Drama (Early Realism)**

NICHOLAI GOGOL: The Inspector General  
ALEXANDER OSTROVSKY: The Forest, The Diary of a Scoundrel  
LEO TOLSTOY: The Power of Darkness  
IVAN TURGENEV: A Month in the Country

**Modern Theatre: Early Realism/Naturalism**

J.M. BARRIE: Peter Pan, What Everyone Woman Knows, The Admirable Crichton  
HARRIET BEECHER STOWE: Uncle Tom’s Cabin  
ANTON CHEKHOV: The Cherry Orchard, Three Sisters, Uncle Vanya  
GEORGES FEYDEAU: A Flea in Her Ear  
MAXIM GORKY: The Lower Depths  
LADY GREGORY: The Workhouse Ward  
GERHARDT HAUPTMANN: The Weavers  
HENRIK IBSEN: A Doll’s House, Hedda Gabler, Ghosts, Peer Gynt, An Enemy of the People, Rosmersholm, When We Dead Awaken, The Master Builder, John Gabriel Borkman, The Wild Duck  
MAURICE MAETERLINCK: The Blue Bird, Pelleas and Melisande  
ARTHUR WING PINERO: The Second Mrs. Tanqueray  
ARTHUR SCHNITZLER: La Ronde, Anatol  
GEORGE BERNARD SHAW: Major Barbara, Candida, Arms and The Man, Pygmalion, Heartbreak House, Man and Superman, Saint Joan  
AUGUST STRINDBERG: Miss Julie, Ghost Sonata, The Dance of Death, The Father  
JOHN MILLINGTON SYNGE: Riders to the Sea, The Playboy of the Western World  
OSCAR WILDE: The Importance of Being Earnest, Lady Windermere’s Fan, A Lady of No Importance  
EMILE ZOLA: The Vultures

**Departures from Realism:**

LEONID ANDREYEV: He Who Gets Slapped  
ANTONIN ARTAUD: Spurt of Blood  
SAMUEL BECKETT: Waiting For Godot, Endgame, Krapp’s Last Tape  
BERTOLT BRECHT: Mother Courage, The Caucasian Chalk Circle, The Good Person of Setzuan, A Man’s A Man  
KARL & JOSEF CAPEK: R.U.R., The Insect Play  
EUGENE IONESCO: The Bald Soprano, Rhinoceros, The Chairs  
ALFRED JARRY: Ubu Roi*  
GEORG KAISER: From Morn to Midnight  
FREDERICO GARCIA LORCA: Blood Wedding, The House of Bernarda Alba, Yerma  
FERENC MOLNAR: Liliom  
JEAN-PAUL SARTRE: No Exit, The Flies  
SLAWOMIR MRZEK: Out at Sea, The Party  
LUIGI PIRANDELLO: Six Characters in Search of an Author*, It is So, If You Think So.  
ELMER RICE: Street Scene, The Adding Machine
SOPHIE TREADWELL: Machinal
FRANZ WEDEKIND: Spring Awakening, Pandora’s Box

**Modern/Contemporary Drama:**
MAXWELL ANDERSON: Anne of a Thousand Days,
JEAN ANOUILH: The Lark, Antigone
DAVID AUBURN: Proof
ALAN AYKBOURN: Bedroom Farce, Absurd Person Singular, Communicating Doors
JAMES BALDWIN: The Amen Corner
BRENDAN BEHAN: The Quare Fellow, The Hostage
UGO BETTI: Corruption in the Palace of Justice, Crime on Goat Island, The Queen and the Rebels
LEE BLESSING: A Walk in the Woods, A Body Of Water
CARLYLE BROWN: Buffalo Hair, Pure Confidence
CARLYL CHURCHILL: Cloud Nine, Top Girls
ALICE CHILDRESS: Wedding Band: A Love/Hate Story in Black and White, Mojo, Trouble in Mind
PEARL CLEAGE: Flyin’ West, Blues for an Alabama Sky
SHELAGH DELANY: A Taste of Honey
ANNA DEVERE SMITH: Twilight LA 1992, Fires in the Mirror
STEVEN DIETZ: God’s Country, Inventing Van Gogh, Lonely Planet
CHRISTOPHER DURANG: Beyond Therapy, Sister Mary Ignatius Explains It All To You
FRIEDERICH DURRENMANT: The Physicists, Play Strindberg, The Visit
HORTON FOOTE: The Trip to Bountiful, The Young Man From Atlanta
MARIA IRENA FORNES: Fefu and Her Friends, Abington Square, Promenade
BRIAN FRIEL: Translations, Dancing at Lughasa, Lovers
MAX FRISCH: Biedermann and the Firebugs, The Chinese Wall
ATHOL FUGARD: Master Harold and the Boys, A Lesson from Aloe
CHARLES FULLER: A Soldier’s Play, Zooman and the Sign
SUSAN GLASPELL: Trifles
JOHN GUARE: The House of Blue Leaves, Six Degrees of Separation
A. R., GURNEY: Mrs. Farnsworth, The Cocktail Hour, The Golden Fleece, The Dining Room
DAVID HARE: Amy’s View, Plenty, Pravda, Via Dolorosa
LORRAINE HANSBERRY: A Raisin in the Sun, The Sign in Sidney Brustein’s Window
LILLIAN HELLMAN: The Little Foxes, The Autumn Garden, The Children’s Hour
BETH HENLEY: Crimes of the Heart
ISRAEL HOROWITZ: The Indian Wants the Bronx
SIDNEY HOWARD: They Knew What They Wanted
TINA HOWE: Painting Churches, Coastal Disturbances, The Art of Dining, Birth and AfterBirth
DAVID HENRY HWANG: M. Butterfly
WILLIAM INGE: Bus Stop, Picnic, Come Back Little Sheba, The Dark at the Top of the Stairs
GEORGE S. KAUFMANN & PAUL CONNELLY: Beggar on Horseback
GEORGE S. KAUFMANN & MOSS HART: The Man Who Came to Dinner, You Can’t Take It with you
MOISES KAUFMAN: The Laramie Project, Gross Indecency: The Three Trials of Oscar Wilde
ARTHUR KOPIT: Wings, Indians
TONY KUSHNER: Angels In America: The Millennium Approaches And Perestroika
CHARLES LUDLAM: The Mystery of Irma Vep
DAVID MAMET: Glengarry Glen Ross*, American Buffalo, A Life in the Theatre, Speed the Plow
EMILY MANN: Execution of Justice, Still Life, Having Our Say, Meshugah
WILLIAM MASTROSIMONE: Extremities, The Woolgatherer, Shivaree, Cats Paw
W. SOMERSET MAUGHAM: The Circle
ARTHUR MILLER: Death of a Salesman, The Crucible, The Price, All My Sons, After the Fall
MARTIN MCDONAGH: Pillowman
TERRANCE MCNALLY: Love! Valor! Compassion!, Maria Callas, Frankie & Johnnie at the Claire de Lune
HENRIK MULLER: Hamletmachine
MARSHA NORMAN: ‘Night Mother, Getting Out
CLIFFORD ODETS: The Country Girl, The Flowering Peach, Waiting for Lefty, Awake and Sing, Golden Boy
JOHN OSBORNE: Look Back In Anger, Luther
SUZAN-LORI PARKS: Topdog/Underdog
DAVID RABE: The Basic Training of Pavlo Hummel, Sticks and Bones, In the Boom Boom Room, Streamers
YAZMINA REZA: Art, Conversations after a Burial
WILLIAM SAROYAN: The Time of Your Life, My Heart’s in the Highlands
PETER SHAFFER: Equus, Amadeus
NOTZAKE SHANGE: For Colored Girls Who Have Considered Suicide/
JOHN PATRICK SHANLEY: Doubt
SAM SHEPPARD: Buried Child, Curse of the Starving Class, True West, Fool for Love, A Lie of the Mind
NEIL SIMON: Brighton Beach Memoirs, Biloxi Blues, Broadway Bound, Barefoot in the Park
TOM STOPPARD: Arcadia, Rosencrantz and Guildenstern Are Dead, Jumpers, The Real Thing, Travesties, The Real Inspector Hound
SHELAGH STEPHENSON: The Memory of Water
ALFRED UHRY: Driving Miss Daisy, The Last Night Of Ballyhoo
LUIS VALDEZ: Zoot Suit
JEAN CLAUDE VAN ITALIE: America Hurrah
PAULA VOGEL: How I Learned To Drive, The Mineola Twins
DOUGLAS TURNER WARD: Day of Absence
WENDY WASSERSTEIN: The Heidi Chronicles, Isn’t It Romantic? The Sisters Rosenweig
PETER WEISS: The Investigation, The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade.
CHERYL WEST: Before It Hits Home
THORNTON WILDER: Our Town, The Skin of Our Teeth
EMLYN WILLIAMS: The Corn is Green
TENNESSEE WILLIAMS: The Glass Menagerie, A Streetcar Named Desire, Summer and Smoke, Cat On A Hot Tin Roof, Night of the Iguana, El Camino Real, Small Craft Warnings.
AUGUST WILSON: Fences*, The Piano Lesson, Two Trains Running, Ma Rainey’s Black Bottom
LANFORD WILSON: Burn This, Hot’l Baltimore, Fifth of July, Tally’s Folly, The Rimers of Eldridge
GEORGE C. WOLFE: The Colored Museum