As You Like It, Indiana Festival Theatre 2015
Photo by Reuben Lucas
Dear Prospective Student,

It is with pride that the Design and Technology faculty at Indiana University share our programs and curriculum with prospective students. Our faculty are working professionals, active throughout the country, engaged with prominent theatre, dance and opera companies as well as cutting edge issues in the performance and entertainment industries.

We welcome conversations with talented students seeking an MFA degree with a concentration in Costume Design, Costume Technology, Lighting Design, Scenic Design or Theatre Technology. Secondary areas of focus include Sound Design, Props and Scenic Painting. Prioritizing intellectual engagement, collaboration and the development of strong aesthetic, as expressed through artistic and technical skills, our faculty closely mentors students through their three-year tenure at IU. As a student begins to recognize the depth and breadth of their potential, professional career goals are refined and built upon a solid foundation of professional practices for a sustainable and rewarding livelihood as artists, artisans, practitioners and scholars. In consultation with a faculty advisor, and built upon weekly mentoring sessions and end of semester reviews, courses and production assignments are fine tuned to meet the evolving talent of each student.

Please look closely at the details in the following program descriptions including the number and variety of production assignments on the IU theatre stages, the possibility of working with our summer Indiana Festival Theatre, and the opportunities to assist, study overseas and have internship experiences which lead to rich portfolios and solid early career steps.

-Design & Technology Faculty

Our Mission:
To advance the art and practice of theatre design and technology in a nurturing and transforming atmosphere, engaging the forefront of innovation and research.
COSTUME DESIGN

The MFA in Costume Design at IU combines diverse opportunities for realized design work and a strong curriculum as the foundation for its training. Curriculum and practice focus on collaboration, analysis, drawing, painting, aesthetics, craft technology and costume history. Taught by working professionals in collaborative studio and classroom settings, the sixty-hour costume design curriculum offers intensive training in both studio and classroom settings coupled with one-on-one tutorials with the student’s major professor. There is also the option of a study-abroad course in London as part of the curriculum. The goal of the program is to prepare the student for participation in professional theatre and associated disciplines.

Costume design students are assigned at least four productions during their tenure in the program. One production in the third year will be designated as the MFA thesis project which will include written documentation. The MFA curriculum includes costume design, fine arts and technology courses, dramatic literature, history and criticism courses.

The successful student will complete the three-year MFA degree program with an extensive and diverse portfolio of realized designs as well as project work in all genres of theatre including opera and ballet. Additionally, students will demonstrate a comprehensive portfolio of skills in millinery, masks, tailoring and rendering.

Linda Pisano, Professor & Head of Costume Design

Linda is an award-winning costume designer who heads the Costume MFA Program and directs the Theatre and Drama Department’s Study Abroad Program in London. A member of the United Scenic Artists Local 829, Linda’s work has covered a broad range of theatre, dance, musical theatre, ballet and opera throughout the United States. Her work has been featured in the Quadrennial World Design Expo in Prague and the World Stage Design exhibition. Several of her ballet designs continue to tour through Canada, England and the U.S. She serves on the Board of Directors of the United States Institute for Theatre Technology, regularly presents and publishes, and holds membership in USITT, ATINER, The Costume Society of America, and the Costume Society of Great Britain.

lindapisano.com
lpisano@indiana.edu

Photo by Katie Gruenhagen

Chicago, IU Theatre 2013

Photo by Aaron Bowersox

Research & Collaboration
Costume History I & II
Costume Design for Opera & Ballet
Fundamentals of Costume Design
Construction & Couture Techniques
Rendering for Costume I & II
Advanced Costume Design: Aesthetics
Mask Design & Construction
Millinery

Costume & Character in London Theatre (Study Abroad)
The Portfolio & Preparation for the Profession Seminar

Electives
Period Construction 15-17th C
Period Construction 18-19th C
Tailoring
Fabric Modification
Approved Courses in: Scenic Design, Scenic Painting & Props

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Chicago, IU Theatre 2013

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Research & Collaboration
Costume History I & II
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Tailoring
Fabric Modification
Approved Courses in: Scenic Design, Scenic Painting & Props
The MFA Costume Technology program at IU is a three year program primarily focused on draping, pattern-making skills, dressmaking and tailoring. The exploration of pattern development techniques is at the core. Costume technology students will have the opportunity to be lead cutter/draper for at least four productions in their three years. They will work in the costume shop as first hands and stitcher on many others. Technology students are treated as equals in design and production meetings and collaborate with their team from concept meetings through to the stage. In their final year they will complete either a research based or production based thesis project. The goal of the program is to prepare the student for participation in professional theatre and associated disciplines.

The MFA is a sixty-hour curriculum including costume technology courses, costume history, costume design, dramatic literature, history and criticism courses.

The successful student will complete the three year MFA degree program with an extensive and diverse portfolio of realized production work as well as class project work in all genres of theatre, exploring various scales and scope of productions. Additionally, all students will demonstrate a comprehensive portfolio of skills. The graduate from Indiana University will be well prepared for a career in the professional or academic environment. Emphasized skills include: productive methods of research, effective collaborative and communication, a mature professional process, and a rich understanding of the breadth and depth of costume technology, both historical and current.

### Core Costume Technology Curriculum

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<th>Electives</th>
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<tr>
<td>Construction &amp; Couture Techniques</td>
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<td>Fundamentals of Costume Design</td>
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<td>Research &amp; Collaboration</td>
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<td>Draping &amp; Advanced Draping</td>
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<td>Fabric Science/Textile History</td>
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<td>Period Construction 15-17th C</td>
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<td>Period Construction 18-19th C</td>
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<td>Two Courses in Costume History</td>
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<td>Two Courses in History Theory &amp; Literature</td>
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<td>Six credits in Thesis (production-based or research-based)</td>
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<th>Electives</th>
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<td>Advanced Patternng (including digital)</td>
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<td>Teaching Costume Construction to Undergrads</td>
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<td>Fabric Modification: Dyeing, Painting, Distressing</td>
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<td>Dance-wear Construction: Tutu, Bodice, Stretch Wear</td>
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<td>Pattern-making for Menswear/ Tailoring</td>
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<td>Props 1 or 2</td>
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<td>Production/Management</td>
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Heather Milam, Professor of Practice & Head of Costume Technology

Heather has served as Costume Production Specialist for the University of Alabama’s Department of Theatre & Dance. Ms. Milam has been an adjudicator for the USITT Barbara Matera award; she is the website opportunities manager for Costume Society of America, and one of the jurors/editors for the USITT Costume Commission Poster Session. A native New Yorker, Heather obtained her Bachelor’s degree in theatre from Ithaca College. Upon graduation, she moved to NYC where she made Broadway costumes at Barbara Matera Ltd. working on such shows as Mama Mia, Thoroughly Modern Millie, The Lion King, Beauty and the Beast, Sunset Boulevard, many ballets, several operas, the finale costume for Cher’s 2003 Farewell Tour and more. Heather has also draped for the Utah Shakespeare Festival, worked with the National Dance Institute, Playmakers Repertory Theatre, Kitchen Theatre, INCOACT, Theatrefest, Pennsylvania Center Stage, Capitol Theatre, Chaufauqua Conservatory Theatre Company and John Drew Theatre.

hamilam@indiana.edu
The MFA program in Lighting Design is taught by working professionals, and with the additional engagement of guest artists on a regular basis. The rigorous sixty-credit program focuses on training the aspiring designer’s eye and building a robust set of technical and communication skills that together form the core of a flexible and creative approach to lighting design for the stage.

At the foundation of the training is a strong curriculum that mixes studio and classroom instruction with considerable practical experience designing realized productions in the department’s three state-of-the-art theaters. The program offers in-depth mentorship through all phases of production from conceptualization through technical rehearsals, a design practice that hews closely to professional standards, and a close-knit community of peers within the MFA design and technology area.

Among the program’s core values are collaborative and communication skills, expansive aesthetic influence, mature professional process and a rich understanding of the breadth and depth of lighting and the visual language of culture past, present and future. The department’s full production calendar coupled with its modest population of graduate students is designed to provide students with multiple opportunities to design fully produced theater and dance works over the course of their three years in the program. In addition, students serve in support roles for productions within the department, professionally in nearby Indianapolis, and at the university’s Jacobs School of Music in conjunction with its Opera and Ballet program, which produces a full season of opera and ballet in the Musical Arts Center performance facility.

Allen Hahn, Associate Professor & Head of Lighting Design

Allen’s professional career ranges from standard repertoire and world premiere operas for major US and European opera companies to work with some of the country’s most well-regarded avant-garde directors at the Brooklyn Academy of Music and numerous companies and festivals in Europe, Asia and South America. He has served as a lighting consultant to artists for installations in New York at The Metropolitan Museum and in SoHo, and ARoS Kunstmuseum in Denmark. He was Lighting Design Curator for the US delegation to the 2011 Prague Quadrennial Exhibition of Stage Design, and his work from several productions was selected for the 2007 Quadrennial. His primary research concerns the intersection of place and narrative in the built environment, and the use of mobile technology to enhance and activate the audience’s experience of theatrical storytelling outside of traditional performance venues.

aldhahn@indiana.edu
**SCENIC DESIGN**

The MFA in Scenic Design combines diverse opportunities for realized design work and a strong curriculum as the foundation of its training. The program of study offers intensive instruction in both studio and classroom settings coupled with one-on-one tutorials. Students receive instruction in the use of the traditional and contemporary tools of visual communication as it relates to the theatre and allied fields. Importance is placed upon script analysis and research and their interpretation in scenic design.

Focused on expanding and strengthening design point-of-views, the program relies on extensive theoretical and practical applications of scenic design to guide the candidate's developing professional design aesthetic. The demanding coursework is complemented and enhanced by hands-on professional training in the scenic studio with the building, painting and prop acquisition of the department’s productions. Scenic Design candidates also take on positions of leadership with scenic charge artist or property master positions, supervision of undergraduate stagecraft students and may assist faculty designers.

The program includes courses in scenic design, scenic painting, properties, allied skills, scenic technology, dramatic literature, theatre history and criticism. The goal of the program is to prepare the student for participation in professional theatre and associated disciplines.

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Reuben Lucas, Assistant Professor & Head of Scenic Design

Reuben's professional design portfolio includes designs for theatre and museum exhibits. His work has been seen onstage at the Denver Center Theatre Company, National Theatre Conservatory, Theatre Aspen, Indiana Festival Theatre, Curious Theatre Company and others. Reuben's extensive assistant scenic design credits include projects at companies such as: Chicago Shakespeare Theatre, Drury Lane Theatre, Arden Theatre Company, Glimmerglass Festival, Mark Taper Forum, George Street Playhouse, Portland Center Stage, Signature Theatre, Pittsburgh Public Theatre, Pasadena Playhouse, Goodman Theatre, Alabama Shakespeare Festival, Syracuse Stage, Long Wharf Theatre and Broadway. Previously he was the resident scenic design associate at the Denver Center Theatre Company, where he worked on more than 40 productions with nationally known designers. Reuben is a member of United Scenic Artists Local 829.

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reulucas@indiana.edu

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Upon completion, graduates will have a diverse portfolio of realized designs, highly developed research, collaborative and communication skills, a mature professional process, production leadership experience and a rich understanding of the breadth and depth of scenic design.
THEATRE TECHNOLOGY

The MFA Theatre Technology program is rooted in management methods and the creative exploration of materials and techniques for live production. Technical direction students manage the construction of all productions and are trained in estimating, planning/scheduling, creative problem-solving, structural and mechanical design, electronics for theatre, and modern production techniques with scenery materials budgets ranging from $2500 to $8000. TD students are treated as equals in design and production meetings, and collaborate with their team from concept meetings through to the stage. A student will serve as production technical director for at least five (5) main stage productions during their three years in the program. Students also serve as assistant technical director, properties master and may be assigned to one or more technology projects involving automation or other advanced control techniques.

The technical direction program prepares graduates to be creative collaborators with a blend of modern skills and a strong design sensibility. Critical thinking, script analysis and theory are underscored in theatre history and criticism courses coursework. A diverse and student-oriented eight-production season is coupled with coursework in a high-paced but nurturing environment to foster new approaches and ideas about scenery technology.

Core Theatre Technology Curriculum

- Fundamentals of Theatrical Drafting
- Technical Management 1 & 2
- Scenery Mechanics 1 & 2 (Automation)
- Shop Skills and Materials
- Portfolio & Career Development for Technical Directors
- Electronics for Theatre
- Structural Design for the Stage
- Rigging 1 & 2

Paul Brunner, Associate Professor & Head of Theatre Technology

Paul specializes in sustainable production, technical management, and automation. Graduates of his program are employed in all areas of technical production from academic theatre to Chicago’s Lyric Opera. He is co-chair of the Education Committee for the Broadway Green Alliance (BGA) and seeks to promote more sustainable theatre production throughout the country. Paul’s research into greener and more sustainable theatre production has resulted in numerous presentations (USITT, LDI, SETC, ATHE, IHSF) and he’s a contributing author for the book, A Practical Guide to Greener Theatre: Introduce Sustainability into Your Productions. Paul is a Director on the Board of Directors for USITT and serves as Commissioner for Technical Production Commission. He is also the Technical Director and Project Coordinator for the USA 2015 Prague Quadrennial Exhibits.

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Photo by Katie Gruenhagen

Photo by Reuben Lucas
The Department of Theatre, Drama and Contemporary Dance has a thriving sound design program, which provides a great opportunity for a MFA minor. The Department annually produces nine plays, four musicals and three dance concerts every year, as well as numerous student productions. With so many opportunities, graduate and undergrad students can gain valuable sound design and audio engineering experience while they pursue study in their majors.

Students will have the experience of working with directors, music directors and choreographers with solid professional careers, who will push you to perform on a professional level. Classroom work will provide solid training in acoustics, audio system design, recording and microphone techniques, sound design fundamentals, and in-depth study of the relationship of music and sound effects to drama. Working as the sound designer on one of the department’s stages will allow the student to apply the design and engineering skills learned in the classroom.

Outside of the Theatre Department, the Telecom Department can help you develop skills in audio for television, video games and film. If the student’s approach to sound design has a more compositional focus, Indiana University has one of the best music schools in the country, so that there are literally thousands of musicians available right across the street to record or perform onstage. The music school also offers courses in electronic music, music composition and games and film. If the student's approach to sound design has a more compositional focus, Indiana University has one of the best music schools in the country, so that, there are literally thousands of musicians available right across the street to record or perform onstage. The music school also offers courses in electronic music, music composition and music history so students can develop their musicianship as well.

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**Andrew Hopson, Associate Professor of Sound Design**

Andrew has designed or written the scores for shows such as the Oregon Shakespeare Festival, Utah Shakespearean Festival, Actors Theatre of Louisville, American Repertory Theatre, American Players Theatre, Cincinnati Playhouse, Pioneer Playhouse, Cleveland Playhouse, Victory Gardens, Harvard University and the Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004 his New York debut, Trying, was rated one of the best Off-Broadway shows of the year. In film, he has scored the documentaries, Birth of Legends, The Battle of Comm Avenue, Hockey’s Greatest Era 1942-1967, The Frozen Four and Utah’s Olympic Legacy. He has produced, engineered or performed on over 40 CD’s ranging from stories for children to collections of modern American piano works. He is a member of United Scenic Artists, local 829 and the United States Institute of Theatre Technology.
In January 2002, IU opened the Lee Norvelle Theatre and Drama Center on the Bloomington campus. The building is beautifully designed, and provides modern technology, expansive and well-planned workshops, spacious directing and acting studios, and two vital, new performance spaces. The second phase of the Norvelle Center opened in June 2011. The remodeling and renovation of the Theatre Building, which is adjacent to the new center opened in progressive stages. In June 2011 the completion of the final phase allowed the department to fully connect both spaces complete with new classrooms, studios and offices. The new studio theatre and movement studio are the centerpieces of this newest renovation to the facility.

The Wells-Metz Theatre is a 236-seat flexible venue which is home to four season productions each academic year. An intimate space with audience as close as 5 feet from the action, the Wells-Metz has been the location of musicals and large Shakespearean productions, as well as small cast shows. With a full stage trap room and overhead suspension grid, the theatre has become known for its environmental productions with performers playing throughout the space from trap to grid.

The Ruth N. Halls Theatre is a 439-seat proscenium space that plays host to several productions each academic year, in addition to a University faculty dance concert. Guest lectures and presentations are also a frequent occurrence in the theatre. With an orchestra pit that can seat 30, the Halls Theatre has been the venue for large musicals as well as more intimate theatrical pieces. Its large side stage provides a scenery construction and paint area immediately adjacent to the scenic studio for larger shows and projects.
IU blends a vibrant university community with a small-town atmosphere to give you a quality of life that's hard to match. You'll quickly become part of the spirit and tradition of IU, an experience nearly two centuries in the making. IU Bloomington attracts students from around the globe who want a classic college experience: great traditions, a gorgeous campus, international culture, Big Ten sports, and a progressive academic climate.

Bloomington (aka B-town) is the quintessential college town: a small city of just over 80,000 with cultural resources and opportunities that rival cities many times its size. From the diverse shops and restaurants of Kirkwood Avenue to the annual Lotus World Music and Arts Festival, it's easy to see why USA Today named Bloomington one of the top 10 cities for campus culture. For more information about things to do in B-town, check out VisitBloomington.com.
RECENT MFA GRADUATES

We are proud of our Indiana University MFA Design & Technology graduates, and that we have almost one hundred percent placement of our graduating students every year. Our graduates leave with a network that spans from the East to the West coasts, and a comprehensive portfolio demonstrating the artistic and skills that make their work and their experience competitive in their early career.

2015
Bradley Shaw, Theatre Technology Assistant Technical Director. Center Stage (Baltimore, MD)
Jeff Lindquist, Theatre Technology Freelance Technical Director (Michigan)
Sandy Everett, Theatre Technology Technical Director, Colorado Springs Repertory Theatre (Colorado Springs, CO)
Christopher Rhon, Scenic Design Resident Scenic Designer, Midland Community Theatre (Midland, TX)

2014
Andrew Ball, Scenic Design Assistant Scenic Designer, Redhouse Arts Center (Cynthia, NY)
Erik Torin, Costume Design Instructor at an University of Arkansas and Norfolk Conference of Photographers (Boston, MA)
Mark Spain, Lighting Design Owner LuxCanor Productions, Theme Designer (Philippines, PA)

2013
Jen Woods, Lighting Design Freelance Lighting Designer, Utah Opera (Salt Lake City, UT)
Katie Cowan, Costume Design Assistant Director, APT (BT, Santa Fe Opera (New York, NY)

2012
Tim Barlow, Scenic Design Freelance Scenic Designer
Scott Wolfson, Theatre Technology Assistant Technical Director, Chicago Lyric Opera (Chicago, IL)
Jason Orlenko, Costume Design Milwaukee Rep, St. Louis Rep, APT Milwaukee Rep, St. Louis Rep, APT

2011
Abby Wells, Lighting Design Lighting Assistant at Vibrant Design & Freelance (Philadelphia, PA)

2010
Katie Gruenhagen, Lighting Design Freelance Lighting Designer, Cahaba Opera (Salt Lake City, UT)

2009
Jen Rutherford, Scenic Design Freelance Scenic Designer (New York, NY)
Swan Smallman, Lighting Design Owner of Swan Productions, Theme Designer at C.C.C. Arizona

2008
JoJo Percy, Lighting Design Assistant Professor Lighting Design, Baylor University (Waco, TX)

2007
Don Foster, Theatre Technology Technical Director at Regent University (Virginia Beach, VA) 

2006
Dan Lisowski, Technical Director, University of Wisconsin-Madison Shock Loading in Motorized Rigging & Performer Flying Systems
Kacie Huftig, Freelance Scenic Designer & 3D Printing Specialist 3D Printing Mark Spain, Professional Crafts-person & Mask Maker Casting

2005
Triff Morris, Freelance Costume Maker in New York Quick Change Workshop
Linda Essig, Director of Entrepreneurship and Entrepreneurship in the Hermann Institute of Design and the Arts, Arizona State University

RECENT GUEST ARTISTS

Every year the Design & Technology program and the Department of Theatre, Drama & Contemporary Dance bring in outside professionals to complement coursework and enhance graduate training through a variety of master classes, workshops and lectures.

2014
Kevin Kline, Academy Award & Tony Award Winning Actor and IU Alumnus
Jonathan Banks, Veteran Actor (Breaking Bad, etc.) and IU Alumnus
Kavin Klime, Academy Award & Tony Award Winning Actor and IU Alumnus
Stephen Sonheim, Tony Award Winning Composer and Lyricist
Twenty-one hours (minimum) of courses numbered 500 or above
Six hours in the area of theatre history, theory, or dramatic literature
Three hours in research methods and materials (T500) taken for graduate credit. (Students receiving financial aid must maintain a student must maintain a grade point average of at least 3.0 in all course work

Technology, Lighting Design, Scenic Design or Theatre Technology. The

The MFA degree requires a minimum 60 credit hours of graduate work
within a five-year period prior to the awarding of the MFA will count toward

structured accordingly. Normally, only those courses that have been taken
develop his/her artistic talent and master technical skills; the programs are

Residence Requirements
The MFA course of study is a three-year program and it is highly
recommended that students plan on three-years of uninterrupted study in
residence. The faculty believe that it takes three-years for a student to

Other than three weeks before the requested interview date. It is the

Inquiries for a personal on-site interview should be received no later

Best to apply by February or March. Applications will be accepted until all

Openings have been filled.
International application deadline is December 1.

Program Application Deadline
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openings have been filled.

International application deadline is December 1.

Submit Materials to:
Department of Theatre, Drama, and Contemporary Dance
275 N. Jordan Ave
Bloomington, IN 47405
Phone: (812) 856-4024
Fax: (812) 855-0404
theatre@indiana.edu

General Information
The candidate for the Master of Fine Arts degree in the Department of
Theatre and Drama must have completed an undergraduate degree from
an accredited four-year institution with a major in theatre or equivalent
training and experience. In addition, each candidate must provide evidence
of a high degree of technical skill and creative ability in his/her area of
special interest.

The MFA is a three-year program and at the end of each year in residence at
Indiana University, students’ skill and creative ability will be evaluated.
Only those who have clearly demonstrated growth and excellence will be
permitted to remain in the program.

Course Requirements
The MFA degree requires a minimum 60 credit hours of graduate work
with an emphasis in one of the following areas: Costume Design, Costume
Technology, Lighting Design, Scenic Design or Theatre Technology. The
student must maintain a grade point average of at least 3.0 in all course work
taken for graduate credit. (Students receiving financial aid must maintain a
grade point average of at least 3.0). The 60 hours of graduate work will include:

Three hours in research methods and materials (T500)
Six hours in the area of theatre history, theory, or dramatic literature
Twenty-one hours (minimum) of courses numbered 500 or above

In addition, a MFA course of study may include twelve hours (fifteen hours
in Costume Design) in an allied field in another department. A production
thesis is required of all students for which a maximum of six credits may be
taken.

Creative Requirements
Each MFA candidate must complete a major creative project each year.
These projects will be reviewed by the MFA committee in the student’s area
of specialization and critiqued by the student’s advisor. Following the annual
evaluation, recommendation will be forwarded to the Graduate Committee
as to whether or not the candidate should be allowed to continue in the
program. Each MFA candidate must complete a thesis project. In addition,
an oral examination over prescribed material, an oral defense of the project,
and an appropriate record of the project are required. The permanent record
of the thesis project will follow a format prescribed by the Department of
Theatre and Drama.

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residence. The faculty believe that it takes three-years for a student to
develop his/her artistic talent and master technical skills; the programs are
structured accordingly. Normally, only those courses that have been taken
within a five-year period prior to the awarding of the MFA will count toward
the 60-hour requirement.