November 26, 2014

TO: Provost Sarah Mangelsdorf and Interim Dean Wendy Crone

FROM: Julie Underwood, Dean School of Education

SUBJECT: Transition of the MFA in Theatre and Drama

On June 23, 2014 the University Academic Planning Council approved the relocation of the Department of Theatre and Drama from the College of Letters and Science to the School of Education.

Please find attached the planning document and several appendices for the transition of the MFA in Theatre and Drama. The document addresses the curriculum, the graduate faculty, space and other resources, the relationship to the new MA/PhD programs in Integrated Theatre Studies, and the timeline for transition. This proposal was approved on November 19, 2014 by the School of Education Academic Planning Council.

Our hope and expectation is that this proposal will be reviewed formally by GFEC at its December 12, 2014 meeting. Please contact my office with any questions or concerns about the attached materials. Thank you.

c: Jocelyn Milner, Associate Provost and Director, APIR
Kelly Haslam, Assistant Dean, Graduate School
Patricia Boyette, Chair, Theatre and Drama
David Rosenthal, Associate Dean, Education
Jeffrey Hamm, Associate Dean, Education
MFA in Theatre and Drama
CURRICULAR PLANNING DOCUMENT

BACKGROUND AND PURPOSE

As of July 1, 2014, the Department of Theatre and Drama moved its governance home, in accordance with FP&P and with UAPC approval, from the College of Letters and Science to the School of Education. Administrative/budget relocation is to be completed by July 1, 2015. Current and continuing students in the MFA in Theatre and Drama program are expected to move from the College of Letters and Science to the School of Education codes effective Fall 2015. In keeping with the Dean's Agreement of April 2014 (Appendix A), this curricular planning document addresses questions and issues regarding the Department of Theatre and Drama's MFA program relocation to the School of Education.

This document will provide:

1. an overview of the current MFA in Theatre and Drama;
2. a summary of any changes to the MFA in Theatre and Drama program brought about by the move of the Department of Theatre and Drama from L&S to Education;
3. the impact of the MA/PhD in Theatre and Drama moving to the Department of English, and being renamed Interdisciplinary Theatre Studies
4. an update of what has been done to date to address items listed in the Deans' Agreement concerning the relocation of the Department of Theatre and Drama and its MFA program to the School of Education;
5. a proposal for a program review in 2015-2016.

MFA IN THEATRE AND DRAMA

Overview

The MFA in Theatre and Drama is a three-year terminal degree program that marries the scholarly study of theatre with the practical making of theatre. Students may specialize in the areas of acting, directing, lighting design, costume design, scenic design and/or technical design. As of Fall 2014, the MFA in Theatre and Drama has 19 enrolled students. The number of students enrolled in the program at any given time over the past five years has ranged from 19 to 27. Students are funded through Teaching Assistantships, Project Assistantships or Advanced Opportunity Fellowships. This program has a long and distinguished history of producing artists and teachers who are leaders in their field. The department's graduate and undergraduate programs are accredited by the National Association of Schools of Theatre (NAST). See Appendix B. The most recent NAST review of the department occurred in 2009-2010. The department
passed the review and remains in good standing. See Appendix C for more information regarding NAST and the department's 2009-2010 review.

Faculty and Governance

The Graduate Program Faculty in the Theatre and Drama department consists of tenured or tenure-track faculty at UW-Madison who are qualified to offer outstanding graduate level study and training in Theatre and one or more of its sub-disciplines. Newly hired faculty within the department are automatically granted Graduate Program Faculty status. In addition to serving as thesis advisors and/or committee members, Graduate Program Faculty are expected to assist in recruiting, to serve on appropriate graduate program committees and to regularly teach graduate level courses. Non-Theatre and Drama faculty may become Affiliate Faculty after being approved by the Theatre and Drama Graduate Program Faculty and agreeing to serve as per FP&P 5.13. Affiliate faculty provide additional support for the Graduate Program by occasionally teaching courses, serving on graduate committees and providing other programmatic support for the Graduate Program as appropriate. Affiliate faculty will be reviewed for reappointment every three years.

The Graduate Program Faculty is responsible for the administration of the program. A Director of Graduate Studies will be chosen by majority vote of the membership to serve a three-year renewable term. The Director of Graduate Studies will oversee general administration of the MFA in Theatre and Drama program including the scheduling of program-wide meetings (faculty, staff and/or students) to discuss or vote on issues as warranted. Proposals for significant policy change require majority vote of the Graduate Program Faculty and the Department of Theatre and Drama.

Administrative support for the Graduate Program will remain unchanged from the current structure. The current Graduate Program Coordinator, Department Administrator, Administrative Assistant, Financial Specialist and General Manager of University Theatre will transfer with the Department to the School of Education.

Current Faculty Governing the Graduate Program in Theatre and Drama:

Ann Archbold, Professor and Chair
Patricia Boyette, Professor, Interim Chair and Director of Theatre Production
Gail Brassard, Associate Professor
Shuxing Fan, Assistant Professor (third year)
David Furumoto, Professor
Dan Lisowski, Assistant Professor (fourth year)
Michael Peterson, Associate Professor, Director of Graduate Studies
Norma Saldivar, Professor, Executive Director of Arts Institute
Patrick Sims, Professor, Vice Provost Office of Equity and Diversity
Mike Vanden Heuvel, Professor, Chair of Integrated Liberal Studies
Affiliate Faculty:

Previous Theatre and Drama Department Faculty Anticipated to Serve as Affiliate Faculty:
Aparna Dharwadker, Department of English
Mary Trotter, Department of English
Manon Van de Water, Slavic Studies

Previous Affiliate Faculty due for renewal who have served the in the Theatre and Drama MFA program:
Jill Casid, Art History
Laurie Beth Clark, Art
Peggy Choy, Dance
Andrea Harris, Dance
Li Chiao-Ping, Dance
Uri Vardi, Music
Chris Walker, Dance

The Graduate Program in Theatre and Drama expects to acquire new Affiliate Faculty (particularly in Art and Dance) with the transfer to the School of Education and anticipates the development of strong interdisciplinary ties. The Department of Art currently has an MFA program and the Department of Dance is in the process of developing an MFA program. With the addition of the MFA program in Theatre and Drama, like professional graduate arts units are brought together making collaborations among these graduate programs more possible to the benefit of all.

Curriculum

The MFA in Theatre and Drama curriculum remains unchanged with the department's move to the School of Education. The program has a 60 credit minimum as specified by NAST (which is higher than the Graduate School minimum of 42) and a programmatic maximum of 72 credits. It is compliant with all Graduate School and Higher Learning Commission requirements. (Appendices D and E)

There are no curricular requirements within the MFA in Theatre and Drama or the proposed renaming of the MA/PhD Interdisciplinary Theatre Studies programs that will create conflict for students with the relocation of the department and MFA program to the School of Education or with the relocation of the MA/PhD programs to the English Department. Current courses have been or are in the process of being cross-listed for the benefit of all students, and we expect collegial collaborations to continue. The move of the MA/PhD program from the department of Theatre and Drama will not in any way impede the meeting of requirements for current MFA in Theatre and Drama students nor the current MA/PhD students who will be transferring to the Interdisciplinary Theatre Studies program in English.
The Department of Theatre and Drama supports the transfer of MA/PhD in Theatre Research to the Interdisciplinary Theatre Studies program, and will assist in facilitating this transition.

Currently we see no curricular obstacles to the transitions of the department and MFA program to the School of Education or the MA/PhD program to Interdisciplinary Theatre Studies. As Interdisciplinary Theatre Studies develops its program in future, however, caution should be taken to ensure that redundancy of course offerings and academic programs is avoided, especially in the areas of performance courses and acting and directing training. It will be important to maintain the integrity of and the distinction between the MFA in Theatre and Drama program (which includes specialization in Acting and Directing) and the MA/PhD Interdisciplinary Theatre Studies program. We look forward to continued collaboration, and not competition, between both units.

**Budget and Resources**

Budgets and resources related to the transitions of Theatre and Drama MFA to School of Education and the MA/PhD program be renamed Interdisciplinary Theatre Studies and relocated to English department are discussed in the Deans’ Agreement (Appendix A) and are in the process of transference to be completed July 1, 2015. Budgetary and resource support for the MFA in Theatre and Drama program will remain stable at current levels which includes the transfer all current teaching and project assistantships.

**Location and Space**

The Theatre and Drama offices, classrooms, studios, theatres and curricular production related spaces are spread between first, second, fourth and sixth floors in Vilas Hall. An on-site inventory of Theatre and Drama space was conducted on August 14, 2014, by Chris Bruhn with Jesse Winters, Patricia Boyette and Melinda Menard attending. A complete inventory is also listed in the appendix of the May 28, 2014 Relocation Document submitted to the Provost.

As indicated in the Deans’ Agreement document, item 4, “Continuity of physical infrastructure and equipment resources for performance programming, and ancillary resources historically allocated to faculty and staff to perform their duties, will also be protected by the ‘follow the professor/staff’ principle. Likewise, continuity of access to physical infrastructure and ancillaries vital to curriculum and mission for the Theatre Research faculty who remain in L&S (and part of the to be renamed Interdisciplinary Theatre Studies MA/PhD program) – notably access to performance studio or black box stage space, for teaching and for practice of creative activity as research –will also be protected. The deans will support the development of a protocol of collegial collaboration with joint stewardship by Theatre and Drama and by the Interdisciplinary Theatre Studies groups, to ensure appropriate access to faculty and staff across L&S and SOE.”
In keeping with the agreement, collegial discussions are presently underway between Theatre and Drama and Interdisciplinary Theatre Studies faculty to develop mutually satisfactory solutions regarding space usage.

**Proposed Program Review**

Although there was an extensive NAST accreditation review of the department in 2009-10, a GFEC member was not included on the review team. We acknowledge that, as a result, there has not been a Graduate School sanctioned review of the MFA program in the past ten years. To ensure that we are up to date and on solid footing with issues important to the Graduate Faculty Executive Committee (GFEC), and to afford ourselves the opportunity to look more deeply at our MFA in Theatre and Drama program in relation to the transitions that are occurring, the department proposes to conduct a program review in 2015-2016. We will develop a self-study by a three-member committee determined by the Dean of the School of Education that will include a member of GFEC. Criteria for the self-study will be based on NAST and campus guidelines and review frameworks which are also endorsed by the Graduate Faculty Executive Committee.
Appendix A

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

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

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

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

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

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

5. In the case of TA budgetary allocations to assist in curriculum historically supported
by TAships, the deans will support the “resources-follow-the-professor” principle and are
cognizant of the Theatre Research group’s historical ongoing role in the teaching of vital
courses including Introduction to Theatre and Dramatic Literature (currently listed as TD
120) and Theatre for Youth (currently listed as TD 362).

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

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

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

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

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

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

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

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

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

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

National Association of Schools of Theatre (NAST)

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

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

All Master of Fine Arts Degrees

Purpose. The Master of Fine Arts degree title is appropriate only for graduate-level programs that emphasize full-time, professionally-oriented study of some aspect of theatre practice that prepares the student as an advanced professional practitioner or a professional teacher of theatre practice.

Credit Requirements. An M.F.A. program normally requires three years of full-time graduate study and involves a minimum of 60 semester credit hours or 90 quarter hours. As part of this course of study, internships (off-campus) under professional conditions are strongly recommended.

General Requirements. Graduates of M.F.A. programs must exhibit exceptional skill in theatre practice and a well-developed personal aesthetic.
The competencies outlined below are combined and synthesized to achieve this result. The standards do not require a specific course for each competency.

- Advanced professional competence in some aspect of theatre practice as exemplified by a considerable depth of knowledge and achievement demonstrated by a significant body of work.

- A breadth of understanding in theatre and any appropriate related disciplines, the ability to think independently, and to integrate and synthesize information associated with high levels of practice in an area of specialization.

- Awareness of current issues and developments that are influencing the principal field(s) of study, and professional ability and clear potential to contribute to the practice and advancement of the field(s).

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

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

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

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

Program Components and Curricular Structure

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

- Studies in a major field associated with the creation and/or presentation of theatre. Requirements to fulfill competency development in the major shall occupy at least 65% of the curriculum.
• Advanced, analytically- or academically-oriented theatre studies in areas related to and supportive of work in the major field such as, but not limited to, history, dramatic literature, theory, criticism, critical studies, dramatic literature, and performance studies.

• Opportunities for performance, production, and management experiences in a variety of formal and informal settings as appropriate for the student throughout his or her course of study. For those students enrolled in programs or otherwise receiving a commitment from the institution to help them prepare for a career in teaching, instructional opportunities must be provided. Normally, experiences such as exposure to professional theatre productions, interaction with guest artists, and the programming of professional residencies (of individual artists or theatre companies) are critically important in the education of the M.F.A. student.
Appendix C

National Association of Schools of Theatre

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

Dear Professor Archbold:

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

A copy of the NAST Visitors’ Report is enclosed.

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

Please accept our congratulations on behalf of the Association.

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

Sincerely yours,

Samuel Hope
Executive Director

SH:ms
Enclosure

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

COMMISSION ACTION REPORT

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

April 14, 2010

UNIVERSITY OF WISCONSIN – MADISON  
Department of Theatre and Drama

Action:

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

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

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

NAST Degree Listing:

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

Next Full Review

2019-2020 Academic Year

Items for Progress Report:

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

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

Due Date for Progress Report:

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

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

New Curricula:

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

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

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

Note:

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

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

Note:

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

Recommendations:

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

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

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

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

Commendation:

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

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

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

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

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

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

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

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

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

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

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

- Understood to be a vital component to preparing theatre design and technology students, a proscenium theatre continues to present a challenge for the department and the administration. At present, the administration understands the vital need and has responded by including the Proscenium Theatre in future space plans on campus.
- In the interim, we are filling this curricular hole by partnering with the Wisconsin Memorial Union, the campus performing arts 1000-seat presenting theatre, to mount productions that will provide our students with the much needed wing and drop proscenium theatre experience.
- This season, we are producing the rock musical, The Rocky Horror Show at the Memorial Union Theatre. The Rocky partnership provides both undergraduate and graduate students acting and production experience unique to the proscenium stage. The Department of Theatre students will work side by side with Memorial Union staff, a professional SSDC director and professional sound consultants to bring the popular rock musical to performance. We continue to work in close partnership with Memorial Union Theatre administration to identify future opportunities.
- This issue continues to be a priority for the department and the college administration. At present it has been included in the campus master plan (the State master list of building projects) for discussion. Development assistance will need to be addressed before this will move to the next phase. The department continues to work with UW foundation to determine and outline fundraising priorities for the department.
3. The Commission requests an update concerning institutional efforts to fill the position caused by the recent retirement of a senior Design/Technology faculty member, a tenure-track line currently filled by a temporary one-year appointment (see Self-Study, page 45; Visitors' Report, page 3, 20; NAST Handbook 2009-2010, item II.1.2.). The Commission is primarily concerned about continuity of instruction and leadership capabilities.

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

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

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

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

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

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

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

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

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

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

Common Core Courses:

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

Disciplinary Emphasis Courses:

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

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

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

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

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

Electives:

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

**Master of Fine Arts Degree:**
MFA

| Minimum Graduate Degree Credit Requirement | 60 credits |
| Minimum Graduate Residence Credit Requirement | 48 credits |
| Minimum Graduate Coursework (50%) Requirement | At least 50% of credits must be in courses designed for graduate work; theatre and drama courses numbered 300–699 always assess graduate students separately from undergraduates. |

**Prior Coursework Requirements: Graduate Work from Other Institutions**
With program approval, students may count no more than 18 credits of graduate coursework from other institutions.

**Prior Coursework Requirements: UW–Madison Undergraduate**
With program approval, students may count up to 7 credits numbered 300 or above.

**Prior Coursework Requirement: UW–Madison University Special**
With program approval, students may count up to 15 credits numbered 700 or above if difference in tuition is paid.

| Credits per Term Allowed | 15 credits |
| Program-Specific Courses Required | Required courses vary by sub-discipline. |
| Overall Graduate GPA Requirement | 3.00 GPA required |
| Other Grade Requirements | No other specific grade requirements. |
### Probation Policy
Each of the MFA program tracks in acting, directing, costume design, lighting design, scene design, and theatre technology conducts separate reviews of students each semester by portfolio and/or oral examination. Students may be placed on probation if program faculty determine that they are not meeting the expectations of their specific degree program.

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

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

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

### Language Requirements
No language requirements.