

THEATRE GRADUATE PROGRAM

The Master of Fine Arts is a terminal degree for practical theatre artists. Graduates are prepared to enter professional theatre, teaching, or allied fields.

MASTER OF FINE ARTS IN ACTING: The MFA in Acting Degree challenges and focuses the advanced artist-scholar through a rigorous classroom, laboratory, studio, and performance course of study. It requires intensive and extensive sequential study.

MASTER OF FINE ARTS IN PRODUCTION: Costume, Light and Scene Design
The MFA in Design and Technology focuses and challenges advanced designers and technologists in developing their artistic expression commensurate with the expectations of professional performing arts. Through rigorous classroom, laboratory and studio projects the course of study culminates in a realized thesis production.

THEATRE MFA: ACTING

Acting Core

The MFA in Acting candidate must demonstrate knowledge and competency commensurate with the curricular objectives of the BFA program in theatre. Diagnostic evaluation will determine qualifications. Insufficient preparation for the MFA may result in additional course work or Post-Bac status.

The graduate theatre core component challenges student to:

- Demonstrate the ability to assimilate, articulate, and communicate the creative process.
- Demonstrate knowledge of traditional and innovative techniques.
- Demonstrate mastery and refinement of the artist's tools in area of specialization.
- Demonstrate knowledge of dramatic literature in performance.
- Demonstrate ability to analyze, research, and explore.
- Demonstrate the ability to apply research, selectivity, and skills to the realization of an artistic product.
- Demonstrate the ability to view objectively and sensitively and to articulate and apply discriminating aesthetic standards.
- Apply knowledge of business procedures in career planning and implementation.
- Demonstrate written and oral sophistication.
- Develop a unique personal aesthetic.

Master of Fine Arts in Acting Core Courses Include:		Credits
THE 6525 & 6526	History, Literature & Criticism 1 & 2	6
TPP 6237 & 6238	MFA Company Workshop I & II	3-5 each
THE 6941	Internship	6
THE 6565	Seminar in Creative Process	3
THE 6973c	Project in Lieu of Thesis	6

ACTING

- Demonstrate sound theories of research and analysis in creating characters from plays of all periods and genres.
- Demonstrate ability to act convincingly in plays of all periods and genres.
- Demonstrate mastery of body and voice.
- Demonstrate the ability to communicate the performer's methods, processes, and procedures in preparing and executing roles.
- Demonstrate knowledge, sensitivity, flexibility, and intuition in functioning as a member of an ensemble.
- Demonstrate expertise in the unique collaborative skills necessary to assimilate and realize the visions of playwright, designer, director, and performer in performance.

- Apply research, artistic, and technical skills in the creation of at least two significant roles in production.

MFA THEATRE PRODUCTION COMPONENTS

- Assimilate architecture, decor, fashion, arts, music, and movement as a reflection of specific cultures.
- Demonstrate expertise in communication of design plans with director, performer, and technical staff.
- Demonstrate leadership in management of design execution relative to time, cost, space, machinery, equipment, personnel, and safety.
- Demonstrate the ability to communicate the designer's methods, processes, and procedures.
- Demonstrate knowledge of the principles of theatrical design as applied to scenery, costume, lighting, design, and theatrical crafts.
- Demonstrate expertise in the unique collaborative skills necessary to assimilate and realize the visions of playwright, performer, director, and designer in performance.
- Demonstrate research, artistic, and technical skills in conceptualizing and realizing two major productions: organizing, developing, and guiding the execution in collaboration with director, designers, performers, and technicians.
- Demonstrate expertise in principles and practice of at least two areas of theatrical design, including scenic design, costume design, lighting design, and theatrical crafts.

MFA AUDITION

Interviews and auditions are required of all applicants requesting graduate admission into the School of Theatre and Dance. Often, faculty representatives invite prospective graduates to auditions through contacts at SETC conventions and URTA, as well as interviews at USITT and ATHE. Auditions for entering graduates are held on campus in the presence of the theatre performance faculty. Interviews are also required of candidates before and after school auditions.

MFA JURIES AND PORTFOLIO REVIEW

MFA students are admitted to the program and, when possible, supported with assistantships to form the core of the acting and production company. They must participate in each semester's auditions/portfolio reviews and may only accept assignments at other theatres when they are not engaged for University of Florida productions. Success (and continuation of financial assistance) is based on how thoroughly and successfully responsibilities are met. Graduate students are juried and evaluated twice a year, based on the following criteria.

- 1) Artistic Growth and Potential for Success in the Professional Theatre: Members of the faculty observe students' work in recital performances and in various produced showcases. These scenes and/or production projects with other performances, provide the basis for discussion.
- 2) Academic Achievement: Students' performance in classes is scrutinized and evaluated by the faculty. In order to remain in good standing, graduate students must maintain a 3.0 minimum grade point average. Any grade below B in students' major area of study results in probation.
- 3) "Cast-ability" and Production Ensemble: Graduate students are expected not only to perform pivotal roles and production positions in productions; they are also expected to serve as role models for younger students. This responsibility precisely equates the students' function in all production ensembles. Graduate students are, therefore, evaluated on such qualities as rehearsal and performance discipline, as well as interpersonal skills and relationships. Collegiality, collaboration, cooperation, and general demeanor are included in evaluation.
- 4) Teaching/Production: Teaching/production assistants are required to work approximately 13 1/2 hours per week to fulfill the contractual obligations of 33% assistantships and approximately 20 hours per week for a 46% assistantship. Graduate Assistants work under faculty supervisors who submit written evaluations of the quality of work to the Director.

These letters compose an employment evaluation. After reviewing these documents, students may file rebuttals, which are kept in the students' employment files.

MFA Performance Internship:

MFA acting students are required to complete 6 credit hours of off-campus industry internship, preferably in the third year of the program. This internship is defined as a full-time, full semester working experience with a reputable theatre company or theatrical industry agency. The duties of the internship may be specified by the students in conjunction with the specific institution where the internship occurs. Students are required to submit a letter from the on-site supervisor at the location of the internship explaining the expected nature of the internship and the start and stop dates for the experience. Students must also fill out an evaluative form and receive signatures approving the perspective internship from the Head of Graduate Actor Training, Graduate Studies Coordinator, and the Director of the School of Theatre and Dance before and at the end of the internship experience.

MFA Performance Comprehensive Examination:

MFA acting students are required to complete an examination of comprehensive knowledge during the third year of the program covering areas that may include theater history, literature and criticism, acting theory, mastery of voice and movement techniques, principles of directing, aspects of cultural studies, and questions designed to demonstrate the expression of a sophisticated and unique personal aesthetic. The examination is comprised of questions submitted by members of the graduate performance faculty. Students are allowed one week to complete all sections of the examination and must verify the examination dates with the head of graduate actor training or Graduate Performance Advisor at the beginning of the third year of program studies (within one week of the beginning of the term). The advisor will prepare each student's questions for the determined date(s) of the exam. Students will submit in a typed copy of the completed examination adhering to all rules of current MLA standards and formats for academic writing, including works cited and bibliography pages. The Graduate Performance Advisor will make copies of the examination for distribution to the entire performance faculty and arrange for an examination defense session within one to two weeks following the completion of the examination by the student and the reception of the complete exam by all members of the graduate faculty. All such examinations and defenses must be completed before one week preceding the end of the academic semester in which the exam is administered.

MFA Performance Project in Lieu of Thesis:

The MFA performance project-in-lieu of thesis is expected to be a major role or in a main stage production during the third year of study. Usually, these assignments will be made and confirmed during the preceding spring term before the student enters the third year of study. The thesis role or design assignment may be one that has been suggested by the student. However, the assignment of thesis roles is the ultimate and direct responsibility of the head of graduate actor training in consultation and collaboration with the graduate performance faculty and the Director of the School of Theatre and Dance. Role assignments should be made with concerns for the best interests of the student actor, the needs and opportunities for casting in the current production season, and the agreement of each production director. In preparation for the thesis project, each actor assigned a thesis role must present written background research work for the role to the production director and to the head of graduate actor training at the time of, or before, the first official rehearsal for the production. This research work must include a bibliography. Following the rehearsal process and performance of the thesis role, the student will have no more than two weeks in which to submit a project summary of the process. The thesis project summary report should not exceed 5-10 type-written pages. The student will then prepare a project report abstract, as required by the Graduate School of the University (not to exceed 2-3 pages) and a finished copy of the full performance project report to be submitted no later than one week before the last day of classes in the semester the thesis role has been performed. Each student is assigned a Supervisory Committee at the beginning of the second year of study to assist and advise in this process.

Failure to meet expected standards of all criteria in any semester results in probation. Failure to remove probationary status in the following semester may result in termination of assistantship or dismissal from the program.

MFA PROJECT REPORT

All students must submit a satisfactory document that describes and evaluates their project-in-lieu-of-thesis. The document should provide the performer with the opportunity to review his/her process in concise and concrete terms and demonstrate a procedure for approaching future projects. Above all, it should focus on a high level of reflection, demonstrate the performer's close familiarity with the terminology and methodology of the field and with his/her instruments - emotional, verbal, and analytical. The reader of the document should be able to gather important information on the process and product of a theatre artist. The document contains an evaluation, an annotated bibliography, and an appendix. It is important that the performer consciously approach the MFA thesis role with a view to its eventual analysis and documentation. The performer is *required* to keep a detailed journal from the first reading of the play or discussion of the production. The journal will serve to reconstruct the working process.

Students preparing to write their documents should secure a copy of ***GUIDE FOR PREPARING THESES AND DISSERTATIONS*** from the Graduate School. Even though MFA candidates do not follow all the guidelines discussed in the manual, they will find much valuable information in this document.

Each candidate is responsible for conforming to regulations governing format, final term procedures, and dates for submitting to his/her Supervisory Committee.

The Graduate School issues deadline dates for each term. The dates and instructions therein supersede those listed in the Graduate Catalog calendar. Copies of deadline dates and related forms and materials are available in the Editorial Office, 109 Grinter Hall (GRI). These deadlines are firm. Additional deadline dates are issued by the College of Fine Arts and the School of Theatre and Dance.

ADVISEMENT

Advisement and counseling of graduate students is conducted by Dr. Mikell Pinkney, Graduate Performance Advisor. In the second semester of study, he/she is assigned a Supervisory Committee comprised of two graduate faculty members. This committee supervises the project-in-lieu-of-thesis and its accompanying report. A supervisory committee chair and member advise and assist the student with the completion of the final project-in-lieu-of-thesis.

RESPONSIBILITIES OF THE SUPERVISORY COMMITTEE AND CHAIR

The Chair of the candidate's Supervisory Committee is basically responsible for the level of scholarship exhibited in the Project Report. The manuscript must demonstrate a high level of professional competence, and only the Supervisory Committee can give the candidate the guidance and instruction necessary to achieve this goal.

The Chair of the Committee will be assigned to the performer from the beginning of the process. The Chair will be available to answer any questions concerning modes of analysis and documentation, but will not interfere with the director's role. It is the responsibility of the Chair of the Committee to ascertain that the candidate's report is written in acceptable English, in an appropriate scholarly style, and that it is carefully proofed prior to submission to the Graduate Faculty of the College of Fine Arts.

At the candidate's final examination, each member will certify on the line above his/her name on the signature page that he/she has read the final version of the manuscript and found it acceptable in scope and quality. The Report of Final Examination form accompanies the Project Report.

The Graduate Advisor for the School of Theatre and Dance distributes a schedule of deadline dates for the semester to students expecting to graduate and the Chairs of their Supervisory Committees. These dates are based on deadline dates established by the Graduate School and the College of Fine Arts. Students submit materials to the Chairs of the Supervisory Committees in conformance with the deadline dates. The Committee Chair advises when he/she is completely satisfied with the document. At that point, the student presents a clean copy of the complete document (Evaluation and Bibliography) to the Second Reader for his/her comments and suggestions. The student reviews these notes with his/her Chair. After the student and the Committee Chair have agreed upon incorporation of the Second Reader's notes, the final, complete document, with all supporting materials, is submitted to the full Committee for final review before the oral defense and submission of the document to the Graduate Faculty of the College of Fine Arts. No reader should hold the document for longer than one week and no writer should expect the document to be returned in less than one week.

FINAL TERM PROCEDURES FOR THE MFA DEGREE

Registration

All degree candidates must be registered for at least three credit hours during the term the final examination is given and the term the degree is conferred.

Degree Application

By approximately the second week of the final term (consult the deadline dates for the exact date), all candidates must apply at the Registrar's Office, 222 Criser Hall, for a degree to be awarded at the end of that term. This application may be made on the Audit Information Sheet filed with registration; care must be taken to cite the correct degree, term, and year. This application must be renewed by the candidate each term that graduation is expected. Candidates who do not meet this deadline will not be permitted to graduate during that term. The Dean's Office must be informed if any candidate wishes to remove his/her name from the graduation list of Fine Arts.

Requirements for Graduation

It is essential that all candidates check with the Records Office (288 GRI) to be sure that all requirements for graduation have been met or will be met in the final semester. Petitions of degree requirements and transfer of credit will be entertained by the Graduate School no later than the term preceding the one in which the candidate is to receive the degree. Consult the deadline dates for the exact date.

Preparation for Final Examination

Every candidate should ascertain the School, College, and Graduate School deadlines for submitting the manuscript. He/she should schedule the final examination to allow time to make corrections in order to meet final submission deadlines.

Submission of Project Report and Supporting Documentation

The project report is submitted to the Graduate Faculty of the College of Fine Arts in approximately the 13th week of classes. The Project Report must be defended and in final form prior to submission. Only the Chair of the Committee may request an extension of time in cases of extremely unusual circumstances.

No later than the dates specified, candidates must submit the following materials:

1. Two complete copies of the Project Report to the Dean of Fine Arts, typed on 20 pound, 100% rag bond, fully signed and inserted in the specified expanding folder. Appendix pages need not be duplicated on rag bond paper.
2. Signed final Examination Report accompanies the Project Report.

3. Three copies of the abstract (two page maximum), separate and without page numbers, copied on 20 pound, 100% rag bond; two copies to the Graduate School and one copy to the Dean of Fine Arts.
4. Profile of Position after Graduation (available in 109 GRI) to the Graduate School.
5. A library binding processing fee of \$12.80 is required for all students. Pay at S113 Criser and submit the receipt in your expanding envelope.

Style Guide

The School of Theatre and Dance requires use of the current edition of the *MLA Handbook for Writers of Research Papers*, by Joseph Gibaldi in writing the Project Report.

Number of Copies

The candidate supplies two copies in individual, letter-sized, heavy-duty, expanding fiber envelopes with elastic, string, or Velcro closures to the College of Fine Arts' Dean's Office. Each envelope should be labeled on the upper-left flap with surname, initials; major schools; degree; e-mail address or telephone number; and month and year of graduation. A library binding processing fee of \$12.80 is required for all students. Please pay at S113 Criser and submit the receipt in your expanding envelope. The student may prepare a personal copy and should also check if their supervisory committee chair would like a personal copy. Personal copies are not submitted to the Dean's Office; however, students may submit extra signature pages, which will be signed and returned to the student for inclusion in personal copies.

Printing and Copying

The report must be printed on thesis paper, double-spaced, one side only, in any standard typeface. It must be uniform in size, face, and color throughout the manuscript. Do not use bold-faced fonts. The use of a word processing program is strongly encouraged. All type must be sharp, clear, and clean, with no weak areas.

Paper stock for the manuscript is 8 1/2" x 11" bond, 20 pound, 100% rag content, whether cotton, linen, or fiber. Locally available brands include Southworth, Parchment Deed, and Eatons. Hold a sheet up to the light; correct paper stock will be watermarked with brand name and 100% fiber content. This paper is not required for the document appendix except for the signature page. Copies of abstracts submitted separately must be on thesis-bond paper.

Corrections

The appearance of the finished work should be neat, clean, and without noticeable corrections.

Final copies of all manuscripts must be submitted in the specified expanding folder.

Length, Spacing, and Margin Requirements

The length of the Project Report is no fewer than 7,500 and no more than 15,000 words (approximately 25-50 pages).

All standard manuscript copy (between lines of text and between paragraphs) should be typed double-spaced as per the MLA Handbook.

The margin on the left side of should be 1 1/2" top. Right and bottom margins should be at least 1". All text, including page numbering and footnoting (if applicable), should fall within these margins.

A 2" margin from the top of the page should be used for the first page of the Evaluation, Acknowledgments, Table of Contents, and Bibliography.

Preliminary Pages

Preliminary pages of every manuscript must include a Title Page, a Table of Contents, and an Abstract, and may include a Dedication and Acknowledgments. All are counted; only

the Acknowledgments, Table of Contents, and Abstract are numbered with small Roman numerals. Sequence is as follows: Title Page, Dedication, Acknowledgments, Table of Contents, Abstract.

Title Page

Titles must be consistent in every respect, including punctuation and hyphenation, on the Title Page, the Abstract, and supplementary forms. Check punctuation, hyphenation, underlining, spelling, capitalization, and so forth. Copy, spacing, and paper bond must meet Graduate School requirements.

Use legal name on the Title Page, Abstract, and all forms. Do not use first name and initial in one place and first and middle name in another.

Table Page

Table of Contents should list the following items: Acknowledgments, Abstract, Evaluation, Annotated Bibliography, and Appendix. Separate appendix items should be listed and indented under the main title.

Abstract

Immediately preceding page one of main text, the Project Report must include an Abstract that describes the content and organization of the report. Abstracts cannot exceed two pages and must conform to standard margin requirements. Copy, spacing, and paper bond must meet Graduate School requirements.

Evaluation

The Evaluation section is the main body of the Project Report. Organization and content allow for creativity in this manuscript; it reflects primary areas of concern for individual students and projects. The thrust of this section, however, must be evaluative. Processes of research, analysis, rehearsal, and performance may be explored. It should offer readers insight into an performer's or designer's process and product. This report must be written in "appropriate scholarly style."

The following is a suggested format:

1. Introduction (ca. 500 words). May contain comments on the process of choosing the play and/or role; other pertinent comments.
2. Text analysis (ca. 1,000 - 1,500 words). A concise discussion of the text, placing it within its history, genre, critical tradition, etc., and including a brief performance history. Use of secondary materials (reviews, criticism) is strongly recommended. The point of the text analysis is to demonstrate the performer's awareness of the problems and possibilities of the role as they emerge from the text.
3. Documentation and analysis of rehearsal process and performance preparation (ca. 5,000-6,000 words). This main section of the thesis allows the performer to demonstrate his/her sophistication in using techniques learned in the MFA program, for constructing a performance and thinking about the process. In this section, the performer should be explicit about his/her methodology and refer to standard terminology and acting literature. The approach can be either chronological (charting progress) or thematic (documenting selected areas of concentration). The writer should avoid being merely anecdotal and should draw on the acting diary to establish a clear sense of the process of understanding and exploring the role. The emphasis should be on problem solving, demonstrating how the specific challenges of the role were met. The section should conclude with an analysis of the methods used and their adequacy to the project.
4. Performance (ca. 500-1,000 words). A brief discussion of the performance of the role should note whether the rehearsal period accomplished a comprehensive preparation for the live performance (and if not, why?), how

the performance progressed from opening to closing, and citing verbal feedback and criticism as well as any written reviews.

5. Conclusion (ca. 300-500 words). Final summary evaluation of the thesis project.

Bibliography

All research sources are listed in correct bibliographic format.

Appendix

The Appendix section of the Project Report reflects the performer's process and must include a copy of the printed program in plastic binder and production slides or photographs in plastic holders with credit to photographer.

Biographical Sketch

A biographical sketch is required of all candidates. The biographical sketch should be in narrative form. It typically includes the educational background of the candidate.

Signature Page

Committee Chairs will supply the correct format for the signature page.