

# **GRADUATE STUDENT HANDBOOK**

**University of Oregon**



**Department of Theatre Arts**

Revised June 2016

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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.

### **Tuitions and Fees**

As a Graduate Teaching Fellow (GTF) you receive tuition remission as part of your GTF contract. However, the University of Oregon charges a variety of fees not counted as tuition. For a complete breakdown of UO fees, see the costs and fees on the Office of the Registrar website: <http://registrar.uoregon.edu/costs/fees>.

### **General Department Organization**

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

- **Business Manager** and office staff handle the day-to-day operations of the department, including budgetary matters, scheduling, room space, supplies, and registration. The business manager, together with the department head, handles GTF contracts, guest artist contracts, travel reimbursements, as well as interfaces with the Graduate School regarding filing of online forms for advancement to candidacy and completion. Marie Greig is our business manager: [mgreig@uoregon.edu](mailto:mgreig@uoregon.edu), and Alohilani Wright is our office assistant: [awright8@uoregon.edu](mailto:awright8@uoregon.edu)
- **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.) Currently, the department head is John Schmor: [jbschmor@uoregon.edu](mailto:jbschmor@uoregon.edu).
- **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. Currently, the director of graduate studies is Theresa May: [tmay33@uoregon.edu](mailto:tmay33@uoregon.edu).
- **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. Currently, the production manager is shared by Janet Rose [jrose@uoregon.edu](mailto:jrose@uoregon.edu), and Bradley Branam [bbranam@uoregon.edu](mailto:bbranam@uoregon.edu).
- **Graduate Representative to Faculty Meetings (aka 'grad rep')** 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. Your representative this year is Olga Sanchez: [osanchez@uoregon.edu](mailto:osanchez@uoregon.edu).

- **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 GTFF union. (Sometimes this person and the grad rep above are the same person, sometimes two different individuals.) Currently, your GTFF shop steward is Zeina Salame: [zsalame@uoregon.edu](mailto:zsalame@uoregon.edu).
- **Pocket Board** is the undergraduate board that runs the Pocket Playhouse. Additional information can be found under University Theatre in this document.
- **HANDBOOKS:** You will find that faculty often references various “handbooks” for students, which provide information and guidance regarding program requirements, production procedures, and other topics. We recommend that you explore the table of contents for each so that you are familiar where information is located. As someone who interacts regularly with undergraduates, even the information in the Student Handbook for undergraduates contains information that will be useful to you. All of the handbooks are online, located as PDF links on the Theatre Arts homepage. Below is a quick guide and all PDFs can be found at <http://theatre.uoregon.edu/handbooks/>
  - **Graduate Handbook** – this very document that you are reading! It provides information for all Theatre Arts graduate students, and specific information for MA and PhD students.
  - **MFA Handbook** – contains information specific to the MFA degree and a must read for all MFA grad students.
  - **Student Handbook** – contains general information about the Theatre Arts department, and program descriptions for the theatre majors and theatre minors, as well as information about extra-curricular opportunities such as the Pocket Playhouse.
  - **Production Handbook** – contains information about the department’s artistic production process and has important information especially for potential directors and designer.
  - **Other Handbooks** include Casting Policy, Tool Use Manuals, Scene Lab Rules, all with important information

## 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, lighting, costume, technical direction), 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 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. Currently, the director of graduate studies is Theresa May [tmay33@uoregon.edu](mailto:tmay33@uoregon.edu). She 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. Graduate students are encouraged to meet with DGS regularly, and graduate advising office hours are posted on Theresa's door, Villard 207 (or email to schedule.)

### **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. Be prepared for a full week of meetings, orientation sessions and some fun social events! During this week, new graduate students 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 exam and any informal advising notes are saved in the student's file for reference. These are 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/End of Year Letter**

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 from the full faculty 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 you will meet with your GTFF representative and they 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. The current GTFF shop steward is Zeina Salame: [zsalame@uoregon.edu](mailto:zsalame@uoregon.edu). Serving as shop steward can be an important aspect of your academic experience, and contributes greatly to the university and department, as well as your fellow GTFs. If you have an interest in becoming involved in your union, or serving as shop steward in future years, talk to your current steward.

### **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 business 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. All graduate students, however, are permitted to use the Design Lab on the third floor of Villard Hall for uses related to their research and/or creative work. Please see the Theatre Arts business manager, Marie Greig, for the key code.

### **Office Space, Moving in and Moving Out**

As a graduate student and GTF in Theatre Arts, you will have a desk in the graduate student office suite. Typically desks are assigned at the beginning of each academic year by the Theatre Arts business manager, and will be available to you beginning at the start (or a few days before) of your GTF contract begins (typically, September 16). To find your office, check in with the Theatre Arts main office in Villard 216, and we'll show you to the graduate offices and your desk. You are free to use your desk for purposes of study, class preparation and office hours. Please be considerate of others in your use of the space, including decorations, food, and noise. Graduate students have elected to **make 7 am to 3 pm “study hours”** in the graduate offices, during which time music and loud conversations should be avoided.

When you graduate and ultimately leave UO, you are responsible for cleaning out your desk and desk area (and walls, if you put any artwork on the wall!) so that the next graduate student also has a clean, healthy and welcoming office space. Please see the APPENDIX for the **Employee Separation Checklist** to make sure that you leave your office space as you found it.

### **Graduate Scholarships and Travel Funds**

Department scholarships and travel funds. The department of Theatre Arts is dedicated to supporting graduate student research and creative work. We often offer end-of-year scholarships for graduate students with proven records of scholarship and creative work. Because we cannot predict year to year what resources we may have, the director of graduate studies and/or the department head will make announcements of these opportunities on a case-by-case basis. In addition, we encourage graduate students to attend conferences and present their research and creative work, and we are often able to offer support in the form of travel and conference fees. If you are presenting at a conference, you should apply for travel funds by composing a letter to the department head identifying the conference, your part in it (include an abstract or description of your paper or performance), and itemizing your anticipated travel costs and registration fees. The department head will present your request to the full faculty, and then let you know if funds are available. As with scholarships, we cannot predict resources year to year, nor can we make promises, but we are committed to doing our best to support graduate research and creative work.

University of Oregon scholarships and travel funds. There are a number of resources across campus to help you fund your research and creative work. The UO Graduate School, and several on-campus institutes and centers have grants for graduate student research and creative work, including travel to conferences and dissertation research. We recommend that you explore the grants for graduate students offered by the Center for the Study of Women in Society (CSWS), the Oregon Humanities Center (OHC), each of which have a variety of research interest groups (RIGS) that might be congruent with your interests. All of these centers have websites connected to the UO homepage.

If you have questions or would like to discuss sources of support at UO, please feel free to meet with Theresa.

The Graduate Student Research Forum. Each year the Graduate School sponsors an on campus conference dedicated to showcasing the work on UO graduate students. We urge you to participate in this exciting opportunity to share your work! The rewards include meeting graduate students who share your research interests from other departments, forging long lasting intellectual partnerships, and cash prizes. See, <http://gradforum.uoregon.edu/>

### **Annual GTF (teaching) Observation and Evaluation**

Continuing annual GTF appointment is contingent both on maintaining a 3.5 GPA in your coursework, and observation of teaching by supervising faculty. Depending on what courses you are assigned to teach, observations generally take place at least once per year. Typically, observations include in a short pre-observation meeting, class observation of your teaching (on a day convenient to you and the observing faculty), and a follow-up conversation with your supervising faculty about your teaching strengths and areas for improvement. However, this structure adapts to the type of teaching assignment. For example, if you are a GTF for Acting I, a faculty will sit in on one of your classes or coaching sessions; but if you are a GTF for Introduction to the Theatre, or Theatre History, or one of the undergraduate design lab classes, you will be working alongside supervising faculty day-by-day, and observations may be made at various points in the term. Whatever form observation takes, teaching observations and follow-up conversations are part of the ongoing give and take of a collegial atmosphere and are intended to support your successful teaching.

Classroom observations, when they occur, will be arranged well in advance so that you know when your teaching is being observed. (While it is the supervising faculty's responsibility to schedule your observation, you should let them know which days are times would be most convenient for you. They should schedule your observation when you and your students would feel comfortable having a faculty observer present. Prior to the scheduled classroom visits you and the faculty observer should meet briefly to discuss your goals for the class, and go over any explanation of the syllabus that might be important to a fair and supportive evaluation process.

For lab and shop classes: Typically you will be teaching skills and processes alongside your faculty supervisor. In these cases, the faculty supervisor may make observations of your teaching throughout the term. However, they must tell you either immediately prior to or

directly following any observations that might be noted and a part of your teaching evaluation for that course.

Observations and discussion may include the following performance areas:

- Planning and productivity
- Quality and completion of work
- Judgement/problem solving/decision making
- Communication
- Relationships with colleagues and co-workers
- Leadership and supervisory skills
- Adherence to department and university policies and procedures

Conversation serves as the first mode of evaluation. Occasionally, if specific improvement in key teaching areas is needed, the supervising faculty will provide written notes for the student's file. Any discussion of GTF performance may ONLY address GTF duties, responsibilities and performance in work as a teacher, and should not encompass academic performance or skill acquisition that would be part of your own coursework.

If you have concerns about your evaluation, or would like to discuss comments further with faculty, the department head, the director of graduate studies, or your GTFF union shop steward, please feel free to do so. We want you to be a successful and engaged teacher and we are here to support one another to that end!

## **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) Credits in Research and Thesis towards expected fulfillment of all degree requirements by June typically are taken in Winter and/or Spring terms of the second year.

### **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.

Students writing their thesis register for TA503: Thesis

Graduate School requirements and deadlines for procedure and format are extensive and are available on the Graduate School web site. (Please note: as of 2016, the Graduate School no

long proof reads documents for formatting.) Students need to be aware of all Graduate School deadlines that apply to many steps of this process.

Once your thesis has been approved you will need to submit your document through the Graduate School website. In addition, please send a PDF of your document, including front matter (introductory pages) to the Theatre Arts business manager.

## **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, course work 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 graded credits in Theatre History, Literature, Theory
- At least 4 graded credits in at least one of: acting, directing, dramaturgy or stage-management.
- 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. Project Reports**

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 (including bibliography and images), director's vision and suggestions, preliminary ideas, refinements, final designs, evaluation of the working process, and evaluation of the final project.** While the project report is not intended to be as a publishable document (like a thesis is), it should be carefully written, professionally organized, and adhere to the guidelines of scholarly writing. Your

adviser/s and the director of your thesis project production will read and provides comments on your project report as it moves from draft form to completion, and then provide the final approval of the project report. 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 thinking 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 “problematized” 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 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.

Graduate School requirements and deadlines for procedure and format are extensive and are available on the Graduate School web site. (Please note: as of 2016, the Graduate School no

long proof reads documents for formatting.) Students need to be aware of all Graduate School deadlines that apply to many steps of this process.

Once your dissertation has been approved you will need to submit your document through the Graduate School website. In addition, please send a PDF of your document, including front matter (introductory pages) to the Theatre Arts business manager.

## **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**

BA 2000, Luther College, M.F.A. 2009. Theatre design and technology, technical direction, sound and media design; University Theatre Technical Director. (2012)

#### **Jeanette de Jong, Assistant Professor**

B.A. 1982, University of Puget Sound; M.F.A. 1984, University of Oregon. Costume design,

patterning/draping, professional practice in costume design, and fashion. (2015)

**Jerry Hooker**, Associate Professor and Undergraduate Coordinator

B.A. 1978, University of Puget Sound; M.F.A. 1985, Utah State. Scenic design, scenic painting, and rendering. (2001)

**Theresa May**, Associate Professor and Director of Graduate Studies

B.A. 1980, University of California, Irvine; M.F.A. 1983, University of Southern California; Ph.D. 2000, University of Washington. Ecocriticism, theory, applied theatre, acting, Native theatre. (2006)

**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

B.F.A. 1977, Florida Atlantic; M.F.A. 1979, Ohio. Lighting design, technical production, stage management, history of stage design; University Technical Director and Production Manager. (1987)

**John Schmor**, Associate Professor and Department Head

B.A. 1984, Willamette; M.A. 1989, Ph.D. 1991, University of Oregon. Acting, performance theory, directing/acting history. (1999)

## Staff

**Marie Greig**, Business Manager

**Ariel Ogden**, Marketing Coordinator

**Alohilani Wright**, Office Assistant

**Vicki-Vanecek Young**, Costume Shop Supervisor, Instructor

**John Elliott**, Scene Shop Supervisor, Instructor

## Emeritus Faculty

**Robert Barton**

B.A. 1967, Western Michigan; M.A. 1968, Ph.D. 1977, Bowling Green State. Principal area of interest is actor training, especially Shakespeare, period styles, voice, and neuro-linguistic programming. (1980)

**Faber DeChaine**

B.S., 1952, University of Oregon. M.A., 1953, Michigan State; Ph.D., 1963, Minn. (1964)

**Joseph Gilg**, Instructor

B.A. 1969, St. Benedict's; M.S. 1975, M.F.A. 1986, University of Oregon. Actor training, directing and management. (1992)

**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**

B.A., 1964, Lewis and Clark College. Ph.D., 1987, University of Oregon. Major areas of interest are theatre history, English women playwrights (1660-1900), contemporary British theatre, and directing. (1987)

**Jerry Williams**

B.F.A. 1964, Carnegie-Mellon; M.A. 1965, Washington. Major areas of interest are scenic design, masks, makeup and puppetry. (1973)

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

## **APPENDIX**

### **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:**

Acting Onstage and Off, 6<sup>th</sup> Edition by Robert Barton.

#### **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 1<sup>st</sup> showing, 40 points for 2<sup>nd</sup> 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 1<sup>st</sup> showing, 40 points for 2<sup>nd</sup> 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)**

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Imitation Assignment	20 pts.	Appendix C	10 pts.
Scene Assignment	60 pts.	Appendix D	10 pts.
Monologue Assignment	60 pts.	Appendix I	15 pts.
Journals (5 @ 10 pts.)	50 pts.	Appendix G	15 pts.
Participation (9 @ 10 pts.)	90 pts.	Quizzes (7 @ 10pts.)	70 pts.

### 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:  
tour activities: introductions, syllabus, expectations, building

Wednesday: reading due: Chapters 1 and 2 (First Quiz)  
activities: warm-ups, getting-to-know-you games

Friday:  
assign imitations reading due: Chapter 3 (Second Quiz)  
activities: explore elements of Appendices C & D,

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
<b>WEEK THREE</b>	
Monday:	reading due: Chapter 4 ( <u>Third Quiz</u> ) activities: ten system steps exercises
Wednesday:	activities: scene work exercises, assign scripted scenes
Friday:	reading due: Chapter 5 ( <u>Fourth Quiz</u> ) activities: partner work and exploration; discuss
Appendix I	
<b>WEEK FOUR</b>	
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 ( <u>Fifth Quiz</u> ) activities: first minute of scenes, giving useful criticism
<b>WEEK FIVE</b>	
Monday:	performance: 1 <sup>st</sup> Scene Showings
Wednesday:	performance: 1 <sup>st</sup> Scene Showings
Friday:	reading due: Chapter 6 ( <u>Sixth Quiz</u> ) activities: staging principles / exercises, discuss
monologue assignment	
<b>WEEK SIX</b>	
Monday, Wednesday, Friday:	in-class scene coaching
<b>WEEK SEVEN</b>	
Monday:	reading due: Chapter 8 ( <u>Seventh Quiz</u> ) performance: 2 <sup>nd</sup> Scene Showings
Wednesday:	performance: 2 <sup>nd</sup> Scene Showings
Friday:	assignment due: Monologue Selections activities: discuss Appendix G, discuss Chapter 9
<b>WEEK EIGHT</b>	

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

Wednesday: activities: departures

Friday: activities: departures

### **WEEK NINE**

Monday: performance: 1<sup>st</sup> 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<sup>ND</sup> AND FINAL MONOLOGUE SHOWINGS**

## Employee Separation Checklist

### Employee Separation Checklist

The following list guides action steps to be taken before and on your last day of employment.

TASKS	Done ✓	N/A ✓
Return UO ID card to supervisor.		
Contact Benefits regarding: 1. Insurance coverage end date 2. COBRA information 3. Flex-spending accounts Visit the " <a href="#">Leaving the UO</a> " Benefits page to find out more.		
Check on your eligibility for a <a href="#">parking refund</a>		
Update your contact information including your address, phone and email and unsubscribe to the UO Text Message Alert System by logging into <a href="#">Duckweb</a> Unsubscribe from Circus announcements (send a message to circus-request@lists.uoregon.edu with the contents: unsubscribe)		
Return all keys to Theatre Arts office. (See attached list showing outstanding keys.)		
Return all equipment and property (including <a href="#">intellectual property</a> ) belonging to the university. Return departmental property: books from the Mertz, tools for designers, computer cables, etc.		
Remove all personal items from office or workspace.		
Delete personal files from common computer in grad office.		
Clean personal workspace (all cleaning supplies provided by department): <ul style="list-style-type: none"><li>➤ Wipe down desk and drawers (interior &amp; exterior) with disinfecting wipes.</li><li>➤ Pull desk away from wall and sweep surrounding area.</li><li>➤ Empty personal trash and recycling into exterior bins.</li><li>➤ Take cardboard to recycling.</li><li>➤ Remove personal food items from fridge.</li></ul>		