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GRADUATE PROGRAM PHILOSOPHY and ASPIRATIONS

In keeping with our department’s longstanding commitment to a liberal arts approach, each of our graduate students is expected to develop and maintain high standards in both scholarship and theatre practice. For us, research informs art-making and art-making fuels our research. We not only study the theory, history and literature of the field, we also explore a wide variety of its collaborative models in our teaching and practices. Our department sustains a special interest in new works development, which ranges from staging new adaptations of classical plays or devising original works to scholarly examination of the practitioners and histories currently at work in new areas of theatrical creation.

We encourage students to study with each member of our faculty in order to achieve breadth in their scholarship and practice. To that end, we also require every student to pursue graduate coursework in related fields outside of our department, as such work assists students in gaining cross-disciplinary perspectives and developing new approaches to artistic and pedagogical practices.

The Department of Theatre Arts at the University of Oregon is looking for graduate students who have had a breadth of experience in the art and study of the theatre, who are ready to draw on, challenge, and transform their knowledge and skills.

We seek to attract students who think about theatre because they love doing it; and who make theatre because they love to think deeply about why and how theatre matters. Our graduate students are not only curious about methods, but also hungry for knowledge about theatre’s histories, purposes, and possibilities. Our students know that the meaning and making in theatre are reciprocal, not separable. Our students are people who want to work collaboratively and are willing to be changed by that process. We seek graduate students who have more questions than answers – who take serious joy in the process, whether in the archive or rehearsal hall, of making meaning in study and practice of the theatre arts.

We hope your journey will be one that opens possibilities for your work that you didn’t foresee, possibilities that take you beyond the goals you have currently outlined for yourself into the vital terrain of exploration and wonder. Collaboration is an adventure as much as it is a practice of many methodologies. We have faith that you will encounter other scholars and artists who enrich your work in unexpected ways. We hope your time here will include an experience of artistic and intellectual generosity, through which you not only find your “voice” as scholar and/or artist, but also learn to listen with new awareness of and respect for, the contribution of others. You may leave with as many questions as you brought with you – but they will be stronger questions, questions that dare you to commence, with new collaborators and your own students, new journeys into the uncharted potential of theatre in our world.
POLICIES AND PROCEDURES

Admission
Admission to the graduate programs of the University of Oregon Department of Theatre Arts is competitive and granted by vote of the faculty. Students should apply through the University’s Graduate School – applications are due on February 1 of each year and all applicants are notified of their status no later than April 15.

General Department Organization
When you have a question, here are some of the people in Theatre Arts who might help you:

- **Office Manager** and office staff handle the day-to-day operations of the department, including budgetary matters, scheduling, room space, supplies, and registration.
- **Department Head** is the person with whom to discuss GTF teaching assignments, or to address questions that may come up regarding your employment at UO. S/he is also the person to whom you should submit requests for department funding, and/or summer course proposals. (Typically, the Department Head is also a Ph.D. faculty member, and is also available to discuss your academic and creative work.)
- **Director of Graduate Studies** is discussed more fully below, but in summary this is the person who can advise you on all matters academic, or relating to your degree requirements, research and/or creative work, and also help you secure funding, navigate the university systems, including the Graduate School. Please see additional information below under Graduate Advisers.
- **Production Manager** is the person who oversees the production calendar for University Theatre, the Department’s production wing. The Production Manager oversees staffing of University Theatre productions, and coordinates student production assignments. See also, University Theatre in this document.
- **Graduate Representative to Faculty Meetings** functions as a regular conduit of information between the collective faculty and graduate students regarding the ongoing governance of the department. The Grad Rep will bring the collective ideas, perspective and/or concerns of grad students to the faculty, and will report information from faculty meetings back to the grad students.
- **GTFF Representative** is a graduate student from Theatre Arts, elected by TA graduate students to represent them in relation to the GTF Union. Additional information below under GTF Union. (Sometimes this person and the Grad Rep above are the same person, sometimes two different individuals.)
- **Pocket Board** is the undergraduate board that runs the Pocket Playhouse. Additional information can be found under University Theatre in this document.

**Graduate Advisers**
If you are a first year M.F.A. student you will be working closely with an M.F.A. faculty in your focus area (scenic, costume, technical direction, etc.), and this person will serve as your academic advisor. S/he will introduce themselves during the Week of Welcome. If you are a new M.A. or Ph.D. student, the Director of Graduate Studies will serve as your point of contact and initial academic advisor. During your first year you as you begin to know the work and research of the Ph.D. faculty, we encourage you to identify an advisor whose...
research will be most useful to your own thesis or dissertation work. All graduate students are encouraged to meet with the DGS in the first and/or second term of their first year, and then periodically as needed or useful. In spring of the second year, Ph.D. students should identify their primary adviser and dissertation committee chair and two additional Ph.D. faculty from Theatre Arts to serve as committee members. More information about this process of committee formation can be found in the Dissertation section of this document.

The **Director of Graduate Studies (DGS)** is your first point of contact for questions, particularly in your first year as a graduate student in our department. S/he can advise you on the trajectory of your study, discuss classes to take, suggest useful courses in other departments, help with orientation to University systems, including the Library and other research centers, help identify funding sources within the University for travel and research support, suggest conferences and events that might augment your research, and assist you with any other matter related to your studies, research and/or creative work. In the second year of the Ph.D. s/he will go over the process of the Qualifying Exams and how to determine your thesis or dissertation committee. The DGS is also your advocate and interface with UO’s Graduate School, and can assist with paperwork, identifying deadlines, and any other matters related to being a graduate student at UO. Please plan to meet often with the DGS.

**Week of Welcome**

During the University of Oregon’s Week of Welcome (the week preceding the start of classes), new graduate students meet with our faculty and fellow graduate students for an informal introduction to the department, as well as attend orientation sessions throughout the week with the faculty supervisors, the Graduate Teaching Fellows Federation, and the Graduate School. New graduate students, usually on the second or third day, take an exam intended to identify special areas of interest and to evaluate relative levels of basic preparation for graduate study. Following the exam, faculty meet with each student to suggest a plan of coursework and possible artistic projects in their first year.

The results of each advisory meeting is reported in writing by the Director of Graduate Studies (DGS) in the case of M.A. and Ph.D. students, or the student’s faculty adviser in the case of M.F.A. students. A copy of this report is placed in the student’s file (department office). The advisory examination, discussion, and report is only intended as a record of our best advice to each student at the start of a degree program. We fully expect some change in interests and goals as each student moves through the combined experience of graduate study, teaching, and artistic production.

**Evaluation of Academic Progress**

The best barometer of academic progress is through regular meetings with the faculty. Near the end of every spring term, the Director of Graduate Studies will gather comments on graduate student academic work and will summarize these comments in a letter to each student. This letter will provide the graduate student with the collective faculty’s evaluative responses to the student’s academic and artistic progress and make recommendations for future progress. A copy of this letter will be sent to the student and one will be copied for the student’s file in the department office.
In the rare instance that a student’s academic progress is found unsatisfactory, specific guidelines for immediate improvement will be outlined for the next term of coursework, and if no such improvement is made, faculty have the right to withdraw all GTF support, including both teaching assignments and tuition waiver.

Every spring term faculty also meet to award scholarships of varying scope and design to graduate students of outstanding merit in academic and artistic work, teaching, and departmental support.

**Graduate Teaching Fellowships (GTF)**

Graduate Teaching Fellows are engaged by the Department of Theatre Arts to assist in undergraduate instruction. GTFs receive a tuition waiver and stipend for the period appointed. GTF assigned are programmatically determined by the Department Head in consultation with the DGS and full faculty. Areas needing GTF support are discussed each spring in faculty meetings, and the final number of GTFs awarded is subject to budgetary constraints. A GPA of 3.50 must be maintained for a GTF appointment. (See the Theatre Arts General Duties and Responsibilities Statement for details).

GTF funding for the M.A. is typically limited to the second year only, contingent on available funding; for the M.F.A. the limit is three years; for the Ph.D., the limit is four years.

**Graduate Teaching Fellowships General Duties and Responsibilities**

Often referred to as the GDRS, this document outlines the duties and responsibilities of GTFs in Theatre Arts to insure and demonstrate that the administration of GTFs are consistent with the Collective Bargaining Agreement between the University of Oregon and the Graduate Teaching Fellows Federation (GTFF). The GDRS is available online and is updated regularly as employment policies change. As a GTF you should become familiar with this document and the information it provides. Questions regarding the GDRS can be discussed with the GTF Union representative and/or the department head of Theatre Arts.

**GTF Union**

At the University of Oregon graduate students are represented by a collective bargaining union, the **Graduate Teaching Fellows Federation, or GTFF**. During most years a graduate student from Theatre Arts serves as GTFF representative for GTFs in Theatre Arts. During the Week of Welcome your GTFF representative will introduce her/himself/themselves to you and will provide information regarding the GTFF. Your shop steward is your point of contact for questions or concerns governed by the GTFF collective bargaining agreement.

**GTF Office Support**

All graduate students who have contracts under the Graduate Teaching Fellowship are entitled to a desk and bookshelf in one of our two graduate offices, private meeting space for teacher-student conferences, and full access to front office supplies (216 Villard) including use of the photocopy, fax, and printers. (PLEASE NOTE: Printing and copying is to be restricted to instructional materials and not personal course material, papers, or thesis/dissertation drafts.) We have installed for both graduate offices wireless routing, and
supply, for those students who do not prefer to use their own personal laptops, a communally accessible desktop for both offices. Both offices have one land-line telephone. Graduate students who teach acting or are directing have access to Room 202 for rehearsals and coaching students, subject to production scheduling or other courses using the room. Reservations for Room 202 can be made through the Theatre Arts Office Manager, or by signing out times on the schedule outside the room. M.F.A. students have access to Room 308 for use of our design computers, color printer, and plotter.

**Annual GTF (teaching) Evaluation Procedure**

Annual GTF Evaluation in the Department of Theatre Arts will result in completion of the approved Graduate Teaching Fellow Performance Appraisal form, with attached notes further detailing observations where such detail is necessary.

Each term, beginning in Fall, faculty supervisors will observe at least one laboratory or classroom session and take notes meant to support the annual Performance Appraisal.

Classroom observations should be arranged well in advance, and include a class meeting schedule with dates highlighted across the term when the Graduate Teaching Fellow would most feel comfortable having a faculty observer present.

Prior to classroom visits, the faculty observer should meet briefly with the Graduate Teaching Fellow to talk about that day’s goals and go over any explanation of the syllabus deemed important to a fair and useful evaluation.

When faculty observers are evaluating a laboratory teaching situation, the Graduate Teaching Fellow should be told either immediately prior to or directly following any observations which will be noted and saved for the annual Performance Appraisal.

Each fall, individual faculty will be assigned the responsibility for carrying out annual performance Appraisals, due May 15, for discussion with the Graduate Teaching Fellow and full report to be placed in that GTF’s file. Faculty completing the annual Performance Appraisal will consult with relevant supervisors when they have not had direct observation of graduate teaching, so the annual Performance Appraisal may involve supervisory notes and recommendations from as many as three different faculty as well as student evaluation scores and comments, by the time the annual Performance Appraisal is completed.

Annual Performance Appraisals must ONLY address Graduate Teaching Fellow duties, responsibilities and performance in that working context.

All Theatre Arts faculty and Graduate Teaching Fellows must allow, for the sake of our dependence on good faith cooperation and artistic collaboration, some flexibility and fluidity in the process of developing fair and useful Performance Appraisals.

**See APPENDIX** to this document for templates of the annual assessment form as well as suggested guidelines for faculty in determining their evaluation in each area.
DEGREE REQUIREMENTS

Coursework
For each degree program, credit and coursework requirements vary. For the M.A. and Ph.D., degree requirements include a minimum expectation in coursework. NOTE: a graduate course is one in which more than one student meets at least once a week with faculty, offered for registration at the 500 or 600 level, and which is listed in the Schedule of Classes as part of the curriculum. Not qualifying as courses in this sense are independent readings or projects undertaken by an individual under such catalogue numbers as TA 601, 602, 603, 605, and 606. All graduates must take required coursework for a grade.

Credit for Production and Independent Readings
Credits can be earned in production, independent readings in approved research towards thesis or dissertation. Students reading foundational material for thesis or dissertation, or in preparation for qualifying examinations or qualifying design projects, may enroll in TA 605. M.F.A. students enroll in TA 609 for execution of design and TA 601 for writing their M.F.A. final document.

Graduate-level credit for production is available through TA 609: Practicum, granted for faculty-guided directing and assistant directing, design, technical direction, dramaturgy, and other major production assignments. For graduate-level credit in performance, students should register for TA 609: Rehearsal and Performance. Only nine credits of Practicum may be applied to the M.A. and Ph.D. degrees; twelve Practicum credits are required for the M.F.A. Each Practicum project may be taken only for a maximum of 3 credits.

For every credited project in production, M.A. and Ph.D. students must write and submit a brief report to their faculty adviser. Every graduate student director must also schedule a meeting with the project’s faculty adviser and design faculty for informal review. The report should be written and submitted to relevant faculty within one week following the close of the production. The review meeting for directors should convene no later than two weeks after submission of the report.

Transfer of Credit
Some courses taken for graduate credit at other schools may be transferred for credit at the University of Oregon, as long as the work has been taken within the seven year time limit and a grade no lower than B was awarded. Determination of the applicability of these credits to specific degree requirements is made by the faculty. In any case, no more than 15 credits in a 45 credit program may be transferred. A form for this purpose may be obtained from the Graduate School. It should be discussed by the student’s advisor and the DGS, then presented to the Department Head for signature. Final approval is given by the Graduate School.

MASTER OF ARTS

M.A. Basic Timeline
• **first year** — Advisory Examination and plan to complete a total of at least nine courses in the first year, including at least two TA graduate seminars (600-level)
• **end of first year** — letter of evaluation, preliminary ideas for the thesis, and thesis advisor assigned. By end of summer, completion of language proficiency.
• **second year** — complete prospectus and commence foundational research; complete at least nine courses to fulfill a program approved by the advisor, including at least two TA graduate seminars (600 level)

### M.A. Degree Requirements
- At least 44 graduate credits in graded Theatre Arts coursework
- 12 credits of TA 503: Thesis
- At least 16 credits of graded 600-level course work
- A minimum grade point average of 3.0
- Language proficiency (coursework or exam)
- Completion of approved thesis
- Faculty-guided artistic production in design, acting, directing, technical production, dramaturgy, and playwriting.

*NOTE:* No more than 9 credits of TA 609 (Practicum) may be applied toward degree requirements.

### M.A. Language Proficiency
Meeting the language requirement for the M.A. and the Ph.D. are different. The Ph.D. presumes that a student has met the language requirement for an M.A., and thus the Graduate School allows departments to monitor meeting this requirement. The M.A., however, requires the student meet the same language requirement as the B.A., typically demonstrated through completion of at least the third term, second year of a second-language course taught in the language. Another option is to study for and take the College Language Proficiency Test (CLEP). Please see the Graduate School website for more details. Pertinent parts are excerpted below:

“The M.A. degree requires second year level of proficiency in a second language as required for the B.A. degree (see B.A. requirements in the UO Catalog for details). Competency may be demonstrated by either a standardized test or with adequate undergraduate course work. Language competence must be demonstrated within the overall seven-year limit for completion of a master's degree.”

http://gradschool.uoregon.edu/policies-procedures/masters#Language

For information about how to take the CLEP test, see http://testing.uoregon.edu/OtherTesting/CLEP/tabid/80/Default.aspx
On rare occasions, the department can grant an M.S. degree. In place of the foreign language requirement, the M.S. requires that the student demonstrate competence in a collateral field of study or an alternate research tool.

**M.A. Thesis**

The M.A. (and M.S.) degrees require a written thesis. This work is an extended study of a particular issue of interest to the individual student. Developed in consultation with the assigned thesis advisor, the project is guided by the advisor and one other committee member selected by the student. Students are required to determine a thesis topic at the end of their first year of study and write a preliminary prospectus for faculty review by the end of Fall term of their second year of coursework. The prospectus may follow some of the guidelines for Dissertation prospectus, but does not have to include primary sources or as wide a review of literature in the field area. Research extends throughout the second year and the document is typically written during winter and spring terms. Typically a Master’s thesis ranges from 60 to 100 pages.

The role of the second faculty reader varies from case to case (ranging from participation and critique throughout the process to simply reading and evaluating the finished product) and this relationship should be clearly understood by both student and primary advisor from the beginning.

Graduate School requirements and deadlines for procedure and format are extensive and are available on the Graduate School web site. Students need to be aware of all Graduate School deadlines that apply to many steps of this process. Students register for TA601: Research and TA503: Thesis.

**MASTER OF FINE ARTS**

The Master of Fine Arts is typically a three-year program requiring a total of 81 credits beyond the bachelor’s degree, of which no more than 12 may be practicum credits (TA 609). Areas of specialization are scenic design, lighting design, and costume design. Usually, coursework is substantially completed during the first six to eight terms of study, and students work on their terminal artistic projects during subsequent terms. An oral review of the project is held following completion of the project performances. A written report on the project follows the review. All M.F.A. projects are juried by the full faculty and must demonstrate high artistic ability and substantive scholarship.

**M.F.A. Degree Requirements**

- At least 12 credits of graded 600-level TA course work
- A minimum grade point average of 3.0 (3.5 for GTF appointments)
- At least 20 credits in design and technology courses, including at least one each in lighting, scenery and costumes.
- 8 credits in related areas outside of the department.
- At least 20 credits in Theatre History, Literature, Theory
- And 4 in acting/directing coursework, graded.
• Completion and approval of final project and written document

**M.F.A. Basic Timeline**

- *Terms 1-4*: coursework as determined by assessment committee and student term projects to build qualifying portfolio, application for transfer credits.
- *Terms 5-6*: coursework, apply for advancement to candidacy, approval of prospective final project by full faculty.
- *Terms 7-9*: coursework, M.F.A. final project, document preparation, TA601 (Research) credits and presentation of final document

**M.F.A. Document**
The final document for the Master of Fine Arts degree is somewhat unique for each project and format needs to be decided with the faculty adviser. Essentially it is a complete record of the final product including background research, preliminary ideas, refinements, final designs, evaluation of the working process, and evaluation of the final project. Upon completion, the work is reviewed by the adviser and two additional faculty members and an oral defense is held. The M.F.A. document is not considered a thesis and certain Graduate School deadlines do not apply. Students need to be aware of all deadlines that do apply. See the Graduate School for details. Students register for credit under TA 601: Research. See the M.F.A. handbook for more detailed information. Note that the M.F.A. does not require a foreign language.

**DOCTOR OF PHILOSOPHY**

The Ph.D. in Theatre Arts requires nine courses in the first year and seven courses in the second year, plus four to six credits registered in independent reading towards the qualifying examinations in winter or spring terms of the second year. Students seeking the Ph.D. must have demonstrated proficiency in a foreign language, either from two years of successful college coursework or by passing a basic translation/comprehension exam.

Following completion of coursework, students wishing to pass to doctoral candidacy must pass qualifying examinations. Within one month after advancement to doctoral candidacy, students must deliver a dissertation prospectus for committee approval. The degree is granted only with successful completion and full approval of a dissertation under Graduate School rules and deadlines.

**Ph.D. Basic Timeline**

- *first year* — complete a total of at least nine courses, including three 600-level graduate seminars. (Graduate seminars are offered by doctoral faculty on various topics in advanced history, literary analysis, and production/aesthetic theory each term in the regular school year.) In addition, successfully complete at least one 500-600 level course in another department
- *second year* — complete at least seven courses, plus 4-8 credits in preparation for qualifying examinations and prospectus. Two of the seven courses should be from outside of the department; also, pass foreign language proficiency exam if prior
college-level coursework does not meet the minimum requirement. Select dissertation faculty advisor and secure committee of three UO faculty and one external member from another department, preferably someone the candidate has studied with in outside coursework.

- **end of second year or beginning of third year** — qualifying examinations and formation of dissertation committee. Theatre Arts dissertation committees are typically made up of three Theatre Arts doctoral faculty and one committee member from outside the department. Depending on the dissertation topic, and contingent on the faculty advisor’s approval, some dissertation committees may include UO faculty with M.F.A. degrees and may involve two faculty from other departments. At least two must be from the Theatre Arts doctoral faculty and the primary adviser and chair of the committee must from Theatre Arts doctoral faculty.

- **third year** – following advancement to candidacy, committee approved prospectus including expected timeline for completion of the dissertation.

### Ph.D. Degree Requirements

- A minimum of 20 graded credits in 600-level graduate seminars (five courses)
- At least 12 graded credits (or three 500/600-level courses) in a related field outside of Theatre Arts
- Reading comprehension in a foreign language (transcript credits or exam)
- Faculty-guided artistic production in design, acting, directing, technical production, dramaturgy, and playwriting.
- Qualifying examinations, oral defense and approved prospectus
- At least 18 credits of TA 603: Dissertation
- Completion of dissertation and approval at oral defense.

### Ph.D. Language Proficiency and Study Outside Department

The Ph.D. requires reading proficiency in one foreign language, demonstrated in credited college study of at least two years with grades no lower than B average, or a translation exam proctored by the DGS in consultation with a member of the Ph.D. faculty with expertise in that language. For students who are continuing from the M.A. here, or who have proven proficiency from exams or transcripts during their master’s studies, no additional foreign language review or exam is necessary.

For the Ph.D., there is also the requirement of at least three graduate courses (500/600 level) in a related field outside the department. This requirement is partly to afford the student an additional set of perspectives or approaches to research, but also to study with potential faculty who can serve as the outside-of-department committee member for the dissertation.

These courses do not all have to be in the same discipline, but there should be some coherence relevant to the student’s doctoral studies in Theatre Arts. Prior to qualifying exams, doctoral students are expected to provide a brief statement explaining the coherence and relevance of their graduate coursework outside of the department of Theatre Arts.

### Ph.D. Qualifying Examinations
Approximately two terms before the intended week of exam dates, each student should form a committee composed of three UO faculty (typically three from Theatre Arts doctoral faculty and one from outside of the department of Theatre Arts. One Theatre Arts doctoral faculty member will serve as primary advisor both for the exams and the dissertation.

Students may take four to eight credits in independent readings to prepare foundational research for both the exams and the prospectus, usually in spring term of their second year. The exams take three full days of intensive writing, each day focusing on three question areas: research towards the dissertation relevant to each committee member’s interests or expertise, a review of particular coursework taken with each committee member, presumably useful to the dissertation or future teaching, and one question requiring readings in an area the student and committee member agree is a “gap” area, where no coursework or deep study has yet been applied but which may be important to the dissertation or future teaching.

**Qualifying Exam Reading List:** Students preparing for qualifying examinations should submit a thorough reading list for each question area to the three faculty members conducting the exams, for relevant committee member’s approval no later than June 1. These lists should be annotated and include both primary and secondary resources. If a committee member does not approve reading lists for his or her three question areas by June 1, the committee as a whole will meet to discuss the viability of the student’s progress towards candidacy and by June 10 the committee will schedule time to discuss with the student his or her progress, providing specific expectations for continuing or a recommendation to withdraw.

Doctoral students preparing for exams, prospectus and writing their dissertations must stay in productive contact with each faculty member throughout the study period, so that some emphasis or focus can be agreed on, prior to the week of examination. The student must also remember to ask each committee member whether notes or sources are allowed during each exam day. It is also the student’s responsibility to schedule with the department office manager the office or faculty meeting space available for uninterrupted writing. A day for rest and review is recommended between each day of writing.

A doctoral student wishing to demonstrate competence in an area outside of the department, especially as it may be necessary for the dissertation, may arrange to include a question from an outside faculty member as part of a fourth day of examination.

Within approximately two weeks after completion of writing, the student meets with the committee for an oral review and discussion of the answers. At this time, the committee may ask for clarification of answers or extensions of concepts presented or they may move into new areas of consideration. After deliberation, the committee may vote to pass the student; they may ask for one or more questions to be rewritten on a specified date; or they may make other suggestions regarding the trajectory of study. A student who does not write satisfactorily on the second attempt will not advance to candidacy.

Following the qualifying exams the graduate student writes the prospectus outlining and detailing their research plan for the dissertation. (See Recommendations below for how to formulate your prospectus.) Typically, the prospectus is completed and approved by the end of fall term of the third year. Graduate students are expected to work closely with their
dissertation chairperson/adviser in the development and revision of the prospectus in order to move toward approval. It is strongly recommended the doctoral candidate present a first draft to the primary advisor within one month following completion of the qualifying exams. Failure to make progress towards candidacy may impact GTF appointments during the third and/or fourth years.

**Advancement to Candidacy for the Ph.D. in Theatre Arts**

Advancement to candidacy occurs after successful completion of the qualifying exams, and approval of the prospectus for the dissertation. Upon approval of the prospectus, the student’s dissertation committee chair and the office manager of Theatre Arts submit the online Candidacy Form via the Graduate School website. The Prospectus Approval Form can be found on the Graduate School website. Note that the form requires dates and time of both qualifying exams and prospectus submissions. It is the student and advisor’s responsibility to keep records of these dates so that they can be submitted accurately.

Following qualifying exams, coursework is discouraged – but on advice of the advising committee, a maximum of two courses may be approved to pursue a special need connected with the dissertation, or a secondary area of expertise.

**NOTE:** The Graduate School term limit for completing the Ph.D. is seven years counted from the first course taken at the doctoral level.

**PROSPECTUS AND DISSERTATION**

**Recommendations for Developing Your Prospectus**

The following guidelines are not a template or formula for writing your prospectus. These subject headings are designed to provoke your thinning about the basic elements of a prospectus. Each graduate student should work closely with her/his/their adviser to adapt these to your particular research aims. For example, your project may have distinct questions not asked below, but important to your progress. Your faculty agree, however, that these general headings and related questions can help you to organize your research agenda and strengthen your project’s potential for success.

At this stage the questions are most important, and the structure or potential conclusions will change. In any good thesis or dissertation process, the project changes as your research advances and your thoughts move to more complex understanding of the questions. For example, the concluding chapter will likely require a complete re-shaping of your first chapter, as you can’t (or shouldn’t think you can) know where the research will lead.

**Motivating Questions**

- What do you hope to learn over the course of this study?
- What concrete objects or subjects of study will focus your work ahead?
- Are you making any assumptions with regard to your research aims?
- What key words or phrases will your study rely on that may be contested by the field or at least need to be “problematiced” for the sake of avoiding jargon or bias?
Disciplinary Contexts
- How does your study relate to the existing body of work on the subject(s)?
- What is the scope of foundational literature or other sources in your study’s area?
- What primary sources are required as basis for your study?
- Which leading scholars take similar or different points of view than yours?

Justification and Significance
- Why is this study important? (Why now?)
- How will this work serve? (So what?)

Methods and Procedures
- What primary sources are required as basis for your study?
- How do you intend to access such material?
- What special skills (translation, statistics, etc.) will you require?
- What travel arrangements will you need (for archives or interviews)?
- What is your plan for meeting the needs of your research?

General Design
- Offer a provisional outline of chapters, with titles and brief descriptions for each.
- What structures are in place for special research projects (interviews, case-study, etc.) relying on disciplines or methodologies outside theatre studies – and how do these relate to standards for such research in their given field?
- What appendices, charts, illustrations, or other extra documentation (if any) will your research require?

Feasibility/Timeline
- What problems do you foresee and how might you overcome them?
- How will you restrict the scope of your work? What will you omit and why?
- What is your proposed timeline – including anticipated delivery dates for research, chapters and revisions and how will these meet the Graduate School’s scheduled deadlines (keeping in mind a completed draft must be delivered to your committee at least two months prior to the Graduate School’s final defense date for that quarter, so that your committee time has adequate time to review and approve a defense date, or ask for revisions before agreeing to the defense date).

The Dissertation
The Ph.D. dissertation is a work of scholarship drawing on primary sources that contributes new knowledge or insight to the field of study. Typically, a minimum of one full year is devoted to the research and writing of the dissertation, and many projects require more time. Typically a dissertation ranges between 200 to 300 pages. The roles of the three additional committee members vary from case to case, ranging from participation and critique throughout the process to simply reading and evaluating the finished product, and this relationship should be clearly understood from the beginning by both student and primary advisor. Graduate School requirements and deadlines for procedure and format are extensive and are available on the Graduate School web site. Following the completion of the written
document, a public defense of the dissertation is held with all committee members in attendance. At this time the committee may ask for rewrites and/or accept the document as complete.

Students dissertating register for TA601: Research and TA 603: Dissertation.

**UNIVERSITY THEATRE**

University Theatre is the production wing of the Department of Theatre Arts. We produce between five and six ‘mainstage’ productions per academic year for our campus and community audience. We operate two stage spaces in the Miller Theatre Complex for this purpose: the Hope Theatre (a flexible or black box space) and the Robinson Theatre, our proscenium stage. Season productions are directed by faculty directors, sometimes guest artists, and on occasion a graduate student. Season productions are designed both by design faculty, and by M.F.A. student designers for whom such design is a regular part of the M.F.A. program requirements. (See the M.F.A. Handbook for more about production assignments.)

**Artistic Opportunities**

We encourage M.A. and Ph.D. students to become involved in UT productions in ways that augment their research and/or career goals, and the Ph.D. typically requires such participation. Graduate students often serve in positions such as dramaturg, assistant director, actor, vocal or movement coach, and sometimes stage manager. M.A. and Ph.D. students may receive course credit for this work. See Degree Requirements above.

While graduate designers are primarily M.F.A. students assigned by design faculty, production designers have occasionally included M.A. and Ph.D. students who have demonstrated interest and skill and have worked closely with design faculty.

Graduate students wanting to perform in our season should plan to audition with all other students and are cast with no special priority or educational entitlement above undergraduate actors. Graduate students interested in playwriting are eligible to submit short plays for potential production as New Voices, under review to participate in the KC/ACTF short play competition.

**UT Season Selection Process and Potential Graduate Directors**

The UT season is determined by faculty proposal, review and vote. This process reflects an attempt to balance faculty creative interests with a variety of additional concerns, including the educational needs and interests of our undergraduate students, relevance to coursework or other academic events expected for the coming year, balance of historical and stylistic opportunities, balance of practical budgets and shop scheduling. If a graduate director is invited to direct, that invitation will be made only after the other plays of a given season are selected by the faculty.
Directing for the UT season is not a necessary part of the M.A. or Ph.D. program, but is an artistic opportunity that occurs periodically and by invitation. In recent years, the season has included one production directed by a Ph.D. student. This opportunity arises at the discretion of the faculty and in consultation with the design and Ph.D. faculty.

If you are invited to direct, your proposal should be given to the department head, and should include a brief summary that offers a clear statement of design scope, facts regarding number of roles for men and for women, expected number of costumes, and discussion of any particular or especially difficult effects. While no proposal can address all and every variable, graduate students who are invited to propose plays for the season should keep in mind the complex needs discussed in the first paragraph of this section. Scripts should be made available in our department office in conjunction with the proposal summaries. Please see the Director’s Handbook for more information about the University Theatre production process.

**Pocket Playhouse/Pocket Theatre**

The Pocket Playhouse is a student-run production organization which exists as a student club under the Associated Students of the University of Oregon (ASUO). It has a board of directors composed of elected undergraduates, and operates semi-autonomously within the department of Theatre Arts in order to provide undergraduates with the valuable experience of managing their own small theatre and producing an annual season of short plays.

The Pocket Theatre, the stage space used by the Pocket Playhouse, is located Villard Hall room 101, on the first floor of Villard Hall. This 99 seat proscenium stage doubles as a classroom and rehearsal space for acting classes. Along with room 104, it is available for graduate students to use for rehearsals and coaching acting students. There is a sign-out chart on the bulletin board of the first floor of Villard Hall.

A graduate student who wishes to direct a short production may do so in the Pocket Theatre. All Pocket directives concerning running time, minimal technical requirements, and limited rehearsal times do apply. (See the Director’s Handbook for Pocket Theatre guidelines.)

**THEATRE ARTS FACULTY & STAFF**

**Faculty**

**Alexandra Bonds, Professor (Emerita)**
B.S. 1972, Syracuse; M.A. 1974, Denver. Costume design, period styles, historical context and Asian theatre costumes. (1979)

**Bradley Branam, Assistant Professor**

**Jeanette de Jong, Assistant Professor**
LaDonna Forsgren, Assistant Professor

Jerry Hooker, Associate Professor and Undergraduate Coordinator

Theresa May, Associate Professor and Director of Graduate Studies

Michael Malek Najjar, Assistant Professor
B.A. 1993, University of New Mexico; M.F.A. 1999, York University; Ph.D. 2011, UCLA. Theatre history and performance studies, playwriting, Arab-American theatre. (2011)

Janet Rose, Senior Instructor and University Theatre Technical Director

John Schmor, Associate Professor and Department Head

Staff

Marie Greig, Office Manager and Events Coordinator
Ariel Ogden, Marketing Coordinator
Vicki-Vanecek Young, Costume Shop Supervisor, Instructor
John Elliott, Scene Shop Supervisor, Instructor

Emeritus Faculty

Robert Barton

Faber DeChaine

Joseph Gilg, Instructor

**Grant McKernie**
B.A.,1964, Northwestern; M.A., 1965, Ph.D. 1972, Ohio State. Major areas of interest are theatre and culture and contemporary European theatre. (1979)

**Horace Robinson**
B.A.,1931, Oklahoma City; M.A., 1932, Iowa. (1933)

**John Watson**

**Jerry Williams**

If you find errors or have questions regarding the information in this Handbook, please contact Theresa May at tmay33@uoregon.edu, 541 346-1789

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[rv’d 1/14/16 TM]
**APPENDIX**

**Graduate Teaching Fellow Performance Appraisal Template**

<table>
<thead>
<tr>
<th>Name (Last)</th>
<th>(First)</th>
<th>(M.I.)</th>
<th>Assignments</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Performance Period</th>
<th>Discussion Date</th>
<th>Name of Supervisor / Observer</th>
</tr>
</thead>
</table>

Please rate the GTF on each performance factor below. For a rating of “Unsatisfactory”, which indicates deficient performance, please attach a separate sheet of paper to explain and document performance problems. In addition to your assessment on the performance factors provided below you may also attach additional comments or assessment of performance on other appropriate performance factors, specific responsibilities or special projects.

**PLANNING AND PRODUCTIVITY**

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory</th>
<th>Unsatisfactory</th>
<th>N.A.</th>
</tr>
</thead>
</table>

**QUALITY AND COMPLETION OF WORK**

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory</th>
<th>Unsatisfactory</th>
<th>N.A.</th>
</tr>
</thead>
</table>

**JUDGMENT/PROBLEM SOLVING/DECISION MAKING**

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory</th>
<th>Unsatisfactory</th>
<th>N.A.</th>
</tr>
</thead>
</table>

**COMMUNICATIONS**

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory</th>
<th>Unsatisfactory</th>
<th>N.A.</th>
</tr>
</thead>
</table>

**RELATIONSHIPS WITH COLLEAGUES AND CO-WORKERS**

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory</th>
<th>Unsatisfactory</th>
<th>N.A.</th>
</tr>
</thead>
</table>

**LEADERSHIP AND SUPERVISING SKILLS**

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory</th>
<th>Unsatisfactory</th>
<th>N.A.</th>
</tr>
</thead>
</table>

**ADHERENCE TO DEPARTMENT AND UNIVERSITY POLICIES, PROCEDURES**

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory</th>
<th>Unsatisfactory</th>
</tr>
</thead>
</table>

__________________________________________________________________________________________

Faculty Observer/Supervisor’s Signature ___________________________ Date ______________

__________________________________________________________________________________________

GTF’s Signature ___________________________ Date ______________
Explanation of GTF Appraisal of Performance Factors
(These questions are solely for helpful reference and do not necessarily cover all variables to a performance evaluation.)

PLANNING AND PRODUCTIVITY
Are assignments and projects completed within a specified time frame? Are deadlines consistently met?

Does the GTF identify long and short term goals? Is his/her work organized and prioritized appropriately?

Does the GTF consult with his/her supervisor or co-workers regarding workload, as necessary?

Does the GTF arrange for other qualified substitutes in class or lab hours whenever that GTF needs to be absent from work hours – i.e. illness, conference attendance, family urgencies?

QUALITY AND COMPLETION OF WORK
Does the GTF and/or students supervised produce accurate, thorough, and reliable results or services promptly or accurately?

Does the GTF and/or students supervised provide complete, sensitive and effective results?

JUDGEMENT/PROBLEM SOLVING/DECISION MAKING
Does the GTF prioritize well?

Does the GTF take initiative in identifying and correcting, where possible, problems in the classroom or lab? Does he/she develop appropriate and creative solutions and select the best alternative? Does he/she take action in a timely manner?

In problem resolution does the GTF notify his/her supervisor or the department head in a timely and pro-active manner?

COMMUNICATIONS
Does the GTF demonstrate effective oral communication skills? Does he/she effectively listen to others in facilitating group projects or discussion and in receiving direction from the supervisor?

Does the GTF develop clear, concise and complete written materials?

Does the GTF share information appropriately?

RELATIONSHIPS WITH COLLEAGUES AND CO-WORKERS
Does the GTF promote an emphasis on student satisfaction and the importance of responding courteously and promptly to all internal and external contacts and/or co-workers?
Does the GTF exhibit the ability to adapt to different personalities and cultures?

Does the GTF maintain a calm and professional approach to pressure?

Does the GTF work in a positive and supportive way with students, staff, faculty, other departments, and, if applicable, the public?

LEADERSHIP AND SUPERVISORY SKILLS
Does the GTF provide ongoing supervisory feedback to students, including regular evaluation of progress or improvement?

Does the GTF identify for students development opportunities past the completion of the course he/she is leading?

Does the GTF elicit support and cooperation from others when presenting ideas or concepts or techniques that may require different expertise than he/she may have?

Does the GTF facilitate group processes to accomplish goals? Does he/she demonstrate the ability to persuade others to cooperate in achieving plans?

ADHERENCE TO DEPARTMENT AND UNIVERSITY POLICIES AND PROCEDURES
Does the GTF demonstrate knowledge of and/or adherence to relevant departmental policies and procedures?

Does the GTF comply with university policies?

Does the GTF adhere to and promote the University of Oregon’s diversity initiatives? Does he/she willingly embrace the diverse cultures present on the University of Oregon campus?

Does the GTF consistently practice and promote a safe working environment in compliance with the employee safety guidelines and practices as outlined in the Department of Environmental Health and Safety’s policies and procedures, as well as in the GDRS for his/her department?
Acting One Syllabus Template

Most GTF positions occur within the context of a course taught by a faculty member (for example, Introduction to Theatre, Theatre History, and shop lab assignments). A GTF for Acting One, however, teaches his/her/their own class. What follows is the Syllabus Template for Acting One (updated in 2014), which should be used by GTFs assigned to this course. If you have questions, please see Professor John Schmor, who supervised Acting One GTF assignments.

**ACTING ONE SYLLABUS**
TA 250

REQUIRED TEXT:

COURSE ASSIGNMENTS:

**Performance Assignments**

**Imitation Assignment** – A solo project in which you discreetly observe the physical behavior of a classmate. You will imitate the habits, tics, patterns, and mannerisms of your subject within a provided scenario. 20 points

**Scripted Scene** – A partnered project using a 4 to 6 minute scene from a contemporary play. Your scene and partner will be assigned by the instructor. You must complete Appendix I in association with this assignment. You will have two opportunities to present the scene in class, and you will be expected to attempt to incorporate constructive feedback from your instructor and peers when you present the scene the second time. Towards that end, you will coach with the instructor between the first and second performance. 60 points (20 points for 1st showing, 40 points for 2nd showing)

**Monologue** – A solo performance of a 60-90 second excerpt from a contemporary play. You are responsible for selecting the appropriate material, editing for length, and applying the acting tools to develop it as a performance piece suitable for audition purposes. You will be expected to submit a photocopy of your monologue text as well as produce a copy of the full play in which your piece appears. You must also complete Appendix G along with this assignment. You may consult with the instructor when making your selection. Like the scenes, you will be given an opportunity to present the monologue twice and to incorporate suggestions. Again, plan on coaching between the first and second performances with the instructor. 60 points (20 points for 1st showing, 40 points for 2nd showing)

You must be fully memorized for all performance and coaching sessions.

**Written Assignments**

It is your responsibility to ensure that your written work is typed, printed, stapled, and ready to hand in at the beginning of class on the due date. Once the due date and specified time for an assignment has passed, you can receive no more than 50% of the total points for that assignment.
Appendices:
C & D – Physical and Vocal Life Observations. These appendices will help increase your awareness of your own physical and vocal tendencies as well as assist you in developing your imitation performance. 20 points (10 points each)

I – Character Analysis: This assignment is to be done in relation to your scene character and is intended to guide you through an extensive analysis in preparation for performance. Please allow yourself enough time to complete this appendix thoroughly. 15 points

G – Stanislavski Observation: An in-depth study of your monologue character. 15 points

Journals
This series of written assignments encourages you to explore how the course content relates to your individual thinking about acting. Each entry is written in response to a ‘prompt’: a question or topic provided by the instructor for reflection. Word count is flexible, though significant quality of thought is expected. Your journal entries should offer a thorough consideration of the concepts under investigation. The journal prompt for each week may be found on Canvas no later than 5:00 PM on Sunday. Journals entries for the current prompt only will be due each Friday at the beginning of class (prompts expire at this time). Entries must be typed and stapled. By the end of the term, you are expected to complete a total of five entries, and two of them must be completed by Friday of the fifth week of class. 50 points (5 entries, 10 points each)

Participation
Students will be evaluated weekly on their participation in discussions, exercises, coaching sessions, showings, and critique sessions, and other activities required by this course. The following guidelines will be the basis for grading participation:
• Contribution to discussions.
• Enthusiasm and a willingness to join in all class activities including warm-ups, games, exercises, performances, evaluations, and demonstrations.
• Respectful participation.
• Appropriate dress for class. Dress to move.
• On-time or early arrival for every class, coaching session, and performance.

All course participants are required to open themselves up and take a few risks. Therefore, you are responsible for helping to foster an environment that is safe and conducive to making bold attempts, and that includes positive feedback and teamwork. Be considerate to your fellow performers and audience members by being fully prepared each day. 90 points (10 points for nine weeks)

Quizzes and Readings
Occasional quizzes will be given that address current reading assignments. The quizzes are intended to ensure that all students complete the readings so that everyone arrives with the same base knowledge to be developed through class exercises and discussion. 70 points (7 quizzes, 10 points each)
COURSE POLICIES:

Clothing
Dress for maximum freedom of movement. You will be stretching, crawling, rolling, jumping, flying, etc., so dress accordingly. Wear clothes that are clean, comfortable, and cover your body.

Food and Drink
Our classrooms are also performance areas, so there is a strict food and drink policy in the Theatre Department. All food and drink must be consumed outside the classroom, and no gum-chewing is permitted. Re-sealable water bottles are the only approved beverage containers allowed in the studio spaces.

Attendance
Theatre requires presence and participation on behalf of everyone involved. You are responsible for your own choices made regarding attendance and participation. However, each student’s choices impact the quality of the experience for the rest of the class. Perfect attendance should be everyone’s goal. Missed classes are impossible to make up. If you know you will be absent from class, please make every reasonable effort to notify the instructor and your class partner beforehand. You are responsible for finding out what in-class material you missed when you are absent.

The attendance policy for all performance-based classes in the Theatre Arts Department is strict and is followed by all instructors. Each student is allowed three absences without any repercussion. On the fourth absence, regardless the reason, the student’s final term grade will drop one full letter (e.g. A- drops to B-). It is recommended that students save absences for illnesses, unforeseen catastrophes, and university sponsored events. Please note that early departures from class will be counted as a full absence.

In addition to being present, you are expected to be on time and ready to start participating at the beginning of class. Tardiness is unacceptable. Three tardies equals one absence.

Grading
The final grade is a composite of the following grades: performances, appendices, journals, participation, and quizzes. The final grade will also reflect excessive absences and/or tardies, as per the above mentioned attendance policy. Points missed due to absences and late or not submitted assignments will be impossible to make up. Please do not ask for ’extra credit’. You may monitor your progress on Canvas, but you are encouraged to see the instructor to request more information about your grade if you ever are unclear of your current standing.

Assignments (400 points possible)

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imitation Assignment</td>
<td>20 pts.</td>
</tr>
<tr>
<td>Scene Assignment</td>
<td>60 pts.</td>
</tr>
<tr>
<td>Monologue Assignment</td>
<td>60 pts.</td>
</tr>
<tr>
<td>Journals</td>
<td>50 pts.</td>
</tr>
<tr>
<td>Participation</td>
<td>90 pts.</td>
</tr>
<tr>
<td>Appendix C</td>
<td>10 pts.</td>
</tr>
<tr>
<td>Appendix D</td>
<td>10 pts.</td>
</tr>
<tr>
<td>Appendix I</td>
<td>15 pts.</td>
</tr>
<tr>
<td>Appendix G</td>
<td>15 pts.</td>
</tr>
<tr>
<td>Quizzes (7 @ 10 pts.)</td>
<td>70 pts.</td>
</tr>
</tbody>
</table>

Theatre Arts Grading Standards
What follows is meant to help students understand departmental standards regarding the value of each letter grade. Faculty in Theatre Arts will have different procedures, scales, and references for how they grade, and different courses require different modes of evaluation, but the following reflects departmentally agreed meaning for each letter.

A = complete success in idea, exploration, expression, extraordinary work reflective of genuine investment, discovery, and critical thinking – mastery
B = success in meeting most expectations of the assignment, good work reflective of sincere effort and basic comprehension – competence
C = some success in meeting minimum requirements only, poor organization, weak technical or group focus, half-rehearsed, lack of critical thinking – incoherence
D = significant lack of completion, ineptitude, disrespectful attitude towards others, failure to engage some minimum requirements, serious lapse of attention – indigence
F = major failure to meet deadlines and basic commitments, extraordinary lack of discipline or focus, clear evidence of plagiarism, cheating, bullying – negligence

NOTE: In the Department of Theatre Arts, a grade of A+ is rare. 100% with perfect attendance or total points or straight As across a term do not guarantee an A+ – instead, this grade is entirely a matter of subjective instructor evaluation above and beyond the excellence described for an A grade.

Class Schedule
WEEK ONE
Monday: activities: introductions, syllabus, expectations, building tour
Wednesday: reading due: Chapters 1 and 2 (First Quiz) activities: warm-ups, getting-to-know-you games
Friday: reading due: Chapter 3 (Second Quiz) activities: explore elements of Appendices C & D, assign imitations

WEEK TWO
Monday: assignment due: Appendix C activities: presentations of physical elements
Wednesday: assignment due: Appendix D activities: presentations of vocal elements
Friday: performance: Imitations activities: discuss scene assignment

WEEK THREE
Monday: reading due: Chapter 4 (Third Quiz) activities: ten system steps exercises
Wednesday: activities: scene work exercises, assign scripted scenes

Friday: reading due: Chapter 5 (Fourth Quiz)
activities: partner work and exploration; discuss

Appendix I

**WEEK FOUR**

Monday: assignment due: Appendix I, Character Past
activities: character past exercises

Wednesday: assignment due: Appendix I, Character Present
activities: character present exercises

Friday: reading due: Chapter 7 (Fifth Quiz)
activities: first minute of scenes, giving useful criticism

**WEEK FIVE**

Monday: performance: 1st Scene Showings

Wednesday: performance: 1st Scene Showings

Friday: reading due: Chapter 6 (Sixth Quiz)
activities: staging principles / exercises, discuss monologue assignment

**WEEK SIX**

Monday, Wednesday, Friday: in-class scene coaching

**WEEK SEVEN**

Monday: reading due: Chapter 8 (Seventh Quiz)
performance: 2nd Scene Showings

Wednesday: performance: 2nd Scene Showings

Friday: assignment due: Monologue Selections
activities: discuss Appendix G, discuss Chapter 9

**WEEK EIGHT**

Monday: assignment due: Appendix G
activities: audition protocols, acting in your future

Wednesday: activities: departures

Friday: activities: departures

**WEEK NINE**

Monday: performance: 1st Monologue Showings
Wednesday: activities: revisiting getting-to-know-you games

Friday: in-class monologue coaching

**WEEK TEN**
Monday, Wednesday: continue in-class monologue coaching

Friday wrap-up class; revisiting exercises

**FINAL “EXAM”**
**Date / Time**
2**ND AND FINAL MONOLOGUE SHOWINGS**