

Department of Theatre

UMKC 2007-08 Graduate and Professional Catalog (1.0)

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Department of Theatre

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Department Description

The Department of Theatre offers the following degrees:

- Bachelor of Arts.
- Master of Arts centered in theatre history and dramatic literature or playwriting and dramaturgy.
- Master of Fine Arts in acting or design and technology.

The department has a unique mandate. It is the only department in the state system of Missouri empowered to grant the M.F.A. degree in theatre, the terminal degree for candidates preparing for a career in the professional theatre. Accordingly, the main thrust of the department is its master of fine arts programs that prepare professional actors, designers and technicians for the regional repertory and commercial production companies of the United States. Training in the master of fine arts programs is performance and production oriented. The unique arrangement by which the Department of Theatre and the Kansas City Repertory Theatre coexist, interact and support each other while using the same facilities provides ideal opportunities for the candidates.

A training ensemble of experienced professionals is maintained to teach the classes and address candidates' needs. In addition to the regular faculty, guest directors and visiting teachers are brought in from the professional world outside and from the ranks of the Kansas City Repertory Theatre to enhance training opportunities. Accreditation is by the National Association of Schools of Theater. The Department also is a member of the University/Resident Theatre Association.

Student Learning Outcomes

Student Learning Outcomes for the Master of Arts and Master of Fine Arts in Theatre:

Master of Arts in Theatre

Students who complete the M.A. in Theatre will have:

- Read a broad representative sampling of world dramatic literature.
- Mastered an overview of the history of the theatre, along with some specialized knowledge of a chosen era, aesthetic movement or artist in a historical-cultural context.
- Learned the research skills that will make it possible to pursue an advanced degree.
- Demonstrated ability to communicate ideas in clear and correct writing in English.
- Become familiar enough with various components of the art of the stage to be able to interact effectively with theatre professionals.

Master of Fine Arts in Acting

Students graduating with an M.F.A. in Acting from UMKC should be expected to demonstrate the following:

- A detailed understanding of their individual processes as actors through which they find the physical, vocal, emotional and intellectual availability to meet the requirements of a given role. This shall include but not be limited to:
 - A working knowledge of the human voice as a primary means of communication.
 - A working knowledge of the human body as a primary means of communication.
 - A working knowledge of the human psyche as a primary means of motivation.
 - A working knowledge of research methods through which to gain an understanding of the circumstantial life of a character.
- An experiential knowledge of theatrical performance genres from classical roots through contemporary theatre.
- A strong familiarity with a wide range of dramatic literature.
- The ability to work with directors of varying working processes and communication styles.
- The ability to work in collaboration with an ensemble of artists.

Master of Fine Arts in Design and Technology

Students graduating with an M.F.A. in Design and Technology from UMKC will have a detailed understanding of their individual processes as designers through:

- Design - mastering interpretation, collaboration and idea development.
- Technical Skills - mastering the tools of production.
- History - mastering research, text analysis and dramatic history.
- Production - mastering the artistic merging of design, history and technical skills through the experiences of numerous and varied productions.
- Entrepreneurship - mastering the business of the profession and career growth.

Upon completion of the course of study, graduates will have created portfolios of such quality as to effectively introduce themselves to the profession as artists ready for assignments.

The graduate from this program will be prepared to design for the best major and regional theaters.

Master of Arts

The M.A. degree in theater is a research-oriented, two-year degree that will prepare students for admission to Ph.D. programs. Students may plan their programs centered on theater history and dramatic literature or on playwriting, either one with an optional component in dramaturgy. Opportunities exist for M.A. students to serve as dramaturg or assistant to the director of academic and professional productions. A thesis is required to complete the degree. M.A. students are subject to the General Graduate Academic Requirements of the University for graduate study.

Master of Fine Arts: Acting

The acting program is a three-year, minimum 60-credit-hour professional actor-training program interacting with the Kansas City Repertory Theatre, a professional Equity LORT B Theatre. M.F.A. students are subject to the General Graduate Academic Requirements of the University for graduate study.

First Year

The first year of training is a highly disciplined, process-oriented period of study including: a morning group warm-up; collaboration class integrating students and faculty from each area of study; intensive Linklater voice production; basic speech work; text analysis; reading aloud; individualized fitness and nutritional programs, alignment and self-use process; physical approaches to characterization including physical isolations and effort shape; neutral, extreme and character mask work; acrobatics; ballroom and ballet or modern dance; and the actor's process based on Stanislavskian principles of theatrical truth; building a character; and ensemble play. Performance work includes the first-year social issues project, a Shakespearean project and a contemporary character project.

Second Year

In the second year of training the student actor continues with a morning warm-up collaboration class; Linklater voice production integrated with intensive speech work; a study of dialect that includes a primary source project (with a study of movement patterns as well as dialects); private and ensemble singing; stage combat (unarmed, rapier, dagger, broad sword and quarter staff); subtle energy work; period-style movement including social convention and dance; Commedia dell' arte characterization, mask work and personal clown; continued work on acting Shakespeare; intensive work on Moliere verse text integrated with the period-style movement; restoration or other heightened language text; and application of the actors process to audition technique and contemporary text.

Second-year actors begin public performance work with guest and faculty directors on new, contemporary and period plays chosen specifically for the training needs of the second-year class. Occasionally, roles at the Kansas City Repertory Theatre are available for second-year actors.

Third Year

Third year actors continue to apply their craft to challenging studies in Shakespeare, Shaw, Shepard, etc.; ongoing solo and ensemble exploration in personal clown; foil and saber fencing; singing; tutorials in speech and movement; and audio drama, voice over and extensive acting for the camera. Public performance work intensifies with specific productions chosen to challenge the actor's art within the training program. Actors also audition for a Kansas City Repertory production and are cast, when appropriate, in roles or as understudies. Actors also

audition and perform, when appropriate, in other Kansas City professional Equity theatres. The year ends with a production chosen for the class with a guest director of national prominence. In May, the actors are showcased in New York as part of the New League showcase sponsored by the Alliance for the Development of Theatre Artists, Inc.

Retention

In addition to being expected to maintain at least a 3.0 grade-point average, all M.F.A. acting candidates will be evaluated by the performance faculty at the end of each semester to determine whether they have shown satisfactory progress to warrant continuation in the program.

Master of Fine Arts: Design and Technology

This is a three-year program requiring a minimum of 60 credit hours.

Students majoring in design and technology may choose to specialize in:

- Design (scenic design, costume design or costume technology, lighting design, sound design).
- Technical direction.
- Stage management.

Design Emphasis

Those choosing a design emphasis will be prepared to compete for United Scenic Artist Local 829 membership as scenic designers, lighting designers, costume designers or sound designers. They also will be prepared to design in professional theatre centers and in major universities and colleges.

Technology Emphasis

Technical Direction

Candidates specializing in technology will be trained to compete for jobs as technical directors or assistant technical directors and other supervisory technical positions, or other entertainment-business-related positions.

Stage Management

Stage management candidates serve as assistant stage managers the first semester or first year, as stage managers the second year, and serve a residency in the last semester. They also work as production assistants for the Kansas City Repertory Theatre shows. Candidates in stage management are trained to compete for jobs as Actors' Equity stage managers and take classes on the Actors' Equity LORT rule book.

General Requirements

The portfolio to be presented for admission should include:

1. Artistic renderings.
2. Drafted materials.
3. Photographs and slides.
4. Resume and references.

Only students who have demonstrated satisfactory progress in required skills and professional discipline during the first year will be invited by the faculty to return for a second year. During the second year, the design and technology students will concentrate on areas of interest, choosing advanced courses and working in the appropriate production areas. Third-year residency allows students to continue to emphasize design or technology coursework while undertaking major design or technology projects with productions in the Department of Theatre, the Kansas City Repertory Theatre or other professional environments. The concluding requirements of the M.F.A. degree for the design and technology candidate will be classroom projects, produced work and final presentations of portfolios. M.F.A. students are subject to the General Graduate Academic Requirements of the University for graduate study.

Assistantships

Graduate assistantships are available in the following areas: acting, costume, lighting, stage management, scene shop carpentry, scene painting, sound, property construction, house management, technical direction, publicity and departmental assistance with THEAT 130 Foundations of Fine Arts: Theater.

Theatre Courses

5500RA Theatre Collaboration (1-2). A course for M.F.A. students exploring the collaboration/ communication process in preparing a production. Must be elected by all students assigned to design, direct, technical direct or stage manage within the current or the following semester. Maximum of 8 hours applicable towards degree.

5501R Voice Training (2). (A,B,C,D) Training for the speaking and singing voice, development of skills in vocal dynamics, physical control, and relaxation for the actor, dialects and verse structure. Four semesters required for acting emphasis.

5506RR French Drama And Theatre (3). Study of significant plays and production methods in France from medieval times to the present. Particular emphasis will be given to the plays of Moliere, Racine, and Corneille, and to internationally renowned contemporary directors.

5507 19Th-Century Continental Theatre (3). Production of significant French, German, Russian, Spanish, and Scandinavian plays and playwriting of the 19th century. Particular emphasis will be given to plays representative of romanticism, realism, naturalism, fin-de-siecle decadence, and intensive study of production history.

5508 20Th-Century Continental Theatre (3). Study of the production of significant plays of Continental Europe from Strindberg to the present. Dramatic literature will be related to artistic currents such as expressionism, surrealism, the absurd, and where applicable, to political currents.

5509 Russian Drama And Theatre (3). Study of the production of Russian and Soviet plays with reference to the development of theatre art from the Christianization of Russia to contemporary post-Soviet drama.

5510 History Of The American Theatre I (3). An exploration of the trends in and the development of the American theatre from Colonial times to 1900.

5511 History Of The American Theatre II (3). An exploration of the trends in and the development of the American theatre for 1900 to the present.

5512R History Of The English Stage I (3). The English stage and its arts, crafts and literature from the medieval cycles through the Restoration.

5513 History Of The English Stage II (3). Development of English and Irish theatre art and dramatic literature from the 18th century to the present.

5514 History of Design And Technology I (3). The study of period style and scenic, costume, lighting, and technical production practices from the ancient world through the 17th century. The course will emphasize the application of research toward the presentation of period plays and contemporary production.

5515R History of Design And Technology II (3). The study of period style and scenic, costume, lighting, and technical production practices from the 18th century to the present. The course will emphasize the application of research toward the presentation of period plays and contemporary production.

5516A Technical Production for The Practitioner (3). The course is an in-depth review of technologies in scenery, lighting and stage operations, expansion of that knowledge, and application of it to the individual class member's particular theatre. Classroom material is augmented by hands-on experience in a controlled laboratory situation. Students should have a prerequisite of a basic technical theatre course or considerable practical experience. This course can be repeated for credit.

5516B Technical Production for The Practitioner (3). See course description for theatre 5516A.

5520 Individual Performance Studies (1-2). (A,B,C) Private instruction for the advanced student. Prerequisite: Permission of the faculty member with whom the student will be studying.

5520L Individual Performance Studies (1-2).

5521A Professional Sound Design (3). Professional Sound Design is a series of four courses constructed to develop the designer's skills from research and initial sound collection, into interpretation, collaboration and idea development, concluding with the production of finished designs for the MFA productions. Each section deals with problems of increasing complexity beginning with "found" design material for early production and leading to indigenous designs created and layered for complex production support. The course may be taken once or twice for non-sound designers with the full cycle being required for the sound design emphasis.

5521B Professional Sound Design (3).

5521C Professional Sound Design (3). Professional Sound Design is a series of four courses constructed to develop the designer's skills from research and initial sound collection, into interpretation, collaboration and idea development, concluding with the production of finished designs for the MFA productions. Each section deals with problems of increasing complexity beginning with "found" design material for early production and leading to indigenous designs created and layered for complex production support. The course may be taken once or twice for non-sound designers with the full cycle being required for the sound design emphasis.

5521D Professional Sound Design (3). Professional Sound Design is a series of four courses constructed to develop the designer's skills from research and initial sound collection, into interpretation, collaboration and idea development, concluding with the production of finished designs for the MFA productions. Each section deals with problems of increasing complexity beginning with "found" design material for early production and leading to indigenous designs created and layered for complex production support. The course may be taken once or twice for non-sound designers with the full cycle being required for the sound design emphasis.

5530 Drafting for The Theatre (3). Practical laboratory course in drafting for the theatre encompassing floor plans, sections, designer's evaluations, front and rear elevations, working drawings, and problems in communicating design ideas. Fall semester.

5531R Rendering Techniques for the Theatre Designer II (3). Continuation of Rendering Techniques with the introduction of color, pastels, watercolor and gouache. Skills are applied in developing projects for design in the theatre.

5532 Professional Costume Design (3). (A, B, C, D) The courses in Professional Costume Design are intended to develop the costume designer's skills in research, rendering and drawing. Each section will deal with specific problems of design, such as period, line, silhouette, color and texture. Specific problems in design from realistic to stylized productions will be worked on by the students. The course may be taken once or twice by non-costume designers with the full cycle being required for costume emphasis.

5534 Costume Construction I (3). (A,B,C) Research and methodology into one or more of the following areas of costume construction for the stage: period pattern and tailoring adaptation, work with non-woven materials, and the cutting and finishing of costumes for the stage. May be repeated up to six hours with content change and permission of instructor.

5535 Technical Studies In Costuming And Makeup (3). (A,B,C) Concentration in one or more of the arts and crafts necessary to costume design. Areas to be chosen from include: fabric dyeing and painting, millinery, wig design and construction, latex prosthetic, and decorative accessories for the stage. May be repeated up to six hours with content change and permission of instructor.

5536 Professional Scene Design (3). (A,B,C,D) Professional Scene Design is a series of courses constructed to develop the designer's skills from research and initial sketches to finished renderings, models and working drawings. Each successive section deals with problems of increasing complexity beginning with one-set realistic productions through unit-settings, stylization and multiple setting problems. The course may be taken once or twice for non-set designers with the full cycle being required for the scene design emphasis.

5538 Scene Painting (3). A practicum course in scene painting techniques and execution. Introduction to painting equipment and supplies, priming and preparation of surfaces and materials, standard techniques for painting ornament.

5539 Scene Painting II (3). A practicum course in scene painting techniques with emphasis on painting interior drops, exterior landscapes and three-dimensional pieces.

5540 Pattern Drafting And Cutting (3). Theory and laboratory study of the techniques and methods employed in drafting patterns for the professional stage.

5545 Professional Acting Techniques I (3). Theatre games, exercises, mask work, and some scene study to develop the first year acting/directing class into a training ensemble, instill a clear and uniform vocabulary, heighten awareness, and begin concentrated skill work. The semester will culminate in a class project.

5546 Professional Acting Techniques II (3). Continuation of Acting 5545 with emphasis on the application of the first semester's work through scene study of contemporary plays and monologues.

5547 Professional Acting Techniques III (3). Concentration on non-naturalistic styles. Work on scenes from Shakespeare and other classical playwrights.

5548 Professional Acting Techniques Iv (3). Work on audition material and further scene work dealing with specific individual acting problems.

5549 Master Class In Acting (2). (A,B,C,D) Class in advanced studies in acting. May be repeated for credit up to eight hours as content and guest artist change. Permission of instructor or head of area required. Required for third year graduate acting students in the fall semester and may be repeated subsequently as elective.

5551 Rendering Techniques for the Theatre Designer III (3). Developing techniques for rendering in realistic settings: interiors, landscapes, fabric and furnishings.

5552R Rendering Techniques for the Theatre Designer Iv (3). Developing techniques for rendering in non-realistic styles with the emphasis on imaginative designs, light and air, created textures, etc.

5557 Theatre History I (3). Development of theatre art-including dramatic literature, staging, and performance styles-from the beginning through the 17th century. This course also looks at Asian theatre forms. Students read approximately 20 plays. Prerequisite: Graduate Status Offered: Every Fall

5560 Theatre History II (3). Development of western theatre art-including dramatic literature, staging, and performance styles-from the 18th century to the present. Students will read approximately 24 plays Prerequisite: Graduate status Offered: Every winter

5562 Actor Practicum (3). A contemporary scene study class for actors. Actors test their acquired process skills with major emphasis placed on characterization.

5563 Text Analysis I (3). Linear analysis of selected prose dramas with concentration on character delineation, images and motivation for actors and directors.

5564 Text Analysis II (3). Continuation of Theatre 5563 with emphasis on verse plays. Selected playwrights from the Greek and Elizabethan periods will be included along with modern verse dramatists.

5565 Introduction To Professional Directing (3). The first part of the class is devoted to an intensive study of various and diverse concepts related to the dramatic experience by dramatists, critics, and directors. The class also examines current production methods and practices for today's functioning professional director. Systems related to stage management and actors are investigated.

5567 Professional Directing Practicum (3). This class will move from concept to production. Work will revolve around the presentation of production concept statements in which the director will select, organize and articulate the theatrical substance in support of his or her chosen concept. Intensive analysis will lead to the development of an image/metaphor for production. Term will include presentation of a full book justifying concept choices for scenic, costume, music and dance, and, finally, full production.

5568 Seminar In Dramaturgy (3). Critical analysis of dramatic structure and techniques, with special reference to modern and contemporary drama.

5569 Master Class in Directing (2). (A,B,C,D) Class in advanced studies in directing. May be repeated for credit up to eight hours as new material and guest artist change. Permission of instructor or head of area required. Graduate students elect theatre 5569.

5570 Professional Lighting Design (3). (A, B, C, D) Professional Lighting Design is a series of courses concerned with the study of light as a design element. Projects to implement design theory are primarily selected from the areas of dramatic, musical and opera theatre, and dance. Emphasis is on the design process with each successive section dealing with problems of increasing complexity. Areas of study and projects are chosen on the basis of individual levels of development. When elected by non-lighting designers the course may be elected for a maximum of two semesters.

5572 Stage Lighting Equipment (2). A comprehensive study of contemporary technical equipment and its usage to actualize a lighting design. Areas of emphasis include instruments, color and color theory, lighting control systems, projection, and optical special effects.

5573 Professional Technical Production (3). Detailed study and experimentation with recent scenic materials, scenery construction, rigging systems, use of metal and special effects.

5574 Theatre Regulations, Laws and Safety (1). Survey of fire, city and Equity codes, and insurance, liability, health rules and regulations related to theater operation. Union and legal contracts, philosophy and relations with theatre facilities and operations.

5575R Property Construction (3). Construction techniques and materials used to make and modify set and hand properties and set dressing.

5577 Advanced Materials (3). (A,B,C,D) The theatre technician and designer are dependent on a wide range of materials in the creation of their art. Each semester the student will pursue detailed study of a material area (i.e., wood, metal, plastics, textiles), the processes of its usage and its related process-products (i.e., adhesives, paints, dyes, etc.). Field trips and hands-on laboratory work are integral to the course.

5578 Professional Theatre Administration (3). Theories, problems and techniques preparing the student for effective interaction with professional theater administration, offering a foundation for potential theatre administrators as well as enrichment for students of directing, design, technical and stage management.

5579R Master Class In Design (2). (A,B,C,D) Class in advanced studies in design. May be repeated for credit up to eight hours as content and guest artist change. Permission of instructor or head of area required. Graduate students elect theater 5579.

5580R Graduate Technical Student Seminar (2). (A,B,C,D,E,F) Required in every semester for Design/Tech M.F.A. candidates choosing a technology emphasis. This continuing seminar course serves as a forum for all graduate technical students to analyze and discuss problems and solutions on current academic and KCRep productions. The course develops collaborative skills through the sharing of ideas and experiences. In addition, topics of general interest to the technician will be studied through guest lecturers and/or individual projects prepared by the faculty and students and presented to the class.

5583 Seminar on Technical Production Management (2). Seminar involving shop organization, scheduling, purchasing, lending and borrowing, rentals, personnel, job description, organizing structure, etc. Emphasis upon organization and techniques for repertory theatre operation.

5584 Master Class In Technology (2). (A,B,C,D) Class in advanced studies in technology. May be repeated for credit up to eight hours as content and guest artist change. Permission of instructor or head of area required.

5585 Advanced Technical Drafting (3). An intensive drafting course required for Design/Tech M.F.A. candidates with emphasis in technology. The course aims to equip the student to prepare clear shop working drawings from designer elevations. Topics include both conceptual planning techniques and developing mechanical drawing skills. One hour lecture, four lab hours, and extensive outside preparation. Previous completion of Theatre 430 strongly suggested.

5586 Structural Design for the Stage (3). A course in the structural design of scenic elements. The student learns to work within the visual restrictions imposed by the designer to build structures that will bear given load requirements with a minimum of deflection. Basic engineering and load analysis principles are studied and applied in the design procedure to find the best possible solutions in terms of strength, weight, safety and cost.

5590 Directed Graduate Studies (3-6). Individual projects on the graduate level. No more than three hours with any one instructor. Prerequisite: Consent of the instructor. Only one 590 each semester.

5590A Directed Graduate Studies (3-6).

5590B Directed Graduate Studies: Design (3-6).

5590C Directed Graduate Studies: Costumes (3-6).

5590D Directed Graduate Studies: Scenic Design (3-6).

5590E Directed Graduate Studies: Directing (3-6).

5590F Directed Graduate Studies (3-6).

5590G Directed Graduate Studies: Lighting (3-6).

5590H Directed Graduate Studies: Playwriting (3-6).

5590I Directed Graduate Studies (3-6).

5590J Directed Graduate Studies: Stage Management (3-6).

5590K Directed Graduate Studies: Technical Production (3-6).

5590L Directed Graduate Studies: Theatre Management (3-6).

5590M Directed Graduate Studies: Theory And Criticism (3-6).

5590N Directed Graduate Studies: Dramaturgy (3-6).

5590R Directed Graduate Studies (3-6).

5590S Directed Graduate Studies (3-6).

5590T Directed Graduate Studies (3-6).

5592A Seminar on Stage Management Practice (1). MFA student stage managers meet one hour a week with the Production Manager of both Kansas City Repertory Theatre and Department of Theatre (and head of stage management training), to discuss current management problems and solutions for productions in progress. The seventeen productions mounted each year by the Department and the Rep will be examined. Students will become aware of problem solving procedures in both the professional and the academic theatre. Prerequisite: None, except to be a Graduate Stage Management Student. Offered: Fall and Winter Semesters

5592B Seminar on Stage Management Practice (1). MFA student stage managers meet one hour a week with the Production Manager of both Kansas City Repertory Theatre and Department of Theatre (and head of stage management training) to discuss current management problems and solutions

for productions in progress. The seventeen productions mounted each year by the Department and the Rep will be examined. Students will become aware of problem solving procedures in both the professional and the academic theatre. Prerequisite: None, except to be a Graduate Stage Management Student. Offered: Fall and Winter Semesters

5592C Seminar on Stage Management Practice (1). MFA student stage managers meet one hour a week with the Production Manager of of both Kansas City Repertory Theatre and Department of Theatre (and head of stage management training) to discuss current management problems and solutions for productions in progress. The seventeen productions mounted each year by the Department and the Rep will be examined. Students will become aware of problem solving procedures in both the professional and the academic theatre. Prerequisite: None, except to be a Graduate Stage Management Student. Offered: Fall and Winter Semesters

5592D Seminar on Stage Management Practice (1). MFA student stage managers meet one hour a week with the Production Manager of of both Kansas City Repertory Theatre and Department of Theatre (and head of stage management training) to discuss current management problems and solutions for productions in progress. The seventeen productions mounted each year by the Department and the Rep will be examined. Students will become aware of problem solving procedures in both the professional and the academic theatre. Prerequisite: None, except to be a Graduate Stage Management Student. Offered: Fall and Winter Semesters

5592E Seminar on Stage Management Practice (1). MFA student stage managers meet one hour a week with the Production Manager of of both Kansas City Repertory Theatre and Department of Theatre (and head of stage management training) to discuss current management problems and solutions for productions in progress. The seventeen productions mounted each year by the Department and the Rep will be examined. Students will become aware of problem solving procedures in both the professional and the academic theatre. Prerequisite: None, except to be a Graduate Stage Management Student. Offered: Fall and Winter Semesters

5597 Repertory Theatre: Internship (3-6). Assignments available in the following areas: directing, design, carpentry, lighting, costume, props, acting, stage management. Technical interns will be assigned by the appropriate heads of those areas. Acting interns may understudy and/or play roles with the Kansas City Repertory Theatre on the Spencer stage or in showcase productions. Also, interns will have some responsibility in technical areas such as change-over, props, costume, running crew, and stage management. Directing interns may assist director or assistant stage manager. Prerequisite: Selection by chairman of department.

5598R Research And Performance (1-6). Primarily for the M.F.A. student. Permission of the graduate faculty.

5599 Research And Thesis (1-6).

5697 Repertory Theatre: Residency (6). The residency consists of authorized participation with the Kansas City Repertory Theatre, the Department of Theatre, or an approved outside professional company, and is arranged under departmental advisement, with the chairman of the department, and in consultation with the artistic director of KCRRep. The assignment will be determined by matching interest and degree emphasis with available production assignments.

5899 Required Graduate Enrollment (1).