PART ONE
UNDERGRADUATE PROGRAM, THEATRE B.A.

ASSESSMENT REPORT 2004-2005
UNDERGRADUATE PROGRAM, THEATRE

1. SLOs (Student Learning Outcomes) for Theatre B.A.
   a. Broad knowledge of the practice, theory, history and production of Asian, Western and Pacific theatre
   b. Stylistically versatile performance skills
   c. Awareness of personal artistic direction
   d. Rigorous work ethic and self-discipline
   e. Knowledge of the craft and artistry of theatre direction and design
   f. Familiarity with skills of stagecraft
   g. Improved written and verbal communication skills
   h. Improved critical thinking skills
   i. Improved creativity

2. Publication of SLOs.

Although these SLOs are well-known within our department, they are not currently published anywhere. In Fall 2005, the SLOs will be published on the departmental webpage.

3. SLOs mapping onto curriculum

   a. Broad knowledge of the practice, theory, history and production of Asian, Western and Pacific theatre. B.A. students gain this knowledge through a four-course sequence in World Theatre, covering theatre history, dramatic literature and theatre theory from ancient times to the present; required courses in the theatrical history of a specific Asian theatre region and in one Asian theatrical form provide a more in-depth awareness.
   b. Stylistically versatile performance skills. In classes in both Western and Asian acting techniques, students learn a variety of vocal, movement, and character techniques. Focused voice or movement classes provide a deeper awareness of the actor’s artistic instruments.
   c. Awareness of personal artistic direction. Students take advanced Practica courses, to deepen their experience in an area of particular interest. Final portfolios and self-evaluation essays help students to reflect on their own growth, and to identify areas of particular ability and interest.
   d. Rigorous work ethic and self-discipline. The four practica in Theatre Management, Costume, Stagecraft, and Acting expose students to the principle areas of stage experience, and require their commitment and discipline.
   e. Knowledge of the craft and artistry of theatre directing and design. Courses in theatre direction and design help students to learn the responsibilities of these
f. **Familiarity with skills of stagecraft.** In the stagecraft course as well as in the stagecraft practicum, students have hands-on experience to complement class lectures.

g. **Improved written and verbal communication skills.** The majority of courses offer experience in written and verbal expression, to articulate students’ own creative goals and to assess the artistry of others.

h. **Improved critical thinking skills.** Across the Theatre curriculum, students are asked to employ the skills of both script and production analysis.

i. **Improved creativity.** Across the Theatre curriculum, students learn to explore their own creative process.

Although SLOs are carefully built into the curriculum, many students also frequently go beyond degree requirements, and thereby enhance their SLOs. For instance, very many B.A. majors voluntarily audition for roles in plays beyond the required one, or apply to direct Late Night theatre, or design shows for our Lab Theatre and our Mainstage. Exit interviews with majors who have taken advantage of these opportunities show enormous growth and dedication to the field.

### 4. Methodologies

Beginning with the initial departmental advising, every B.A. major is carefully guided through the following assessment sequence.

**A. Explanation of Assessment Events and Devices**

1. **Undergraduate Advising.** Advising with the Undergraduate Advisor begins when the student declares a major, or before.

2. **Choosing a Mentor.** As soon as possible, students are encouraged to choose a faculty mentor. At an initial meeting, students evaluate their own level of skill and knowledge through the Entry Checklist.

3. **Mentoring Continues.** Majors and mentors meet at least once each semester. Mentors seek input from instructors on the previous semester’s courses, add comments to the Overall Performance and Evaluation Form, and ask students to evaluate their own progress in course and production work.

4. **Resume/Portfolio Creation.** In their final semester, students compile a resume of their theatre experience, and submit a portfolio of degree-related work. Portfolios can include photos, reviews, photos of designs, scholarly papers, or audio/video presentation.

5. **Exit Checklist.** Students evaluate their progress since starting the major by completing the Exit checklist with their mentor.

6. **Written Self-Evaluation.** Students create a two page self-assessment/reflection paper highlighting their most significant experiences in their major.

7. **Exit Interview.** Students meet with a group of faculty to discuss their experiences and suggestions for improvement. This interview is an extension of their self-evaluation, and also serves as a program review.

8. **Production Evaluations.** Since Spring 2002, the department has asked students involved in any Mainstage or Lab production to fill out Production Evaluation Forms.
Productions are an intensely concentrated learning environment, and the evaluations provide feedback on all aspects of the process.

B. Faculty processing of data
Numbers 6-8 above are all used by the faculty to evaluate our program. Every semester, the faculty meets to discuss the findings at the previous semester’s Exit Interviews. At the meeting, the faculty reflects on how best to make any changes needed in our program. Beginning in Fall 2005, we will begin to compile quantitative statistics using the Entry and Exit Checklists. (Sample size was too small to make this analysis meaningful prior to now). In Fall 2004, there were 9 students in the exit interviews; in Spring 2005, there were 5.

5. Changes to Program
The vast majority of undergraduate students currently in the mentoring program are satisfied with the program curriculum and their learning outcomes. Specifically they have expressed their appreciation of the professional level of production work and of the unique opportunities to work in Asian Theatre productions with master artists from Asia. Exit interviews over the past few years have suggested some specific areas for change:

- Learning outcomes, evaluations, and exit interviews with several students point to the fact that more diverse acting classes are needed. The lack of more classes is a personnel problem and can only be solved by adding an additional acting teacher position to the department. A faculty search is underway as of Fall 2005.
- Other specific results of the curriculum evaluation resulting from the program assessment were the under-representation of local theatre as well as Latino theatre in history courses. Both of these issues have already been addressed as of Spring 2005 by adding new lectures to the World Theatre courses.
- Theatre and Dance faculty have decided to do a retreat once a year to discuss curriculum adjustments, vision, educational mandate etc.

6. General Education Assessment within the Major
   a. Information Skills
      Information skills are particularly emphasized in certain of the upper-level Asian theatre history classes, and in design classes, where students must carry out independent research to create papers, reports, or designs.
   b. Problem-Solving/Oral
      We are fortunate that a theatre degree naturally emphasizes competence in oral presentation, particularly in acting classes. Our reasonable class sizes also allow for frequent discussion and for oral presentation of original student work. Problem-solving is at the heart of all production-oriented classes, as students endeavor to translate their ideas into tangible scenic, costume, and acting choices.
   c. Active Scholarship
      One constant throughout the program is the emphasis on methods of script analysis. Where they be actors, directors, designers, or playwrights, all theatre students gain experience in methods of analyzing a script. Production-oriented classes excel in providing students with highly active learning experiences.
Enclosures

- Overall Performance and Evaluation Form
- Assessment Entrance/Exit Checklists
- Portfolio Assessment Guidelines
- Theatre Major Requirement Check Sheets
THEATRE MAJOR Overall Performance and Evaluation Form

This form is to be filled in by each major’s mentor, who will guide the student through the final portfolio assessment and exit interview. This form is similar but not identical to the Undergraduate Advising Form.

The faculty mentor should be chosen DURING THE SEMESTER IN WHICH THE STUDENT DECLARES THE THEATRE MAJOR. The relevant portions of the form should be completed as soon as is practical after grades are posted. In the case of any courses completed in the same semester as graduation, the grade should be estimated within parentheses.

STUDENT’S NAME:

MENTOR:

SEMESTER IN WHICH MAJOR DECLARED:

1. WORLD THEATRE (12 credits)
   A. Thea 311 (3)
      Semester Taken: Grade: Instructor:
      Evaluation by Student (in 3rd person, as if speaking for instructor):
      Evaluation by Instructor:
      Student’s Response:
   
   B. Thea 312 (3)
      Semester Taken: Grade: Instructor:
      Evaluation by Student (in 3rd person, as if speaking for instructor):
      Evaluation by Instructor:
      Student’s Response:

   C. Thea 411 (3)
      Semester Taken: Grade: Instructor:
      Evaluation by Student (in 3rd person, as if speaking for instructor):
      Evaluation by Instructor:
      Student’s Response:

   D. Thea 412 (3)
      Semester Taken: Grade: Instructor:
Evaluation by Student (in 3rd person, as if speaking for instructor):

Evaluation by Instructor:

Student’s Response:

2. **ACTING** (3 credits)
   Relevant Course:
   Semester Taken:  Grade:  Instructor:

   Evaluation by Student (in 3rd person, as if speaking for instructor):

   Evaluation by Instructor:

   Student’s Response:

3. **MOVEMENT/VOICE** (3 credits)
   Relevant Course:
   Semester Taken:  Grade:  Instructor:

   Evaluation by Student (in 3rd person, as if speaking for instructor):

   Evaluation by Instructor:

   Student’s Response:

4. **DIRECTING** (3 credits)
   Relevant Course:
   Semester Taken:  Grade:  Instructor:

   Evaluation by Student (in 3rd person, as if speaking for instructor):

   Evaluation by Instructor:

   Student’s Response:

5. **TECH THEATRE** (3 credits)
   Relevant Course:
   Semester Taken:  Grade:  Instructor:

   Evaluation by Student (in 3rd person, as if speaking for instructor):

   Evaluation by Instructor:

   Student’s Response:
6. **THEATRE DESIGN** (3 credits)
   Relevant Course:
   Semester Taken:  Grade:  Instructor:

   Evaluation by Student (in 3rd person, as if speaking for instructor):

   Evaluation by Instructor:

   Student’s Response:

7. **YOUTH THEATRE** (3 credits)
   Relevant Course:
   Semester Taken:  Grade:  Instructor:

   Evaluation by Student (in 3rd person, as if speaking for instructor):

   Evaluation by Instructor:

   Student’s Response:

8. **ASIAN HISTORY/THEORY** (3 credits)
   Relevant Course:
   Semester Taken:  Grade:  Instructor:

   Evaluation by Student (in 3rd person, as if speaking for instructor):

   Evaluation by Instructor:

   Student’s Response:

9. **ASIAN PERFORMANCE** (3 credits)
   Relevant Course:
   Semester Taken:  Grade:  Instructor:

   Evaluation by Student (in 3rd person, as if speaking for instructor):

   Evaluation by Instructor:

   Student’s Response:

10. **DRAMA PRODUCTION** (6 practica, at 1 credit each)
    
    **Thea 200B Acting**
    Production:  Production date:
    Semester Taken:  Grade:  Director and/or Instructor:

    Evaluation by Student (in 3rd person, as if speaking for instructor):
Evaluation by Director and/or Instructor:

Student’s Response:

**Thea 200C Stagecraft**
Production: Production date:  
Semester Taken: Grade: Director and/or Instructor:

Evaluation by Student (in 3rd person, as if speaking for instructor):

Evaluation by Director and/or Instructor:

Student’s Response:

**Thea 200D Costume**
Production: Production date:  
Semester Taken: Grade: Director and/or Instructor:

Evaluation by Student (in 3rd person, as if speaking for instructor):

Evaluation by Director and/or Instructor:

Student’s Response:

**Thea 200E Pub/Mgmt**
Production: Production date:  
Semester Taken: Grade: Director and/or Instructor:

Evaluation by Student (in 3rd person, as if speaking for instructor):

Evaluation by Director and/or Instructor:

Student’s Response:

**Thea 400___**
Production: Production date:  
Semester Taken: Grade: Director and/or Instructor:

Evaluation by Student (in 3rd person, as if speaking for instructor):

Evaluation by Director and/or Instructor:

Student’s Response:

**Thea 400___**
Production: Production date:
Semester Taken: Grade: Director and/or Instructor:

Evaluation by Student (in 3rd person, as if speaking for instructor):

Evaluation by Director and/or Instructor:

Student’s Response:

11. PORTFOLIO/CV SUBMISSION
Date given to Mentor:

Mentor’s comments:

Student’s Response:

12. EXIT INTERVIEW
Date:
Interviewing Faculty:

Mentor’s Comments:

Student’s Response:

13. GRADUATION
Date:

Mentor’s Final Evaluation:

Student’s Response:
Instructions:
An Entry Checklist is to be filled out by the mentor in conference with the student as soon as the student has declared a major in Theatre. An Exit Checklist is to be filled out in the last semester before graduation. Results are intended for the evaluation of the BA Theatre Degree Program and the student’s overall learning outcomes. The lists have no influence on the student’s grades or graduation. The checklists document the student’s level of knowledge and/or skills on a scale from 1-5 (1-marginal, 5-excellent) in several core areas of the BA undergraduate program: Acting, History/Theory, Directing, and Design.

NAME OF STUDENT:
MENTOR:
DATE:
ENTRY    EXIT (circle one)

ACTING (as demonstrated in THEA 221, THEA 325, etc. and production work; based on video/digital tapes of their work)

1. Level of skill in creating a character
2. Level of skill in vocal technique
3. Level of skill and variety in movement techniques
4. Level of repertoire of special skills in performance arts (e.g., Commedia dell’Arte techniques, puppetry, Kabuki, Xingju, SEA Asian Performance, stage combat, etc.)
5. Level of ethical and reliable rehearsal behavior shown
BA Undergraduate Theatre Degree  
Assessment Checklists

NAME OF STUDENT:  
MENTOR:  
DATE:  
ENTRY EXIT (circle one)

HISTORY/THEORY COURSES
Applies to THEA 311, 312, 411, and 412:
To be evaluated on a scale from 1-5 (1-marginal to 5-excellent)

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1. Level of knowledge of theatre history, dramatic literature and different theatre cultures.  
2. Level of capability to analyze, evaluate and compare specific theatre-historical contexts, dramatic texts and performance traditions.  
3. Level of capacity for well-structured analysis and coherent argument in written and oral form.  
4. Level of proficiency in undertaking self-directed, independent work.  
5. Level of ability to conduct research using printed and electronic resources.
BA Undergraduate Theatre Degree
Assessment Checklists

NAME OF STUDENT:
MENTOR:
DATE:
ENTRY EXIT (circle one)

DIRECTION (as demonstrated in TEHA 380)

1. Level of knowledge of the responsibilities of a director.
2. Level of awareness of how a director analyzes a script.
3. Level of knowledge of the basic tools of a director (composition, rhythm, blocking, etc.)
4. Level of knowledge of how to evaluate a director’s work.

ADVANCED DIRECTION (will not apply to all students; as demonstrated in THEA 480, THEA 499, graduate coursework and production work; may include videotapes of their work)

1. Level of ability in conceptualization and planning of production.
2. Level of skill in eliciting expressive performances from actors.
3. Level of skill in appropriate and artistic blocking and picturization.
4. Level of skill in control and variety of tempo/rhythm in scenes and productions.
5. Level of ability to create a consistent performative style.
Assessment Checklists

NAME OF STUDENT:
MENTOR:
DATE:
ENTRY EXIT (circle one)

DESIGN (as demonstrated in THEA 353, 356, 445, 453, 456, 653, 656, 657, and/or production work)

1. Level of capacity for creative thinking and concept development.
2. Level of ability to analyze and interpret written and visual materials.
3. Level of ability to conduct and utilize appropriate research.
4. Level of skill in the execution and communication of ideas through oral and visual presentations.
5. Level of ability to provide, accept and evaluate constructive criticism.

STAGECRAFT (as demonstrated in THEA 200C, 200D, 240, 343, 354, 357, 400C, 400D, 446, 640, and/or production work)

1. Level of knowledge in production process and backstage procedures.
2. Level of skill in practical applications of technical theatre.
3. Level of skill in the execution and interpretation of construction drawings, patterns, plans, etc.
4. Level of knowledge with regard to construction techniques.
5. Level of skill in safe and proper use of tools & materials.

Department of Theatre and Dance
**CULMINATING UNDERGRADUATE EXPERIENCE--Theatre**

**PORTFOLIO ASSESSMENT**

In your last semester you will present a portfolio of your work in the department to the theatre faculty. The portfolio will document significant course work and projects completed over your career in theatre at UH.

The portfolio may be in the form of a web site, a video or hard copy documentation…as you deem most appropriate.

- Each portfolio will include:
  1. **a resume**
  2. **a two page self assessment/reflection paper** highlighting your most significant experiences in the department.
  3. **appropriate supporting materials**
     Types of supporting materials **may** include:
     A. photos/slides
     B. reviews
     C. photos of scenic models, design renderings, light plots
     D. photos of completed productions
     E. scholarly paper
     F. video or audio presentation

- You should choose a **faculty mentor** to advise you in this process.

- You may utilize the **Career Placement and Planning Office** in Student Services to facilitate your resume writing.

The completed portfolio must be submitted to your mentor **8 weeks into the semester in which you plan to graduate**. The portfolio will be evaluated by the Theatre faculty on its content and the quality of your presentation.
THE THEATRE MAJOR Requirement Check Sheet (42 credits)

Area Requirements & Menu

WORLD THEATRE: 12 cr.
- Thea 311 Myth to Drama (Fall)
- Thea 312 Elite - Popular (Spring)
- Thea 411 Realism (Fall)
- Thea 412 Modern (Spring)

➢ Student does not need to start this series with 311, but once begun, it is advised that he/she does not take a break as all must be taken. Prerequisites not enforced.

ACTING: 3cr.
- Thea 221 Acting I: Introduction to Performance

➢ Any acting class will fulfill this, but prerequisites should be taken

MOVEMENT / VOICE: 3cr.
You may choose from any of the courses listed below.
- Thea 220 Voice and Speech for the Actor (pre: consent)
- Thea 435 Movement for Actors (pre: Thea 222 or Dnce 221)
- Thea 334 Taiji (pre: Pre: 221 and 222, or consent)

➢ Taiji may be taken for Asian Performance OR Movement/Voice requirement, not both
- Dnce 121, 122, 221 or 231 [ballet]
- Dnce 131, 132, 231 [modern]
- Dnce 370 Dance Improvisation (pre: Dnce 222, 223, or consent)
- Dnce 490 Creative Dance for Children (pre: upper division standing or consent)

➢ If the student is seeking a “design emphasis”, this area can be fulfilled by a design class.

DIRECTING: 3cr
- Thea 380 Beginning Directing WI (pre: upper division Theatre majors or consent)

TECHNICAL THEATRE: 3cr
- Thea 240 Introduction to Theatre

THEATRE DESIGN: 3cr
You may choose from any of the courses listed below.
- Thea 343 Stagecraft (pre: Thea 240 or consent)
- Thea 353 Introduction to Scenic Design (pre: Thea 240 or consent)
- Thea 356 Costume for the Stage (pre: Thea 240 or consent)
YOUTH THEATRE: 3cr.
You may choose from any of the courses listed below.
- Thea 470 Creative Dramatics  (*pre:* Junior standing or consent)
- Thea 474 Theatre for Children  (*pre:* consent)
- Thea 475 Puppetry for Young Children  (*pre:* experience in early childhood education or consent)
- Thea 476 Puppetry
- Thea 477 Masks and Giant Puppets

ASIAN HISTORY/THEORY: 3cr.
You may choose from any of the courses listed below. (*Pre.* for all – consent)
- Thea 462 Drama & Theatre of Oceania
- Thea 464 Drama & Theatre of Southeast Asia & India
- Thea 465 Drama & Theatre of China
- Thea 466 Drama & Theatre of Japan

ASIAN PERFORMANCE: 3cr.
You may choose from any of the courses listed below. *Taiji* may be taken for Asian Performance OR Movement/Voice requirement, not both.
- Thea 325 Asian Acting for Western Actors (*pre:* Thea 222)
- Thea 334 Taiji for Actors (*pre:* 221 and 222, or consent)
- Thea 426V South/South East Asian Acting Workshop (*pre:* 222 or consent)
- Thea 427V Chinese Acting Workshop (*pre:* 222 or consent)
- Thea 428V Japanese Acting Workshop (*pre:* 222 or consent)

DRAMA PRODUCTION: 6cr. total
You must take all of the 200 level units. The two 400 level units can be in any of the areas you choose.

*(Alpha) Beginning Theatre Practicum*
- Thea 200B (1cr) Acting  *Pre:* Audition and be cast in any production in the Kennedy Theatre, Prime Time Lab or Late Night seasons.
- Thea 200C (1cr) Stagecraft  Work crew on any Kennedy Theatre, Prime Time Lab or Late Night production.
- Thea 200D (1cr) Costume  Work crew on any Kennedy Theatre or Prime Time Lab production. Class at beginning of the semester must be attended.
- Thea 200E (1cr) Theatre Management  **Majors only**
  Work front of house, publicity and house management. Meets weekly for the semester.

*(Alpha) Advanced Theatre Practicum*
- Thea 400 [Alpha] (1cr) Work on a productions in any of the Alpha [B-E] designations. **400B by Audition only.**
- Thea 400 [Alpha] (1cr)  **400C, D by consent, 400E Majors only.**
**NAME:** __________________________________________________________  **SS#:**__________________________________________

**TOTAL CREDITS NEEDED FOR THEATRE CORE:** 42

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<th>COURSE</th>
<th>SEMESTER</th>
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<td><strong>World Theatre:</strong> (12cr)</td>
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**Acting:** (3cr)  

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**Movement/Voice:** (3cr)

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**Directing:**

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**Tech Theatre:**

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**Theatre Design:** (3)

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**Youth Theatre:** (3)

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**Asian History/Theory:** (3)

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**Asian Performance:** (3)

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**Drama Production:** (6cr) *majors only*  

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**Hawaii high school**__________________________  **MENTOR**__________________________

Declared: _______  Graduation:__________  **Goldenrod** [ ]  **Portfolio/Resume** [ ]  **Interview date** [ ]

Theatre Assessment 2004-05  9/2/05
### ADDITIONAL COURSES TAKEN IN MAJOR:

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<th>Course #</th>
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### PARTICIPATION RECORD

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### CURRENT ADDRESS:  

______________________________  _________________________________________

PHONE:________________________  ________________________________________

email_________________________ pager_________________________  

cell_________________________
PART TWO
GRADUATE DEGREES IN THEATRE

ASSESSMENT REPORT
GRADUATE PROGRAMS, THEATRE

I. MA PLANS A (THESIS) AND B (NON-THESIS)
(Two year, 39 credit programs.)

Item 1: SLO's
1. To have a good working knowledge, tested by course work and 4-hour culminating Comprehensive Exam, of the five major areas of Drama and Theatre: Western Theory/History; Asian Theatre; Technical Theatre/Design; Acting/Directing; and Youth Theatre, with one of these areas forming an elective focus for the graduate student.
2. To be qualified to teach theatre up to high-school level.
3. To be qualified to perform/design in theatrical productions.
4. To be qualified to progress to a terminal degree: MFA or PhD in Theatre.

Item 2: Publication of SLO's
In Departmental brochure, handouts given at Orientation, and Checklists during Advisement progress. (See below.)

Item 3: SLOs Mapping Onto Curriculum
The five major areas, listed above, are factored into the curriculum by means of course requirements in the Core area of study (the 21 required credits listed in Core Requirements of the MA Plans A and B Checklists, Enclosure #1). The appropriateness of a course choice for any area of emphasis is checked by the determination of the Advisor employing the Recommended Courses Checklist, Enclosure #2

In addition, there are 12 (MA-A) or 18 (MA-B) Elective credits that an MA candidate may apply to his or her special focus area. Finally, both degrees require deficiency make-up (if there are academic deficiencies, see item 5), 6 credits of Asian Theatre study, and 3 credits of Graduate Theatre Workshop which enable us to assess a candidate's performative or design talent as it manifests itself in practical production.

Both degrees require the passing of a rigorous 4-hour comprehensive exam on the five areas, including two hours' specially devised questions on the chosen focus area. There is a Reading List, Enclosure #3 for the Comprehensive Exam issued during the first semester of study, consisting of a Play List and a list of standard theatre works in the five areas, with a sample examination.

The MA-A degree requires the submission of a Master's thesis in the semester following the committee's approval of the topic and the passing of the MA Comprehensives.

Item 4: Covered are all classified Theatre MA Plans A or B students.

Item 5: List of Assessment Events and Devices
(1) Screening: GRE exam scores, used as a diagnostic and part of application process; a sample of academic writing; proof of having taken, at the undergraduate level, one course in theatre history, two in dramatic literature, one in acting, one in direction, and one in tech theatre/design. (If courses not so taken, and applicant is admitted, they must be made up C/NC concurrently with work towards the MA degree.)
(2) Advising Check List (enclosed) for the degree concerned. **(See Enclosure #1)** These list all major requirements; filled in at advising sessions held at least once a semester. Student keeps a copy. Permanent Advisor selected by the end of the first year.

(3) Committee Assessment Meeting. Committee selected at the time comprehensive exam is scheduled, at which time two other committee members selected. For Plan A, a larger committee might be selected and at this time the thesis topic is selected and approved.

(4) 4-hour Comprehensive Exam including a question in the focus area, and a special question specially devised for the candidate which might relate to the thesis (if Plan A) or special interest within the focal area (for Plan B).

(5) Final Oral Exam (Plan B). The final exam is on the written answers to the Comprehensive. It is supplemented by additional questions to assess apparent gaps in knowledge, or clarifications on the written answers by other members of the faculty than the committee--the entire graduate faculty reads the MA comprehensive exams.

(6) Thesis (Plan A) is submitted to the Committee only, in the semester following the passing of the Comprehensives. It may be anywhere from 60 to 200 pages in length and is defended in a special Oral Exam with the committee only present with the candidate.

**Item 6: Contributions of students** through publication, conference participation and performance. Students occasionally make presentations to conferences through GSO support, or through being members of panels at national conferences such as ATHE. Several have also successfully published articles in professional journals. I would say that this happens on an average about three times a year. Certain courses such as Wessendorf's Script Analysis or Theory of Theatre require participation in small conferences modeled on professional international ones.

Students perform regularly in Kennedy Theatre productions; they may receive credit in various forms for about half of these public appearances in KT, but typically appear in many more performances than that. Some also perform elsewhere, for Honolulu theatre groups such as Diamond Head Theatre, Honolulu Theatre for Youth, Kumu Kahua Theatre, Manoa Valley Theatre, etc. (Outside performances usually cannot carry academic credit.) They are assessed in these endeavors not only by our faculty and their peers but also by newspaper critics in the leading dailies and weeklies.

**Item 7:** There is no formal record of 'tracking' graduates but since we write letters of recommendation for most of them, are aware of where they are and what they are doing. Many of our master's students go on for doctoral degrees with us, or elsewhere.

**II. MFA PLAN B (THESIS)**

(Three-year, 60-credit programs. Tracks/concentrations in Acting, Direction, Asian Performance (Acting or Direction), Youth Theatre, Playwriting, Design.

**Item 1: SLO's**

(1) To have the professional competence to function successfully in the artistic concentration of the degree track, certified by the successful presentation of the MFA thesis. (2) To have a broad knowledge of the context and functioning of related theatrical artistic areas to that of the chosen artistic
Theatre Graduate Degrees

concentration. (3) To be able to function as a teacher of the artistic concentration, and contextual related areas, up to college-level, since the MFA is considered a terminal degree. (4) To be able to progress, if desired, to the doctorate in Theatre with a research topic related to that of the MFA artistic concentration.

Item 2: Identical to I., Item 2.

Item 3: SLO's Mapping Onto Curriculum

Each MFA concentration, and any further subdivision of emphasis (e.g., Design can be in Set, Lighting, or Costume), is broken down into Foundation (12 credits), Concentration (39 credits) and Electives (9 credits). (See Checklists for MFA Concentrations, Enclosure #4)

The degree requires 4-6 credits of Graduate Theatre Workshop, the course designation for actual participation in Kennedy Theatre productions other than the thesis, including the qualifying project(s). The public presentation of the creative thesis, which must include a written component that goes beyond a descriptive record of the project (e.g., a production book, essay, full-length play, etc.) The thesis is worth 6 credits.

For the MFA degree, there is no language requirement and no comprehensive exam other than that of the oral examination of the MFA thesis.

Item 4: Covered are all MFA classified students.

Item 5: List of Assessment Events and Devices

(1) Screening: GRE exam scores, used as a diagnostic and part of application process; proof of having taken, at the undergraduate level, one course in theatre history, two in dramatic literature, one in acting, one in direction, and one in tech theatre/design. (If courses not so taken, and applicant is admitted, they must be made up C/NC concurrently with work towards the MFA); samples of artistic work in the concentration applied to (e.g., a video of acting, play direction; a production book; reviews; original playscripts; design portfolios.)

(2) Orientation includes an initial meeting of the incoming student with the Graduate Advisor and the beginning of a Check List in the requisite MFA concentration. The student keeps a copy (See Enclosure #4).

Items 3-8. See Evaluation Process for MFA in Theatre, Enclosure #5

Items 6 and 7: Identical with 1, Items 6 and 7.

III. PhD in Theatre
in (1) Asian Theatre (2) Western Theatre and (3) Comparative Asian-Western Theatre.

Item 1: SLO's
(1) To be capable of researching and writing a major book-length contribution to Western, Asian or Comparative Theatre scholarship, as demonstrated by the dissertation.
(2) To have in-depth comprehensive knowledge of, and be making original contributions to knowledge of, chosen area of specialization of Theatre scholarship.
(3) To have a broad expertise in Theatre history, theory, and performance practices.
(4) To be capable of teaching such knowledge up to the graduate level in universities.
(5) To have mastered a reading knowledge of, and some spoken fluency in, the foreign language relevant to the area of the dissertation.
Item 2: Identical to 1, Item 2.

Item 3: SLO's Mapping Onto Curriculum
Since the PhD is not awarded for the accumulation of academic credit, the 3-semester minimum full-time enrollment will be keyed in each case to the applicant's provisional dissertation proposal, which has been submitted as part of our required screening with the application. Thus we ensure that we have enough requisite courses and qualified faculty and research resources to commit to the candidate.

How the SLO's further map into the curriculum will depend on (1) the candidate's mastery of the required language for the dissertation area and (2) her research strategies for passing the 13.5 hour Theatre Comprehensive Exams that precede approval of the dissertation topic and setting up of the committee. The PhD Checklist (Part of Enclosure #6) specifies a small number of 'required' as well as recommended courses for Asian, Western and Comparative tracking. Also, any undergraduate deficiencies must be made up during the residency period.

Item 4: Covered are all PhD candidates.

Item 5: List of Assessment Events and Devices
(1) Screening: includes the GRE used as a diagnostic; a major sample of academic writing, preferably an MA thesis; provisional dissertation proposal, of at least 4 double-spaced pages plus a partial Bibliography. (This can be adjusted after admission provided the major research area envisaged stays the same.) Admission is contingent on a qualified faculty member committing to taking on advisement of the applicant. Transcripts reveal any undergraduate deficiencies that must be made up during the time of residence.

(2) Preliminary Conference (See Degree Check and In-House Progress Records, Enclosed) includes the giving out and initial filling-out PhD Degree Check and In-House Progress Records--See Enclosure #6) and an explanation of the Graduate Division Forms I-III). The Preliminary Conference is usually conducted by the Graduate Advisor, but the primary Advisor has committed to working with the applicant at the time of acceptance and subsequent advising meetings are with her and average at least two or three a semester.

(3) Second Semester in Residence Evaluation
Near the end of the first year of residency, the doctoral faculty meets and discusses all the doctoral candidates and assesses their progress and the quality of their research and writing work after their first year. The results of this analysis are conveyed to the candidates; any perceived shortcomings are conveyed in a letter to the individual candidates from the Director of Graduate Studies.

(4) Passing of the Language Exam

(5) Advancement to Candidacy and selection of PhD Committee

(6) Final Formulation of the Dissertation Proposal, which is usually 10-15 double spaced pages and has a substantial Bibliography.

(7) Advancement to Dissertation comes with Approval by the committee of the Dissertation Proposal.

(8) Approval of the Comprehensives Study Areas.

The MA Reading List serves as a basis for the exam as well as the three documents entitled Guidelines for Doctoral Students in Theatre, Required Courses for Western PhD Candidates, and Doctoral Comps Menu, Western Area (Enclosures #7, #8 and #9) which spell out the exact structure of the nine questions for the comprehensive exams and the different subject-area choices possible for Asian and Western area candidates.
(It should be noted that the Comparative degree, which involves study of two languages and a great deal more time outlay, has not been attempted in recent years, but the revised Information for PhD Candidates will allow for this option.)

(9) Sitting for the Comprehensive Exams takes place over a maximum period of three weeks. The full committee of the candidate only, not the entire doctoral faculty, reads the written answers.

(10) Oral Examination on the Written Comprehensives Answers involves the entire committee (including the outside member) and lasts for two hours. The Committee may recommend that the exams be re-taken in whole or in part by borderline candidates.

(11) Field Research With enrollment in Diss. 800, the candidate will spend from one to five years researching and writing the dissertation. In the case of Asian Theatre topics, there is an understanding that the period of field research should last at least one full year.

(12) Defense of the Dissertation. The various drafts of the dissertation are supervised and critiqued by the major Advisor; usually the committee sees only the submission draft. Defense is publicly announced; committee members give corrections and suggestions before the corrected final version is submitted to the Graduate Division.

**Items 6 and 7:** Identical with 1, Items 6 and 7.

Enclosures:

1. MA Plans A and B Checklists [not available electronically]
2. Master’s Degrees Recommended Courses Checklist [separate PDF file]
3. MA Reading List
4. Checklists for MFA Degrees (7) [2 samples available electronically]
5. Evaluation Process for MFA in Theatre
6. PhD Degree Check and In-House Progress Records
7. Guidelines for Doctoral Students in Theatre
8. Required Courses for Western PhD Candidates
9. Doctoral Comps Menu, Western Area
Enclosure #3:
MA READING LIST
(Current)

This list applies to all students taking the MA Plan A or B comprehensives and serves as a basic reading list also for doctoral comprehensives candidates.

A.  PLAYS:
Aeschylus, *The Oresteia*
Sophocles, *Oedipus*
Euripides, *Medea*
Aristophanes, *Lysistrata*
Plautus, *Menaechmi*
Anon., *Everyman*
Shakespeare, *Hamlet*
Shakespeare, *Twelfth-Night*
Lope de Vega, *The Sheep Well*
Racine, *Phedre*
Molière, *Tartuffe*
Sheridan, *The School for Scandal*
Beaumarchais, *The Marriage of Figaro*
Hugo, *Hernani*
Ibsen, *A Doll House*
Chekhov, *The Three Sisters*
Strindberg, *The Ghost Sonata*
Shaw, *Major Barbara*
Kaiser, *From Morn to Midnight*
Artaud, *Jet of Blood*
Brecht, *Mother Courage*
O’Neill, *Long Day’s Journey Into Night*
Williams, *Glass Menagerie*
Miller, *Death of a Salesman*
Beckett, *Waiting for Godot*
Baraka (le Roi Jones) *Dutchman*
Shepard, *Buried Child*
Shange, *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*
Churchill, *Cloud Nine*
Müller, *Hamletmachine*
Mamet, *Glengarry Glen Ross*
Parks, *The America Play*
Pinter, *Ashes to Ashes*

YOUTH THEATRE:
Cullen, *Trudi and the Minstrel*
Harris, *Androcles and the Lion; The Arkansas Bear*
Zeder, *Mother Hicks; Wiley and the Hairy Man*
Farquez, *Reynard the Fox*
Saar, *Yellow Boat*

ASIAN:(INDIA:)
Shakuntala
The Tale of Nala
Ghasiram Kotwal
B. SELECTED BIBLIOGRAPHY OF BOOKS ABOUT DRAMA AND THEATRE

WESTERN THEATRE HISTORY:
Arnott: Ancient Greek and Roman Theatre
Banham: Cambridge Guide to Theatre
Berthold: The History of Western Theatre from the Beginnings to the Baroque
Bieber: The History of the Greek and Roman Theatre
Brockett: History of the Theatre
Brockett & Findlay: A Century of Innovation
Case: Feminism and Theatre
Chambers: The Elizabethan Stage (especially Chapters 16, 17, 19 and 20)
Hartnoll: Oxford Companion to the Theatre (especially Italy, France, Germany, Russia, Spain, Jesuit Drama)
Londre: History of Western Theatre from the English Restoration to the Present
Nagler: Sources of Theatrical History
Wiles: Tragedy in Athens

ASIAN THEATRE HISTORY AND THEORY:
Brandon: Theatre in Southeast Asia
Brandon, Malm and Shively: Studies in Kabuki
Ernst: The Kabuki Theatre
Fei: Chinese Theories of Theatre and Performance from Confucius to the Present
Gargi: Theatre in India
Mackerras: Chinese Theatre: From Its Origins to the Present Day
Richmond, Swann and Zarilli: Indian Theatre: Traditions of Performance
Rimer: On the Art of the Noh Drama

WESTERN THEATRE THEORY AND CRITICISM:
Artaud: The Theatre and Its Double
Bennett: Theatre Audiences: A Theory of Production and Reception
Bentley: Theories of the Modern Stage
Brook: The Empty Space
Carlson: Theories of the Theatre; Theatre Semiotics
Dolan: The Feminist Spectator as Critic
Dukore: Dramatic Theory and Criticism: Greeks to Grotowski
Eagleton: Criticism and Ideology
Gilbert and Tompkins: Post-colonial Drama: Theory, Practice, Politics
Grotowski: Towards a Poor Theatre
Jones: The Dramatic Imagination
Read: Theatre and Everyday Life: An Ethics of Performance
Schechner: Public Domain; Performance Theory
Sturrock: Structuralism and Since
Willett, ed. Brecht on Theatre

ACTING AND DIRECTING:
Bruder et al.: A Practical Handbook for the Actor
Cole & Chinoy: Directors on Directing
Dean & Carra: Fundamentals of Play Directing
Albright: Stage Direction in Transition
Hodge: Play Directing
Cole & Strasberg: Acting: A Handbook of the Stanislavsky System
Braun: The Director and the Stage: From Naturalism to Grotowski
Benedetti: The Actor at Work
Cole & Chinoy: Actors on Acting

DANCE:
Jonas: The Pleasure, Power and Art of Movement
Jowitt: Time and the Dancing Image

YOUTH THEATRE:
Baird: The Art of the Puppet
Davis and Watkins: Children's Theatre
Hunt & Renfro: Puppetry in Early Childhood Education
Joyce: First Steps in Teaching Creative Dance to Children
McCaslin: Creative Drama in the Classroom and Beyond
Spolin: Improvisation for the Theatre

DESIGN:
Ingham: From Page to Stage
Payne: The Scenographic Imagination
### DEGREE CHECK FOR THEATRE

**M.F.A. Plan B: Asian Performance Concentration—Acting**

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<th>Telephone</th>
<th>Email</th>
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#### COURSES TAKEN

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Advisor _________________________________

Date

Graduate Chair _________________________________

Date

Courses taken to fulfill minimum of 30 cr of 600-798
(list course alpha and numbers only)

Completed ______  Not completed ______

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# Theatre Graduate Degrees

## Theatre Assessment 2004-05

### M.F.A. Plan B: Asian Performance Concentration—Directing

**Name ______________________________ Telephone __________________ Email ________________**

### COURSES TAKEN

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<th>Credits</th>
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**GRAND TOTAL 60**

Courses taken to make up deficiencies, if any (list course area and title as well as number and credits):
PROGRESS FORM

Date

________ Preliminary Conference held

________ Committee formed:

Advisor _________________________________

Members _________________________________

_________________________________

_________________________________

________ Qualifying Project approved

________ Admitted to Candidacy

________ Final Project proposal accepted

________ Final Project accepted

Advisor _________________________________ Date______________________

Graduate Chair __________________________ Date______________________

******************************************************************************

Courses taken to fulfill minimum of 30 cr of 600-798
(list course alpha and numbers only)

Completed ________ Not completed ________
EVALUATION PROCESS FOR
MFA in THEATRE, All 6 Concentrations

I. Selection of advisor and formation of review committee.
The student in consultation with the Graduate Director selects an advisor from amongst appropriate members of the Graduate Faculty. Together the student and his/her advisor then form an MFA Review Committee composed of a minimum of 3 members of the Graduate Faculty (including the advisor).

II. Assessment of qualifying creative project.
The student completes a major, advanced creative project in his/her field which is then assessed by the student's review committee and discussed with the student. The qualifying creative project is usually undertaken either as part of a seminar course at the 600-level or above (for directing & playwriting, and often for Asian performance & youth theatre), or as part of a major faculty or student directed production (for acting & design, and often for Asian performance & youth theatre); in the latter case, it is planned in conjunction with the review committee, as well. If the qualifying creative project is passed, the student is admitted to candidacy and may proceed to the next step in the evaluation procedure. A second qualifying creative project may be undertaken if deemed necessary by the review committee.

III. Proposal for culminating creative project.
The student works with the review committee to plan and write a proposal for his/her culminating creative project. The proposal must be passed by the review committee before implementation can begin.

IV. Implementation of culminating creative project.
The culminating creative project is most often implemented and presented in at least 4 advertised and ticketed public performances. During the implementation of the culminating creative project the student enrolls in 6 credits of THEA 695, this Department's MFA equivalent to the dissertation THEA 800 credits taken for the PhD degree.

V. Written component of culminating creative project.
The culminating creative project is completed with a written component that goes beyond the descriptive record of the project. The review committee in conjunction with the student determines the specific nature, extent, and scope of the written component in each case.

VI. Oral examination on culminating creative project.
The culminating creative project, its written component, and the student's three years of course and production work is evaluated by the review committee. In an oral examination the student is then called upon to assess and defend his/her work. Only upon successfully completing the oral examination is the student awarded the MFA in Theatre degree.
Degree Check for Theatre Ph.D.

<table>
<thead>
<tr>
<th>Name</th>
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<td>Candidates in Western Theatre</td>
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<tr>
<td>D&amp;T Japan</td>
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<td>______</td>
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<tr>
<td>(if required by dissertation)</td>
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</tr>
<tr>
<td>Field Research</td>
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<table>
<thead>
<tr>
<th>Candidates in Asian Theatre</th>
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</thead>
</table>

| Candidates in Comparative Theatre | |

PROGRESS FORM (Circle submitted forms.)

I. Advancement to Candidacy

Foreign Language: ___________________ Date passed: __________

II. Advancement to Dissertation Stage

Comprehensive Examinations
Approval of Dissertation Topic
Doctoral Committee

III. Final Examination

Theatre 800 (1 credit) in final semester _______

SIGNATURES OF APPROVAL

Advisor Date

Graduate Chair Date
# In-House Progress Record

**Western Theatre Ph.D.**

Name________________________________________ Telephone_______

<table>
<thead>
<tr>
<th>Course Title</th>
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<th>Credits</th>
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<tr>
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## PROGRESS

Circle submitted forms; items marked with • are in addition to or prior to submission of forms.

• Preliminary Conference Date: _____________

• Second Semester in residence
  Evaluation by graduate faculty Date: _____________

I. Advancement to Candidacy

Foreign Language: ______________ Date passed: __________

• Doctoral Committee formed Date: _____________

  ___________________________ Chair
  ___________________________ Outside Member
  ___________________________ ___________________________
  ___________________________ ___________________________
  ___________________________ ___________________________

II. Advancement to Dissertation Stage

Approval of Dissertation Topic Date: _____________

Human Subjects Research approval (if applicable)? Date: _____________
In-House Progress Record  Western Theatre Ph.D. p. 2

• Approval of comps study areas
( at least 30 days prior to comprehensive exam)  Date: ____________

    Western Theatre (see menu)
    Eight areas of choice:  _______________ _____________
                          _______________ _____________
                          _______________ _____________
                          _______________ _____________

    Asian Theatre
    Two areas of choice:  _______________ _____________

Comprehensive Examinations  Date: ____________

III. Final Examination  Date: ____________

    Taken Theatre 800 (1 credit) in final semester?  _______

List of teaching experiences:
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
In-House Progress Record
Comparative Theatre Ph.D.

Name________________________________________ Telephone________

<table>
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<tr>
<th>Course Title</th>
<th>Course Number</th>
<th>Credits</th>
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</thead>
</table>

PROGRESS

Circle submitted forms; items marked with • are in addition to or prior to submission of forms.

•Preliminary Conference Date: _______________

•Second Semester in residence Evaluation by graduate faculty Date: _______________

I. Advancement to Candidacy
  Foreign Language: _______________ Date passed: __________

•Doctoral Committee formed Date: _______________

________________________ Chair
________________________ Outside Member
________________________
________________________
________________________
________________________

II. Advancement to Dissertation Stage
Approval of Dissertation Topic Date: _______________
Human Subjects Research approval (if applicable)? Date: _______________
In-House Progress Record Comparative Theatre Ph.D. p. 2

• Approval of comps study areas
(at least 30 days prior to comprehensive exam) Date: ____________

  Choice of study areas
  1. __________________________________________
  2. __________________________________________
  3. __________________________________________
  4. __________________________________________
  5. __________________________________________
  6. __________________________________________
  7. __________________________________________
  8. __________________________________________
  9. __________________________________________

Comprehensive Examinations Date: ___________

III. Final Examination Date: ___________

  Taken Theatre 800 (1 credit) in final semester? _______

List of teaching experiences:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
In-House Progress Record  
Asian Theatre Ph.D.

Name________________________________________ Telephone________

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<tr>
<th>Course Title</th>
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<tr>
<td>D&amp;T Southeast Asia</td>
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<tr>
<td>D&amp;T China</td>
<td>THEA 465</td>
<td>_______</td>
</tr>
<tr>
<td>D&amp;T Japan</td>
<td>THEA 466</td>
<td>_______</td>
</tr>
<tr>
<td>(if required by dissertation)</td>
<td>THEA 660</td>
<td>_______</td>
</tr>
</tbody>
</table>

**PROGRESS**

Circle submitted forms; items marked with • are in addition to or prior to submission of forms.

- Preliminary Conference Date: _________________
- Second Semester in residence Evaluation by graduate faculty Date: _________________

I. Advancement to Candidacy
   - Foreign Language: _________________ Date passed: __________

   • Doctoral Committee formed Date: _________________

   ____________________________ Chair
   ____________________________ Outside Member

II. Advancement to Dissertation Stage
   - Approval of Dissertation Topic Date: _________________
   - Human Subjects Research approval (if applicable)? Date: _________________
In-House Progress Record Asian Theatre Ph.D. p. 2

• Approval of comps study areas  
(at least 30 days prior to comprehensive exam)  

Choice of study areas

10. Western theatre area #1
11. Western theatre area #2
12. Asian cultural area #1
13. Asian cultural area #2
14. Asian cultural area #3
15. Topical/Comparative /Cross-Cultural
16. Specialization
17. Additional topic/area #1
18. Additional topic/area #2

Comprehensive Examinations  
Date: ____________

III. Final Examination  
Date: ____________

Taken Theatre 800 (1 credit) in final semester? _______

List of teaching experiences:

________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
GUIDELINES FOR DOCTORAL STUDENTS IN THEATRE

From the Course Catalog:

**Doctoral Degree in Theatre**

The Doctor of Philosophy degree given for scholarship in theater history, theory, or criticism, not creative or artistic work, is offered in three areas: (a) Western theater, (b) Asian theater, and (c) comparative Asian-Western theater. The PhD degree is not conferred for the acquisition of academic credits. It is granted only to candidates who demonstrate outstanding ability to do imaginative research and who present the results in a cogent dissertation.

A candidate for the degree is required to successfully complete three semesters of full-time residence, required courses (detailed below), other courses as deemed necessary by the student’s doctoral committee, examination in the research language(s) used in the student’s dissertation research, a written and oral comprehensive examination and an oral defense of the student’s dissertation. The minimum residence requirement is three semesters of full-time work or the equivalent in credits at the UH. At the end of the second semester in residence, the graduate faculty will provide the candidate with an assessment of her or his progress to date.

Required courses in the Western area are THEA 600, plus three other 600– to 700-level courses from a departmental list of approved courses; required courses in the Asian area are THEA 464, 465, and 466, as well as THEA 660 if the candidate’s dissertation requires field research. The curriculum of the comparative Asian-Western theater area is determined by the student’s doctoral committee. A high level of accomplishment in the foreign language or languages appropriate to the proposed area of research is required and will be determined by examination.

Proficiency in teaching, whether lecturing before large classes or teaching smaller classes and leading discussions, is considered part of the training of all PhD candidates, who should demonstrate this proficiency by giving several such lectures or by serving as teaching assistants.

Written comprehensive examinations and two hours of oral comprehensive examinations are required of all candidates before admission to candidacy. These are given after a student has completed the language requirement and before embarking on the dissertation. Written comprehensive exams shall consist of nine questions, one or more of which will specifically address the candidate’s major area of research and one or more of which may be of a special nature at the discretion of the candidate’s committee. The comprehensive includes questions on both Asian and Western drama and theater; further guidelines are available from the graduate adviser. The questions on the written portion are posed by the theater and dance graduate faculty and members of the student’s committee. The doctoral committee consists of at least five graduate faculty, of whom a majority are from the Department of Theatre and Dance and at least one from another department.

Candidates for the PhD who do not complete all requirements within seven years after admission into the doctoral program may be readmitted to candidacy only on the approval of the department’s doctoral faculty and the Graduate Division.
Information for PhD Candidates on Comprehensive Exams

Students will be allowed 1 & 1/2 hours to write each question, excepting questions of a special nature. The student will know in advance what professor(s) will write their questions.

A. WESTERN THEATRE CANDIDATES

1. Western specialists answering questions on Western theatre will pick 8 items from among 5 sections on the Western menu: one from A, one from B, two from C, three from D, and one from E. The candidate will answer 6 questions based on these 8 categories: three questions on Western theory drawing on areas chosen from the menu, three questions on Western history drawing on areas chosen from the menu. Candidates will also answer a question in the area of specialization. One or more questions may be of a special nature (e.g., a take-home) at the discretion of the candidate’s committee. Total: 7 questions.

2. Western specialists answering questions on Asian theatre will develop 2 topics working with one or two Asian theatre faculty members. Total: 2 questions.

B. ASIAN THEATRE CANDIDATES

1. Asian specialists answering questions on Asian theatre will develop topics working with the Asian theatre faculty members. These questions will include at least 1 question in each of 3 Asian cultural areas, at least 1 topical/comparative/cross-cultural question, and a question in the area of specialization. The additional 2 topic areas may in some cases include aspects of Western theatre. Candidates will know in advance which professor(s) will write these questions. Total: 7 questions.

2. Asian specialists answering questions on Western theatre will pick 2 items from the Western menu, sections A-D. These 2 items must be from two separate sections on the menu. Total: 2 questions.

C. COMPARATIVE ASIAN-WESTERN CANDIDATES

The candidate's committee will develop a program of coursework and comprehensive examination at the discretion of the committee.
## Required Courses for Western PhD Candidates

In the Western area, PhD students must take THEA 600, plus three courses from the list below.

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
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<td>History of Western Theatre I</td>
</tr>
<tr>
<td>THEA 613</td>
<td>History of Western Theatre II</td>
</tr>
<tr>
<td>THEA 617</td>
<td>Seminar in Theatre History (repeatable)</td>
</tr>
<tr>
<td>THEA 705</td>
<td>Seminar in Western Theatre and Drama (repeatable)</td>
</tr>
<tr>
<td>THEA 611</td>
<td>Seminar in Major Dramatic Theories</td>
</tr>
<tr>
<td>THEA 615 alpha</td>
<td>Topics in Theory and Criticism</td>
</tr>
<tr>
<td>THEA 619</td>
<td>Advanced Topics: Playwriting and Dramatic Theory (repeatable)</td>
</tr>
<tr>
<td>THEA 778</td>
<td>Issues in Youth Theatre (DNCE 790) (repeatable)</td>
</tr>
<tr>
<td>DNCE 652</td>
<td>Seminar in Dance Theory &amp; Criticism</td>
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<tr>
<td>DNCE 654</td>
<td>Advanced Topics in Dance (repeatable)</td>
</tr>
<tr>
<td></td>
<td>(as topics treat historical or theoretical issues)</td>
</tr>
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</table>

*last revised 5/4/94*
Doctoral Comps Menu

Western Area

This is one system—not the only system—of grouping knowledge about theatre and performance in the West. Its aim is to facilitate a comprehensive examination preparation focused on individual areas of Western theatre history.

For each "item" chosen, students should explore history, theory and playtexts appropriate to that area. A list of suggested playwrights accompanies each item, but does not circumscribe the materials to be prepared; students are responsible for gathering the appropriate historical and theoretical texts to be consulted.

For Western specialists: Pick a total of eight areas on which to focus: one from A, one from B, two from C, three from D, and one from E. Your six Western questions will be based on these eight areas.

For Asian specialists: Pick a total of two areas from sections A-D. Your choices must be from two separate groups.

SECTION A

Ancient Greece
- Aeschylus
- Aristophanes
- Euripides
- Sophocles

Ancient Rome
- Plautus
- Seneca
- Terence

Medieval Europe
- Author of Everyman
- Author of Pierre Pathelin
- English cycle plays
- Hans Sachs
- Hrotsvitha
Puppetry or Youth Theatre or Dance/Drama Curriculum

Max Bush
Charlotte Chorpenning
Alan Cullen
Moses Goldberg
Aurand Harris
Brian Kral
Joanna Kraus
Susan Zeder

SECTION B
Renaissance Italy
Beolco
Cinthio
Commedia scenarii
Guarini
Machiavelli

Neoclassical France
Corneille
Moliere
Racine

Elizabethan & Jacobean England
Beaumont & Fletcher
Jonson
Marlowe
Shakespeare
Webster

Spanish Golden Age
Calderon
de Vega
Molina

Puppetry or Youth Theatre or Dance/Drama Curriculum
see list above
SECTION C

18th century Europe (includes Restoration England)
   Behn
   Congreve
   Beaumarchais
   Diderot
   Dryden
   Gay
   Goldoni
   Gozzi
   Lessing
   Lillo
   Marivaux
   Sheridan
   Voltaire

18th and 19th century America (includes African-American theatre)
   Aiken
   Belasco
   Daly
   Mowatt
   Tyler
   Wells Brown

19th century Europe (includes romanticism, melodrama) (Note that "Europe" here includes Russia and Eastern Europe.)
   Boucicault
   Buchner
   Dumas fils
   Goethe
   Gogol
   Hugo
   Kotzebue
   Musset
   Ostrovskii
   Sardou
   Schiller
   Scribe
   von Kleist
   Wagner

Realism and Naturalism
   Ibsen
   Chekhov
   Gorki
   Hauptmann
   Schnitzler
   Shaw
Strindberg
Zola

Symbolism through Surrealism
(includes dada, expressionism, futurism)
   Apollinaire
   Capek brothers
   Cocteau
   Jarry
   Kaiser
   Maeterlinck
   Strindberg
   Toller
   Synge
   Tzara
   Wedekind
   Wilde
   Yeats

Puppetry or Youth Theatre or Dance/Drama Curriculum
   see list above

SECTION D
Feminist Theatre (Theory and Practice)
   Churchill
   Cixous
   Duras
   Fornes
   Gems
   Houston
   Howe
   Hughes
   Mann
   Moraga
   Norman
   Reinshagen
   Shange
   Split Britches
   Wasserstein

Epic Theatre (incl. British Marxists)
   Arden
   Bond
   Brecht
   Brenton
   Churchill
   Gems
Hare
Weiss

Theatre of Cruelty & Experimental theatre of the 1960s
Postmodern Theatre (Theory and Practice; performance art)
Design since 1850
Direction since 1860
Acting since 1860

20th Century American Drama and Theatre pre-1960

Anderson
Barry
Hansberry
Hellman
Howard
Miller
Odets
O'Neill
Wilder
Treadwell
Williams

20th Century American Drama and Theatre post-1960

Albee
Baraka
Bullins
Chaikin
Durang
Fierstein
Fornes
Guare
Houston
Howe
Hwang
Kramer
Kushner
Mamet
Mann
Moraga
Norman
Rabe
Shange
Shawn
Shepard
Simon
Wasserstein
A. Wilson

20th Century European Drama and Theatre (Note that "Europe" here includes Russia and Eastern Europe.)
Ayckbourn
Anouilh
Arden
Beckett
Brenton
Cixous
Duras
Durrenmatt
Erdman
Fo
Genet
Giraudoux
Handke
Havel
Ionesco
Lorca
Mayakovsky
Müller
O’Casey
Osborne
Pinter
Pirandello
Reinshagen
Sartre
Stoppard
Wertenbaker
Witkiewicz

Latin American Drama and Theatre
Representative playwrights (list to be developed)

20th century African Theatre in Africa
Fugard (South Africa)
Kani and Ntshona (South Africa)
Ngema (South Africa)
Soyinka (Nigeria)
Representative playwrights (list to be developed)

Puppetry or Youth Theatre or Dance/Drama Curriculum
see list above

Canada
Representative playwrights (list to be developed)

Pacific Rim
Davis, Jack
Gotanda, Philip
Hereniko, V.
Hewett, Dorothy
Lawler, Ray
Lum, Darrell
Sakamoto, E.
White, Patrick
Williamson, David
Representative playwrights (*list to be developed*)

SECTION E

Psychoanalysis
Semiotics
Marxism
Anthropology
Structuralism/Formalism
Deconstruction
Phenomenology
Domains of Learning

NOTE: This list is subject to revision. An entering student will be given the most current list, and can choose to adopt a newer list if one is created during his/her years of study.

Last revised 10 February 1995