



THE UNIVERSITY *of*  
NEW ORLEANS

SCHOOL OF THE ARTS

THEATRE

## Graduate Student Handbook

FTA: Department of Film & Theatre

MFA in Theatre Production

Fields of Study offered in:

Theatre Performance (Acting or Directing), Theatre Design

2023-2024 Season:

Slot 1: September 20-October 1, 2023

*Dead Name* by Kylie Vanni

Slot 2: November 8-18, 2023

*Blood at the Root* by Dominique Morrisseau

Slot 3: January 31-February 10, 2024

*No Exit* by Jean-Paul Sartre

Slot 4: April 10-20, 2024

*She Stoops to Conquer* by Oliver Goldsmith

and

2023-2024 CWW Sunday Matinee Concert Reading Series:

**TBD**

## Introduction

This document provides information about the Master of Fine Art in Theatre Programs (FTA), as part of the School of the Arts at the University of New Orleans.

The Master of Fine Arts is a terminal, professional, academic degree.

“All students enrolling in graduate degree programs and courses at the University of New Orleans are expected to familiarize themselves and comply with the policies and procedures regulating graduate education. Although there are faculty and staff in the Graduate School, your academic College, and your degree program who can assist you, the ultimate responsibility for meeting University and Program degree requirements belongs to the person whose name will appear on the diploma: you.”

-Graduate Student Handbook

## General Expectations and Responsibilities

Graduate Students, regardless of concentration, will have no fewer than 3 fully-realized mainstage production projects at Theatre UNO on their resume/in their portfolio upon successful completion of the Program.

- 1- Service during strike for every production;
- 2- Attendance at every Theatre UNO Production and participation in Post Mortem critiques;
- 3- Directors are required to attend every audition for UNO productions; Theatre Faculty determine Mainstage and CWW Reading Series assignments for Directors and Designers, and any exceptions to Theatre UNO Season assignments, with consideration for the individual students' academic and practical progress toward their professional goals; professional engagement with the Greater New Orleans community is strongly encouraged, provided those opportunities do not directly conflict with Theatre UNO production assignments;
- 4- Performers are required to audition for *every semester (or for every audition session offered)* and must accept any role for which they've been cast; Theatre Faculty determine any exceptions to Theatre UNO Season assignments, with consideration for the individual students' academic and practical progress toward their professional goals; professional engagement with the Greater New Orleans community is strongly encouraged, provided those opportunities do not directly conflict with Theatre UNO production assignments;
- 5- Actors, Directors, and Designers are encouraged to participate in student films (numerous opportunities listed in the Production Schedule provided by UNO Film), provided those opportunities do not directly conflict with Theatre UNO production assignments;
- 6- When working on a project outside the department, please include UNO in your BIO;
- 7- Publicity and marketing are handled through SOTA and must be approved by Caroline Mendez, Operations Coordinator;
- 8- Check your mailbox daily and empty it often;
- 9- Use your uno.edu email account(s); it's the official address for all students;
- 10- Become familiar with SharePoint, Workday, Webstar, Canvas, and the Theatre Department and Graduate School websites - keep an accurate calendar of due-dates;
- 11- Join and participate in Lakefront Players (student theatre organization);
- 12- All MFA students need a brief professional-bio and high-resolution headshot in an electronic format (jpeg) for marketing and print materials;
- 13- Observation of proper theatre etiquette and protocol is expected at all times;
- 14- Read and see plays as often as possible.

## Advising

The Graduate Coordinator is the liaison between the Graduate School and the Department of Film and Theatre. Students registered with the Office of Disability Services are responsible for notifying the Graduate Coordinator and their Academic Advisor upon entering the program.

Near the end of each **Spring** semester, the Graduate Coordinator will schedule with each new and returning **cohort** a 1-hour Graduate Theatre Handbook review and information session:

- the 1<sup>st</sup> year entrant cohort session will cover the Qualifying Project and introductory information, as well as any general cohort questions;
- the 1<sup>st</sup> year going into 2<sup>nd</sup> year cohort session will cover the formation of a Thesis Committee, the Comprehensive Examination, and play submissions, as well as any general cohort questions;
- the 2<sup>nd</sup> year going into 3<sup>rd</sup> year cohort session will cover Thesis guidelines, as well as any general cohort questions.

In their 1<sup>st</sup> term, each student will be assigned a Major Professor, who is also the student's Academic Advisor.

In the Fall and Spring terms, **the 3-weeks following registration opening**, a time will be scheduled to meet with the Major Professor/Advisor to set the next semester's courses and discuss the student's progress and needs regarding the program. NOTE: Continuing Graduate Assistants **must register for Fall classes by May 15th** in order to give processing time for the rehiring paperwork through SOTA.

Near the end of each **Spring** semester, a 30-minute year-end review will be scheduled with the Theatre Faculty as a whole, to recognize accomplishments and set future goals.

(Course requirements can be found at: <https://www.uno.edu/academics/colaehd/la/film-and-theatre/graduate>)

We advise you to sign up at the Writing Center for their Workshops in which you study grammar in small groups under the supervision of a tutor. <https://www.uno.edu/lrc/writing-center/grammar-resources> These skills are necessary to pass your thesis document in your 3<sup>rd</sup> year. **Enroll in your 1<sup>st</sup> and 2<sup>nd</sup> years** as waiting until you are writing your thesis is late.

## MFA Qualifying Project - Year One

During the first year of your study each student will work on a Qualifying Project. This project will pertain to the student's specific area of emphasis. Directing and Design students will be assigned this project, actors will be cast through the audition process. In the event that you fail the Qualifying Project, you will be disqualified from degree seeking status in the Program. The student will be notified within 3 weeks of completion of the Qualifying Project, by the Major Professor, as to the decision of the Theatre Faculty.

In the event of an Unsatisfactory decision, the student may appeal to the Full Faculty, in writing, within 2 weeks. The **Director of SOTA** will be notified of the Unsatisfactory decision, and appeal, and will schedule a faculty meeting with Qualifying Projects on the agenda with a minimum of **1-week advance notice** so the Major Professor and faculty may compile their notes.

The Theatre Faculty's final decisions regarding appeals will be discussed with the student at the end of the semester in which the Qualifying Project occurred.

## Constituting a Graduate Committee

Upon Successful completion of the Qualifying Project the student will be required to constitute a Graduate Committee. This committee of no less than three and no more than five (including the Major Professor), is Chaired by the Major Professor. This group will be the core unit that will mentor the student through the Comprehensive Exams and Thesis. The student may appeal to the Theatre Faculty, in writing, to change the composition of the Committee, including the Chair, at any time. The student may also appeal any decision made by the Committee to the Theatre Faculty, in writing, within two weeks of being notified of the decision. The Major Professor will inform the Graduate Coordinator immediately (by email) as to the composition of each Graduate Committee.

## Major Professor

The Major Professor will be a faculty member in the student's designated area of emphasis (unless otherwise requested or decided by the Theatre Faculty) who will monitor and mentor the student's progress through the program.

Their function includes, but is not limited to:

- 1- Serving as your Academic Advisor and schedule a course registration meeting **the 3-weeks following registration opening** in each term. NOTE: Continuing Graduate Assistants **must register for Fall classes by May 15th** in order to give processing time for the rehiring paperwork through SOTA;
- 2- Composing the Comprehensive Exam from questions submitted by the Graduate Committee;
- 3- Scheduling the oral portion of the Comprehensive Exam (see timeline for written portion);
- 4- Advising in regard to the practical and written (content, citation usage, normative and empirical statements, writing style, and grammatical consistency) portions of the thesis;
- 5- Tracking the student's progress by setting benchmarks and reviewing deadlines regularly;
- 6- Forwarding a draft of the thesis (the three major component sections) to the Committee **4-weeks in advance** of the scheduled defense to advise on the same, with one week to review and submit notes on the draft to the student, before the final draft is submitted for the defense;
- 7- Forwarding the written thesis to the Graduate Committee **7-days in advance** of the scheduled defense;
- 8- Scheduling the Thesis Defense **to meet the above deadlines and in advance of the Graduate School's deadline** for all thesis manuscripts to be publicly defended and approved by a thesis committee;
- 9- Filing and maintaining all accompanying paperwork (including the MFA Checklist for the designated area).

Ultimately, graduate students are responsible for meeting all completion dates and deadlines. It is important that the student be proactive about their education, if at any time there are questions or concerns regarding any part of the process, the Major Professor or Graduate Coordinator should be consulted. Thus, the Major Professor must keep the Graduate Coordinator informed on all matters (including scheduling and Graduate Committee members) and vice versa.

## Comprehensive Exam - Year Two

The Comprehensive Exam is scheduled after successful completion of 27 hours of Graduate Study (Spring of the 2<sup>nd</sup> year). The Written Portion should be scheduled the week after the Graduate School's completion deadline for all thesis defenses (April). The semester before the Comprehensive Exam is scheduled (Fall of the 2<sup>nd</sup> year), the student

should solicit and collect from each Graduate Committee member, selected study materials.

The Comprehensive Exam consists of two major components: a 3-hour **Written Exam** administered by the Graduate Coordinator, and a 1-hour **Oral Exam** administered by the student's Graduate Committee. The Written Exam will include an Independent Research Component (each Committee member submits 2-3 questions with an answer time frame to the Major Professor), which will be agreed upon or assigned by the Major Professor at least two weeks prior to the scheduled Written Exam Period. The Independent Research Component is due to the Graduate Coordinator at the start of the Written Examination period. The Graduate Coordinator then distributes copies of the Independent Research Component, and Written Exam responses to the members of the Graduate Committee.

The oral component will be scheduled by the Major Professor within two weeks following the Written Exam, barring extenuating circumstances. Thus, the Major Professor must keep the Graduate Coordinator informed on all matters (including scheduling and Graduate Committee members) and should give Graduate Committee members 1-2 weeks advanced notice of the Oral Exam. During the Oral Exam, the student will answer questions pertaining but not limited to: assigned study materials; the Independent Research Component; the Written Exam itself; or other relevant topics for discussion that may arise.

Possible results of the Comprehensive Exam are "pass, fail, or pass with qualification." Passing with qualification will require the student to complete additional assignments deemed necessary by the Committee. In the event the student fails the Exam, the Exam can be taken again before the end of the following semester. If the result of the second attempt is failing, the student is disqualified from degree-seeking status in the program. The Major Professor will fill out and submit a copy of the completed Comp Exam Pass Form to both the Graduate Coordinator and the student, while keeping the original for each student's file.

## Production Submission

The Theatre Faculty determine the theatre season for the coming academic year in January. At the start of the second year of study, each graduate student may submit up to **two** plays for season consideration. Formal submissions must be sent to the Theatre Program's Production Manager/Technical Director via email by **September 1<sup>st</sup>**, and must include:

1. PDF copies of the complete script (including intro pages);
2. A brief synopsis;
3. Cast breakdown;
4. List of production requirements;
5. A brief Statement of Intended Learning Outcomes.

## Thesis - Year Three

Upon successful completion of the Comprehensive Exam, the student has earned candidacy for Thesis and the degree of MFA. The student is then assigned a thesis role, or production, by the Major Professor in consultation with the Theatre Faculty. (This happens during the season selection.) These assignments will be designed to challenge and enrich the student's individual experience and goals. Once these assignments are made, the student prepares a Thesis Prospectus, for approval by members of their Graduate Committee.

The thesis production should be a play, musical, or other live-audience, full-length theatrical production. It is assumed that this production will be within the Theatre UNO Season of the Candidate's third year of study, however, a professional production with a professional company in the Greater New Orleans area may be discussed with the Major Professor as a possible alternative.

Studio I, II and III (6910, 6911, 6912) are the courses provided for the actualization of the thesis. Studios I and II provide academic hours for research, rehearsal and production. Studio III provides academic hours for the creation and compilation of the Thesis Document. FTA 7000 and/or FTA 7040 may be used if one or more terms are required to finish the Thesis Document.

Master's Degree Requirements:

<https://www.uno.edu/academics/grad/masters-degree-requirements>

Graduate Forms and Resources

<https://www.uno.edu/academics/grad/graduate-forms>

Graduate School's Thesis Manuel

<https://www.uno.edu/academics/grad/grad-dissertations-and-thesis>

## Thesis and Defense

A thesis is a **public document**. It will be available via the library's archive:

[https://scholarworks.uno.edu/do/discipline\\_browser/authors?discipline\\_key=552](https://scholarworks.uno.edu/do/discipline_browser/authors?discipline_key=552)

Peers, faculty, students, researchers, and even those looking to hire you will have access to your thesis. This public document will represent your research and artistic work while at Theatre UNO.

A thesis is a **formal document**; thus, the tone should reflect this throughout each section. The major components of the Thesis Document are: Cited Research/Theory; Production Process; Post-Production Analysis, Critique, and Self-Assessment. Other materials or sections may be added through consultation with the Major Professor.

Please note the differences between **normative** and **empirical statements**, such as: an **empirical statement** is a factual or objective statement which can be demonstrated to be factually accurate—already proven, whereas a **normative statement** is most often used in a thesis as it is a subjective or value related statement (an opinion or personal point of view). In a thesis you need to either add a personal qualifier (I assert, I experience, I regard, in my opinion...) to make a normative statement, or you will need **multiple legitimate citations** (as the assertion has already been proven in the world at large) to make an empirical statement.

Please note that a **consistent use of either italics or quotation marks** should be used for titles of plays, books, and articles in the body of the thesis. The rules for italics in the Bibliography should follow standard format.

Please note you should not end a sentence with a **preposition**. A thesis is a formal document; all rules of grammar should apply. Please note that a **consistent verb tense** helps ensure smooth expression in your writing. Past tense is often used to describe your methodology, process, and discoveries as they occurred before the writing of this thesis. Simply put, in your thesis you narrate what you researched, what you did, how you did it, and what you discovered in the process. The present tense is often used for the introduction and conclusion, as you speak to what you will do or are concluding.

Final formatting must be approved through the Graduate School and deadlines met. Students are strongly encouraged to take the formatting workshop offered by the Graduate School.

### Layout of MFA Thesis Document

TITLE PAGE	1 page
COPYRIGHT	1 page
ACKNOWLEDGEMENTS ( <i>list Major Professor and Committee</i> )	1 page
ABSTRACT	1 page
TABLE OF CONTENTS	1 page
INTRODUCTION	1-3 page(s)
CITED RESEARCH/THEORY ( <i>may be broken into self-titled sections</i> )	20+ pages
PRODUCTION PROCESS ( <i>may be broken into self-titled sections</i> )	15+ pages
POST-PRODUCTION ANALYSIS, CRITIQUE, and SELF-ASSESSMENT	5+ pages
CONCLUSION	1-5 page(s)
ADDITIONAL NOTES ( <i>optional</i> )	# of pages as needed
APPENDIX ( <i>copy of the play, scored script, production book, designs, etc.</i> )	# of pages as needed
BIBLIOGRAPHY/WORKS SITED	# of pages as needed
VITA	1 page

The **Introduction Section** of the thesis is a recommended 1-3 pages, double spaced, and provides the opportunity to introduce the premise of the thesis document. (What you will write about, thus present tense.)

The **Cited Research/Theory Section** of the thesis is the most formal and must be heavily and well cited (what you researched, thus past tense). It is a recommended minimum 20 pages, double spaced. *NOTE: specific choices made for this production will be notated in the Production Process section; this section is to elucidate both new research and research and learning from coursework that is utilized in your artistic process.* It may include but is not limited to the following topics:

- 1- Theory or theories of your discipline and their place in the artistic process;
- 2- Your preferred methodologies and their implementation;
- 3- Significances in the style and genre of the play;
- 4- Historical significances of the time period in which the play was written;
- 5- Historical significances of the time period in which the play was set;
- 6- Any significances about the playwright's body of work or writing style;
- 7- Any significances in the production history of the play (media commentary);
- 8- Significant moments in the play that affect the process or approach to the work;
- 9- Character development and/or visual metaphor concepts in relation to interpretation of a script;
- 10- Any sociological or psychological significances that were considered in the interpretation of and/or approach to the story, dramatic action, and character(s), and how those considerations affected the initial process or approach to the work.

The **Production Process Section** of the thesis is a recommended minimum 15 pages, double spaced. This section describes and informs the reader about this specific production (what you experienced, thus past tense). Content and

citation usage will vary depending on discipline, but should include things like:

- 1- Directing or design conceptual work, how the visual metaphors and interpretations affected the process or approach to the work;
- 2- Visual research not included in the Research/Theory Section;
- 3- The specific choices made for this production and their rationale (the theoretical ‘why’ behind the choices);
- 4- The challenges, limitations, and opportunities encountered, and how they were treated as they occurred;
- 5- Utilized character development and/or visual metaphor concepts and implementations in relation to acting, directing or design theories;
- 6- Additional scored or notated script notes not included in the Appendix copy of the script, production book, and/or designs;
- 7- Significant moments in performances, tech, and/or rehearsals that affected the process or approach to the work;

The **Post-Production Analysis, Critique, and Self-Assessment Section** of the thesis is a recommended minimum 5 pages, double spaced. It provides the opportunity for reflection (what you realized, thus past tense):

- 1- What knowledge was gained in the process;
- 2- Significant moments in performances, tech, and/or rehearsals that affected your process or approach to the work;
- 3- How the process might inform the student’s future trajectory in the Art of Theatre.

The **Conclusion Section** of the thesis is a recommended 1-5 pages, double spaced. It provides the opportunity to connect the thesis elements and themes put forth (typically present tense). It may also address how you move forward as an artist.

The Major Professor will advise on content, citation usage, normative and empirical statements, writing style, and grammatical consistency. A draft of the thesis (the three aforementioned major components) will be submitted by the Major Professor and student to the Committee **4-weeks in advance of the scheduled defense** to advise on the same, with **1-week** to review and submit notes on the draft to the student, before the **final draft** is submitted to the Committee.

The **final draft** of the Thesis Document should be distributed to the Graduate Committee **7-days in advance of the scheduled defense** (the Thesis Defense must be scheduled **in advance of the Graduate School’s deadline** for all thesis manuscripts to be publicly defended and approved by a thesis committee). The final Thesis Defense will be scheduled no less than 2-weeks after the Committee receives the final draft of the Document, barring extenuating circumstances. All dates should correspond with Graduate School deadlines for formatting checks and graduation.

The **Thesis Defense** will be scheduled for 1-hour and 15-minutes, during which time the Candidate will answer questions from the Committee pertaining to the production, the role created, or the written document. Other relevant topics pertaining to the student’s experience and/or trajectory in the art may be discussed.

Possible results of the Thesis Defense are “pass, fail, or pass with qualification.” Passing with qualification will require the student to complete additional written inclusions and/or edits deemed necessary by the Committee. If the student fails to make the requested additions or edits within the agreed-upon timeline, the student may be disqualified from degree-seeking status in the program. In the result of an Unsatisfactory decision, the student has one year to complete the requested edits or additions.

For assistance with submission and due dates, consult with the Graduate Coordinator, or directly with the Graduate School. The Writing Center offers workshops in which you study grammar in small groups under the supervision of a tutor.



## Graduate Assistantships

The Department does have a limited number of Graduate Assistantships available. Various duties include: Office/ Clerical work, Box Office/Marketing, serving in the different areas of Production (Costume, Property, Scenery, Lighting, Sound). If interested in applying for a Graduate Assistantship in Theatre, application can be made through the Graduate Coordinator; the deadline is **March 1st**. The School of the Arts and the University have other Assistantship opportunities available outside of the Department of Film and Theatre. Assistantship awardees will be assigned an immediate supervisor, and a specific job description will be provided.

- 1- Graduate Assistants must use and check their **multiple uno.edu email accounts a minimum of twice daily**.
- 2- Continuing Graduate Assistants **must register for Fall classes by May 15th** in order to give processing time for the rehiring paperwork through SOTA.
- 3- Graduate Assistants **must sign their Evaluation paperwork before the end of the Spring term**.

## People You Should Know

**TBD**, UNO President

Dr. Darrell Kruger, UNO Provost

Dr. Samuel Gladden, Dean of COLAEHD, College of Liberal Arts

Dr. Charles Taylor, Director of SOTA, School of the Arts

Dr. James Marchant, Associate Director SOTA

Katie Garagiola, Graduate Coordinator for Film

**TBD**, Graduate Coordinator for Theatre

### Theatre Faculty

Professor David Hoover, Directing & Acting Performance Faculty

Professor Kevin Griffith, Scenic Design Faculty, Resident Scenic Designer, Construction Coordinator

Associate Professor Diane Baas, Lighting Design Faculty, Resident Lighting Designer & Technical Director/ Production Manager

Assistant Professor L. Kalo Gow, Graduate Coordinator, Voice & Movement Performance Faculty, Women's & Gender Studies Faculty, Intimacy Coordinator

### Playwrights CWW

Associate Professor Justin Maxwell, Playwriting Faculty, Creative Writing Workshop, Department of English

### SOTA Staff

Wendy Young, Academic Coordinator, Part-time Instructor of Stage Combat

Caroline Mendez, Operations Coordinator

Felton Bradley, Business Coordinator

## Important UNO Links

UNO homepage: <http://new.uno.edu>

Graduate School homepage: <http://new.uno.edu/academics/grad>

Graduate School checklists: <http://new.uno.edu/academics/grad/graduate-forms>

Graduate Assistantships-Theatre: <http://new.uno.edu/academics/colaehd/la/film-and-theatre/graduate-assistantships>

Graduate Degree Requirements: <http://new.uno.edu/academics/colaehd/la/film-and-theatre/requirements->

performance

Office of Research: <http://new.uno.edu/orsp/>

Women's Center: <http://new.uno.edu/womens-center>

SOTA School of the Arts homepage: <http://new.uno.edu/academics/colaehd/sota>

FTA Film & Theatre Department: <http://new.uno.edu/academics/colaehd/la/film-and-theatre>

Theatre UNO: <http://new.uno.edu/sota-performances/theater>

Facebook Theatre UNO: <http://facebook.com/TheatreUNO>

Twitter Theatre UNO: [http://twitter.com/theatre\\_uno](http://twitter.com/theatre_uno)

CWW Creative Writing Workshop: <http://new.uno.edu/academics/colaehd/la/cw-mfa>

## Other Theatre Links and Faculty Job Links

AATE American Alliance for Theatre Education: <https://www.aate.com>

ASTR American Society for Theatre Research: <https://www.astr.org>

ATHE Association for Theatre in Higher Education <https://www.athe.org>

Chronicle of Higher Education <https://jobs.chronicle.com/jobs/faculty-positions/>

EdTA Educational Theatre Association: <https://www.schooltheatre.org/programs/ags/scholarships>

Equity: American Actors' Equity Association <https://actorsequity.org>

Eugene O'Neil Theatre Center Playwrights Conference: <https://www.theoneill.org/programs>

HigherEdJobs <https://www.higheredjobs.com/faculty/>

KCACTF Kennedy Center American College Theatre Festival: <http://www.kcactf.org/regions/>

MATC Mid-America Theatre Conference: <http://matc.us>

SAG-AFTRA Screen Actors Guild - American Federation of Television and Radio Artists <https://www.sagaftra.org>

SETC South Eastern Theatre Conference: <https://www.setc.org>

## Suggested Reading List

Reading scripts should be an on-going professional obligation. The following list is neither complete nor absolute but rather a sampling of important Western plays grouped by time period.

### Ancient Greek 550 to 220 BC

**Aeschylus:** *Prometheus Bound, The Oresteia, Agamemnon, The Libation Bearers, Seven Against Thebes*

**Aristophanes:** *Lysistrata, The Birds, The Frogs, Wealth*

**Euripides:** *Medea, Hippolytus, The Trojan Women, The Bacchae, Electra*

**Sophocles:** *Oedipus the King, Antigone, Oedipus at Colonus, Women of Trachis, Electra*

### Ancient Roman 240 BC to 476 AD

**Titus Maccius Plautus:** *Miles Gloriosus, Menaechmi*

**Lucius Annaeus Seneca:** *Oedipus, Medea, Phaedra*

**Publius Terence Afer:** *Phormio, Andria (The Girl from Andros), Hecyra (The Mother-in-Law)*

### Medieval (Mummers, Morality, Miracle and Mystery Plays) 401 to 1500

*Abraham and Isaac*

*Everyman*

*The Second Shepherd's Play*

Tutor Period 1485 to 1603 English Renaissance or Elizabethan Theatre 1562 to 1642 reign of Queen Elizabeth I

**Elizabeth Cary, Viscountess Faulkland:** *The Tragedy of Mariam* (1<sup>st</sup> women to write & publish an original play in English)

**Margaret Cavendish Duchess of Newcastle-upon-Tyne:** *The Covent of Pleasure, The Bridals*

**Thomas Kyd:** *The Spanish Tragedy, Ur-Hamlet*

**Christopher Marlowe:** *Tamburlaine the Great, Dr. Faustus, Edward II, The Jew of Malta, Hero and Leander, Dido Queen of Carthage*

**Thomas Sackville and Thomas Norton:** *The Tragedie of Gorboduc*

**William Shakespeare:** (everything)

**Nicholas Udall:** *Ralph Roister Doister*

Jacobean Era 1567 to 1625 reign of James VI of Scotland

**Francis Beaumont and John Fletcher:** *The Night of the Burning Pestle, The Coxcomb*

**John Ford:** *'Tis a Pity She's a Whore, Love's Sacrifice*

**Ben Jonson:** *Volpone, The Alchemist, The Fox*

**Thomas Middleton** *The Changeling*

**John Webster:** *The Duchess of Malfi, The White Devil*

17<sup>th</sup> Century French Neoclassicism, Restoration 1660 to 1710, and Classical (18<sup>th</sup> Century Sentimentalism) to 1800

**Pierre-Augustin Caron de Beaumarchais:** *The Barber of Seville, The Marriage of Figaro*

**Pedro Calderon de la Barca:** *Life is a Dream, The Phantom Lady*

**Aphra Behn:** *The Forc'd Marriage, The Rover, The Emperor of the Moon*

**Susanna Centlivre:** *The Perjur'd Husband, The Adventures of Venice, The Platonic Lady*

**Charlotte Charke: (aka "Mr. Charles Brown")** *The Carnival*

**Catharine Trotter Cockburn:** *Agnes de Castro, Fatal Friendship, The Unhappy Penitent*

**Pierre Corneille:** *The Cid*

**Hannah Cowley:** *The Runaway, Who's the Dupe?, A Bold Stroke for a Husband*

**William Congreve:** *The Way of the World, The Mourning Bride*

**John Dryden:** *All for Love, The Mistaken Husband, The Tempest*

**George Etherege:** *The Man of Mode*

**George Farquhar:** *The Beaux Stratagem, The Recruiting Officer*

**John Gay:** *The Beggar's Opera, Three Hours After Marriage*

**Carlo Goldoni:** *The Servant of Two Masters, The Mistress of the Inn*

**Oliver Goldsmith:** *She Stoops to Conquer, The Good-Natur'd Man*

**Eliza Haywood:** *A Wife to be Lett, Duke of Brunswick-Lunenburgh*

**Elizabeth Inchbald:** *Lover's Vows, A Mogul Tale, Such Things Are, I'll Tell You What*

**Delarivier Manley:** *The Jealous Husband, The Arabian Vow*

**Moliere (Jean-Baptiste Poquelin):** *Tartuffe, The Imaginary Invalid, The Miser, The School for Wives, The Misanthrope, The Learned Woman, The Doctor in Spite of Himself*

**Mary Pix:** *The Deceiver Deceived, The Spanish Wives*

**Jean Racine:** *Phaedra, Andromaque, Athalie*

**Mary Robinson:** *The Lucky Escape, A Comic Opera, The Sicilian Lover*

**Richard Brinsley Butler Sheridan:** *The Rivals, The School for Scandal, The Duenna*

**Lope de Vega:** *The Sheep Well*

**William Wycherly:** *The Country Wife, The Plain Dealer*

19<sup>th</sup> Century Melodrama 1801 to 1900, and Realism 1860 to 1900

**George Aiken:** *Uncle Tom's Cabin* (Harriet Beecher Stowe adaptation)

**Charlotte Mary Sanford Barnes** *Octavis Bragaldi, The Forest Princess*

**Dion Boucicault:** *London Assurance, The Octoroon*  
**Georg Buchner:** *Woyzeck, Leonce and Lena*  
**Maria Ruiz de Burton** *Don Quixote de la Mancha: A Comedy in Five Acts*  
**Henrietta Vinton Davis** *Our Old Kentucky Home*  
**Laura Don (Anna Laura Fish)** *A Daughter of the Nile*  
**Alexandre Dumas:** *Lady of the Camilas*  
**Georges Feydeau:** *A Flea in Her Ear, Madame's Late Mother*  
**Minnie Maddern Fiske (Marie Augusta Davey)** *The Rose, The Eyes of the Heart, A Light from St. Agnes*  
**W.S. Gilbert (music by Arthur Sullivan):** *The Pirates of Penzance, H.M.S. Pinafore, The Mikado*  
**Nikolai Gogol:** *The Government Inspector (The Inspector General)*  
**Victor Hugo:** *Hernani, Les Burgraves*  
**Estelle Anna Lewis** *Helémah, Sappho of Lesbos, The King's Stratagem*  
**Anna Cora Mowatt** *Gulzara, Fashion, Armand the Child of the People*  
**Alexander Ostrovasky:** *The Storm, Enough Stupidity in Every Wise Man*  
**Arthur Wing Pinero:** *The Second Mrs. Tanqueray, The Magistrate, The Gay Lord Quex*  
**Charlotte Endymion Porter** *Return of the Druses*  
**Edmond Rostand:** *Cyrano de Bergerac*  
**Victorien Sardou:** *The Scrap of Paper*  
**Eugene Scribe:** *A Glass of Water*  
**Royall Tyler:** *The Contrast*  
**Mary Otis Warren** *The Adulateur, the Sack of Rome, The Ladies of Castille*  
**Oscar Wilde:** *The Importance of Being Earnest, A Woman of No Importance, An Ideal Husband*  
**Emile Zola:** *Therese Raquin*

#### Modern and Naturalism 1880 to 1960

**Edward Albee:** *A Delicate Balance, Seascape, Three Tall Women*  
**Regina M. Anderson:** *Climbing Jacob's Ladder, Underground*  
**Zoe Atkins:** *Papa, The Magical City, The Greeks Had a Word for It*  
**Amiri Baraka (Leroi Jones):** *The Toilet, Baptism and Dutchman, Money*  
**Marita Bonner:** *The Pot Maker, The Purple Flower – A Play, and Exit, an Illusion*  
**Bertolt Brecht:** *The Three Penny Opera, The Good Woman of Setzuan, Mother Courage, The Caucasian Chalk Circle*  
**Alice Brown** *Children of Earth, A March Wind*  
**Anton Chekhov:** *The Cherry Orchard, The Three Sisters, Uncle Vanya, The Seagull*  
**Alice Childress:** *Florence, Trouble in Mind, Wedding Band*  
**Agatha Christie:** *And Then There Were None, The Mousetrap, Witness for the Prosecution*  
**Noel Coward:** *Private Lives, Hayfever*  
**Rachel Crothers:** *As Husbands Go, Let Us Be Gay, Susan and God, A Man's World*  
**Paul Laurence Dunbar:** *In Dahomey* (1<sup>st</sup> major musical written and starring POC in a Broadway house)  
**Friedrich Durrenmatt:** *The Visit*  
**Christopher Fry:** *The Lady's Not for Burning, Venus Observed*  
**Alice Gerstenberg:** *Alice in Wonderland (L. Carrol adaptation), Overtones, A Small World*  
**Susan Glaspell:** *Chains of Dew, The Comic Artist, Alison's House, Springs Eternal*  
**Maxim Gorky:** *The Lower Depths*  
**Lorraine Hansberry:** *A Raisin in the Sun, Les Blancs, The Sign in Sidney Brustein's Window, To Be Young, Gifted, and Black*  
**Gerhart Hauptman:** *The Weavers*  
**Lilliam Hellman:** *The Little Foxes, The Children's Hour, Toys in the Attic, The Autumn Garden*  
**Bronson Howard:** *Shenandoah*

**Langston Hughes:** *Mulatto, Mule Bone (with Zora Neale Hurston), Black Nativity, Simply Heavenly*  
**Henrik Ibsen:** *Peer Gynt, Ghosts, A Doll's House, Hedda Gabler, The Wild Duck, An Enemy of the People*  
**William Inge:** *Picnic, Come Back Little Sheba*  
**Geogre S. Kaufman and Moss Hart:** *You Can't Take It with You, The Man Who Came to Dinner, Merrily We Roll Along*  
**Federico Garcia Lorca:** *Blood Wedding, House of Bernarda Alba*  
**Margert Mayo (Lillian Slatten):** *Polly of the Circus, Twin Beds, Baby Mine*  
**Arthur Miller:** *Death of a Salesman, The Crucible, A View from the Bridge, All My Sons*  
**Sean O'Casey:** *Juno and the Paycock*  
**Clifford Odets:** *Waiting for Lefty, Awake and Sing, The Big Knife*  
**Eugene O'Neill:** *Desire Under the Elms, The Iceman Cometh, Ah Wilderness, Long Day's Journey into Night, The Emperor Jones*  
**Luigi Pirandello:** *Six Characters in Search of an Author, Right You Are, Henry IV*  
**Terence Rattigan:** *The Winslow Boy*  
**Elmer Rice:** *The Adding Machine, Street Scene*  
**William Saroyan:** *The Time of Your Life*  
**Arthur Schnitzler:** *La Ronde*  
**George Bernard Shaw:** *Arms and the Man, Candida, Man and Superman, Major Barbara, Heartbreak House, Pygmalion*  
**Robert Sherwood:** *Abe Lincoln in Illinois*  
**August Strindberg:** *Miss Julie, The Father, The Dream Play, Ghost Sonata*  
**J. M. Synge:** *Riders to the Sea, Playboy of the Western World*  
**Sophie Treadwell:** *Machinal, Gringo, Lone Valley, Hope for a Harvest*  
**Ivan Turgenev:** *A Month in the Country*  
**Frank Wedekind:** *Spring Awakening*  
**Mae West:** *Sex, The Drag, Pleasure Man*  
**Thornton Wilder:** *Our Town, The Skin of Our Teeth, The Matchmaker*  
**Tennessee Williams:** *The Glass Menagerie, Cat on a Hot Tin Roof, A Streetcar Named Desire, The Night of the Iguana, Baby Doll, Orpheus Descending*

Theatre of the Absurd and Theatre of Cruelty 1951 to 1972, plus Contemporary Absurdism

**Arthur Adamov:** *Ping-Pong*  
**Edward Albee:** *Who's Afraid of Virginia Woolf, The Zoo Story, The Goat or Who Is Sylvia, At Home at the Zoo*  
**Samuel Beckett:** *Waiting for Godot, Endgame, Happy Days, Krapps Last Tape, Not I*  
**Albert Camus:** *Caligula*  
**Maria Irene Fornés:** *Tango Palace, Letters from Cuba, Fefu and Her Friends, The Office, Mud*  
**Max Frisch:** *The Firebugs*  
**Jean Genet:** *The Maids, The Blacks, The Balcony*  
**Vaclav Havel:** *The Memorandum*  
**Eugene Ionesco:** *The Bald Soprano, The Lesson, The Chairs, Rhinoceros*  
**Alfred Jarry:** *Ubu Roi*  
**Adrienne Kennedy:** *Funhouse of Negro, Movie Star*  
**Harold Pinter:** *The Room, The Birthday Party, The Dumbwaiter, The Homecoming*  
**Jean-Paul-Sartre:** *The Flies, No Exit*  
**Tom Stoppard:** *Rosencrantz and Guildenstern Are Dead*  
**Peter Weiss:** *Marat/Sade*

Contemporary, Eclectic, and Postmodern 1960 forward

**Annie Baker:** *The Flick*

**Caryl Churchill:** *Cloud Nine, Top Girls*  
**Nilo Cruz:** *Anna in the Tropics*  
**Lisa D'Amour:** *Detroit*  
**Jackie Sibblies Drury:** *Social Creatures*  
**Horton Foote:** *The Trip to Bountiful, Dividing the Estate*  
**Brad Fraser:** *Love and Human Remains*  
**Brian Friel:** *Dancing at Lughnasa*  
**Athol Fugard:** *The Shadow of the Hummingbird*  
**Rebecca Gilman:** *Luna Gale*  
**Richard Greenberg:** *Take Me Out*  
**Stephen Adly Guirgis:** *Between Riverside and Crazy*  
**John Guare:** *The House of Blue Leaves, Lydie Breeze, Landscape of the Body, A Free Man of Color*  
**David Hare:** *Racing Demon*  
**Jeremy O. Harris:** *daddy, Slave Play*  
**David Henry Hwang:** *M. Butterfly*  
**James Ijames:** *Where We've Been, Fat Ham*  
**Branden Jacobs-Jenkins:** *Gloria*  
**Sarah Kane:** *Balsted*  
**Moises Kaufman:** *Gross Indecency*  
**Adrienne Kennedy:** *Funnyhouse of a Negro, Sleep Deprivation Chamber, Ohio State Murders*  
**Tony Kushner:** *Angels in America*  
**Neil LaBute:** *In the Company of Men*  
**David Lindsey-Abaire:** *Rabbit Hole*  
**Kenneth Lonergan:** *This Is Our Youth*  
**Anne-Marie MacDonald:** *Goodnight Desdemona (Good Morning Juliet)*  
**David Mamet:** *American Buffalo*  
**Donald Marguiles:** *Dinner with Friends*  
**Melanie Marnich:** *Calling All*  
**Martin McDonagh:** *A Very Very Dark Matter*  
**Terrance McNally:** *Love! Valor! Compassion!*  
**Dominique Morisseau:** *the Detroit Projects*  
**Marsha Norman:** *'night Mother*  
**Lynn Nottage:** *Ruined, Sweat*  
**Antoinette Nwandu:** *Pass Over*  
**Robert O'Hara:** *Insurrection: Holding History, Bootycandy*  
**Suzan-Lori Parks:** *Topdog/Underdog*  
**Harold Pinter:** *Old Times*  
**Estela Portillo-Trambley:** *Sor Juana*  
**Luis Santeiro:** *The Lady from Havana*  
**Sandra Seaton:** *Black for Dinner*  
**Ntozake Shange:** *for colored girls who have considered suicide when the rainbow is enuf*  
**Sam Shepard:** *Buried Child*  
**Rick Shiomi:** *Yellow Fever*  
**Neil Simon:** *The Odd Couple, Barefoot in the Park, Rumors, Kopit, Indians, Wings, Come Blow Your Horn*  
**Nicky Silver:** *Raised in Captivity*  
**Tom Stoppard:** *The Coast of Utopia*  
**Caridad Svich:** *Twelve Ophelias (a play with broken songs)*  
**Luis Valdez:** *Zoot Suit*  
**Paula Vogel:** *Desdemona: a play about a handkerchief*

**Samm-Art Williams:** *Home, Cork, Welcome Back to Black River*

**August Wilson:** *The Pittsburg Cycle*

**Lanford Wilson:** *Fifth of July, Hot l Baltimore, Talley's Folly, The Madness of Lady Bright*

**George C. Wolf:** *Spunk* (adaptation of 3 stories by Zora Neale Hurston)

**Wakako Yamauchi:** *And the Soul Shall Dance*

**Chay Yew:** *As If He Hears*



THE UNIVERSITY of  
NEW ORLEANS

SCHOOL OF THE ARTS

**THEATRE**

## **CONCERN/CONFLICT RESOLUTION PATHWAYS**

*Theatre UNO*

Creating an environment that is comfortable, safe, and positive for all members of our team is essential to Theatre UNO. We take concerns surrounding physical safety, non-consensual actions, verbal abuse, discrimination, and other actions and earnestly seek to address issues in a sensitive and timely manner. For this reason, the following individuals are available to help you resolve any concerns or issues that may arise. We encourage concerns of level 2 and above to be made in writing when possible.

### **LEVEL ONE**

If you feel comfortable doing so, we encourage you to first directly address your concern with the individual(s) involved. This helps to foster an honest and open community and is often the fastest path to resolution.

### **LEVEL TWO**

If you are not comfortable directly addressing the individual(s) involved, or if the issue cannot be resolved at level 1, your next point of contact may be any of the following:

THEATRE FACULTY: Diane Baas, [dbaas@uno.edu](mailto:dbaas@uno.edu), (504)356-1001 (text friendly cell)  
Kevin Griffith, [kgriffit@uno.edu](mailto:kgriffit@uno.edu)  
David Hoover, [dhoover@uno.edu](mailto:dhoover@uno.edu)

Please note the following:

- You do not need to contact all faculty. Options are provided for your comfort or in the event an individual of this level is involved in the conflict.
- Individuals at level 2 may alert individuals at level 3, however level 3 will not participate in the resolution unless the conflict is escalated to that level.

### **LEVEL THREE**

If an issue is not resolved through levels 1 and 2, or if you are an individual named in level 2 who needs assistance to resolve the issue, your next point of contact may be the following individual. The contact at this level may consult with the other level contacts, and review any legal or other implications of any procedures or decisions.

DIRECTOR, SOTA: Dr. Charles Taylor, [ctaylor@uno.edu](mailto:ctaylor@uno.edu)



Bulbancha [boul BAHN cha]



We are ALWAYS on Native Ground. We acknowledge that this Truth means that something happened, and continues to happen, to make and keep native and indigenous peoples invisible.

We are in Bulbancha, the Land of Many Tongues, between the great Okwa-ta, Wide Water and Misha Sipokni; commonly called New Orleans, Lake Pontchartrain, and the Mississippi River--the unceded ancestral land of the Choctaw, Chitimacha, and Houma peoples, customs, and creative traditions.

We acknowledge the enslaved Africans, the Black Bodies' Labor that built Louisiana, the South, and this Country. They have borne the weight of an economic structure that was designed to, and continues to, treat people unequally, and denies all of our humanity.

We acknowledge that many of the technologies we use to produce work, and gather remotely, were created with resources obtained through long histories of colonization and exploitation of peoples and natural resources across the globe.

We acknowledge and bring this into our spaces, to retain focus in our ongoing creative work and action.

# LAND ACKNOWLEDGMENT

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Bulbancha [boul BAHN cha]



This production was produced by Theatre UNO in Bulbancha, the Land of Many Tongues, next to the great Okwa-ta, Wide Water, and the mighty meandering Misha Sipokni, Beyond Age; commonly referred to as New Orleans, Lake Pontchartrain, and the Mississippi River; the unceded ancestral land of the Choctaw, Chitimacha, and Houma peoples, customs, and creative traditions.

## Theatre UNO Community Meeting/Rehearsal Agreements/Expectations: an adaptable list

*These agreements are generated by the Theatre Faculty, and should not be adjusted without Faculty consultation. Cast and Creatives are encouraged to expand this list throughout the rehearsal process.*

- We will observe the policies outlined in the University Code of Student/Faculty Conduct
  - We will care for our bodies and move as needed
  - We will co-create space for everyone to contribute
  - Those of us most comfortable responding quickly will create space for other voices
  - Those of us less comfortable responding verbally and quickly will speak and be heard
  - We will honor productive silence
  - We will avoid cross talk
  - We will be fully present with each other and resist the urge to multi-task
  - We will manage time together
  - We will always get consent
  - We will keep this space respectful of everyone in it
  - We will not make assumptions or gossip
  - We will be responsible for our own feelings, actions, and reactions
  - If we feel harmed, we will utilize the appropriate conflict resolution pathways
  - We will remain open to and for each other, while acknowledging that we are in this space to work, for the work, and that as colleagues, this work relationship does not encompass a personal relationship outside of the rehearsal hall
  - Speak from the 'I' for your needs, and 'our/the' for the project's needs
  - Show Up
  - Pay Attention
  - Tell the Truth
  - Don't be attached to outcomes
- 
- We will use the mute button when not speaking to prevent background noise\*
  - We will use message and hand signals to communicate to others before speaking\*
  - We will turn on our video whenever possible\*

\*for Zoom and other online applications

# UNO Theatre Production

## Cast Contract

The School of the Arts views production activities as a critical part of its education and artistic mission. As an actor and student, I understand that I must maintain a professional, conscientious, and collegiate standard of behavior. I understand and accept that I am expected to:

- Attend all calls, rehearsals, performances, and strikes as scheduled by the production manager, director, stage manager, choreographer or an authorized agent, unless excused by my production manager.
- Perform and carry out assigned role(s) and/or production assignments in a conscientious and professional manner and strive to maintain a positive attitude toward my role in the production and colleagues.
- Arrive on time and warmed up for all rehearsals and performances
- Learn all lines, songs, blocking, choreographer, etc. by the scheduled deadlines
- Meet all costume measurement appointments and costume fittings as announced or posted.
- Return ALL props to their designated location after use.
- Care for costumes by hanging them properly in their designated places and by placing soiled costume pieces in the designated hampers.
- Keep dressing, makeup, greenroom, and backstage areas neat and orderly.
- Make NO unauthorized changes to any scripts, costumes, makeup, hairstyles, properties, blocking, choreography, or interpretation.
- Provide personal rehearsal makeup, hair supplies, shoes, dance footwear, and undergarments, except for specialty items.
- Maintain an appropriate standard of personal hygiene.
- Provide headshots and bios by the designated time.
- Avoid eating/drinking (not including water) during rehearsals unless on a designated break.
- Provide a list of all conflicts during the rehearsal and production run to the stage manager.
- Call the stage manager if any conflicts, sickness, or emergency prevent you from attending a rehearsal or causes you to arrive late.
- Get permission from the director or stage manager to record (film or picture) and post to any social media or any other platform.

I understand and agree that my failure to adhere to the above listed practices may lead to punitive actions including, but not limited to, removal from the production, removal from my program of study, a failing grade if taken for class credit, or other actions as determined appropriate by the production's director or theatre faculty.

**Title of Production:** \_\_\_\_\_

**Role(s) in Production:** \_\_\_\_\_

**Cast Member Name:** \_\_\_\_\_

**Cast Member Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_