

# **GRADUATE STUDENT HANDBOOK**

**University of Oregon**



**Department of Theatre Arts**

Revised summer 2018

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## **PART 1 – GRADUATE PROGRAMS & DEPARTMENT GENERAL INFORMATION**

### **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 Employee (GE) you receive tuition remission as part of your GE 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 GE 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 GE 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 Harry Wonham: [wonham@uoregon.edu](mailto:wonham@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).

- **Union Representative** is a graduate student from Theatre Arts, elected by TA graduate students to represent them in relation to the 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 Union Shop Steward for Theatre Arts is Waylon Lenk: [waylonl@uoregon.edu](mailto:waylonl@uoregon.edu). (Ellen Gillooly Kress is the Union VP for Communications: [ekress@uoregon.edu](mailto:ekress@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!
  - **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 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. 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 GE 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 Employee Appointments (GE)**

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

GE 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 Employees - General Duties and Responsibilities**

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

### **GTFF Union for Graduate Employees (Union)**

At the University of Oregon graduate students are represented by a collective bargaining union, the **Graduate Teaching Fellows Federation, or GTFF (herein Union)**. During most years a graduate student from Theatre Arts serves as Union representative for GEs in Theatre Arts. During the Week of Welcome you will meet with your Union representative and they will provide information regarding the Union. Your shop steward is your point of contact for questions or concerns governed by the Union collective bargaining agreement. The current Union Shop Steward is Waylon Lenk: [waylonl@uoregon.edu](mailto:waylonl@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 GEs. If you have an interest in becoming involved in your union, or serving as shop steward in future years, talk to your current steward.

### **GE Office Support**

All graduate students who have contracts as Graduate Employees 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 GE 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 GE 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 limit for graduate funded conference/research travel is \$700 per year. In addition, graduate students may apply one time for up to \$2,000 from the Theatre Arts Miller Fund for research travel to New York City. Send travel requests to the department head, who 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 GE (teaching) Observation and Evaluation**

Continuing annual GE 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 GE for Acting I, a faculty will sit in on one of your classes or coaching sessions; but if you are a GE 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 GE performance may ONLY address GE 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 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 course work, including 4 of the 6 TA 607 graduate seminars offered during their two years.
- 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>

Passing scores for the CLEP test, at this writing, are 59 for French and 63 for Spanish based on this page: <https://registrar.uoregon.edu/current-students/alternative-ways-to-earn-credit/college-level-examination-program-exam-charts/>

**NOTE: it is always up to the individual graduate student to make sure and to verify that they have completed all requirements, including the language requirement. Graduate students fluent in a second language should have that fluency documented by their committee chair and placed in their file.**

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.

### **Graduate Committee for the M.A.**

The M.A. Thesis requires: 1) a committee chair, and 2) a second reader – both from within the Department of Theatre Arts – and 3) an external or “institutional” member from outside the department. It is up to the graduate student to invite faculty to serve.

### **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 longer 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**

### **INTRODUCTION**

The Master of Fine Arts ( M.F.A.) degree in theatre is a juried degree that will be evaluated at various stages of the student's academic and creative progression toward candidacy. For this reason, the student's continuation in the program will depend on the faculty's personalized assessment of the student's creative progress, commitment, and academic prowess. The basis for decisions will include classroom and outside project work.

### **REQUIREMENTS FOR THE M.F.A. DEGREE**

The Master of Fine Arts in Theatre Arts at the University of Oregon includes both academic and production components. It differs from the M.A. essentially through additional credit hours in design and technology, and the satisfactory completion of a design project with a written component. Students are approved to begin work on a final project after a satisfactory qualifying presentation given to the full faculty. The qualifying presentation is usually scheduled during the winter term of the second year. All M.F.A. final projects are juried by the full faculty and must demonstrate high artistic ability. The M.F.A. requires a minimum of 88 credit hours beyond the bachelor's degree. The minimum requirement for financial aid and a GE appointment is nine credits. Students most commonly enroll for 12 credits per term, including practicum credits, except for the term in which the final project is being executed when the minimum of 9 credits is recommended.

## **MINIMUM COURSE REQUIREMENTS**

4 credits in acting/ directing/stage management/ or dramaturgy

8 credits of theory, history, or literature at 500/600 level

8 credits of TA 600 level graded course work

8 credits in a related field, for example, textiles, art history, history of interiors, computer graphics (allow undergraduate courses at 300 level or above)

24 credits of design/technology classes including at least one class in each of lighting, scenery, and costumes

16 credits of TA 609 practicum in design and technology (including 3 - 4 for the final M.F.A. project)

4 credits of 601 Research (final project)

General Requirements:

A minimum GPA of 3.0

Completion of approved final project

Completion and approval of written document of final project

All required credits in courses must be graded, with the exception of production credits

During the application process potential students will submit a portfolio. Upon acceptance, the student will be given recommendations for preparation for the assessment exam. Upon arrival the student will take an assessment exam for the purpose of advising and setting a schedule of coursework for the first year. Advice may include a review of theatre history or other foundation courses. A letter recording the recommendations of the faculty assessment committee will be sent to the student and placed in their file to provide guidance for the first year of courses and production work. In subsequent years, students will meet with their advisors prior to registration for each term.

Based on the results of the diagnostic exam, a student may be given an additional reading list and register for a 1 credit reading course during Winter term to cover subjects from the diagnostic evaluation.

## **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 student's faculty advisor. A form for this purpose may be obtained from the Graduate School. It should be discussed by the student's advisor

and the Graduate Coordinator, then presented to the Department Head for signature. Final approval is given by the Graduate School.

## **EVALUATION OF ACADEMIC PROGRESS**

The best barometer of academic progress is through regular meetings with the student's advisor to review course plans and progress in the degree program. Near the end of every spring term, the Graduate Coordinator, after consultation with the full faculty, will issue a letter of evaluation. This letter will summarize faculty response to the student's academic and artistic progress and address any specific issues that arise. 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 GE 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.

## **TERM PROJECTS**

To demonstrate a grasp of the artistic-practical application of the craft, all M.F.A. students will complete two to three production assignments per academic year until their final project. The student should consult with their advisor and the faculty member that supervises the production area when initiating all projects. Projects should be selected to provide a broad base of experience. The student will be responsible for notifying the rest of the faculty of production dates three weeks in advance so that faculty can schedule seeing the project in their calendars.

## **QUALIFYING PRESENTATION**

During the second year in residence the student will submit a portfolio to qualify for their final project. The presentation will include the following:

1. An oral statement outlining the reasons for pursuing this degree and a summary of the student's professional objectives, and self-evaluation of progress towards these objectives
2. Supportive and visual materials from class and production projects. This should include course work samples as well as documentation and images of completed production assignments.
3. A current curriculum vita or resume'

The student will attend a faculty meeting to present their portfolio and to answer questions posed by the faculty. Following this presentation, the faculty will vote on whether they qualify for a final project for the M.F.A. degree. The results of this vote and feedback on the presentation will be communicated to the student by the advisor and a written copy of the decision will be placed in the student's file. If there are any academic or performance stipulations attached to the approval of the request, the advisor will make note of that in the applicant's file. If the student achieves qualification, he or she will be assigned a final project during the next academic year.

## **FINAL PROJECT**

Following faculty approval of the qualifying presentation, a final project will be scheduled. This project will be a presentation of University Theatre and will include full technical support and be directed by a faculty member or guest artist. Although the student's input will be considered during the play-selection process, the choice of the actual project will be made as part of the regular play-selection process for University Theatre. The final project may not be directed by a student.

After the student has been assigned a final project, and before the first production meeting, the student should meet with the director of the production and their advisor. This meeting is to discuss the parameters of the project, the responsibilities of the student, the general timeline for the production, and the other responsibilities of the student and department during the time line of the production. This meeting is not to be considered a production concept meeting.

At the time of the first production meeting the student should have been given a schedule of deadlines for the production and for the steps to executing the design. The success of any theatre design is based on making production deadlines. Meeting these deadlines is part of successfully completing the final project, and missing deadlines may result in the student being removed from the project.

An important part of the scheduling will be a feasibility meeting. The reason for this meeting is to insure the design can be executed in the allotted time and within the allotted financial and labor budgets. The meeting should coincide with the deadlines in the general production schedule. This meeting should include the student, their adviser, and the faculty member responsible for executing or overseeing the finished design. This could be the technical director, costume shop supervisor, or production manager.

Students register for 3-4 credits of TA 609 Practicum for the preparation and execution of their final project and an additional 3-4 credits of TA 601 Research for the writing of the supporting document.

All preparation must be completed before the production phase of the project. Materials supporting this project will be developed in a thorough and timely process (see outline form at the end of this document).

The student should schedule weekly meetings with their adviser to discuss the progress of the project. The adviser will inform the student of issues arising in missing deadlines. If, at anytime in the production schedule a determination is made the student is not successfully meeting deadlines or design criteria the student will be informed the design will not be accepted as a final project. That determination should be made after a meeting of the student, adviser, and another faculty member. That faculty member should be either the director or the person responsible for executing the design.

The faculty will meet within one week of the final performance of the final project to assess the work. This may be delayed if dead week, finals, or vacation make such a deadline impossible. The student designer will present a summary of preparation and goals for the project as well as a brief critical analysis of successes and shortcomings of the process and the product. The student designer will also be asked to respond to faculty comments and questions. At the close of the meeting, the faculty will vote on acceptance of the project as sufficient to fulfill the requirements of the degree. The student's adviser will inform the student designer of the results of this vote, and the names of the three faculty members to form the committee to review the final M.F.A. document.

M.F.A. final projects should be completed by the end of the eighth term in residence so that the final project document can be completed by the end of the ninth term. Upon approval of the final document the student will provide the Theatre Arts office with an electronic version of the final document and appendices. This should include a separate page, noting approval and signed by the student's adviser. Degrees will only be awarded to students who have completed all requirements for the final project and the degree.

Failure to successfully complete the final project, either the design or the final paper, will result in the student requesting another design assignment in the following production season. The additional time in residence required by this situation may not necessarily be supported with a GE appointment.

### **FAILURE OF M.F.A. CANDIDACY**

At any phase, a juried opinion may remove the student from the M.F.A. program. Such a decision would be based on noted deficiencies in some facet of the student's demonstrated work record and failure to demonstrate corrective growth based on previous evaluations. Consistent failure to meet deadlines may also lead to failure of candidacy for completion of the M.F.A. degree.

### **OUTLINES FOR PROPOSALS AND ANALYSIS OF FINAL PROJECT**

Scope of Project

- Statement of design concept including reference to visual resources and documentation.

•Time line for completion of each phase of the project, as determined by the needs of the individual project.

## **Preparation Outline by Area**

### **Costumes**

Prior to beginning construction, the student designer shall have completed all of the following:

1. Delineation of scope of project (i.e. number of costumes, necessary rentals or purchases, special projects, size of crew, budget)
2. Research of visual and written resources arranged in a show bible, PowerPoint, or other easily accessible format to substantiate design concept and choices including script analysis and relationship to other designs.
3. Full color renderings for each costume being constructed (approved by the director and design advisor)
4. A costume change plot indicating all characters and the planned costume changes
5. A costume list with all costume items and costume props that will be required for the production
6. A Build/Pull/Rent/Purchase chart that clearly indicates how all items on the costume list are planned to be realized. A costume plot indicating all costumes and costume props and how these items are to be realized (construction, pulling, rental, purchase).
7. Selection and purchase of all major fabrics and materials needed to execute costumes and costume props.
8. A construction schedule calendar for organization and assignments of show personnel, made in conjunction with the faculty advisor and costume shop manager.

During the construction process, the student costume designer will be responsible for the following:

1. Preparing or supervising patterns, mockups, and fittings for all major costume pieces.
2. Supervising construction crew for their portion of costume assignments.
3. Obtaining or supervising purchase of all additional materials needed for completion of the costumes

4. Attending rehearsals as needed to monitor cohesion of movement and costume needs. This should include attending at least 2 run-throughs prior to the first dress rehearsals.
5. Tracking expense records and keeping to assigned budget. This will include conferring with the Costume Shop Supervisor on a weekly basis as to expenditures during the process
6. Keeping a record of the process of execution including insights and problem solving.
7. Preparing research materials and planning makeup and hair designs for actors. Organizing and overseeing the makeup teaching sessions for the cast, typically held on the Saturday of tech weekend.
8. Preparing a Wardrobe bible and organizing costume running crew for dress rehearsals and performances . Prior to first dress rehearsal, preparing check-in sheets of all costume items per actor, using UO standard Wardrobe sheets, for use by the wardrobe crew. These documents will include laundry and care requirements for each item

### **Lighting**

Prior to beginning of hanging and focusing, the student designer shall have completed the following:

1. Notes of meetings with the director and other designers establishing design concepts.
2. Storyboard renderings or photo morgue showing the designer's research.
3. A completed light plot from which a master electrician could hang the design. This should include a hanging section, instrument schedule and color inventory.
4. A schedule outline dates for hanging, focusing and all technical rehearsals.
5. A list of personnel needed to run the show.
6. Submission of any expenditures for lighting effects.

During the production process, the student designer will be responsible for the following.

1. Meeting with the director after attending a run-through, to establish a scope of the lighting and a rough cue list.
2. Attending a paper tech with the director, stage manager, and other designers as necessary
3. Overseeing focusing of all instruments
4. Estimating and tracking expenditures for lighting effects.

5. Training of board operator and other crew.
6. Supervising the stage manager in regards to properly notating light cues in prompt book.
7. Keeping a journal of the process of execution including insights and problem solving.

### **Scenery**

Prior to the construction phase, the student designer shall have completed all of the following:

1. Research and documentation of visual and written resources to substantiate design concept.
2. Journal of all design conferences with the director, other designers and technical director.
3. Preliminary designs in sketch, story board and/or model form
1. Scale plans, elevations, and construction drawings approved by the design advisor, technical director and director.
2. Scale color model showing scenic shifts and/or color renderings of a measured perspective.
3. Painter's elevations showing paint and fabric swatches.
4. A scenic inventory by unit, including set properties, furniture, etc.
5. Budget outline of all planned expenditures prepared in concert with the technical director.
6. Proposed building/painting schedule.

During the construction process, the student will be responsible for the following:

1. Journal of all design conferences with the director and technical director.
2. Daily contact with the director and the technical director.
3. A journal of the process of execution, including insights and problem solving.
4. Supervise artistic fabrications where skills are beyond the expected of shop personnel.
5. Attend rehearsals periodically as needed to monitor developments.

### **Technical Direction**

Prior to beginning construction, the student technical director shall have completed all of the following:

1. A journal of meetings with the director and other designers documenting the evolution of the overall design.
2. Research of construction methods, material choices, and scenery movement methods required to realize the designs.
3. A detailed production calendar citing specific deadlines for designs, drawings, budgets, construction drawings, construction schedule, paint schedule, set installation, technical rehearsals, and strike.
4. An itemized budget for the production based on preliminary designs showing the cost of materials for the show. The budget should also include a list of “stock” items to be used.
5. A feasibility time estimate to evaluate the labor and time required to construct the set.
6. A scale ground plan generated with CAD software to be used by all departments as a master ground plan.
7. Detailed scale construction drawings illustrating how each scenic element will be constructed and how each element will relate/attach to other elements.
8. A rigging plan or lineset schedule, if required by the design.
9. Research into fire code to determine if proposed seating meets standards for safety and egress.
10. A detailed scenic element checklist to be used to track progress in the scene shop.

During the construction process, the student will be responsible for the following:

1. Daily communication with the scene shop
2. A record of expenditures for materials and supplies.
3. Revising drawings as needed due to shifts or additions made to the design after construction has started.
4. Communication with the scenic designer and scenic charge about paint schedules.
5. Develop a schedule for installation of scenic elements that accommodates the needs of the rehearsal schedule, paint schedule, and construction schedule.

During the technical rehearsal and performance process, the student will be responsible for the following:

1. Attending all technical and dress rehearsals.
2. Reading and responding to daily rehearsal and performance reports.
3. Developing a method of moving scenery around on stage and training the stage crew to operate stage machinery.
4. Planning for and maintaining safety backstage.
5. Repairing scenery as needed.
6. Developing a strike plan to safely and efficiently dismantle the set after the final performance.

### **THE FINAL M.F.A. PROJECT DOCUMENT**

The full faculty will meet within one week of the final performance of the final project to assess the work. The student designer will present a summary of preparation and goals for the project and will be asked to respond to faculty comments and questions. At the close of the meeting, the faculty will vote on acceptance of the project as sufficient to fulfill the requirements of the degree. At that point, a committee will be chosen for the project. The committee will consist of three faculty members, including the student's advisor and usually including the production director.

Within two weeks of the faculty's approval of the final project, the student will meet with the committee chosen to read and approve the final production document. At that meeting a timeline and a set of parameters for the document should be created. The timeline should include, but not be limited to, deadlines for drafts of the document, dates for future committee meetings, and deadlines for finished appendices (drawings, renderings, etc.). The student should work with their advisor to insure the structure of the document fits the parameters and that they are on schedule with drafts and submitting the agreed upon appendices.

The parameters should include, but not be limited to, the contents listed in the outline below, plus specific areas the student and committee feel should be addressed in the document. These areas could include challenges and issues particular to the specific project.

The student and committee should meet at least two more times. The second meeting should be after the committee has read the first draft. At that meeting the committee members will inform the student of their opinions on the direction the final document is taking. They will discuss with the student additions and/or changes they feel are necessary. The meeting will end with a reminder, or agreed upon change, of the timeline for finishing the document. The third meeting should be after the committee has read the final draft and the appendices submitted. This meeting should result in the recommendation of only a few changes in preparation of the committee signing off the document.

The MFA project document is intended to be written for future generations of theatre designers. The paper is an addition to the body of research that is created around theatre design in the United States at this time and place. Information and terms that are commonly known by theatre designers can be assumed throughout the paper, more specialized information should be defined or explained.

The content of the M.F.A. project document should include:

#### 1. INTRODUCTION TO PROJECT

The play, director, design team, theatre in which it is to be produced, time frame of when it would be presented and amount of time to produce the design.

#### 2. ANALYSIS OF PROJECT

Script analysis - summary of plot, characters, major themes, visual images from the script

Design and directing concepts from the director, as well as the designer's impressions of the play and their concepts

Time period, visual concepts, other directing and design choices made in response to the play and how the choices support the script

#### 3. RESEARCH (AS APPLICABLE TO THE PROJECT)

Production history of the play, notable productions

Time and place in which the play was written

Time and place in which the play was set by the playwright

Time and place in which this production would be set

Implications of the time(s) and place(s) on design decisions, characters, manners, and customs.

How the time and place in which the show would be produced might affect the reception of the play and the concepts

Technical challenges presented by the script or production concept

#### 4. DEVELOPMENT

Development during production meetings

Initial design, through the development to the final design as approved by the director, design advisor, shop head.

Considerations of practicality and budget that shaped the development of the final design.

Descriptions of final project, related to the design concept for the production and the script.

#### 5. IMPLEMENTATION

Realization of the design. How the budget, amount of labor, amount of skill available, and other practical considerations impacted the realization.

Tech/dress rehearsals, and how the project developed over the week.

Any modifications that took place as the project was developed and realized.

## 6. ANALYSIS OF RESULTS

Process - things that were successful, things that needed improvement, lessons learned for the future

Realized project - what was successful, what needed improvement, lessons learned for the future

Any reviews, evaluations, audience reactions

Overall growth of the student as an artist due to this project

Identification of future goals after reviewing this project

## APPENDICES

Appendices should include:

### Costumes

1. A Costume Change Plot, indicating all characters per each actor and the planned costume changes for each character
2. A Costume List with all costume items, costume props, and wigs that will be required for the production
3. A Buy/Pull/Build list that indicates how each item on the Costume List is to be obtained
4. Copies of designs with swatches evident
5. Visual record of executed designs
6. A proposed budget and the final budget that indicates how money was spent for the production
7. Images of Art work, photos, or other visual inspirations

### Lighting

1. A quarter-inch light plot (or scaled computer-generated plot)
2. A hanging section
3. An instrument schedule
4. "Magic" or "Cheat" sheet
5. Color inventory
6. Schematic of any special effect create

7. Visual record of executed design
8. Optional story board renderings or research images

#### Scenery

1. A scale floor plan and a scale centerline section
2. A photo of the preliminary scale model
3. A full color rendering or photographs of a full color scale model
4. Painters' elevations
5. Complete working drawings
6. Thumbnail sketches
7. Visual record of executed design
8. Inspirational Imagery: color copies of specific works of art, photos, etc.

#### Technical Direction

1. All construction drawings
2. Budgets based on preliminary designs
3. Record of expenditures
4. Production calendar
5. Scenic elements tracking sheet
6. Construction calendar
7. Line set schedule
8. Process photos showing construction methods

## **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 .
- *End of first year*—end of year meeting with graduate faculty to discuss successes and challenges of your graduate study. The students should prepare an informal self-assessment of successes, growth and challenges, and their goals going forward. This meeting typically takes place in week 10 or finals week of spring term.
- *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 in the student's secondary area of research (i.e., outside of the department). (Please also see Requirements below, which states that Ph.D. students take 5 of the 6 Theatre Arts graduate seminars offered. ) If the Language Requirement was not met as part of the grad student's admission process (part of their M.A. degree, or bilingual status), the Language Requirement must be met by Candidacy.
- *Beginning of third year* — qualifying examinations are written in the week prior to Week of Welcome. The dissertation committee should also be complete by this time. (See Qualifying Exams, and Graduate Committees below).
- *Third year* – Fall term includes oral defense of qualifying exams, and then writing and approval of the prospectus by end of fall term. Advancement to Candidacy takes place after committee approval of prospectus, including expected timeline for completion of the dissertation.

### **Ph.D. Degree Requirements**

- A minimum of 20 graded credits in Theatre Arts 600-level graded graduate seminars (in other words, 5 of the 6 TA 607 graduate seminars offered during their two years of course work).
- At least 12 graded credits (or three 500/600-level courses) in a related field outside of Theatre Arts.

- Language Requirement must be met by Candidacy. (See, Language Requirement under MA, above.)
- Faculty-guided artistic production during the 4 years. (See, Production Requirement, below.)
- 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**

The Ph.D. requires proficiency in a second language consistent with the requirements of a Master degree. (See, Language Requirement under M.A., above.) This requirement is most often met as part of a Ph.D. student's admission because it was part of their M.A. degree, or who have proven proficiency from exams or transcripts during their Master's degree studies. In this case, and if the student's transcript reflects that this requirement has been met, no additional foreign language review or exam is necessary. When the grad has not previously met the language requirement, the grad may do so through a course equivalent to a full year of 200- level language with a grade of B or better; or by examination as outlined **above (See, Language Requirement under MA)**. If a student is bilingual, a letter from the DGS will be placed in their file indicating fulfillment through bilingual status. On rare occasions, a Ph.D. student may be given an exam by a Theatre Arts faculty member, or other faculty member, proficient in the language the student is claiming. After passing this exam, that faculty member should place a letter in the student's file.

### **Secondary Expertise (sometimes called "outside study")**

The Ph.D., also requires 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, as well as a potential secondary teaching area. It also helps students meet and study with potential faculty who can serve as the outside-of-department committee member for the dissertation. Secondary expertise should arise from the student's research interests. In the past such areas of Theatre Arts Ph.D. students have included: Women and Gender Studies; Environmental Studies; Vocal Production; Linguistics; South American Studies; Native Studies; and Folklore. The DGS and Theatre Arts faculty are happy to talk with you about your interests and suggest course and faculty.

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. At the time of the Qualifying Exam oral defense the doctoral student should be able to explain the coherence and relevance of their graduate coursework outside of the department of Theatre Arts, and discuss how it applies to their dissertation, or to their teaching or other professional goals.

**Production Requirement:** This requirement is to provide flexible ways for the Ph.D. student to participate in University Theatre, or work on other creative projects in concert with faculty. Faculty-guided artistic production must be completed for credit (P/NP okay) once during the 4 years of the Ph.D. Projects may, but are not limited to: directing, assistant directing, acting, dramaturgy, playwrighting, or other creative project. The student should write a brief

self-assessment about the project, including the successes, growth, and challenges of this project, discuss this with their faculty advisor, and place a summary in their student file. Please note that, participating in University Theatre is considered an honor, and typically M.A. or Ph.D. students are either invited to propose (if directing), or work in other aspects of production (like dramaturgy) on invitation of faculty. Other venues include the Pocket Theatre, or artistic projects on campus. Please discuss your artistic ideas and goals with your faculty advisor or the DGS. **See also, University Theatre, Artistic Opportunities, below.**

### **Ph.D. Qualifying Examinations**

Qualifying exams are conducted by the Theatre Arts faculty. Typically, the exam committee and at least some of the dissertation committee are the same faculty. (See Graduate Committee above), but this sometimes varies. 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. During Spring term of the second year, students may take four to eight credits in independent readings to prepare for the "gap" questions, and/or the dissertation foundation study.

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 the examination.

### Qualifying Questions map

The questions are designed to support the Ph.D. student in approaching the prospectus and dissertation process, as well as review pertinent coursework. The "gap" area is an additional area of study that may have not been covered in coursework; the "dissertation" question is to

provide foundational study as background or in another way related to the dissertation; and the “course review” is designed to refresh and extend themes and content of TA graduate seminars. Students are encouraged to meet with faculty several times (beginning no later than winter term of the second year) to frame the reading and the questions.

<b>Professor No. 1 – 3 questions related to...</b>	<b>Professor No. 2 – 3 questions related to...</b>	<b>Professor No. 3 – 3 questions related to...</b>
Gap area of study:	Gap area of study:	Gap area of study:
Dissertation foundation:	Dissertation foundation:	Dissertation foundation:
Course Review area:	Course Review area:	Course Review area:

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.

#### **Graduate Committee for the Ph.D.**

The M.A. Thesis requires: 1) a committee chair, and 2) a second reader – both from within the Department of Theatre Arts – and 3) an external or “institutional” member from outside the department. It is up to the graduate student to invite faculty to serve.

The Ph.D. Dissertation Committee requires, at minimum, two members: 1) a committee chair, and 2) a second reader—both from within the Department of Theatre Arts; PLUS, an external or “institutional” member from outside the department. (Note: the institutional member is there to make sure the student has due process, and does not receive the dissertation until it is complete.) In addition, the Ph.D. student may have another reading member (called the 3<sup>rd</sup> reader, as distinct from the institutional member) from within *or* outside the department (again, remember, this is different than the institutional member). It is up to the graduate student to invite faculty to serve on their committee.

Prospectus: 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 GE 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.**

**NOTE: Upon completion of the Qualifying Exam defense, the graduate student (and dissertation chair) should see Marie Greig to fill out the required paperwork for Advancement.**

### **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 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 TA 601: 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 longer 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.

### **GRADUATE STUDENT TRAVEL POLICY**

The department provides limited support for graduate students to attend conferences to present their research and creative work; as well as funds to conduct research. In brief, graduate students presenting can apply for up to \$700 per year to cover travel and registration. Due to our gracious Miller Fund, graduate students may also apply for up to \$2,000 to conduct research in New York City. Graduate students may only apply for this fund once during their time in our program. **Please see the Graduate Student Travel Policy in the Appendices of this document.**

### **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 Ph.D. students typically do participate in production. 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.

**Note:** Graduate directors for University Theatre may be invited to propose a production after the faculty discussion; typically, the invitation will be made sometime in Winter term, after the faculty has determined the structure of the season for the following year. Not all grad students are invited to direct for University Theatre. (Please see Production Requirement above, under Requirements for the M.A. and Ph.D.) If you are interested in assistant directing or dramaturgy, please speak directly with the faculty director.

### **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, Associate Professor**

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

#### **Jeanette deJong, Associate 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 (Acting). 1983, University of Southern California; Ph.D. 2000, University of Washington. Acting, movement for actors, ecocriticism, critical theory, applied theatre, Native theatre. (2006)

#### **Michael Malek Najjar, Associate 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)

#### **Tricia Rodley, Career Instructor**

B.A. 1994, University of Oregon; M.A. 2005, The Central School of Speech and Drama, London; Ph.D. 2014, University of Oregon. Acting, dramaturgy for actors, classical acting, voice and dialect, KCACTF Liaison.

#### **Janet Rose, Senior Instructor and University Theatre Production Manager**

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

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

**Henry (Harry) Wonham**, Professor and Department Head

A.B. Princeton University, M.A., Ph.D. University of Virginia. Areas of interest: late nineteenth- and early twentieth-century American literature and culture; literature and economics; visual culture. (2016)

## **Staff**

**Marie Greig**, Business Manager

**Alohilani Wright**, Office Assistant

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

**Michael Walker**, Scene Shop Supervisor, Instructor

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

## **PART 2 – M.F.A. Handbook**

[Revised M.F.A. Handbook - to come. In the meantime, please see the M.F.A. Handbook on the Theatre Arts homepage: <https://theatre.uoregon.edu/graduate-new/>]

## **APPENDIX**

### **Graduate Student Travel Policy**

#### **Policy for Allocation of Professional Development Funds for Graduate Students - Department of Theatre Arts**

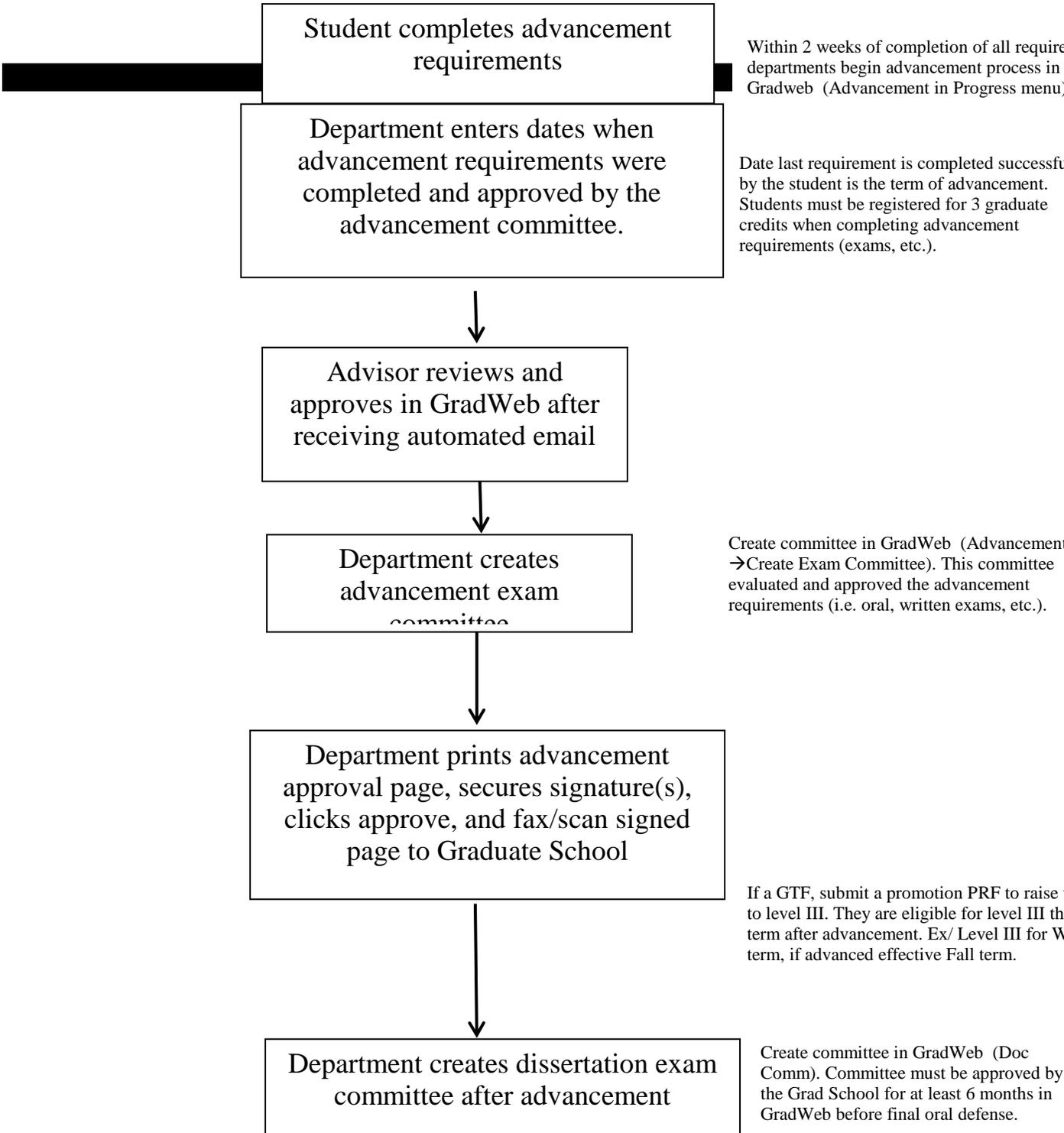
The department recognizes the importance of encouraging and supporting graduate students in scholarly and professional development activities. Funds available for such activities may come from supplies and services (S&S) and other discretionary funds available to the department (e.g., summer session dividends or endowment accounts). Applications should be submitted to the department head, who will consult the faculty about the appropriateness of the proposed activity. There are two categories of scholarly and professional activity for which graduate students may apply for support:

- 1) Annual support: Because the department's professional development funds are limited, graduate students who hold a GE appointment with the department (including Ph.D. students in their 5<sup>th</sup> year of study, whether or not they hold a GE appointment) may request up to \$700 in support during a given fiscal year (July 1 to June 30). Priority is given to students engaged in dissertation research. Requests are considered on a rolling basis and can be submitted at any time throughout the year. Professional development funds can cover travel, lodging, and registration expenses for one or more opportunities up to the \$700 annual limit.
- 2) One-time support for professional development in NYC: Once during their graduate careers, qualified graduate students (see 1 above) may apply for up to \$2000 in support of research and professional development opportunities in New York City. Professional development funds can cover travel, lodging, and per diem expenses for one or more opportunities up to the \$2000 limit.

The department manager will keep updated records on commitments of professional development support to individual graduate students. Once a request for professional development funding has been approved by the department head, students will receive distribution of funds in the form of a scholarship on their student account in approximately 2-3 weeks. Graduate students are responsible for making travel arrangements, collecting receipts up to the amount granted, and ensuring that receipts are submitted to the department for documentation. In the event a student does not complete a trip, they must either receive approval for a substitute professional development opportunity or repay the department.

11/7/17

**Advancement Flow Chart**



# Department of Theatre Arts

1231 University of Oregon, Eugene OR 97403-1231  
541-346-4171 | FAX 541-346-1978 theatre.uoregon.edu



## Advancement to Candidacy Form

Directions: Responsibility of chair (or DGS if no chair selected) to complete form and submit via email immediately following approval of prospectus.

### Student Information

Full Name: \_\_\_\_\_  
*Last* *First* *M.I.*

Email: \_\_\_\_\_ Student ID Number: \_\_\_\_\_

### Requirement Tracking

Item	Date Completed	Date Committee Reviewed & Approved	Committee Members
Written Exam			
Oral Exam			
Proposal (Prospectus)			
Language Requirement			

Item	Specify	Date Committee Reviewed & Approved	Committee Members
Language or Research Tool			
Research Tool #2 (either foreign language or a collateral field of study)			

## 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.		
<b>Contact Benefits regarding:</b> <ol style="list-style-type: none"> <li>1. Insurance coverage end date</li> <li>2. COBRA information</li> <li>3. Flex-spending accounts</li> </ol> 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>		
<b>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></b> 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.		
<b>Clean personal workspace (all cleaning supplies provided by department):</b> <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>		