

**UNIVERSITY OF FLORIDA
College of Fine Arts**

**SCHOOL OF THEATRE AND DANCE
HANDBOOK
2011-2012**

School of Theatre and Dance Internet site: <http://www.arts.ufl.edu/welcome/td/>

HANDBOOK 2011-2012

Effective Dates: All information in this School of Theatre and Dance Handbook is effective beginning July 1, 2011. Policies, procedures, rules, etc. apply to all students, events, etc. for the 2011-2012 academic year. Students should adhere to degree program requirements in the Handbook and/or University Catalog for their assigned catalog year.

Availability: This Handbook is posted on the web at:

<http://www.arts.ufl.edu/downloads/sotd/2010-2011%20Handbook.pdf>.

Current Handbook pages reflecting policy changes from the previous year's Handbook will be posted.

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WELCOME:

Welcome (welcome back) to the University of Florida School of Theatre and Dance (SoTD)

The faculty and staff of the College of Fine Arts are here to encourage your artistic, academic, and personal growth through classroom courses, main stage and studio productions, individual study, and related activities.

The ***Student Handbook*** contains information specific to the School of Theatre and Dance. Information contained herein supplements information in the *UF Undergraduate and Graduate Catalogs*, which may be found at <https://catalog.ufl.edu/ugrad/current/Pages/home.aspx> and www.gradschool.rgp.ufl.edu/students/catalog.html. Please refer to these documents for requirements and procedural information.

The ***UF Student Catalogs*** govern your study. It is your responsibility to become informed and to observe all regulations and procedures required by the program you are pursuing. You must be familiar with those sections of the *UF Undergraduate or Graduate Catalog* that outline general regulations and requirements, specific degree program requirements, and the offerings and requirements of the SoTD. Ignorance of a rule does not constitute a basis for waiving that rule. The Dean of the Graduate School must approve any exceptions to the policies stated in the Graduate Catalog. The Graduate School also publishes a handbook to serve as an additional resource guide: <https://gradschool.ufl.edu/students/introduction.html>

UF RESOURCES:

Critical websites

Please take time to discover UF critical information and support programs through:

www.ufl.edu

www.arts.ufl.edu

www.arts.ufl.edu/welcome/td

www.gradschool.ufl.edu

GatorLink / GatorMail

GatorLink is a computer account that allows access to a variety of campus computing services. Every student, faculty and staff member is expected to have a GatorLink account. Some free services are available to students, faculty and staff.

- UF faculty, staff and students receive the following services at no charge.
 - Internet mailbox - free email used through an Internet connection on Webmail or with an IMAP or POP mail software. This service gives you up to 50Mb of mail storage. Employees and students may elect to have GatorLink email (username@ufl.edu) forwarded to another email system.
 - Wireless internet services are available throughout campus. Simply log on with your GatorLink account from any laptop to access the service.
 - Computer lab access - access to computers (Macs and PCs) in the CIRCA computer labs. This includes an Internet connection, access to your email, popular word processing, printing, spreadsheets and graphic programs. This service is offered on a space-available basis. (<https://labs.at.ufl.edu/>)
 - Internet webspace - free hosting of web pages accessed through FTP software. When you first applied to UF, you were given a UFID, which will always remain your student identification. When you were admitted to the university, you were asked to create a

GatorLink account. GatorLink is your computer identity (username and password) at the university. It allows you to access all computers on campus. It creates your username@ufl.edu email address. This is where official university communications are sent.

To open your GatorLink account, access www.gatorlink.ufl.edu. You must use your GatorLink account to establish your campus email through the webmail system used by the University of Florida, GatorMail.

MyUFL Portal (go to www.ufl.edu and click on **myUFL**)

The myUFL Portal is the access site for news, course listings, job listings, your personal information and all other aspects of your life at UF. Sign on using your GatorLink ID and password. Please log on and familiarize yourselves with this very valuable site.

ISIS (Integrated Student Information System) www.isis.ufl.edu

With your GatorLink username and password, you can logon to ISIS, the Integrated Student Information System. ISIS is the university's secure web site, and ISIS is your gateway to

- Course registration
- Schedule adjustment (drop/add)
- Fee payments
- Financial aid
- Grades
- Holds
- Address changes
- Degree audits
- Degree shopping
- Degree applications
- Your class schedule
- Transcripts
- Your directory information
- Federal loan interviews
- Course descriptions
- Textbook information

ISIS is available from 7:00 a.m. through 3:00 a.m., Monday through Saturday, and 10:00 a.m. to 3:00 a.m. Sunday (Eastern Time). Some services, such as registration and financial services are not always available. Transcript order system is closed daily from 3:30 p.m. through 4:30 p.m. EST. It often takes 24 hours after a working day for posts to update.

Gator1 UFID Card www.gator1.ufl.edu/

You will need a student ID, known as a *Gator 1* card. Gator 1 includes your picture, your status (student, faculty and or staff) and your UFID number. The Gator 1 Card makes campus life easier. Students use the Gator1 Card daily for access to the RTS bus service, access buildings, UF Library services and to access Prepaid Vending, Gator Dining and Bookstore accounts.

The ID Card Services main office is the official home of Gator 1 Central. ID Card Services is located on the ground floor of the UF Bookstore & Welcome Center. ID Card Services offers passport photos, notary services and copying services in addition to producing Gator 1 Cards. To obtain your Gator 1 Card, bring an official Photo ID (Passport or Driver's License) and \$15.00 (cash, check, Visa or MasterCard, or debit card).

Student Recreation

The Division of Recreational Sports at the University of Florida provides an opportunity for every student to participate in an athletic or recreational activity on a voluntary basis.
www.recsports.ufl.edu

Student Health

The University of Florida infirmary and pharmacy can be accessed through the above link. Each student is assigned an infirmary team that they see for health issues. Please refer to the website for information about the health care center and how to find your health team.
www.shcc.ufl.edu

Health Insurance

Eligible graduate students also receive health insurance provided by GatorGrad Care. Graduate students with assistantships and fellowships receive free health insurance. Other students may purchase the health care plan. Please refer to the following website for information about the application and services.
www.gatorgradcare.com

Security Services provided by the University Police Department

The University of Florida Police Department, located at the intersection of Museum Road and Newell Drive, provides service 24 hours a day. (352)392-1111

Student Nighttime Auxiliary Patrol (SNAP)

SNAP provides on request nightly campus escorts to the University community.
SNAP Point-to-Point Service & Walking Escorts: (352)392-SNAP (7627)
UPD Patrol Officers will be available to provide escorts after SNAP closes.
Please call (352)392-1111.

Students with Disabilities www.dso.ufl.edu/drp/

The Dean of Students, Disability Resources, provides assistance for students with disabilities. Services vary depending on individual needs and include, but are not limited to, individual campus orientation, academic accommodations, help in securing auxiliary learning aids, and assistance in general University activities. Students with disabilities are encouraged to contact this office located in 202 Peabody Hall 392-1261 or 392-3008 (TDD). For students with hearing or speech impairments use the Florida Relay Service at (800) 955-8771(TDD). Handi-Van for permanent or temporary disabilities can call the Dean of Students Office at (352) 392-1261 and ask for the disability resource center. This service is also free.

Regional Transit System

With your Gator 1 Card you ride any RTD bus for free. Visit <http://ufl.transloc-inc.com/> to take advantage of the Gator Locator Real Time Bus System.
Find bus routes, schedules, and other important information at the Regional Transportation System: www.go-rt.com

UF SoTD OFFICE: DIRECTOR, STAFF, FACULTY, ADVISERS AND AREA COORDINATORS:

The SoTD office is here to assist you navigate your studies. As everyone in the office also holds research, teaching and service appointments, please respect the time they have set aside to work with you and make every effort to communicate effectively with them. This includes following up on critical e-mails, announcements and procedures in a timely fashion. The office will not be responsible for lack of responsibility by any student.

CONVOCATION:

Convocation is the “calling together” or formal assembly of all members of the School of Theatre and Dance; faculty, staff, students, and other representatives from the university and invited guests. All students are expected to attend this biennial meeting where announcements are made regarding the academic year, achievements are acknowledged, and awards are given. Convocation takes place on the first day of the fall semester and on the final day of classes of the spring semester. All SoTD students, staff, and faculty are expected to attend Convocation.

INTRODUCTION TO THE SCHOOL OF THEATRE AND DANCE (SoTD):

The School of Theatre and Dance at The University of Florida is a part of one of the largest and most comprehensive public land-grant research universities in the United States. The fundamental purpose of the University, to which the School fully subscribes, is to expand humankind’s understanding of the natural world, the mind, and the senses, across many disciplines and cultures. The University’s institutional purpose includes serving cultural institutions, preserving knowledge, generating creative activity in both pure (theory) and applied (production) forms, participating in a community of artists/scholars, and selecting and developing talented students. The faculty and staff of the University of Florida embrace a threefold mission of education, research, and service.

The School of Theatre and Dance, within the University’s College of Fine Arts, understands as its goal, together with the Schools of Music and Art and Art History, to pursue with vigor the highest standards of artistic and intellectual excellence for its faculty, its students, and its community, and to ensure the continued vitality of the arts as the quintessential multicultural and multidisciplinary enterprise in an increasingly pragmatic world. The arts celebrate the greatest achievements of the past and provide a road map for the creation of the future. Theatre and dance share with all the arts the mission of addressing both the hearts and minds of humanity. This precept guides all School of Theatre and Dance activities, both academic and practical. Our mission embraces our students, as well as local and global communities.

MISSION STATEMENT:

The mission of the School of Theatre and Dance shall be to *educate and train* artists, scholars, and teachers; and to provide for its students a foundation of *professionalism and dedication* to their art within a climate of *diversity, discovery, and risk*. It strives to develop in its students and audiences an enduring passion for theatre and dance.

Educate and Train

The fundamental purpose and primary responsibility of the School, through its various degree programs, is the education and training of the next generation of artists, scholars, and teachers, enabling them to compete successfully in the professional world. Education and training are taken as inseparable. Ideally, stage and classroom are engaged in constant mutual exchange. The School aims for the union between academic and applied knowledge, theory and practice,

experience and reflection, within an integrated curriculum that is sensitive to the intellectual needs of the individual student, and to the practical needs of an ever-changing marketplace. As part of a university, the School understands that it contributes also to a larger civilizing project and that the complete artist is the thinking artist who augments the mastery of concrete skills with an acute consciousness of the cultural environments and the broader realm of arts and ideas. Conversely, it provides many non-major students with their first exposure to theatre and dance and nurtures the audiences of the future. To ensure the fusion of education and training, the School promotes collaboration among the several areas within the School, as well as interdisciplinary cooperation with departments and programs on this and other campuses. The faculty is composed of nationally and internationally recognized practicing artists, teachers, and scholars committed to research and creative activity.

The School of Theatre and Dance:

- offers the degrees of Bachelor of Fine Arts with an emphasis in Performance, Dance, and Design & Production, Bachelor of Arts in General Theatre, and the Master of Fine Arts, as well as several minor tracks in Theatre and Dance;
- requires that its majors and minors gain experience in the production process;
- expects its majors to take rigorous academic classes both in and outside of the School;
- supplements the curriculum by residencies of guest artists; and,
- participates in state, regional, national, and international organizations and events.

Professionalism and Academic Rigor

The School of Theatre and Dance places its emphasis on its professionally oriented BFA and MFA programs. The School recognizes that professionalism in the arts encompasses, beyond excellent training and education, four elements: **First**, a combination of reliability, dedication, and self-discipline, which theatre and dance as collaborative arts demand; **Second**, the mastery of fundamental skills and principles, as well as the flexibility to adjust to new and changing demands in the arts; **Third**, the pursuit of the highest attainable academic and artistic standards fostered within an environment of constant self-examination, openness to analysis and evaluation, and an awareness of the standards observed by peer institutions and the professional world; **Fourth**, artistic vision supported by intellectual curiosity reinforced by research, training, and the creative imagination.

The School pursues its professional standing in a number of ways including:

- membership in and support of the aims and standards of NAST, NASD, URTA, ACDF, KCACTF, and ATHE.
- systematic evaluation of the progress of its BFA and MFA students through auditions, portfolio reviews, and regular juries.

Diversity, Discovery, and Risk

Discovery and often radical innovation have sustained and renewed theatre and dance during their histories. The greatest enemies of an artist are complacency and mediocrity. If anything is certain, it is that theatre and dance of the 21st Century will look nothing like that of the 20th. We seek to create artists for the 21st Century, without fully knowing what the century may hold. Today our sense of discovery and our espousal of risk must be concentrated on more than ourselves. If art is to have meaning in the global community, it must be transgressive in the most positive sense of the word, not only receptive to, but affirming of diverse cultures and ideas, from within or beyond our borders. As the diversity of our students increases, so must the creative diversity of our work. The School of Theatre and Dance is committed to the pursuit

of multicultural artistry in theory and practice, and it understands the diverse culture in its broadest sense by geography, race, ethnicity, gender, class, sexual orientation, disability considerations, etc. The School demonstrates its commitment to diversity by:

- an ongoing effort to recruit and retain a diverse faculty and student body;
- the support of student performances in innovative formats;
- international activities in production tours; and,
- interdisciplinary and multicultural programs, including, but not limited to residencies, lectures, productions, festivals, and conferences.

GENERAL PRODUCTION PHILOSOPHY:

The production program is the laboratory for the curriculum and supports the mission of the School of Theatre and Dance.

It shall be the purpose of the School of Theatre and Dance to provide a climate for discovery, choice, and fulfillment in the development of artists, craftsmen, technicians, scholars, teachers, and audiences through practice, study, and experience.

Casting

The School of Theatre and Dance embraces a policy of non-traditional casting. Casting choices are the prerogative of an individual director. Decisions are based upon the quality of the audition, the director's concept of the role, and the educational mission of the School.

The Theatre Production Program

The qualitative focus of the production program is to present the most effective and affective dance and theatre performances possible. It also provides a laboratory for students and the opportunity for practical application of classroom exercises and theories.

Today's theatre design and production depend heavily on the complex electronic and mechanical systems used in professional theatre, film, and television production. The production curriculum is designed to meet the diverse aesthetic and technological demands of contemporary society. This curriculum provides academic instruction and professional training for careers in costume design, scene design, and lighting design.

Undergraduate students enrolled in theatre production: costume design, lighting design, and scene design will complete course work in all three areas. Selected independent study, advanced electives, and production assignments in THE 4950 focus on the specialization.

A portfolio is required. For more information, consult the School of Theatre and Dance Undergraduate Adviser, Kevin Austin.

Play Selection

Selection of plays is based on a formula for a four-year cycle that offers opportunity for experiencing the widest possible spectrum of genres and periods of dramatic literature. In a four-year cycle the following should be offered:

- | | |
|--|---|
| 1 non-western production | 2 non-realistic productions |
| 2 Shakespeare plays | 1 representative play by a great modern playwright |
| 2 new plays | 2 productions with the emphasis on multiculturalism |
| 4 dance Repertoire Concerts | 2 modern dance productions |
| 2 pre-19 th Century heightened language productions | 1 experimental workshop production |
| 4 musical theatre productions | e.g. ,adaptation |
| 4 African dance productions | |

Building Security

- In the event of an emergency call 911
- Report any suspicious behavior or security issues to the University of Florida Police Department at 392-1111
- The building is closed 7 days a week from 11:00 pm-7:00 am.
- The building is closed on University of Florida Home Football Games unless the Director of the School gives express permission.
- In the event that the University of Florida is closed, there are absolutely no rehearsals, shows, or any other use of this building allowed.
- All rooms are to remain locked when not in use.

Weekdays:

- The building is open for use during normal academic business Monday through Friday from 8:00 am-5:00 pm.
- During that time, rooms are scheduled by the Director of Operations and are available on a first come first served basis unless they are already scheduled for academic use.

After Hours on Weekdays:

- Students may use the building from 5:00 pm-11:00 pm for school related productions. They must take responsibility to lock up. They are to make sure no one else is in the building that does not have permission when they leave.

Weekends:

- The building is available on weekends (except Home Football Game Days) from 8:00 am-11:00 pm to students in rehearsal for school related productions.

School Productions:

- Rehearsals can only be called during the times of 6:00 pm-11:00 pm on weekdays and 8:00 am-11:00 pm on weekends.
- Some dance productions rehearse during weekday hours.
- At 11:00 pm the building must be vacated and locked.
 - Any Directors notes or clean-up must be completed before 11:00 pm.
- Stage Managers are responsible for clearing and securing the building on evenings when they have a show in rehearsal or performance.
 - In the event there is more than one show in rehearsal or performance, the last Stage Manager in the building must clear and secure the building.
 - Stage Managers must never clear and secure the building alone.
- Each evening the Stage Manager must submit a Security Report to Director of Operations, School Director, and Technical Director.
 - This report must include: time in and out of building, if all exterior doors were locked, and who, if anyone, was still in the building when the Stage Manager left.

Building Usage and Rules

- All rooms in the Nadine McGuire Theatre and Dance Pavilion are laboratories for use exclusively by School of Theatre and Dance faculty, staff, and students.
- No external group, student, or otherwise, may use any of the School of Theatre and Dance facilities without a Contract.
- All Rehearsal Spaces are to be booked through the Director of Operations at least two weeks prior to need. Scheduling is dictated by show or event needs with no Non-School event having inherent priority. Scheduling conflicts are to be resolved by the Director of Operations with appeal to the School Director.
- Dance Area Coordinator must approve use of Dance Studios in addition to being booked through the Director of Operations.
- Absolutely no Street Shoes are allowed in any of the Dance Studios (G-006, G-010, G011). Shoes designed for dance are only allowed in the Dance Studios.
- Aerial Dance equipment may not be used without a dance faculty member present.
- No activities are allowed that scar or mark the floor. This includes tap dance.
- No food or drink is allowed in the studios. Capped water bottles are permitted. Any spills must be cleaned up immediately.
- Hair and body products that leave residue on the floor are not allowed in any of the spaces.
- No tape or any other marks are allowed on any of the floors without the express permission of the Director of Operations.
- No painting or building in any of the Studios.
- All furniture and other objects must be stacked and/or moved from the center of the room towards the walls, in an organized manner, after every use. Any furniture or black rehearsal cubes moved from a studio for rehearsal purposes must be returned to their original placement.
- Pianos must be returned to their original placement and may not be moved between rooms without the express permission of the Director of Operations.
- Injuries must be reported immediately to faculty or staff and an Accident Report must be completed. Accident Reports are available at the Director of Operations office.
- School Productions always have precedence. Spaces for Non-School Events are on a first come, first serve basis. There is always the potential you will be asked to leave because of School events and needs.

General Classroom/Acting Studio Maintenance

When using classrooms and studios, make certain that the facility is restored to a suitable condition for the next class (Clean up after each class!). Dispose of trash and put away projects and props so the class following can easily and efficiently make use of the classroom.

- Strike furniture to two walls.
- Neatly stack all chairs and blocks
- Items not clearly labeled as being used for a specific class or production will be disposed of.

The SoTD and the faculty assume NO LIABILITY for materials, supplies, projects or personal items within the facilities.

The SoTD or its faculty assumes NO responsibility for any material left in the classroom after a course has officially ended. It is each student's responsibility to remove all materials from the classrooms after the semester has concluded.

Any supplies or other material left in the classroom after the semester has concluded, without prior specific arrangements, will be disposed of.

2011-2012 THEATRE AND DANCE SCHOLARSHIPS:

Requirements: 3.0 GPA in school courses.

Faculty will recommend students for consideration for the **NAMED SCHOLARSHIPS**, while students apply for the general ones. Students applying for awards from **GENERAL FUNDING** should submit a letter of application and resume as detailed below.

NAMED SCHOLARSHIPS – Faculty recommended

- (1) JIM RICHARDSON MEMORIAL SCHOLARSHIP, \$1,000¹. Upper division or graduate student. Recipient may hold scholarship for two years (maximum).
- (2) M. STOUGHTON THEATRE SCHOLARSHIP, \$500. Recognizes outstanding undergraduate in performance, production, and dance (1 each).
- (3) ETHEL INGRAM THEATRE SCHOLARSHIP, \$200. Recognizes outstanding students: a graduate student, a production student, a performance student, a dance student, or a graduating senior.
- (4) BRASK MUSICAL THEATRE AWARD, \$100. Recognizes outstanding student in Musical Theatre.
- (5) LAWRENCE BAYNARD HUBBELL SCHOLARSHIP IN THEATRE STUDIES, \$1,000. Recognizes an upper division or graduate student.
- (6) CATHRYN LOMBARDI SCHOLARSHIP, \$1,000. Recognizes a musical theatre student.
- (7) FRIENDS OF THEATRE AND DANCE SCHOLARSHIP, \$1,000. Recognizes one undergraduate of Theatre or Dance and one graduate student in Acting or Design.

¹ Sums reflect the funding level of past years and may vary according to budgetary constraints.

AWARDS FROM GENERAL FUNDING - Students submit letter of application and resume directly to the Director of the School of Theatre and Dance by December 1, 2011.

Applicants write a letter to the awards committee and submit a resume which gives evidence of their outstanding contribution to the School during the current academic year. The letter must have the endorsement (signature only required) of at least one faculty member. Applications are to be submitted directly to the Director by December 1, 2011.

- (1) **CONSTANS THEATRE AND DANCE SCHOLARSHIP @ \$500.** Recognizes outstanding upper division or graduate students.
- (2) **SPECIAL - Variable.** Recognizes special, financial needs of talented students.

Degree Programs

UNDERGRADUATE PROGRAMS:

The Bachelor of Arts and Bachelor of Fine Arts Degree Programs in Theatre prepare graduates to pursue additional academic degrees, or enter professional theatre, or allied fields such as communication, public relations, etc. The Bachelor of Fine Arts in Dance prepares graduates to pursue additional academic degrees or enter professional dance, teaching, or allied fields. Both BA and BFA graduates may pursue advanced degrees such as the MFA and PhD. Regardless of degree or career expectations, students complete a core of foundation courses in theatre and dance in addition to general education courses required by the University of Florida.

BACHELOR OF FINE ARTS IN THEATRE: In addition to a liberal arts background, the BFA Degree prepares the aspiring theatre professional in an area of emphasis through a rigorous course of study in the classroom, laboratory, studio, and public performance. Tracks in Acting, Music Theatre, and Design are offered.

BACHELOR OF FINE ARTS IN DANCE: In addition to a liberal arts background, the BFA Degree prepares the aspiring dance professional through a rigorous classroom, laboratory, studio, and performance course of study. Area of emphases such as Performance/Choreography, World Dance, Dance in Medicine, or Theatre may be chosen with dance area approval.

BACHELOR OF ARTS IN GENERAL THEATRE: In addition to a broad liberal arts background, the BA Degree provides the student with creative experience and academic preparation through a classroom and laboratory course of study, with studio and performance work required.

Theatre Minors: The Theatre Minor is designed for students who wish to pursue the study of theatre while maintaining a separate primary academic interest. The Theatre Minor has both required and elective components, providing a solid general background and the opportunity to tailor the minor program to meet individual interests. The General Theatre Minor is 17 credits and the Production Minor is 17 credits.

Dance Minors: The Dance Minor is designed for students who wish to pursue the study of dance while maintaining a separate primary academic interest. The Dance Minor has both required and elective components, providing a solid general background and the opportunity to tailor the minor program to meet individual interests. The Dance Minor is 17 credits.

For information on degree program requirements, contact Kevin Austin, undergraduate adviser for the School of Theatre and Dance.

Current Students, please refer to www.isis.ufl.edu for your individual tracking and course requirements.

New and potential students should visit www.registrar.ufl.edu/catalog for current year tracking and course requirements.

GENERAL EDUCATION:

General Requirements

All students will take a minimum of 36 semester hours of credit from lists of courses especially constructed to provide intellectual balance and breadth. These lists are found in the Undergraduate Catalog. The general education requirement categories are listed below with any specific course requirements for the various theatre tracks in brackets.

English Composition C	3 cr.
Mathematical Sciences M	6 cr.
Humanities H	9 cr.
Production: Art History 1 & 2; History of Theatre 1	
Theatre: History of Theatre on Stage 1 & 2, African American Theatre	
Dance: Dance Appreciation for the 21st Century, Introduction to Music Literature	
Social and Behavioral Sciences S	9 cr.
Physical and Biological Sciences (both areas) P and B*	9 cr.

Six credits must also reflect an International component I

*BA students are required to take 6 hours of physical science, 6 hours of biological science, 1 hour of either physical or biological lab.

THEATRE CORE:

The Theatre core courses challenge the student to:

- understand and appreciate the art form, the artist, and the collaborative process;
- understand the structure and content of representative dramatic literature important in history and culture;
- understand the creative process and the functions of individual practitioners;
- understand and develop basic skills required in theatre/dance practice;
- understand and develop valid artistic criteria and their applications to drama and theatre;
- understand the major trends in the development of theatre arts and dramatic literature; and
- understand architecture, decor, fashion, art, music, and movement as reflections of specific cultures.

BA THEATRE PROGRAM GOALS:

In addition to the theatre core challenges and courses, the BA program challenges the student to:

- explore theatre and performance studies in a broad liberal arts context;
- acquire an awareness of global trends and ideas;
- tailor a program to meet degree requirements;
- create an individual emphasis unique to his/her career goals;
- show proficiency in a foreign language.

BFA THEATRE COMPONENTS

A. ACTING

1. Develop the voice as a disciplined expressive instrument through awareness of breath, phonation, resonance and articulation.
2. Develop the body as a disciplined expressive instrument through balance, flexibility, strength, focus and imaginative response.
3. Understand and experience the art, craft, and process of performance and its relationship to the other elements of production.
4. Demonstrate the ability to project self into imaginary circumstances, evoked through improvisation and texts, alone, and in ensemble.
5. Demonstrate an ability to analyze, create, and project a variety of characters, drawn from different genres and periods.
6. Demonstrate the unique collaborative skills necessary to assimilate and realize the vision of playwright, director, and designer in performance.
7. Demonstrate the ability to apply makeup for a variety of characters using varied materials and techniques as aids in characterization.
8. Understand traditional and innovative techniques appropriate for varying production formats.
9. Demonstrate the ability to articulate the creative process as performance: acting/dancing.

B. MUSIC THEATRE

1. Develop the highest possible level of performance as a performer/singer/dancer.
2. Understand and experience the art, craft, and process of performance and its relationship to the other elements of production.
3. Provide opportunities to develop the basic musical skills including voice performance, musicianship, and music theory.
4. Provide opportunities to develop a high level of skill in sight singing.
5. Provide opportunities for performance in workshop and full productions of musical theatre in a variety of formal and informal settings.
6. Develop repertory and techniques for auditions.
7. Demonstrate the unique collaborative skills necessary to assimilate and realize the vision of playwright, director, and designer in performance.

C. TECHNICAL

1. Demonstrate skills in recording and communicating design plans through mechanical drawing, pattern drafting, model building, plotting, and rendering.
2. Demonstrate knowledge of management skills relative to time, cost, space, personnel, and safety.
3. Demonstrate knowledge of basic machinery, equipment, tools, hardware, and materials used to realize theatre designs.
4. Demonstrate current technological and media literacy.

D. HISTORY

1. Understand the major trends in development of theatre art, dramatic literature, and performance within the context of human cultures.
2. Understand and demonstrate knowledge of the history of decor to include furniture, decorative arts, and architecture (including theatre architecture).
3. Understand and demonstrate knowledge of the history of costumes and textiles, including techniques for producing costumes for the stage.

4. Understand and demonstrate knowledge of lighting and sound, its development and control.

E. DESIGN

1. Demonstrate the principles of two-dimensional and three-dimensional design aesthetics as applied to the theatre arts of set, light, and costume.
2. Demonstrate sensitivity to, knowledge of, and aptitude for the art, craft, and process of moving the script onto the stage.
3. Demonstrate the ability to apply a conceptual approach to production; organizing, developing, and guiding the creative collaboration with designers, performers, and technicians.
4. Demonstrate the unique collaborative skills necessary to assimilate and realize the visions of playwright, performer, director, and designer in performance.
5. Demonstrate the ability to articulate the creative process as production.
6. Understand traditional and innovative techniques appropriate for varying production formats.

F. PROFESSIONAL

1. Demonstrate research, artistic, and technical skills in the realization of a major project.
2. Demonstrate knowledge of the basic business of the profession.
3. Assess abilities in relation to career expectations.

BFA DANCE PROGRAM GOALS:

1. Develop proficiency in modern dance, ballet, jazz, and world dance with mastery in modern.
2. Demonstrate knowledge of appropriate traditional and innovative techniques.
3. Demonstrate competency through public performance.
4. Develop visual and aural perceptions as related to performance quality, movement composition, and production design.
5. Demonstrate competency by developing a composition for public performance.
6. Demonstrate knowledge of historical and cultural dimensions of dance.
7. Understand and evaluate contemporary thinking about dance and related arts.
8. Develop a critical sense of what constitutes a serious work of dance and recognition of ideas and goals embodied in the work.
9. Make informed assessments about quality in works of dance.
10. Develop an informed view of the interaction of art and society for the 21st Century.

Dance Technique Class Registration Information

UF dance courses are open and available to all eligible UF students.

Eligible for DAA 1000—Fundamentals of Dance:

All non-dance majors. This is a course for beginning your formal dance study. It fulfills a General Education (H) credit.

Eligible for Basic Modern, Ballet, Jazz (DAA 2104, DAA 2204, DAA 2504):

Students who have successfully completed Fundamentals of Dance and have permission of instructor.

Students whose prior dance training is approved as equivalent to Fundamentals of Dance. (See a member of the dance faculty. If the faculty member finds your background to be comparable, he/she will give you a permission slip to register for a basic level course.)

Eligible for Intermediate or Advanced Modern, Ballet, Jazz, or Music Theatre Dance Styles (DAA 3108 or DAA 4110, DAA 3208 or DAA 4210, DAA 3548)

All students must complete DAA 2104 to be eligible for Intermediate or Advanced Modern Technique. You may get a permission slip for an intermediate or advanced level class from your present UF dance instructor, or...

Take a Placement Class:

Modern or Jazz:

1. Attend the corresponding class the prior semester and ask the instructor for placement.
2. Attend the **FIRST CLASS** meeting of the term for which you wish to register.

Ballet:

1. For Fall 2010, the Ballet Placement Class will be held on the first day that the class meets. Please attend the first class. **This will be the only placement class for this course for Fall 2010.**
2. For Spring 2010, the Ballet Placement Class will be held on the first day that the class meets. Please attend the first class. **This will be the only placement class for this course for Spring 2011.**

For all courses with departmentally controlled numbers, take your permission slips to Kevin Austin, Undergraduate Adviser.

CERTIFICATE IN DANCE IN HEALING:

The dance area, in conjunction with the Center for the Arts in Healthcare Research and Education (CAHRE), offers a Certificate in Dance in Healing. The Certificate recognizes students' special competency and achievement in the use of movement to enhance health and healing.

Students who complete the requirements for the Certificate in Dance in Healing leave the University of Florida with unique capabilities and experiences. This Certificate, recognizing these special skills, can serve as a credential for developing complementary career options and will encourage healthcare facilities to expand or initiate arts programs.

Requirements: To qualify for the Certificate in Dance in Healing, the student must attain a 3.0 average in the following courses. Students should note that all the listed courses have pre-requisites. Please see the Dance Coordinator or Adviser.

Course

Intermediate or Advanced Modern Dance (min. 2 credits)

Dance Composition 1 (2 credits)

Improvisation or Dance Composition 2 (2 credits)

Dance in Medicine (min. 2 credits)

Dance Clinical Practice, DAN 4930 (3 credits)

To include a minimum of 120 hours of clinical work and a 3,000-4,000 word paper supporting the clinical study.

Procedures: Students interested in obtaining this certificate should apply by their junior year. Students should contact the Coordinator of Dance who will apprise them of Certificate requirements and arrange the clinical work through CAHRE. The Coordinator will send student information to the School of Theatre and Dance Undergraduate Adviser, who will verify the successful completion of all requirements.

Visit <http://www.arts.ufl.edu/CAHRE/certificate.asp> for more information and application.

UNDERGRADUATE ADMISSIONS:

Undergraduate Admissions

Admissions to the **Bachelor of Fine Arts** and **Master of Fine Arts** Theatre and Dance Degree programs are based on artistry and scholarship. Placement in the program will be determined through audition/portfolio interview, academic credentials, diagnostic testing, and personal interview.

Admission to the **Bachelor of Arts** Degree program is based upon scholarship: 2.0 GPA and a grade of C or above in three of the following four courses--TPP 2110 Acting 1; THE 2020 Introduction to Theatre for Majors; and either TPA 2232c Beginning Costume and Makeup or TPA 2202c Stagecraft.

Admissions to the Minor Programs are based upon scholarship (2.0 or above).

Post-Baccalaureate Status:

The University of Florida has extremely limited space for Post-Baccalaureate students. The following are the only instances and conditions that admission may be granted.

1. To satisfy pre-requisites for admission to graduate school. However, students who wish to prepare themselves for a graduate program at UF should be admitted conditionally to the graduate program rather than as Post-Baccalaureate status. A contract should be written in conjunction with the School, carefully delineating what the student needs to do to pursue graduate school.

2. Students who need to expand their credentials to become certified to teach or who wish to complete a second degree in an OFF-CAMPUS program.

UNDERGRADUATE ADVISEMENT:

Once you become a theatre or dance major, your initial advisement session will be with the School of Theatre and Dance Undergraduate Adviser. See Kevin Austin regarding academic and administrative matters. The Undergraduate BA Theatre Coordinator is Dr. Ralf Remshardt, The BFA Acting Coordinator is Tiza Garland, the BFA Musical Theatre Coordinator is Tony Mata, the Design & Technical Production Coordinator is Mihai Ciupe, and Undergraduate Dance Coordinator is Ric Rose.

Before registration each semester, you are to see Kevin Austin during his scheduled hours. It is the student's responsibility to see the Adviser.

Ultimately, the responsibility for fulfillment of all University and School requirements rests with the student including applying for graduation at the Registrar's Office (222 Criser Hall) according to posted deadlines. Check ISIS for accuracy each semester.

AUDITIONS FOR ENTRANCE INTO THE BFA PROGRAMS:

BFA In Dance Auditions

Fall 2010 BFA Dance Auditions- Friday, October 14, 2011

Spring 2010 BFA Dance Auditions- January 27, 2012. McGuire Pavilion, 9:00am-3:00pm.

Complete audition form on-line: <http://www.arts.ufl.edu/programs/dance.aspx#AuditionInfoMore>

BFA in Acting and BFA in Musical Theatre Auditions

FALL- October 8, 2011, Constans Theatre, 9:00am-12:00pm

BFA Acting contact Tiza Garland, 352-273-0518 or email: tgarland@arts.ufl.edu

BFA Musical Theatre contact Tony Mata 352-273-0514 or email: tmata@ufl.edu

Please submit your application by October 1, 2011

SPRING- February 4, 2012 Constans Theatre, 9:00am-12:00pm

BFA Acting contact Tiza Garland (352) 273-0518, or email: tgarland@arts.ufl.edu

BFA Musical Theatre contact Tony Mata 352-273-0514 or email: tmata@ufl.edu

Please submit your application by January 28, 2012

BFA Production Portfolio Interviews:

–October 8, 2011, McGuire Pavilion, 9:00am-12:00pm.

- February 4, 2012 McGuire Pavilion, 9:00am-12:00pm

Contact Professor Mihai Ciupe mciupe@ufl.edu for more information.

BFA THEATRE PERFORMANCE AUDITIONS/PRODUCTION PORTFOLIO REVIEWS:

The BFA Degree prepares the aspiring professional in an area of emphasis through classroom, laboratory, studio, and performance courses of study. Admission to the program will be based on artistry and scholarship. Placement in the program will be determined through audition/portfolio review and academic credentials.

BFA auditions and portfolio reviews will be held twice each year. Specific information available online from the following websites:

- BFA Theatre – [Audition Info](#)
- BFA Dance – <http://www.arts.ufl.edu/programs/dance.aspx#AuditionInfoMore>
- BFA Design – <http://www.arts.ufl.edu/programs/scenedesign.aspx>
 - <http://www.arts.ufl.edu/programs/lightingdesign.aspx>
 - <http://www.arts.ufl.edu/programs/costumedesign.aspx>

Auditions and reviews will be adjudicated on the basis of the student's potential for success in the program. Students may audition for the BFA Degree program before entering or while attending the University of Florida, but must be admitted before accumulating 90 hours. Upon admission to the program, the student becomes responsible for all published regulations of the College of Fine Arts. Admittance to the BFA program is selective; therefore, students are expected to maintain a significant profile in performance and production work within the School of Theatre and Dance, and academic work while at the University. Artistic and academic progress will be evaluated each term.

BFA JURY PROCEDURES:

BFA JURIES

BFA students are juried, evaluated, and advised each semester.

BFA students must participate in each semester's block auditions, portfolio reviews, or BFA Dance auditions (as appropriate to the student's respective major).

ACTING AND MUSICAL THEATRE JURIES

Block Auditions in the Fall typically function as BFA Acting and Musical Theatre jury presentations. Spring BFA Acting and Musical Theatre jury presentations are usually scheduled during the last 4 weeks of the semester. Following each semester's jury presentations BFA students will meet individually with a panel of at least two assigned faculty members, who will evaluate the audition and advise future actions. Their discussion will be based upon observations of auditions, of various performances, of class work, etc. Successful juries are based on jury presentations and how thoroughly and successfully performance responsibilities are met. To remain in good standing BFA Actors and Musical Theatre performers must also maintain high standards in coursework. Faculty remarks will be organized and catalogued by the student's advisers and will become part of the student's permanent file.

Continuation in the pre-professional degree programs is contingent upon successful:

- auditions
- rehearsal processes/performances
- classroom work
- juries

Lack of success in any of these areas will result in probationary status and/or elimination from the specialized degree programs. Failure to remove probationary status in the following semester may result in advisement out of the BFA program.

DANCE JURIES

Fall semester evaluations will be informal discussions scheduled as needed to enhance communication. Either the student or the faculty may request an evaluation meeting.

Formal juries will be held during the spring semester. The dance faculty will evaluate students based upon observations of work in classes, performances, and other professionally related activities. Students will schedule jury meetings with the faculty on announced dates. At the jury meeting, the student should be prepared to discuss his/her goals and accomplishments for the year as well as future plans. Faculty will write jury reports based upon their evaluations and the meetings. These reports will become part of the student's permanent record.

Students will prepare resumes, self-evaluations, and portfolios. Self-evaluations should use the above criteria in reference to the students' activities during the year and may include discussion of progress toward specific individual goals. Resumes and self-evaluations will be turned in to the faculty by an announced deadline prior to the jury date. The student will bring his/her portfolio to the jury meeting.

Fall juries are now required for all dance freshman and senior students and by request for all others. They will be scheduled on the reading days.

Spring juries will be held during Finals week. Students will make individual appointments. Appointment time options will be announced in early April.

PRODUCTION

Production/Design students will participate in a Portfolio Review at the end of the fall semester. At this time, they should be prepared to present a resume and portfolio. The portfolio may include photos, slides, drawing, and projects from classes and production assignments. At this time, the design faculty will discuss evaluations with the students.

Production/Design faculty will provide requirements and instruction for the Portfolio Review.

BFA CASTING:

BFA Acting and Musical Theatre students are required to participate in each semester's block auditions and jury presentations. Freshman and Sophomore BFA Actors will accept any role assigned to them in a UF SoTD main stage production. Junior and Senior BFA Actors are required to accept any supporting or major role assigned to them in a UF SoTD production. A Junior or Senior BFA Actor cast in a small or bit role in a main stage production, after discussion with the director of the main stage play regarding the circumstances and on a case-by-case basis, may be released from their responsibilities on the main stage *in order to perform a substantial role* in other than a SoTD main stage production.

Students selected for the pre-professional degree programs (BFA Acting and BFA Musical Theatre Performance) are expected to fill roles in major season productions. These students will audition prior to the general population for each semester's productions. Like all auditionees, they must win roles in competitive, open auditions. Directors will make the final determinations in casting.

BFA ACTING AND BFA MUSICAL THEATRE PERFORMANCE DEDICATION TO EXCELLENCE: TWO-PRODUCTION RULE

Student priorities in the School of Theatre and Dance must first be academics and course work, then SoTD main stage productions, followed by Hippodrome State Theatre productions and Florida Players productions.

The faculty expects BFA students, BFA Actors and BFA Musical Theatre Performers to maintain high academic and artistic standards. They are permitted to participate in a maximum of two productions per semester. Productions include SoTD main stage productions, Florida Players productions, and Hippodrome State Theatre Productions. Students must obtain written permission from their specific Area Coordinator in order to participate in more than two productions in the same semester (this includes rehearsal period that begin in the semester prior to actual performance).

SENIOR PROJECTS:

All Senior Project students must have the Senior Project proposal signed by a faculty supervisor and presented to the School of Theatre and Dance Adviser before the student can register for that class and section. No exceptions will be made. Individual study registrations will also be bound by the same rules as the Senior Project.

THE 4959 SENIOR PROJECT FOR BFA DEGREES. F, S, SS 2 credits

The Senior BFA student will select a final project in his/her major area of interest. BFA Acting and Musical Theatre students will use roles won through the SoTD block auditions. If not cast in a SoTD main stage play students may elect to use a role from a Florida Players or Hippodrome production. Only under extenuating circumstances and on a case-by-case basis may students develop a project of sufficient scale and scope in a Studio Showcase.

Production students may elect to use projects in design, stage management, or assistant design/ technical direction on SoTD productions. Off-campus projects are discouraged, as shop and personnel support is often unpredictable.

Logistics: BFA students must acquire a Project Adviser appropriate to the focus of their project. Once a project has been agreed upon between the student and Project Adviser the student must submit their proposal to the appropriate Undergraduate Coordinator using the THE 4959 BFA Senior Project Proposal Form. The Undergraduate BFA Acting Coordinator is Tiza Garland, BFA Musical Theatre Coordinator is Tony Mata, and the BFA Design Coordinator is Mihai Ciupe. All BFA Senior Project proposals **MUST BE APPROVED BY THE APPROPRIATE COORDINATOR**. Once the project has been approved by the appropriate BFA Coordinator, the proposal form must be turned in to the Undergraduate Adviser, Kevin Austin. **All forms should be submitted to the Undergraduate Adviser the semester before the project is to be undertaken.**

Meeting times are to be arranged between the BFA Student and the Project Adviser. The student is responsible for keeping the Project Adviser up-to-date on his/her progress. The Project Adviser will attend rehearsals or performances, shop sessions, production meetings, fittings, etc. - within reason - upon the student's request. During the project, BFA Students will keep a complete journal and record of research, sketches, drawings, budget, and promptbooks, as appropriate to your project. (Prior to your project, clarify with your Project Adviser all the expectations for your BFA Senior Project.) No senior project will be scheduled during the last two weeks of each semester.

Upon completion of the project, the student will turn in a 10-12 page paper to their Project Adviser. In order to guarantee sufficient time for grading, the submission date will usually be no later than *one week before the final day of classes*.

Grading: The project grade is assessed by the Project Adviser based primarily on the quality of the written work submitted. The student must work to achieve a "B" or above.

THE 4970 SENIOR PROJECT FOR BA DEGREE. F, S 1 credit

Purpose Of Course: The Senior Project in the BA is designed as a capstone project for the Bachelor of Arts in General Theatre track. Students enroll in THE 4970, usually during the last semester of their senior year.

Requirements: The Senior Project shall consist of a significant piece of work that will demonstrate the students' expertise in both the academic and practical fields of the theatre, resulting in a document of substantial length (usually 10-20 pages). Possible choices are: dramaturgical work on a production, yielding a dramaturge's protocol; a major research paper on a topic of practical importance; an archival research project using resources such as the Belknap Collection or the School's own archives and primary documents, etc. The BA Senior Project will not usually be a performance project.

Logistics: At the beginning of their final semester, the student contacts the Undergraduate Theatre Coordinator of the School to enroll in the course and to agree upon a suitable project or topic. A project must be established *no later than the end of the second week of classes*.

The Undergraduate Theatre Coordinator, Dr. Ralf Remshardt, will be the instructor of record for THE 4970 and the default faculty supervisor for all BA Senior Projects. However, every student is free to choose an alternate faculty member as the Project Adviser. Meeting times are to be arranged between the BA Student and the Project Adviser. The student is responsible for keeping the Project Adviser up-to-date on his/her progress. In the case of a project connected to a production (e.g., dramaturgy), the Project Adviser will attend rehearsals or performances - within reason - upon the student's request.

It is the responsibility of the student to select a project and to inform the Undergraduate Adviser of the nature of the project *in writing* on the BA Senior Proposal Sheet. At that time, a submission date will be negotiated, which will be considered binding.

Grading: The project grade is assessed by the Project Adviser, based primarily on the quality of the written work submitted. The grade must be a "B" or better.

DAN 4959 - SENIOR PROJECT FOR BFA IN DANCE PERFORMANCE. F, S, SS 2 credits
BFA in Dance Performance track majors are required to complete two senior projects, one in choreography and one in production/direction. These projects are individually selected in consultation with the project supervisor (a member of the dance faculty), and must meet the following standards of choreography and production:

Choreography

This should be a piece of choreography of the quality, scope, and aesthetic stance to warrant presentation in either a main stage or more intimate concert. Therefore, it should be a group work of at least five minutes that successfully realizes its artistic purpose. In some cases, solo works may be of sufficient scope. If the piece is co-choreographed, each choreographer using it as a senior project must be responsible for the choreography of at least five minutes. The maximum time acceptable (including co-choreographed pieces) is twenty minutes.

The student must meet all production responsibilities (e.g., providing information, meeting with designers, meeting deadlines, etc.). In addition, he/she may be asked to arrange extra showings and/or conferences with the supervisor.

Dance Production

The purpose of this project is to allow the student the opportunity (and experience) to synthesize and apply all the information he/she has accrued toward the full realization of a dance performance. The types of project possibilities are:

- assisting the faculty in large projects; or
- being responsible for a smaller project in any of the following capacities:
 - as a Company based producer (manager, director, etc.)
 - self produced and/or “home” programs;
 - a package produced/presented by others and/or touring;
 - as a presenter.

The project supervisor will work with the student to develop an outline of responsibilities specific to the project. It is recommended that the student wishing to be independently responsible for a production keep his/her project within the scope of a 30-minute program.

MAGNA OR SUMMA CUM LAUDE HONORS:

All candidates for magna or summa cum laude must consult with the undergraduate adviser regarding nomination, committee forms, and deadlines for the submission of Honors Thesis. The honors committee will accept the completed thesis no later than 5:00 pm two weeks prior to the final thesis submission date.

REQUIREMENTS

A. Eligibility

A minimum 3.75 upper division GPA is required for eligibility. All students with a minimum 3.40 upper division GPA will graduate *Cum Laude*. Students must be nominated by the undergraduate adviser to qualify for an Honors distinction. Please see the adviser the semester prior to graduation for eligibility requirements and deadlines. Students graduating in summer must submit their Honors Thesis the spring prior to graduation.

B. BFA Candidates in Performance, Production, and Dance

1. All candidates will be required to submit a written document/scholarly paper of some 12-15 pages ("Honors Thesis") that will demonstrate capability in research and in conceptual, creative, or analytical thinking. The paper should demonstrate familiarity with the terminology in the field of performance, production/design, or dance.
2. Students may use the work they undertake in THE 4959 or DAN 4959 (Senior Project) as the foundation of the Honors Thesis. However, the submissions for Senior Project paper and Honors Thesis may not be identical.
3. If the Honors Thesis is drawn from a practical project or performance, production majors must include design documentation to support the paper. Performance majors must include slides of the performance. Dance majors should include a videotape/DVD/website if it presents no infringement of copyright laws.
4. The candidate will choose two faculty advisers, complete the Honors Thesis form, and return the form to the Undergraduate Academic Adviser prior to undertaking the Honors Thesis. When the faculty advisers are satisfied with the candidate's work, they will make a recommendation on *Magna Cum laude* or *Summa Cum laude* to the full faculty. The faculty will make a decision based on these recommendations as well as the abstracts of the Honors Thesis. To ensure a smooth process, completed Honors Thesis must be submitted to the Honors Committee no later than two weeks prior to the final thesis submission. The deadline for Honors Thesis submission is set by the Honors College and is available on the Registrar's "Critical Dates" website at <http://www.registrar.ufl.edu/>.

C. BA Candidates in Theatre

BA candidates follow the same procedure as BFA candidates. However, the Honors Thesis may be extensions of THE 4970 (BA Senior Project). The BA Honors Thesis may consist of a conventional research paper, an original play, a dramaturgical casebook, or a project of similar scope, as determined by the thesis adviser. A design project, with proper documentation, will also be accepted.

For further information about Honors Theses and to download an Honors submission form please visit the Honors web site at "<http://www.honors.ufl.edu/upperdivisionhonors.html>"

UNDERGRADUATE PROBATION:

Academic Probation is dictated by the University and requires all theatre and dance students to maintain a 2.0 grade point average or above. (See Undergraduate Catalogue for more information.)

Academic Probation (from Undergraduate Student handbook)

The intent of academic probation is to formally serve notice that a student may not be making satisfactory progress. The conditions of academic probation are intended to specify the achievement standards required to graduate, to identify unsatisfactory academic performance at an early date, to provide occasion for counseling, and to give students whose ultimate success is in question further opportunity to demonstrate their ability to meet academic expectations.

Academic probation can occur for the following reasons:

- Students may be placed on probation by their college for failure to maintain normal academic progress in their degree program. College probation will be removed when the college determines that satisfactory academic progress has been demonstrated.
- Undergraduate students with less than a 2.0 cumulative grade point average for University of Florida course work and a grade point deficit of fewer than 15 shall be placed on academic probation.
- Academic probation will be continued for all undergraduate students as long as they have a grade point deficit of fewer than 15. It will be removed when the grade point deficit has been reduced to zero. Should the grade point deficit increase to 15 or more, the student will be dismissed from the university.

Artistic Probation

Artistic Probation indicates that theatre students must, in the following semester, demonstrate that they possess the requisite qualities to achieve success in their area. If a BFA or MFA theatre student has not been cast in a role or production position for two successive semesters, he/she will be required to present a Showcase Production to persuasively demonstrate credentials for success in the future.

Students are expected to adhere to standards of professional behavior regarding ethical conduct, cultural sensitivity, teamwork, professional comportment and communication in the classroom and in rehearsals/production. Students will be placed on Artistic Probation due to a lack of professional behavior.

A student will receive written notice of Artistic Probation. The letter will specify the conditions of Artistic Probation. If the conditions of Artistic Probation are not met the student will not be eligible for participation in SoTD main stage productions and may be advised out of the program.

IMPORTANT ACADEMIC INFORMATION

- * **No grade below "C" in any required course will be accepted toward completion of the degree.** (A grade of C- will not be accepted toward completion of the degree.)
- * No required course may be taken S-U. However, the BA foreign language requirement may be taken S/U.
- * Current syllabi are on file in the School office.
- * Students should be aware that the University Undergraduate Catalog requires that nine credit hours be completed during summer terms.

- * Only illness and real emergencies are valid reasons for I's and X's. Too many I and X grades constitute an abuse and create problems for both students and faculty. These grades will be awarded only in extraordinary circumstances.
- * A student's general education program follows the University Catalog for the year the student entered the University. The theatre or dance degree program follows the requirements published in the University Catalog for the year the student enters the School.

GRADUATE THEATRE PROGRAMS –MFA Acting, MFA Design & Technical Production:

The Master of Fine Arts is a terminal degree for practical theatre artists. Graduates are prepared to enter professional theatre, teaching, or allied fields. This program includes 60 credits of course work, end-of-semester juries/portfolio reviews, an oral/written comprehensive exam in the third year, and a final project in lieu of thesis written in the final or next to final semester. Faculty have high expectations for graduate students who hold a level of responsibility in ensuring the success of all School of Theatre and Dance productions.

MASTER OF FINE ARTS IN THEATRE -- 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. Graduates of the program will demonstrate capability in research and in conceptual, creative, and analytical thinking.

MASTER OF FINE ARTS IN THEATRE – Design & Technical 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.

AUDITIONS/INTERVIEWS FOR ENTRANCE INTO THE MFA PROGRAMS:

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 URТА, as well as interviews at USITT and ATHE.

Admission to the Master of Fine Arts – Theatre degree program is based on artistry and scholarship. Placement in the program is determined through audition, academic credentials, diagnostic testing, and personal interview. Candidates for admission should have adequate training in theatre. Deficiencies may be corrected before beginning graduate study.

Faculty from the University of Florida audition prospective graduate students at the National Unified Auditions and Interviews (NUA/Is) of the University/Resident Theatre Association (U/RTA). Please follow the U/RTA recommended guidelines for the audition at www.urta.com or please call (212) 221-1130 for questions about the process. Interested students should complete the U/RTA application packets no later than mid-November. Prospective students are invited to make an official application to the University of Florida at the conclusion of the audition process. Students who accept the offer to apply and attend the program, complete formal admission steps outlined online: <http://www.arts.ufl.edu/programs/acting.aspx>

*Note: Actors' Equity Association members who are full-time students at accredited institutions must secure a union waiver in order to participate in non-Equity school productions, even if participation in such productions are a required part of the curriculum.

MFA ADVISING:

Dr. Ralf Remshardt, Graduate Performance Program Coordinator

Professor Tiza Garland, Performance Area Coordinator

Professor Mihai Ciupe, Design and Technical Production Area Coordinator

MFA Theatre Core

The graduate theatre core component challenges students 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 representative of a Master of Fine Arts.
- Develop a unique personal aesthetic.

MFA Acting

Advisement and counseling of graduate students in acting is conducted by Dr. Ralf Remshardt, Graduate Performance Program Coordinator. In the second semester of study, graduate students in performance are tentatively assigned a Supervisory Committee comprised of two graduate faculty members. This committee supervises the project-in-lieu-of thesis and its accompanying paper. The committee chair will also serve as the student's mentor.

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	2-3 each
THE 6941	Internship	9
THE 6565	Seminar in Creative Process	3
THE 6973c	Project in Lieu of Thesis	3-6

MFA Acting Objectives:

- 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 Design and Technical Production

Professor Mihai Ciupe serves as the Design and Technical Production Area Coordinator. Design and Technical Production students should seek guidance and counseling from their mentors: Scenic Design, Professor Ciupe; Costume Design, Professor Galloway; Lighting Design, Professor Kaye.

MFA in Scenic Design/MFA in Lighting Design/MFA in Costume Design Objectives:

- 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.

GRADUATE SCHOOL FELLOWS, ASSISTANTS AND TEACHING ASSISTANTS:

SoTD graduate students are awarded funding with admission. Assistants assigned .50 FTE, or 1/2 time, will be expected to work 20 hours per week.

Maintaining Assistantships

Each GA /GTA is required to keep a GPA of 3.0 or higher and be appropriately registered in courses for the degree program to maintain their assignment. The assistantship is renewable for an additional two years, contingent upon satisfactory performance in your program of studies, including juries; satisfactory work in your assistantship assignment, and funding.

Graduate Assistant Responsibilities

GA responsibilities typically include, but are not necessarily limited to, the following:

- clerical duties, shop duties, research assignments, etc.
- utilizing organizational skills to communicate expectations/ideas clearly
- following supervisor's instructions
- adhere to accepted standards of professional behavior

MFA Graduate Teaching Assistant Responsibilities

Normally, first semester graduate assistants will not be assigned classes of their own unless they have had prior teaching experience. Instead, their assignments may include leading discussion sections or assisting faculty. All students with teaching responsibilities will be jointly

supervised by an assigned faculty evaluator and the assigned faculty teaching mentor appropriate to the assigned course. The faculty teaching mentor may observe the student's teaching and complete a final evaluation. The assigned faculty evaluator will complete a final evaluation.

In addition, the faculty mentor will require the GTA to:

- Develop a course syllabus
- Schedule one office hour per week

Faculty Teaching Mentors

Theatre Appreciation: Dr. Charlie Mitchell

Improvisation (Strike Force): Dr. Charlie Mitchell

Oral Interpretation of Literature: Dr. Judith Williams

Acting for Non-Majors: Professor Tim Altmeyer

Undergraduate Acting I: Professor Kevin Marshall

Stagecraft: Professor Zak Herring

Scenic Design: Professor Mihai Ciupe

Introduction to Light and Sound: Professor Stan Kaye

Undergraduate Lighting Design I: Professor Stan Kaye

Beginning Costume and Make-up: Professor Stacey Galloway

Faculty Supervisor's Responsibilities for Assistants

Faculty Supervisor's responsibilities typically include but are not necessarily limited to the following:

- identifying and outlining the GA's responsibilities;
- providing the GA with a performance evaluation by completing the Graduate Assistant Evaluation Form in a timely fashion;
- working with the GA to overcome any deficiencies in fulfilling the responsibilities listed above;
- notifying the Director and Graduate Program Coordinator if the GA is having difficulty fulfilling his/her assigned duties.

GA/GTA Evaluation Process

Graduate assistants shall be evaluated in writing for each contract offered of one semester or longer. The evaluation is to cover the assigned duties and responsibilities appropriate to the assignment. Faculty teaching mentors should make sure that graduate assistants are fully aware of the performance standards and expectations that apply to the assignment at the beginning of each semester.

To ensure a fair and successful evaluation, the supervisor should address performance issues as they occur in a timely, personal, and verbal manner. In addition, the student should:

- know what is expected of him/her
- be properly trained and have the support to successfully complete the assignment
- be immediately made aware of any unsatisfactory performance and be provided with the means to improve on said performance
- have exemplary performance noticed and noted.

The effort put forth in a well-planned and thoughtful evaluation can accomplish many goals. In addition to documenting the student's work product it will:

- provide valuable insights into work done so that the student may improve and grow;

- reinforce good performance by recognizing positive contributions;
- enhance two-way communication, which is important in all careers; and
- clarify goals of the School and College.

The Faculty Supervisors/Teaching Mentors must notify the Director if the assistant is not fulfilling his/her assigned duties.

Procedure

Graduate Assistants and Graduate Teaching Assistants are generally evaluated prior to the final week of the semester. Assistants must have the opportunity to sign the document and may attach comments to the evaluation, if desired. A copy will be placed in the student's file and will also be given to the student. If your evaluation cannot be completed, or if questions related to this procedure arise, please contact the Director's office immediately.

MFA JURIES AND PORTFOLIO REVIEW:

MFA Acting Juries

The graduate student juries are scheduled at the end of every semester a student is in residence. Juries are one part of an overall system of evaluation. Although a student must maintain a B average, she/he must also pass each semester jury in order to continue in their program of study. They serve as an opportunity to reflect systematically on the progress made and growth shown during the semester, as well as to identify areas of weakness and concern. Juries determine the student's fitness for continuation in the graduate program.

In keeping with the Area's formal Student Learning Outcomes (SLOs, see Appendix), juries will consist of review of Knowledge, Skills, and Professional Behavior.

- 1) Faculty will give feedback on the graduate student's progress regarding comprehension of theory, concepts, and history of theatre. The ability to communicate knowledge clearly and articulately both verbally and in scholarly writing will be addressed.
- 2) Faculty will give feedback on the graduate student's application of skills regarding acting methods, vocal techniques, and movement techniques. Application of skills will be discussed regarding work in the classroom, final scene showings, as well as work on main stage and other productions.
- 3) Faculty will give feedback on the graduate student's professional behavior regarding ethical conduct, cultural sensitivity, teamwork, professional comportment, collegiality and communication. Professional behavior will be discussed regarding work in the classroom as well as work on main stage productions.

Procedures The juries will take place at the end of each semester of graduate study. A jury meeting with Performance Area Faculty members will be schedule with each MFA Acting student. To be prepared for this meeting the student will prepare a brief statement concerning his/her work. At the jury students are first asked to give a brief self-assessment based on notes they have made prior to the session, and are then given feedback from faculty regarding their classes and in the general performance area.

The faculty will assess the student's graduate work in terms of Knowledge, Skills, and Professional behavior. The faculty will meet privately to discuss the work and progress of the student to ultimately vote **one** of the following options:

1. to allow the student to proceed with his/her research work according to schedule
2. to require adjustments to the student's work and continue in the program on a conditional basis (Artistic Probation). -- Students have a maximum of one semester to satisfy the conditions of their Artistic Probation. Failure to satisfy the conditions of Artistic Probation within one semester will result in dismissal from the program.
3. to dismiss the student from the program based on unsatisfactory performance regarding Knowledge, Skills, or Professional behavior.

*Students who did not satisfactorily fulfill the terms of their Artistic Probation from the previous semester will be dismissed from the program.

The Graduate Performance Program Coordinator will notify MFA Acting Graduate Students placed on Artistic Probation or dismissed from the program in writing.

A brief summary of the content of the jury will be put in the student's file by the Graduate Performance Program Coordinator and used as reference for the following semester's jury. Students are expected to be proactive in addressing any problem or concern identified in their juries.

Every attempt is made to conduct these juries in an honest, professional, confidential manner.

The students should be aware that the criteria and determination made at the jury review is independent of and not necessarily reflective of the students' grades or GPA at the time of the jury.

MFA Design and Technical Production Portfolio Review

Consider this a job interview. Dress for success.

Be on time for your appointment.

Present a professional attitude. Preparation = Confidence

Bring your portfolio as appropriate to your area (Scenic Design, Lighting Design, Costume Design).

A portfolio may include:

- * copies of your resume
- * drawing examples
- * drafting examples
- * rendering examples
- * audio samples
- * painting examples
- * digital design examples
- * design work (if it still indicates your current abilities)
- * any fine art that you have created (photos work better than slides)

Note: Your portfolio should be well organized and presented in a professional manner. Be prepared to speak in an articulate manner about your progress over the semester/academic year and the productions you have in the portfolio.

Be prepared to answer questions about the portfolio, your progress in course work, and your experience in production.

ARTISTIC PROBATION:

One of the possible results of not passing a jury is Artistic Probation. If the faculty determines a student's conduct in the artistic environment (rehearsals, performances, tours) to be unsatisfactory, the student may be placed on Artistic Probation (option #2 above, MFA Acting Graduate Student Juries, Procedures). Artistic Probation indicates that MFA students must, in the following semester, demonstrate that they possess the requisite qualities to achieve success in their area and satisfy the requirements of their conditional status (Artistic Probation) in the program. A letter will be sent to any student placed on Artistic Probation by the Graduate Performance Program Coordinator. The letter will specify the conditions of Artistic Probation. While students placed on artistic but not academic probation may remain in the program, they run the risk of losing their fellowships or assistantships and will not be eligible for School grants or scholarships.

Students have one semester to make improvements/adjustments regarding their Artistic Probation. If, after one semester, the student has not satisfied the conditions of their Artistic Probation they will be dismissed from the program.

The Graduate Performance Program Coordinator/Design & Technical Production Area Coordinator will notify MFA students placed on Artistic Probation or dismissed from the program in writing.

UNSATISFACTORY SCHOLARSHIP:

Any graduate student may be denied further registration if progress toward completing the program becomes unsatisfactory to the academic unit, college, or Dean of the Graduate School. Unsatisfactory scholarship is defined as failure to maintain a B average 3.00 truncated in all work attempted. Graduate students need an overall GPA of 3.00 at graduation. Students with less than a 3.00 GPA may not hold an assistantship or fellowship.

In addition to courses, MFA students have required semester juries/portfolio reviews. Each student must successfully pass the semester juries/portfolio review to continue registering in their program. Failure to meet with these standards may result in probation or dismissal from the MFA program. Success must be demonstrated in both areas to progress toward completing the degree requirements.

MFA ACTING INTERNSHIP:

MFA Acting students are required to complete an 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 student in conjunction with the specific institution may specify the duties of the internship. 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 inclusive dates of the proposed residency. Students must also fill out an evaluative form and receive signatures approving the prospective 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.

Successful completion of the MFA Acting Internship is based on a letter of review provided by the on-site supervisor.

MFA THEATRE COMPREHENSIVE EXAMINATION:

Each candidate must pass a final comprehensive examination.

MFA ACTING COMPREHENSIVE EXAMINATION

Written Examination, MFA Acting

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. The examination is comprised of questions submitted by members of the graduate performance faculty. Students will submit 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 Program Coordinator will make copies of the examination for distribution to the entire Performance Area faculty, and arrange for an examination defense session (within two weeks following the completion of the examination). All such examinations and defenses must be completed at the latest one week before the end of the academic semester in which the exam is administered.

Oral Examination, MFA Acting

This part of the comprehensive exam is an opportunity to discuss issues addressed or insufficiently addressed in the student's written responses. It may also be used to discuss new questions to test a student's knowledge and facility in clearly articulating concepts relevant to the academic understanding of theatre history, acting theory, vocal training, movement training, the Alexander Technique, directing, period styles of theatre, literature and criticism. This is also an occasion for exploring the ways in which the student's study for the comprehensive examination has shaped or modified his/her understanding of the field.

Results of the Comprehensive Examination, MFA Acting

The completion of written and oral examinations may result in one of the following outcomes:

- 1) Pass/Successful completion of the comprehensive examination
- 2) Required rewrites of individual sections. The Graduate Performance Program Coordinator will notify students in writing of sections that must be rewritten. Rewritten exam questions are submitted to specified faculty members. All rewrites must be completed with one week. If the rewrite is considered unsatisfactory the student will be required to retake the entire comprehensive examination in the following regular academic semester, fall or spring (Graduate School fees may apply) – no comprehensive exams will be administered during the summer semesters. Students who fail the exam on their second attempt are dropped from the program.
- 3) Fail/Unsatisfactory completion of the comprehensive examination. A student may fail the comprehensive examination due to unsatisfactory scholarship and/or unsatisfactory demonstration of written or oral sophistication representative of a Master of Fine Arts. In the case of an unsatisfactory comprehensive examination the student will be required to retake the comprehensive examination in the following regular academic semester, fall or spring (Graduate School fees may apply) – no comprehensive exams will be administered during the summer semesters. Students who fail the exam on their second attempt are dropped from the program.

MFA DESIGN & TECHNICAL PRODUCTION COMPREHENSIVE EXAMINATION

MFA Design 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, design principles and theory as well as knowledge related to their field of expertise that will prove their readiness for entering the professional. The examination is comprised of questions related strictly to the design aspects of their training as well as a section of questions relating to the field of history of theatre, literature, and criticism. Students will submit 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 Design Program Coordinator will make copies of the examination for distribution to the faculty involved in the students comprehensive exam, and arrange for an examination defense session (within two weeks following the completion of the examination). All such examinations and defenses must be completed at the latest one week before the end of the academic semester in which the exam is administered.

Oral Examination, MFA Design

This part of the comprehensive exam is an opportunity to discuss issues addressed or insufficiently addressed in the student's written responses. It may also be used to discuss new questions to test a student's knowledge and facility in clearly articulating concepts relevant to the academic understanding of theatre history, design principles and theory, literature and criticism. This is also an occasion for exploring the ways in which the student's study for the comprehensive examination has shaped or modified his/her understanding of the field.

MFA PROJECT IN LIEU OF THESIS

The MFA project-in-lieu of thesis is expected to be a major role (Acting or Design) 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 (Acting or Design) may be one that has been suggested by the student. However, the project/thesis assignment is the ultimate and direct responsibility of the Graduate Program Coordinators in consultation and collaboration with the Area Coordinators and the Director of the School of Theatre and Dance. Project assignments (Acting or Design) should be made with concerns for the best interests of the student actor/designer, the needs and opportunities for casting/design in the current production season, and the agreement of each production director.

MFA PERFORMANCE PROJECT IN LIEU OF THESIS, MFA ACTING

In preparation for the project-in-lieu of thesis, each student assigned a thesis role must present written background research work for the role to the Chair of their Thesis Supervisory Committee 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 draft of the MFA Project/Thesis Report. The draft will include acknowledgements, abstract, table of contents, introduction, text analysis, performance preparation, performance assessment, conclusion and appendices. Each student is assigned a Thesis Supervisory Committee at the beginning of the second year of study to assist and advise in this process.

MFA PROJECT/THESIS REPORT

ALL MFA THEATRE PROJECT/THESIS REPORTS MUST BE COMPLETED BEFORE THE END OF THE SEMESTER IN WHICH THE ROLE IS PERFORMED.

Faculty will not review project/thesis reports during the summer semesters.

Students who do not complete their work according to the deadlines will delay their graduation, and will be required to register for additional final term credits, at their own expense.

Graduate students must attend a final term meeting with Laura Robertson, the Graduate Director of The College of Fine Arts, to review deadlines, policies and procedures. These meetings are scheduled for early October and early January to accommodate students' internship schedules.

The MFA Project/Thesis Report closely and carefully documents the student's work in the preparation and performance/production of the MFA thesis role (Acting or Design). It is an academic document which is publicly accessible and should, like all such documents, give a reader who has not seen the production in question a wealth of information and interpretive material about the play and performance. It is important that the actor/designer consciously approach the MFA project-in-lieu of thesis assignment with a view to its eventual analysis and documentation.

The faculty thesis adviser will be assigned to the actor from the beginning of the process. The thesis adviser will be available to answer any questions concerning modes of analysis and documentation, but will not interfere with the director's role.

Performance Project in Lieu of Thesis Procedures, MFA Acting

The actor is *required* to keep a detailed journal from the first reading of the play or discussion of the production. This should include ideas and plans related to the text, rehearsal processes and performance preparation). This document will be very useful when writing the project report.

Students submit materials to the Chairs of the Supervisory Committees in conformance with the deadline dates. The student and Chair should create deadlines for drafts and rewrites in order to complete the document by the end of the semester in which the role is performed. 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 to the Second Reader for his/her comments and suggestions. The student reviews these notes with his/her Chair. The student presents the final copy of the thesis to the other member(s) of the Supervisory Committee for final review before the Oral Defense. It should require no more than two meetings to make additional suggestions to the student and to approve the report.

The Project/Thesis Report must be defended and in final form prior to submission to the College of Fine Arts.

Structure Of The Project/Thesis Report, MFA Acting

The length of the MFA Project/Thesis Report is no less than 25 and no more than 50 pages of text, or approximately 5,000 to 10,000 words. Formatting and documentation will be according to the MLA Handbook (fourth ed.) or the Chicago Manual of Style (fourteenth ed.), to be determined by the faculty adviser.

1. Acknowledgments. 1 page. (Optional.)
2. Abstract. 100 words. Format as required by Graduate School:
<https://gradschool.ufl.edu/pdf-files/editorial-performance-abstract.pdf>
3. Table of Contents. 1 page.
4. Introduction. 1-2 pages. May contain comments on the process of choosing the play and/or role; other pertinent comments.
5. Text analysis. 3-4 pages. 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 actor's awareness of the problems and possibilities of the role as they emerge from the text.
6. Documentation and analysis of rehearsal process and performance preparation. 15-20 pages This is main section of the thesis report allows the actor to demonstrate his or her sophistication in using techniques, learned in the MFA program, for constructing a performance and thinking about the process. In this section, the actor should be explicit

about his or 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 rehearsal journal to establish a clear sense of the process of understanding and exploring the role. The emphasis should be on problem-solving, on 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.

7. Performance. 3-5 pages. 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 cite verbal feedback and criticism as well as any written reviews.
8. Conclusion. 1-2 pages. Final summary evaluation of the thesis project.
9. Appendices used as needed, but at a minimum they consist of programs, posters, reviews, pictures or slides.
10. Bibliography should contain all materials (books, articles, videos and films, manuscripts, etc.) that are either directly cited in the text or were used in the actor's preparation and performance in some central way. Exclude materials merely referred to.
11. Biographical sketch. 1 page.

Project in Lieu of Thesis: Specific Requirements for Designers/Technicians:

A Project in Lieu of Thesis and its appropriate documentation will be required of all Master of Fine Arts candidates satisfying a partial fulfillment of the requirements for this degree. The Project will be selected by, and assigned by, the candidate's faculty mentor who will, in most cases, serve as the chair of the candidate's thesis committee. One additional faculty member will make up this committee which is to be established by the conclusion of the first academic year of the three- year program.

MFA students may suggest options and alternatives for possible projects but the final decision shall be made by the candidate's faculty mentor.

A maximum of nine (9) credit hours may be attached to this project with the student usually electing to take 6 credit hours within the semester of the actual production, and 3 credit hours in the subsequent semester of their third year. Thesis projects will always take place within the third year of the program unless special opportunities or circumstances present a more desirable situation. Final decisions, based on appropriateness and acceptability will be left to the faculty mentor.

Designers, in most cases, will be assigned a project in lieu of thesis that requires the design and execution of a play, musical or concert for the School of Theatre and Dance's season. Graduate students who are more technically focused shall have a project that incorporates a variety of technical roles associated with the production of a Play.

Expectations of the candidate do not differ from the usual expectations held for any student designer except that a detailed chronicle of the design process from the first reading of the play through to the actual opening of the production will be required. Documentation can begin as early as the assignment of the project.

All candidates must submit an Abstract that outlines the project to be undertaken. This must be prepared according to the format and guidelines established by the Graduate School for submissions made during that academic year. Information regarding these established guidelines and specifics will be presented to the candidates at a meeting early in the process by the Graduate Student Coordinator. A timeline, including deadlines, for this project will also be presented to the MFA Candidates.

All Candidates must include the following in their Project document:

A synopsis of the script (including the musical score if designing a musical piece), or a general overview of the production's content if designing a concert.
Commentary on the piece, including quotes and citations, which may include reviews, journal articles, essays, and personal assessment, along with a small production history listing major productions of the work here and abroad.
A Works Cited/ Consulted page that lists all materials used in the research and design of the production must also be included. This should be quite detailed and offer an annotated Bibliography of useful material for future designers of this work.

Scenic Designers should include information regarding research and findings of items pertaining to the actual production's design including, but not limited to, historical and environmental research, palette sources, textural sources and specifics such as furnishings and properties. Drafting should also be included in the Appendix.

Costume Designers should include information regarding research and findings of items pertaining to the costumes designed for the production including, but not limited to, historical and environmental research, palette sources, textural sources and specifics such as undergarments, accessories and trim.

Lighting Designers should include information regarding research and findings of items pertaining to the actual production's illumination including, but not limited to, historical and environmental research, palette sources, textural sources and specifics such as practical units, gel colors and fixtures to be used.

A Table of Contents for a Scenic Designer might look something like this:

Tables of Contents:

1. Introduction
2. Play Synopsis
3. Play and Production History
4. Location Research
 - a. Geographical Facts
 - b. Climate
 - c. Architecture of the Area
 - d. Details
5. The Design Process
 - a. Discussions with the Director
 - b. Design Meetings
 - c. Mentor Guidance
 - d. Design Choices
 - e. Building Schedule
6. The Creation of the Production
 - a. Scenic Studio Progress
 - b. Budget Allocations, Concerns and Choices
 - c. Unforeseen Problems and their solutions
7. Tech Week
 - a. First Tech and Crew Execution
 - b. Dress Rehearsals
 - c. Opening
8. Conclusion
 - a. Production Commentary
 - b. Other Choices and Reconsiderations
 - c. Self Evaluation

9. Works Cited/Consulted
10. Appendixes
 - a. Source Images
 - b. Rough Sketches and Preliminary Images
 - c. Plates (must include elevations and paint samples, here, or in an additional appendix)
 - d. Production Photos (at least three)
11. Biography
 - a. Brief History
 - b. Photo

A Table of Contents for a Costume Designer might look something like this:

Tables of Contents:

1. Introduction
2. Play Synopsis
3. Play and Production History
4. Period and Character Research
 - a. Geographical Facts
 - b. Climate
 - c. Dress of the Era
 - d. Details and choices for this Production
5. The Design Process
 - a. Discussions with the Director
 - b. Design Meetings
 - c. Mentor Guidance
 - d. Design Choices
 - e. Building Schedule
6. The Creation of the Production
 - a. Costume Studio Progress
 - b. Budget Allocations, Concerns and Choices
 - c. Fittings and Alterations
 - d. Unforeseen Problems and their solutions
7. Tech Week
 - a. First Dress and Crew Execution
 - b. Dress Rehearsals
 - c. Opening
8. Conclusion
 - a. Production Commentary
 - b. Other Choices and Reconsiderations
 - c. Self Evaluation
9. Works Cited/Consulted
10. Appendixes
 - a. Source Images
 - b. Rough Sketches and Preliminary Images
 - c. Plates (must include swatches, here or in a separate appendix)
 - d. Production Photos (At least three, but enough to include all characters)

11. Biography
 - a. Brief History
 - b. Photo

A Table of Contents for a Lighting Designer might look something like this:

Tables of Contents:

1. Introduction
2. Play Synopsis
3. Play and Production History (if designing a Dance Concert, this section might, instead, focus on past work of the Choreographer, Stylistic matches to previous works or Diversion from the norm- offer some information as to the source of the piece and how it is to be interpreted this time as opposed to previous mountings)
4. Research
 - a. Climate and Temperature of the piece(s)
 - b. Music or Aural History (or History of the composer/creator if this is a new work)
 - c. Sources of Illumination (practical or environmental)
5. The Design Process
 - a. Discussions with the Director
 - b. Design Meetings
 - c. Mentor Guidance
 - d. Design Choices
6. The Creation of the Production
 - a. Lighting Studio Progress
 - b. Budget Allocations, Concerns and Choices
 - c. Unforeseen Problems and their solutions
7. Tech Week
 - a. Paper Tech/Dry Tech
 - b. Wet Tech and Crew Execution
 - c. Dress Rehearsals
 - d. Opening
8. Conclusion
 - a. Production Commentary
 - b. Other Choices and Reconsiderations
 - c. Self Evaluation
9. Works Cited/Consulted
10. Appendixes
 - a. Source Images
 - b. Rough Sketches and Preliminary Images
 - c. Plates (must include a plot, program sheets and magic sheet, here or in an additional appendix)
 - d. Production Photos (at least three)
11. Biography
 - a. Brief History
 - b. Photo

In all cases, these documents should be a chronicle of the successful achievement of applying your accumulated knowledge and skill toward a specific end. Dwelling on what did not go as planned, budget shortfalls and poor colleague response is not important here as these are things outside your control. Instead, write of how you successfully handled what was asked of you and how the accumulation of your current skills coupled with past experience led you to this career milestone and the awarding of a terminal degree.

MFA THESIS/PROJECT REPORT FORMAT

Each student is responsible for conforming to regulations governing format, final term procedures and dates for submitting his/her thesis to his/her Supervisory Committee. Students MUST follow the procedures outlined online.

<https://gradschool.ufl.edu/editorial/introduction.html>

RESPONSIBILITIES OF THE SUPERVISORY COMMITTEE AND CHAIR

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 proof read prior to submission to the Graduate Faculty of the College of Fine Arts.

It is the responsibility of the Chair of the Supervisory Committee to review the initial rough drafts of the report/thesis with the student and make suggestions for improvement before the report is submitted to the Second Reader. The document must demonstrate a high level of academic and professional competence.

MFA RESPONSIBILITIES IN THIRD YEAR:

MFA Requirements for Graduation

It is essential that all candidates check with Laura Robertson, the Graduate Director of The College of Fine Arts, 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.

Deadlines

The Graduate School issues Deadline Dates for each term. These deadlines are firm. Additional deadline dates are issued by the College of Fine Arts and the School of Theatre and Dance.

Degree Application

All MFA degree candidates must apply for a degree through ISIS. Care must be taken to cite the correct degree, year and term. www.isis.ufl.edu

INTERNATIONAL OPPORTUNITIES:

UF THEATRE IN BERLIN AND LONDON

DESCRIPTION: Offered on an irregular basis (usually every 2 years), this Spring Break trip is led by Dr. Ralf Remshardt. Duration is 9 days, with the Friday before Spring Break and the Monday after reserved for travel days.

UF Theatre in Berlin and London offers students entrance to the most exciting theatre centers in Europe while earning two credits of THE 4930 (Overseas Studies in Theatre) or graduate equivalent. Students will spend four nights in Berlin and five nights in London sampling the theatrical cultures of these great capital cities. Programming consists of eight productions at theatres such as the Schaubühne, the Deutsches Theater, and the Komische Oper in Berlin; the National Theatre, Royal Court, RSC, and West End in London. Recent highlights have included *War Horse*, Danny Boyle's production of *Frankenstein*, the operas *Marriage of Figaro* and *Rigoletto*, Robert Wilson's *Threepenny Opera* at the Berliner Ensemble, *The Masque of the Red Death* by Punchdrunk, and plays featuring Pete Postlethwaite, Imelda Staunton, and Ian McKellen.

WHAT'S INCLUDED/COST: For recent trips (2009, 2011), the program fee has been approximately \$1,800. This includes tuition, hotels (with breakfast), public transportation, theatre tickets, a welcome and a farewell dinner, several museums and guided tours. Airfare is not included.

INTERNATIONAL SUMMER TOURS

DESCRIPTION: The International Summer Tour program is a 20 year program. In recent years UF's SoTD has been invited to perform tours in Brazil, Russia, Germany, and Greece.

WHAT'S INCLUDED/COST: Recent trips (2010, 2011), have cost approximately \$3,400 (Germany 2010) and \$4,900 (Greece 2011). The tour includes performances at multiple venues. For example, the Germany tour included travel to Germany, the Czech Republic, and Austria. The 2011 Greece tour included performances in Athens and Spetses.

Approximate costs of the 2011 Greece tour:

Student Fees	\$200-\$450
Airfare	\$1570
Housing, all ground and water transport, tickets to ancient sites, welcome & farewell dinners	\$2790
Other meals	\$290
TOTAL	→ \$4850 - \$5100

--Note that this particular experience is usually a remounting of the final production of the academic year and students who accept certain roles in that production must (except under extenuating circumstances) make arrangements to also participate in the international tour. Students must be available for the on site summer production and rehearsal dates during Summer A as well as for the tour. Students must make arrangements to financially invest in this experience.

This academic year, Dr. Judith Williams will take *She Stoops to Conquer* to perform at the Hermitage Museum Theatre in St. Petersburg, and in Kiev, Russia. Tentative tour dates are June 16-July 1, 2012. More information including fees and travel expenses will be posted during the Fall semester, or contact Dr. Williams for information.

EDINBURGH FRINGE FESTIVAL

DESCRIPTION: The Edinburgh Festival Fringe is the largest arts festival in the world and takes place every August for three weeks in Scotland's capital city. Every year thousands of performers take to a multitude of stages all over Edinburgh to present shows for every taste. From big names in the world of entertainment to unknown artists looking to build their careers, the festival caters for everyone and includes theatre, comedy, dance, physical theatre, musicals, operas, music, exhibitions and events.

WHAT'S INCLUDED/COST: The cost of the program for 2011 was \$3000 plus student fees per credit hour. Contact Professor Tony Mata for information regarding student fees, credit hours earned, travel, and other associated costs of the 2011 Edinburgh Fringe Festival.

All students participating in the international experiences offered by the School of Theatre and Dance are responsible for meeting the financial requirements.

POLICY ON THE USE OF ALCOHOLIC BEVERAGES:

Students must make themselves aware of the UF Policy of Alcoholic beverages (<http://www.dso.ufl.edu/studentguide/policyindividual.php>). The possession, consumption, or distribution of alcoholic beverages is not allowed in the School of Theatre and Dance. A student adjudicated of a violation of this policy shall be guilty of a violation of the Student Conduct Code and subject to sanctions which may include one or more of the following penalties as provided in rule 6C1-4.016(3) of the Florida Administrative Code: loss of university privileges, restitution, reduced or failing grade for class in which offense occurred, community/university service, residence hall transfer or removal, and education requirements related to the violation committed

UNIVERSITY TOBACCO POLICY

Tobacco Policy

As of July 1, 2010, smoking and tobacco use is prohibited in all facilities and areas of the University of Florida campus with no exception. Indoor areas and properties include, but are not limited to, all common work areas, elevators, hallways, university-owned or -leased vehicles, garages, restrooms, cafeterias or dining areas, employee lounges, conference and meeting rooms, and all other enclosed areas in the workplace. Outdoor areas include, but are not limited to, parking lots, grounds, rooftops, plazas, courtyards, entrance and exit ways, and any other areas of the university campus. All facilities occupied or controlled by the University that are not on the University campus continue to be designated no smoking facilities. The fifty feet (50') areas surrounding such facilities are also designated as no smoking areas. The President or designee may allow smoking in specific designated areas of campus for clinical treatment purposes, including smoking cessation programs or research-related purposes.

This policy applies to all faculty, staff, students, consultants, contractors, and visitors.

There is NO SMOKING in the theatre building nor on the loading dock.

UNIVERSITY DRUG POLICY:

Under the Code of Student Conduct, students at the University of Florida who possess, use or deliver controlled substances and “designer drugs” not dispensed and used pursuant to prescription are subject to disciplinary action, up to and including expulsion from the University. Disciplinary action against a student under university rules does not preclude the possibility of criminal charges against that individual. The filing of criminal charges similarly does not preclude action by the University.

NON DISCRIMINATION POLICY:

Trust enables us to maintain a climate encouraging of diversity, discovery, and risk; a cornerstone of the mission of the School of Theatre and Dance. In honor of the trust we all work to build in classes and daily interactions, and in recognition of the trust we all bring to the university community that its policies and procedures will protect us, the University of Florida Non-Discrimination Policy follows (6C1-1.006):

6C1-1.006 University of Florida; Non-Discrimination Policy.

(1) The University shall actively promote equal opportunity policies and practices conforming to laws against discrimination. The University is committed to non-discrimination with respect to race, creed, color, religion, age, disability, sex, sexual orientation, marital status, national origin, political opinions or affiliations, and veteran status as protected under the Vietnam Era Veterans' Readjustment Assistance Act. This commitment applies in all areas to students, Academic Personnel (AP), Technical, Executive, Administrative, and Managerial Support (TEAMS) staff, University Support Personnel System (USPS) personnel, and Other Personnel Services (OPS) employees. The University realizes that it must continue to intensify its concern and devote itself to the elimination of conditions from which discrimination spring. In this respect the University accepts the responsibility for solving problems related to these matters. Accordingly, the University will continue to search for the most appropriate ways and means to provide an effective and enduring contribution to the improvement of these relationships.

(2) It is the policy of the University that each employee and student be allowed to work and study in an environment free from any form of discrimination. Sexual harassment is a form of sex discrimination under Title VII of the Civil Rights Act of 1964, and is conduct unbecoming a State employee as provided in Section 110.227, F.S.

(a) Sexual harassment is defined as unwelcome sexual advances, or requests for sexual favors, and other verbal or physical conduct of a sexual nature when:

1. Submission to such conduct or request is made either explicitly or implicitly a term or condition of an individual's employment or academic status
2. Submission to or rejection of such conduct or request by an individual is used as the basis for employment or academic decisions affecting such individual, or
3. Such conduct or request has the purpose or effect of unreasonably interfering with an individual's work or academic performance or of creating an intimidating, hostile work-related or academic environment.

(b) Disciplinary Action.

1. Any employee or student of the University who is found to have sexually harassed another employee or applicant for employment or student will be subject to disciplinary action up to and including dismissal or expulsion.

2. Any employee or student in a supervisory capacity who has actual knowledge by direct observation or by receipt of a complaint of sexual harassment involving any of those employees he or she supervises or over whom he or she has managerial authority, and who does not investigate, and, if appropriate, take corrective action or report the matter

directly to the President or the President's designee, shall be subject to disciplinary action up to and including dismissal or expulsion.

(3) Complaints and Appeal Procedures. Any employee or student who believes that he or she is a victim of discrimination, including sexual harassment as defined above, may pursue informal resolution of the complaint or may file a formal written complaint in accordance with University Rules 6C1-1.0063 and 6C1-4.012 F.A.C. Employees and students may contact the Vice Provost for Affirmative Action Programs to seek assistance in informally resolving the complaint or in filing a formal complaint or grievance.

UF HONOR CODE AND GUIDELINES: www.sg.ufl.edu/branches/judicial/honorcode.aspx
University of Florida students voted in the fall of 1995 to enact a student Honor Code. They approved the following:

Preamble:

In adopting this Honor Code, the students of the University of Florida recognize that academic honesty and integrity are fundamental values of the University community. Students who enroll at the University commit to holding themselves and their peers to the high standard of honor required by the Honor Code. Any individual who becomes aware of a violation of the Honor Code is bound by honor to take corrective action. A student-run Honor Court and faculty support are crucial to the success of the Honor Code. The quality of a University of Florida education is dependent upon community acceptance and enforcement of the Honor Code.

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

Pledge:

On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment."

JUDICIAL PROCESS FOR ACADEMIC HONESTY VIOLATIONS:

Instructors should meet with the student to explain the nature of their suspicions and listen to the student's account of the incident. If the instructor still believes the student is responsible for cheating, plagiarism, misrepresentation, bribery, conspiracy, or fabrication, then he/she can recommend a sanction to the student. This sanction can include a grade penalty and an educational seminar. If the student accepts the grade penalty and sanction, then he/she will admit responsibility and complete the Faculty Adjudication Form (FAF) as appropriate. The instructor should send the FAF with recommended sanction to Student Judicial Affairs in 202 Peabody Hall within 24 hours of being completed. A disciplinary file will be created for that student. If the student does not accept responsibility for your sanction, he/she may choose to have the case heard by the Student Conduct Committee or the Student Honor Court. Again, the instructor should send the FAF and all original documentation to Student Judicial Affairs in 202 Peabody Hall within 24 hours, so that a disciplinary file can also be created. The student must schedule an appointment with the Assistant Dean and Director of Student Judicial Affairs or his/her designee within 48 hours to discuss the hearing options. The instructor will be asked to be a witness at either type of hearing.

Students found responsible for a first offense violation at a hearing will generally receive a grade penalty, conduct probation, an educational sanction, or any combination thereof. A formal hearing is required for a second offense. The instructor is to contact Student Judicial Affairs at 392-1261 to determine if the student has a prior academic honesty violation. A

finding of responsibility for a second offense typically results in suspension from the University of Florida for a period of time.

While a student is under review for academic dishonesty, it is important for him/her to continue class until the matter is resolved. The student cannot drop a class in which there is an unresolved allegation. If the student is found responsible, he/she may not withdraw from the class. A student who does withdraw from the class will be reinstated. If the student is found responsible for academic dishonesty, the faculty member is accountable for adjusting the student's grade to reflect the grade penalty agreed upon when grades are due at the end of the semester.

MFA ACTING BIBLIOGRAPHY:

Required Texts:

(Books only; essays and handouts as per individual syllabi)

- Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre*. New York: Routledge, 2001.
- Brook, Peter. *The Empty Space*. New York: Atheneum, 1968.
- Bruder, Melissa et al. *A Practical Handbook for the Actor*. New York: Vintage, 1986.
- Caine, Michael. *Acting in Film*. New York: Applause, 1997.
- Chekhov, Michael. *On the Technique of Acting*. New York: Harper, 1993.
- Cohen, Robert and James Calleri. *Acting Professionally: Raw facts About Careers in Acting*. 7th ed. Houndmills: Palgrave Macmillian, 2009.
- Conable, Barbara. *How to Learn the Alexander Technique*. Portland, OR: Andover, 1995.
- Gainor, J. Ellen and Stanton B. Garner Jr. and Martin Puchner. *The Norton Anthology of Drama*. Vol. 1 & 2. New York: Norton, 2009.
- Gelb, Michael. *Body Learning*. New York: Holt, 1996.
- Gerould, Daniel. *Theatre/ Theory/ Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause, 2000.
- Harrop, John and Sabin Epstein. *Acting with Style*. 3rd ed. Boston: Allyn and Bacon, 1999.
- Krasner, David. *Theatre in Theory 1900-2000*. New York: Blackwell, 2008.
- Lessac, Arthur. *The Use and Training of the Human Voice: A Bio-Dynamic Approach to Vocal Life*. 3rd ed. Mountain View, CA: Mayfield, 1996.
- Mamet, David. *True and False: Heresy and Common Sense for the Actor*. New York: Vintage, 1999.
- McEvenue, Kelly. *The Actor and the Alexander Technique*. Houndmills: Palgrave Macmillian, 2002.
- Moore, Sonia. *Stanislavski Revealed*. New York: Applause, 2000.
- Olsen, Andrea and Caryn McHose. *BodyStories: A Guide to Experiential Anatomy*. Lebanon, NH: UP of New England, 2004.
- Shapiro, Mel. *The Director's Companion*. San Diego: Harcourt, 1997.
- Stanislavski, Konstantin. *An Actor's Work: A Student's Diary*. Trans. Jean Benedetti. New York: Routledge, 2009. [This book corresponds to *An Actor Prepares* and *Building A Character*.]
- Stansislavski, Konstantin. *An Actors's Work on a Role*. Trans. Jean Benedetti. New York: Routledge, 2010. [This book corresponds to *Creating a Role*.]
- Van Tassel, Wesley. *Clues to Acting Shakespeare*. 2nd ed. New York: Allworth, 2006.

Recommended Texts/Reference Texts:

- Boyce, Charles. *Shakespeare A to Z*. New York: Laurel, 1990.
- Brockett, Oscar G. and Franklin J. Hildy. *History of the Theatre: Foundation Edition*. Boston: Allyn and Bacon, 2007. [Or later editions.]
- Carlson, Marvin. *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present*. Ithaca, NY: Cornell University Press, 1994.
- Girard, Dale Anthony. *Actors on Guard*. New York: Routledge, 1996.
- Goldman, Michael. *The Actor's Freedom*. New York: Viking, 1975.
- Grotowski, Jerzy. *Towards a Poor Theatre*. New York: Routledge, 2002.
- Hagen, Uta. *Respect for Acting*. Hoboken, NJ: Wiley, 2008.
- Hale, Robert Beverly and Terrence Coyle. *Albinus on Anatomy*. New York: Dover, 1989.

MLA Handbook for Writers of Research Papers. 7th ed. New York: Modern Language Association, 2009.

Newlove, Jean and John Dalby. *Laban for All*. New York: Routledge, 2004.

Onions, C.T. *A Shakespeare Glossary*. Toronto: U of Toronto Libraries, 2011.

Roach, Joseph R. *The Player's Passion: Studies in the Science of Acting*. Ann Arbor: U of Michigan P, 1993.

Zarrilli, Phillip. *Acting (Re)considered: A Theoretical and Practical Guide*. New York: Routledge, 2002.

A complete anthology of Shakespeare works. Suggested editions include *The Riverside Shakespeare* or *The Oxford Shakespeare*.

THEATRE STUDENTS' PLAY CHECKLIST:

The play checklist contains one hundred plays you should have read by the time you graduate. Regard this list not as complete or inalterable, but merely as the basic canon which supplies you with a grounding in dramatic literature. Your real reading starts where this list ends! The plays marked with asterisks can be replaced by another significant play by the same author (*) or of the same period and genre (**).

Antiquity - Greece

_____ 1. Aeschylus, *The Oresteia* (*Agamemnon*, *The Libation Bearers*, *The Eumenides*)

_____ 2. Sophocles, *Oedipus Rex*

_____ 3. Sophocles, *Antigone*

_____ 4. Euripides, *Medea**

_____ 5. Euripides, *The Bacchae*

_____ 6. Aristophanes, *Lysistrata**

Antiquity - Rome

_____ 7. Plautus, *The Menaechmi**

_____ 8. Terence, *The Brothers**

_____ 9. Seneca, *Thyestes**

Middle Ages (Europe/Japan)

_____ 10. Anonymous, *Quem Quaeritis Trope(s)*

_____ 11. Anonymous, *Everyman*

_____ 12. Anonymous, *Second Shepherd's Pageant***

_____ 13. Kan'ami, *Matsukaze***

Tudor and Stuart England

_____ 14. Marlow, *Doctor Faustus*

_____ 15. Shakespeare, *As You Like It**

_____ 16. Shakespeare, *Hamlet*

_____ 17. Shakespeare, *Henry V**

_____ 18. Shakespeare, *King Lear*

_____ 19. Shakespeare, *Macbeth*

_____ 20. Shakespeare, *The Tempest*

_____ 21. Jonson, *Volpone**

_____ 22. Webster, *The Duchess of Malfi*

Spanish Golden Age And French Neoclassicism

_____ 23. Lope De Vega, *Fuente Ovejuna*

_____ 24. Calderon, *Life is a Dream*

_____ 25. Racine, *Phaedra*

_____ 26. Moliere, *Tartuffe*

_____ 27. Moliere, *The Misanthrope**

Restoration and 18th Century England

_____ 28. Congreve, *The Way of the World***

_____ 29. Behn, *The Rover***

- _____ 30. Gay, *The Beggar's Opera***
- _____ 31. Sheridan, *The School for Scandal***

18th Century France, Italy, and Germany

- _____ 32. Beaumarchais, *The Barber of Seville**
- _____ 33. Goldoni, *The Servant of Two Masters**
- _____ 34. Lessing, *Minna von Barnhelm*

19th Century

- _____ 35. Goethe, *Faust Part One*
- _____ 36. Kleist, *The Prince of Homburg*
- _____ 37. Buchner, *Woyzeck*
- _____ 38. Gogol, *The Inspector General*
- _____ 39. Dumas, fils, *Camille***
- _____ 40. Rostand, *Cyrano de Bergerac*
- _____ 41. Stowe/Aiken, *Uncle Tom's Cabin*
- _____ 42. Boucicault, *The Octoroon***

Modern Theatre - Britain and Ireland

- _____ 43. Wilde, *The Importance of Being Earnest*
- _____ 44. Shaw, *Major Barbara**
- _____ 45. Shaw, *Heartbreak House**
- _____ 46. Synge, *The Playboy of the Western World*
- _____ 47. Beckett, *Waiting for Godot*
- _____ 48. Beckett, *Endgame**
- _____ 49. Pinter, *The Homecoming*
- _____ 50. Stoppard, *Rosencrantz and Guildenstern Are Dead**
- _____ 51. Churchill, *Top Girls**

Modern Theatre - Scandinavia

- _____ 52. Ibsen, *A Doll House*
- _____ 53. Ibsen, *Ghosts*
- _____ 54. Ibsen, *The Wild Duck*
- _____ 55. Strindberg, *Miss Julie*
- _____ 56. Strindberg, *A Dream Play**

Modern Theatre - Russia

- _____ 57. Chekhov, *The Seagull*
- _____ 58. Chekhov, *The Cherry Orchard**
- _____ 59. Gorki, *The Lower Depths*
- _____ 60. Mayakovsky, *The Bedbug*

Modern Theatre - Germany, Austria, Switzerland

- _____ 61. Hauptmann, *The Weavers*
- _____ 62. Wedekind, *Spring's Awakening*
- _____ 63. Brecht, *The Good Person of Sechuan**
- _____ 64. Brecht, *Mother Courage and Her Children*
- _____ 65. Durrenmatt, *The Visit*
- _____ 66. Weiss, *Marat/Sade*
- _____ 67. Handke, *Kaspar**
- _____ 68. Muller, *Hamletmachine*

Modern Theatre - Belgium, Italy, Spain, and France

- _____ 69. Maeterlinck, *The Intruder**
- _____ 70. Jarry, *King Ubu*
- _____ 71. Pirandello, *Six Characters in Search of an Author*
- _____ 72. Garcia Lorca, *Blood Wedding*
- _____ 73. Sartre, *No Exit*
- _____ 74. Ionesco, *Rhinoceros*
- _____ 75. Genet, *The Balcony**
- _____ 76. Fo, *Accidental Death of an Anarchist*

Modern Theatre - Eastern Europe

- _____ 77. Molnar, *Liliom*
- _____ 78. Copek, *R.U.R.*
- _____ 79. Witkiewicz, *The Madman and the Nun**
- _____ 80. Havel, *The Memorandum*

Modern Theatre - United States

- _____ 81. O'Neill, *The Emperor Jones**
- _____ 82. O'Neill, *Long Day's Journey Into Night*
- _____ 83. Glaspell, *Trifles*
- _____ 84. Treadwell, *Machinal*
- _____ 85. Miller, *Death of a Salesman*
- _____ 86. Miller, *The Crucible**
- _____ 87. Williams, *The Glass Menagerie*
- _____ 88. Williams, *A Streetcar Named Desire*
- _____ 89. Hansberry, *A Raisin in the Sun*
- _____ 90. Albee, *Who's Afraid of Virginia Woolf?*
- _____ 91. Baraka, *Dutchman*
- _____ 92. Shepard, *Buried Child**
- _____ 93. Shange, *spell #7**

Modern Theatre - Africa

- _____ 94. Fugard/Kani/Ntshona, *Sizwe Bansi is Dead*
- _____ 95. Soyinka, *Death and the King's Horsemen*

Five Plays of the Contemporary Theatre (after 1980) – These will change frequently!

- _____ 96. Mamet, *Glengarry Glen Ross*
- _____ 97. Hwang, *M Butterfly*
- _____ 98. Wilson, *The Piano Lesson*
- _____ 99. Guare, *Six Degrees of Separation*
- _____ 100. Kushner, *Angels in America - Millennium Approaches/Perestroika*

Plus: Seven books that are essential reading for theatre majors:

- _____ 1. Aristotle, *The Poetics*
- _____ 2. Stanislavski, *An Actor's Work*
- _____ 3. Artaud, *The Theatre and Its Double*
- _____ 4. Brecht, *Brecht On Theatre*
- _____ 5. Grotowski, *Towards a Poor Theatre*
- _____ 6. Brook, *The Empty Space*
- _____ 7. Goldman, *The Performer's Freedom*

Recommended theatre histories:

- _____ Brockett/Hildy, *History of the Theatre (9th Edition)*
- _____ Brown, Ed., *The Oxford Illustrated History of the Theatre*

DANCE STUDENTS' CHOREOGRAPHERS CHECKLIST:

1. Alvin Ailey
2. Richard Alson
3. Lea Anderson
4. Karole Armitage
5. Gerald Arpino
6. Fredrick Ashton
7. George Balanchine
8. Pina Bausch
9. Talley Beatty
10. Laurie Booth
11. Matthew Bourne
12. Trisha Brown
13. Ron K. Brown
14. Christopher Bruce
15. Jonathan Burrows
16. Rosemary Butcher
17. Carolyn Carlson
18. Lucinda Childs
19. Michael Clark
20. Robert Cohan
21. Jack Cole
22. John Cranko
23. Merce Cunningham
24. Siobhan Davies
25. Anne Teresa DeKeersmaecker
26. Agnes DeMille
27. Laura Dean
28. David Dorfman
29. Isadora Duncan
30. Katherine Dunham
31. Douglas Dunn
32. Nacho Duato
33. Eiko and Koma
34. Mats Ek
35. Garth Fagan
36. Eliot Feld
37. William Forsythe
38. Bob Fosse
39. Loie Fuller
40. Jean-Claude Gallotta
41. David Gordon
42. Martha Graham
43. Neil Greenberg
44. Eric Hawkins
45. Hanya Holm
46. Lester Horton
47. Doris Humphrey
48. Robert Joffrey
49. Bill T. Jones
50. Kurt Joos
51. Larry Keigwin
52. Michael Kidd
53. James Kudelka

54. Jiri Kylian
55. Daniel Larrieu
56. Bella Lewitsky
57. José Limón
58. Katherine Ligt
59. Murray Louis
60. Lar Lubovitch
61. Maguy Marin
62. Susan Marshall
63. Léonide Massine
64. Donald McKayle
65. Kenneth McMillan
66. Bebe Miller
67. Meredith Monk
68. Mark Morris
69. Graeme Murphy
70. Lloyd Newson
71. Daniel Nagrin
72. Vaslav Nijinsky
73. Bronislava Nijinska
74. Alwin Nikolais
75. Ohad Naharin
76. Robert North
77. Kazuo Ohno
78. David Parsons
79. Pilobolus
80. Steve Paxton
81. Inbal Pinto
82. Stephen Petronio
83. Eleo Pomare
84. Pearl Primus
85. Jerome Robbins
86. Marie Rambert
87. Shapiro & Smith
88. Ted Shawn
89. Ian Spink
90. Anna Sokolow
91. Gus Solomons Jr.
92. Ruth St. Denis
93. Elizabeth Streb
94. Kei Takei
95. Paul Taylor
96. Glen Tetley
97. Twyla Tharp
98. Anthony Tudor
99. Doug Varone
100. Charles Weidman
101. Mary Wigman
102. Reggie Wilson
103. Jawole Willa Jo Zollar

DANCE THEORY READING LIST:

- Brandstetter, Gabriele, and Hortensia Völkers, eds. *ReMembering the Body*. Ostfildern-Ruit: Hatje Cantz Publishers, 2000.
- Burt, Ramsay. *Alien Bodies: Representations of Modernity, 'Race', and Nation in Early Modern Dance*. London & New York: Routledge, 1998.
- Corporealities Dancing, Knowledge, Culture, and Power*. London, New York: Routledge, 1996.
- Copeland/ Cohen. *What is Dance?:* Oxford University Press, 1983
- Desmond, Jane. *Meaning in Motion: New Cultural Studies of Dance*, Durham: Duke University Press, 1997.
- Fernandes, Ciane. *Pina Bausch and the Wuppertal Dance Theater: The Aesthetics of Repetition*. New York: Peter Lang Publishing Inc., 2001.
- Foster, Susan. *Choreography & Narrative: Ballet's Staging of Story and Desire* Bloomington & Indianapolis : Indiana University Press 1996.
- Foster, Susan, ed. *Reading Dancing: Bodies in Contemporary American Dance*. Berkeley, Los Angeles, London: University of California Press, 1986.
- Franko, Mark. *Dance as Text: Ideologies of the Baroque Body*. Cambridge [England] New York, NY, USA: Cambridge University Press, 1993.
- Franko, Mark. *The Work of Dance: Labor, Movement, and Identity in the 1930's*. Middleton: Wesleyan University Press, 2002.
- Franko, Mark, and Annette Richards. *Acting on the Past: Historical Performance Across the Disciplines*. Hanover, NH: Wesleyan University Press, published by University Press of New England, 2000.
- Goellner, Ellen W. and Jacqueline Shea Murphy, *Bodies of the Text: Dance as Theory, Literature as Dance* Rutgers University Press, 1994
- Irigaray, Luce. *An Ethics of Sexual Difference*. Ithaca, N.Y.: Cornell University Press, 1993.
- Laban, Rudolf von. *Laban's Principles of Dance and Movement Notation*. 2d ed. Boston: Plays, inc., 1975.
- Lepecki, André. *Of the Presence of the Body : Essays on Dance and Performance Theory*. Middletown, Conn: Wesleyan University Press. 2004.
- Manning, Susan. *Modern Dance Negro Dance: Race in Motion*. Minneapolis: University of Minnesota Press, 2004.
- Massumi, Brian. *Parables for the Virtual Movement, Affect, Sensation*. Post-Contemporary Interventions. Durham : Duke University Press, 2002.

McCarren, Felicia. *Dance Pathologies: Performance, Poetics, Medicine*. Stanford: Stanford University Press, 1988.

Martin, John. *The Modern Dance*. A. S. Barnes and company, Inc., 1933.

Sachs, Sid. *Yvonne Rainer: Radical Juxtapositions 1961-2002*. Philadelphia: The University of the Arts, 2003.

Steinberg, Cobbett. *The Dance Anthology*. New American Library, 1980

Thomas, Helen. *The Body, Dance and Cultural Theory*. New York: Palgrave Macmillan, 2003.

Wigman, Mary. *The Language of Dance*. London: Macdonald & Evans, 1966.

Essay:

Daly, Ann. "Movement Analysis: Piecing Together the Puzzle," *The Drama Review* 32, No. 4, New York University/Tisch School of the Arts. New York MIT Press, 1988.

Appendix

FACULTY LISTING

- Paul Favini**, Acting Director, Associate Professor, Room 214, 273-0501. email: pfavini@arts.ufl.edu
- Tim Altmeyer**, Assistant Professor, Room 232, 273-0503. email: taltmeyer@ufl.edu
- Kevin Austin**, Assistant in Advising, Room 233, 273-0519. email: kaustin@arts.ufl.edu
- Dr. Rusti Brandman**, Professor Emeritus, Co-Director of the Center for the Arts in Healthcare Research and Education. email: drdance@ufl.edu
- Yanci Bukovec**, Associate Professor, Room 231, 273-0517. email: yanci@ufl.edu
- Kelly Drummond Cawthon**, Associate Professor, Room 230, 273-0516. email: kcawthon@ufl.edu
- Mihai Ciupe**, Associate Professor, Design Area Coordinator, Room 206, 273-0509. email: mciupe@ufl.edu
- Mohamed DaCosta**, Lecturer in African Performing Arts, Room 235, 273-0521. email: dacosta1@ufl.edu
- Lisa Davis**, Assistant Professor, Room 204, 273-0507 email: ldavis92@ufl.edu
- Meredith Farnum**, Adjunct Lecturer, McCarty C 3rd Floor. email: mereholl@ufl.edu
- Dr. Joan Frosch**, Professor, Co-Director of the Center for World Arts, Room 213, 273-0502. email: jfrosch@arts.ufl.edu
- Stacey Galloway**, Assistant Professor, Room 205, 273-0508. email: sgallowa@ufl.edu
- Isa Garcia-Rose**, Adjunct Professor, 273-0500. isa@ufl.edu
- Tiza Garland**, Associate Professor, Performance Area Coordinator, BFA Acting Coordinator, Room 226. 273-0518. email: tgarland@ufl.edu
- Aimee Green**, Graduate Assistant, Room 235. 273-0521.
- Zak Herring**, Lecturer / Technical Director, Room G-016. 273-0524 email:zakh@ufl.edu
- Pam Kaye**, Adjunct Lecturer, McCarty C 3rd Floor, email: pkaye@ufl.edu
- Stan Kaye**, Professor, Room 207, 273-0510. email: stankaye@ufl.edu
- Kevin Marshall**, Professor, Room 223, 273-0504 email: kmarshall@arts.ufl.edu
- Tony Mata**, Associate Professor, Room 228, 273-0514. email: tmata@ufl.edu
- Angela McDonough**, Adjunct Lecturer, 239-272-6677. email: ammdance@yahoo.com
- Dr. Mikell Pinkney**, Associate Professor, Room 203. 273-0512. email: mpinkney@ufl.edu
- Neta Pulvermacher**, Assistant Professor, Room 236. 273-0522. email: neta@ufl.edu
- Dr. Ralf Remshardt**, Associate Professor, Graduate Performance Program Coordinator, Room 227. 273-0513. email: dralf@ufl.edu
- Ric Rose**, Associate Professor, Coordinator of Dance, Room 225. 273-0506. email: rarose@ufl.edu
- Kathy Sarra**, Adjunct Professor, McCarty C 3rd Floor. email: ksarra1@cox.net
- Jill Sonke**, Adjunct Faculty Lecturer in Dance in Medicine, Co-Director of the Center for the Arts and Healthcare Research and Education (CAHRE), Phone: 265-0768. email:jsonke@ufl.edu
- Dr. Judith Williams**, Professor, International Production Program Coordinator, Room 210, 273-0511. email: jwbw@ufl.edu
- Dr. David Young**, Graduate Research Professor, Room 224, 273-0505. email: youngd@ufl.edu

STAFF LISTING

- Todd Bedell**, Master Electrician, Room G-208, 392-9946. email: tbedell@ufl.edu
- Tony Berry**, Master Carpenter, Room G-016, 273-1489, email: tonyberry@ufl.edu
- Mary Byrd**, Secretary, Atrium, 273-0549, email: mbyrd@arts.ufl.edu
- Kate Glennon**, Teaching Lab Specialist, Costume Studio, Room G-238, 273-0525. email: kglennon@ufl.edu
- Sarah White**, Director of Operations, Mezzanine, 273-0526. email: swhite@arts.ufl.edu

WEBSITES OF INTEREST

Alachua County, FL website:	www.co.alachua.fl.us
CAHRE	www.arts.ufl.edu/cahre
Fine Arts Website:	www.arts.ufl.edu
City of Gainesville website:	www.cityofgainesville.org
Gatorlink home page:	www.gatorlink.ufl.edu
Isis home page:	www.isis.ufl.edu
Registrar home page:	www.registrar.ufl.edu
Theatre and Dance home page:	www.arts.ufl.edu/theatreanddance
UF main page:	www.ufl.edu

CRITICAL DATES

2011 Academic Dates	Fall
Advance Registration (at or after assigned time)	March 28 - August 9 August 11-17
Employee EEP Registration (11:59pm of last day)	August 11-26
Regular Registration (\$100 late fee after deadline)	August 18-19
Classes Begin	August 22
Fall SoTD Convocation	August 22 4:00pm
Fall Block Auditions	August 22-23
Drop/Add (at or after assigned start time) (11:59 pm of last day)	August 22-26
Late Registration (11:59 pm of last day)	August 22-26
Nondegree Registration (at or after assigned start time) (11:59 pm of last day)	August 24-26
Withdrawal with no Fee Liability (11:59 pm of last day)	August 26
Fee Payments (3:30 pm, Financial Services)	September 2
Residency Reclassifications	September 2
S-U Grade Option	September 9
Degree Applications	September 16
Withdrawal, All Courses, with 25% Refund (W assigned)	September 16
Spring Block Auditions	November 14-15
Drop or Add a Course by College Petition	November 21
Withdrawal from UF (W assigned)	November 21
Classes End	December 7
Honors Theses due to College Advising Offices	December 7
Reading Days - no classes	December 8-9
Final Exams	December 10, 12-16
Commencement	December 16-17
Degree Status available (late night, on ISIS)	December 20
Final Grades available (Transcript view, on ISIS)	December 21
Holidays - no classes	September 5: Labor Day November 4-5: Homecoming November 11: Veterans Day November 24-26: Thanksgiving

*Note: Performance Area classes typically have open class presentations during the final 2 days of classes, December 6th and 7th.

2012 Academic Dates	Spring
Advance Registration (at or after assigned time)	October 31 - December 20 December 22 - January 5
Employee EEP Registration (11:59pm of last day)	December 22 - January 13
Regular Registration (\$100 late fee after deadline)	January 6
Classes Begin	January 9
Drop/Add (11:59 pm of last day)	January 9-13
Late Registration (11:59 pm of last day)	January 9-13
Nondegree Registration (at or after assigned start time) (11:59 pm of last day)	January 11-13
Withdrawal with no Fee Liability (11:59 pm of last day)	January 13
Fee Payments (3:30 pm, Financial Services)	January 20
Residency Reclassifications	January 20
S-U Grade Option	January 27
Degree Applications	February 3
Withdrawal, All Courses, with 25% Refund (W assigned)	February 3
Drop or Add a Course by College Petition	April 13
Withdrawal from UF (W assigned)	April 13
Classes End	April 25
Spring SoTD Convocation	April 25 4:00pm
Honors Theses due to College Advising Offices	April 25
Reading Days - no classes	April 26-27
Final Exams	April 28, 30, May 1-4
Commencement	May 4-6 (tent.)
Degree Status available (late night, on ISIS)	May 8
Final Grades available (Transcript view, on ISIS)	May 9
Holidays - no classes	January 16: Martin Luther King Jr. Day March 3-10: Spring Break

*Note: Performance Area classes typically have open class presentations during the final 2 days of classes, April 25th and 26th.

SCHOOL OF THEATRE AND DANCE 2011-2012 SEASON

Fall 2011

You Can't Take it With You

by Kaufman and Hart
September 23rd - October 2nd
Director: Charlie Mitchell
Constans Theatre

AN INSPECTOR CALLS

by J.B. Priestly
Oct 21st - October 30th
Director: Dr. David Young
Nadine McGuire Black Box

Chicago

by Kander, Ebb, Fosse, Arthur
November 11th - November 20th
Director: Tony Mata
Constans Theatre

BFA Dance Showcase
October 27th – October 30th

Agbedidi African Dance
December 2nd – December 4th
Director: Mohamed DaCosta
Constans Theatre

The Last Unicorn

--in cooperation with Digital Worlds
December 5th – 7th
Director: Tiza Garland
REVE, Digital Worlds

Spring 2012

Roberto Zucco

by Bernard-Marie Koltès
January 27th - February 12th
Director: Dr. Ralf Remshardt
Nadine McGuire Black Box

Dance 2012
February 17th - 26th
Constans Theatre

She Stoops to Conquer
by Oliver Goldsmith
March 30th - April 7th
Director: Dr. Judith Williams
Constans Theatre

BFA Dance Showcase
March 29th – April 1st

MFA-Directed One-Acts
April 23rd – April 25th
Studio Theatre

ORGANIZATIONS AND SPECIAL EVENTS

SCHOOL OF THEATRE AND DANCE CONVOCATION

Fall semester: August 22 at 4 pm in the Constans Theatre
Spring semester: April 25 at 4 pm in the Constans Theatre
All Theatre and Dance students are required to attend.

BLOCK AUDITIONS

Auditions for Fall semester productions: Auditions for BFA Actors, BFA Musical Theatre students and MFA Actors are in the evening of the first day of class. Auditions for BFA Dancers, BA students, and general auditions are on the 2nd day of class. Callbacks take place during the first week of classes.

Auditions for Spring semester productions typically take place in November. Auditions for BFA Actors, BFA Musical Theatre students and MFA Actors are first day of auditions. Auditions for BFA Dancers, BA students, and general auditions are on the second day of auditions. Callbacks take place within a week of initial auditions.

FLORIDA PLAYERS

Florida Players is a student theatre company funded by UF Student Government with the purpose of producing plays, fostering appreciation and interest in theatre at the University of Florida, and preparing students for the professional world. Membership is open to all UF students willing to be involved in various facets of the organization ranging from performance to community outreach programs. Meetings are held the first Wednesday of every month and active membership is maintained by attendance. Florida Players' office is located in the student government area on the third floor of the Reitz Union. Auditions for Florida Players' productions take place after SoTD mainstage auditions in the fall. Visit them on the web at <http://www.floridaplayers.org>.

FLORIDA MOD PROJECT

The MOD project is a modern dance repertory company of the University of Florida School of Theatre and Dance. Admission is by audition and membership is for a minimum of one year. Members have the opportunity to work with professionals on producing guest, faculty, and their own choreography in various local and touring traditional and extraordinary performance venues.

AGBEDIDI AFRICA DANCE AND DRUM

Agbedidi is the University of Florida's African dance and drum ensemble. Students may participate as dancers, drummers, or both. Membership is by audition and participation in World Dance and Intercultural Performance DAA 2381. Director Mohamed DaCosta may be reached at 273-0521. Professor Joan Frosch, may be reached at 273-0502. Email: jfrosch@arts.ufl.edu or dacosta1@ufl.edu

THEATRE STRIKE FORCE

Theatre Strike Force is a student organization with the purpose of presenting improvisational theatre which focuses on social concerns. The group performs primarily in a street theatre context to reach an audience of those who would not ordinarily think of attending a theatre.

GATORTONES

Song and Dance/Gator Tones is a cabaret ensemble that performs for various community organizations to combine entertainment and fund-raising functions. Membership is by audition. Faculty Coordinator of Song and Dance/GatorTones is Tony Mata, 273-0514. Email: tmata@ufl.edu

STUDENT ADVISORY BOARD

A board comprised of student volunteers will meet each semester with the School Director for the purpose of discussing school philosophy, policies, and concerns.

FINE ARTS COLLEGE COUNCIL

The Fine Arts College Council (FACC) is composed of student representatives from each of the College's Department/Schools. FACC is concerned with enhancing the artistic and academic environment within the College. The Council represents all students, organizations, and clubs within the College and encourages cooperation, understanding, and solidarity in matters relative to the curriculum, student affairs, faculty, and administration. FACC promotes and funds selected projects and scholarships that are of value to students in the College of Fine Arts. Although voting privileges are governed by the Council's Constitution, all students in the College are invited and encouraged to participate in FACC meetings and activities.

VOLATICUS

Volaticus is a student group that gives students and faculty alike the chance to work with aerial dance equipment. It is an organization to serve as a melting pot for all forms of art; to bring out the diversity and potential that is within modern art. Volaticus meets regularly to review techniques and choreography. Informal showings and scheduled performances are a part of the main activities of the group.

SIGNS OF LIFE

Signs of Life is UF's Hip-Hop Theatre group. Signs of Life typically performs once a semester combining Hip-Hop poetry, theatre, movement and digital media. Audition dates for Signs of Life are posted each semester.

FIGHT CLUB, UF STAGE COMBAT STUDENT GROUP

The purpose of Fight Club is to learn and teach the proper and safe techniques for stage combat and to raise awareness of the role of stage combat plays in the unfolding of the dramatic narrative. We define stage combat as an artistic presentation of violence that is designed to be safe for the performers and to aid in telling the story of the play or theatrical event. Any interested, enrolled University of Florida student may be a member.

SENIOR PROJECT

****YOU WILL NOT BE REGISTERED FOR THE COURSE UNTIL THE PROJECT FORM IS APPROVED AND SIGNED BY THE UNDERGRADUATE ADVISOR. ALL PARTS MUST BE COMPLETED.**

NAME: _____ UFID: _____

Contact Info, e-mail: _____ phone number: _____

SENIOR PROJECT (Check appropriate course number):

____ DAN 4959 Credit Hours 2 Faculty Advisor: _____

____ THE 4959 (BFA) Credit Hours 2 Faculty Advisor: _____

____ THE 4970 (BA) Credit Hours 1 Faculty Advisor: _____

TERM for which the Senior Project applies:

Fall 20__ Spring 20__ Summer 20__ A__ B__ C__

Write a brief statement of purpose including a short outline of the major points and ideas to be explored in the Senior Project – Refer to SoTD Student Hand book & area requirements.

<u>OFFICE USE ONLY</u>		<u>SIGNATURES</u>		Approved __	Denied __
Faculty Advisor: _____		Date: _____			
Undergraduate Coordinator: _____		Date: _____			
(BA Coordinator is Ralf Remshardt, BFA Dance Coordinator is Ric Rose, BFA Acting Coordinator is Tiza Garland, BFA Musical Theatre Coordinator is Tony Mata, BFA Design/Tech Coordinator is Mihai Ciupe)					
Undergraduate Advisor: _____		Date: _____			
(Kevin Austin)					

INDIVIDUAL STUDY

N.B. YOU WILL NOT BE REGISTERED FOR THE COURSE UNTIL THE INDIVIDUAL STUDY FORM IS APPROVED AND SIGNED BY THE UNDERGRADUATE ADVISOR. ALL PARTS MUST BE COMPLETED.

NAME: _____ UFID#: _____

INDIVIDUAL STUDY (Check appropriate course number)

___ DAN 4905 Credit Hours ___ Instructor's Name: _____
___ THE 4905 Credit Hours ___ Instructor's Name: _____

TERM for which this Individual Study applies:

Fall 200___ Spring 200___ Summer 200___ A___ B___ C___

Write a brief statement of purpose including a short outline of the major points and ideas to be explored in this Individual Study.

STUDENT SIGNATURE: _____ DATE: _____

After you get the faculty signature, please return this form to the undergraduate advisor, 233 Nadine McGuire Pavilion, for approval and registration.

<u>OFFICE USE ONLY</u>	
	APPROVED ___ DENIED ___
FACULTY SIGNATURE: _____	DATE: _____
ADVISOR SIGNATURE: _____	DATE: _____

PRODUCTION PRACTICUM

N.B. YOU WILL NOT BE REGISTERED FOR THE COURSE UNTIL THE PRODUCTION PRACTICUM FORM IS APPROVED AND SIGNED BY THE UNDERGRADUATE ADVISOR. ALL PARTS MUST BE COMPLETED.

NAME: _____ UFID#: _____

PRODUCTION PRACTICUM:

___ TPA 4946 Credit Hours ___ Instructor's Name: _____

TERM for which this Production Practicum applies:

Fall 200 ___ Spring 200 ___ Summer 200 ___ A ___ B ___ C ___

Write a brief statement of purpose including a short outline of the duties, responsibilities, and total hours included in this Production Practicum.

STUDENT SIGNATURE: _____ DATE: _____

After you get the faculty signature, please return this form to the undergraduate advisor, 233 Nadine McGuire Pavilion, for approval and registration.

<u>OFFICE USE ONLY</u>	
	APPROVED ___ DENIED ___
FACULTY SIGNATURE: _____	DATE: _____
ADVISOR SIGNATURE: _____	DATE: _____

The BA curriculum is designed for students who desire a liberal arts education with an emphasis in theatre. Transfer students with an AA Degree may be required to complete additional courses in the College of Liberal Arts and Sciences basis distribution. Students must earn a grade of C or better in each. These courses may not be taken S-U.

BACHELOR OF ARTS IN THEATRE—GENERAL THEATRE

Tracking classes are in bold print

1. Fall	cr.	2. Spring	cr.
TPP 2110 Acting 1*	3	TPP 3111 Acting 2	3
THE 2020 Introduction to Theatre*	3	TPA 2202c Stagecraft*	4
_____ Social/Behavioral Science (GE)	3	_____ Physical Science (GE)	3
_____ Biological Science (GE)	3	_____ Composition (GE)	<u>3</u>
_____ Mathematics (GE)	<u>3</u>		13
	15		
3. DAN 2100 Dance Appreciation for 21st Century	3	4. TPP 3311 Directing	3
TPA 2232c Beg. Costume*	3	_____ Theatre Elective	3
TPA 2120c Beg. Makeup*	1	THE 4950 Production & Performance	1
TPP 3650 Script Analysis	3	_____ Biological Science (GE)	3
_____ Foreign Language	<u>5</u>	_____ Foreign Language	<u>5</u>
	15		15
5. THE 4110 History of Theatre 1 (H/I)	3	6. THE 4111 History of Theatre 2 (H/I)	3
THE 4950 Production & Performance	1	_____ Social/Behavioral Science (GE)	3
_____ Mathematics (GE)	3	_____ Physical Science	3
_____ Physical or Biological lab	1	_____ Upper Division Elective	3
_____ Social/Behavioral Science (GE)	3	_____ Upper Division Elective	<u>3</u>
_____ Upper Division Elective	3		16
_____ Upper Division Elective	<u>3</u>		
	16		
7. THE 3234 Diversity/Multi Amer Theatre (HI)	3	8. THE 4481 Dramaturgy or	3
_____ Theatre Elective	3	TPP 4600 Playwriting	3
_____ Theatre Elective	3	_____ Theatre Elective	3
_____ Upper Division Elective	3	_____ Theatre Elective	2
_____ Upper Division Elective	<u>3</u>	THE 4970 Senior Project/ BA Majors	1
	15	_____ Upper Division Elective	3
		_____ Upper Division Elective	<u>3</u>
			15

Total Undergraduate Credits: 120

* A grade of B or better must be earned in TPP 2110, THE 2020, TPA 2202c, TPA 2232c and TPA 2120c in order to continue in the BA program.

Elective Requirement. An upper division elective is any 3000/4000 level course. At least 18 hours of upper division electives must be from courses outside the School of Theatre and Dance. Lower division courses can be accepted if they are part of an approved minor. All students pursuing the BA Degree must consult Adviser before attempting the elective portion of this program.

The College of Fine Arts has a selective admissions policy that requires an audition or portfolio submission for admission in the majority of programs. Consult the Adviser for additional information regarding admission requirements.

Tracking classes are in bold print.

BFA in THEATRE PERFORMANCE—ACTING

1.	Fall	cr.	2.	Spring	cr.
TPP 2110	Acting 1	3	TPP 3111	Acting 2	3
THE 2020	Introduction to Theatre	3	TPA 2232c	Beginning Costume	3
TPA 2202c	Stagecraft	4	TPA 2120c	Beginning Makeup	1
DAA 1000	Fundamentals of Dance	3	_____	Mathematics (GE)	3
_____	Mathematics (GE)	<u>3</u>	_____	Composition (GE)	<u>3</u>
		16			13
3.			4.		
TPP 3113	Acting 3	3	TPP 4114	Acting 4	3
TPP 3650	Script Analysis	3	TPP 3283	Movement 2 or Voice 2	3
TPP 2282	Movement Training 1 or Voice 1	3	THE 4950	Production & Performance	1
TPA 3214	Introduction to Light & Sound	3	_____	Physical/Biological Science (GE)	3
_____	Physical/Biological Science (GE)	<u>3</u>	_____	Social/Behavioral Science (GE)	3
		16	_____	Elective	<u>3</u>
					16
5.			6.		
TPP 4140	Acting: Period Styles 1	3	TPP 4144	Acting: Period Styles 2	3
TPP 4287	Voice Training 1 or Movement 1	3	TPP 4288	Voice 2/ Movement 2	3
THE 4950	Production & Performance	1	_____	Elective	3
THE 4930	African American History <u>OR</u>		_____	Social/Behavioral Science (GE)	3
THE 3234	Diversity & Multi Cultural	3	_____	Physical/Biological Science	<u>3</u>
_____	Social/Behavioral Science (GE)	<u>3</u>			15
		13			
7.			8.		
THE 4110	Theatre History on Stage 1 (GE)	3	THE 4111	Theatre History on Stage 2 (GE)	3
TPP 4221	Audition Workshop	3	THE 4959	Senior Project	2
TPP 3251	Fundamentals of Musical Theatre	3	_____	Theatre Elective	3
_____	Elective	3	_____	Theatre Elective	3
_____	Elective	<u>3</u>	_____	Theatre Elective	<u>3</u>
		15			14
9.	Summer				
THE 4945	Summer Theatre Repertory	6			

Total Undergraduate Credits: 124

Recommended Electives:

THE 4481	Production Dramaturgy	TPA 2248	Advanced Stage Makeup
TPP 3124	Improv & Social/Political Issues	TPA 4601	Stage and Theatre Management
TPP 3311	Directing	TPP 2260	Acting for the Camera
TPP 4531	Stage Violence	TPP 4600	Playwriting Workshop
TPP 4730	Stage Dialects	TPP 4930	Alexander Technique

**Theatre Performance majors are strongly encouraged to take Alexander Technique early in their academic career. Beginning Alexander Tech. is taught in the Fall, an advanced course is taught in the Spring.

The College of Fine Arts has a selective admissions policy that requires an audition or portfolio submission for admission in the majority of programs. Consult the Adviser for additional information regarding admission requirements.

Tracking classes are in bold print.

BFA in THEATRE PERFORMANCE—MUSICAL THEATRE

1.	Fall	cr.	Spring	cr.
	TPP 2110 Acting 1	3	TPP 3111 Acting 2	3
	THE 2020 Intro. to Theatre for Majors	3	MVV 1411 Voice	2
	DAA 1000 Fund. of Dance Technique	3	TPP 2250 Song & Dance for the Theatre	1
	_____ Composition (GE)	3	DAA 2204 Basic Ballet	2
	_____ Mathematics (GE)	<u>3</u>	_____ Mathematics (GE)	3
		15	_____ Social/Behavioral Science	<u>3</u>
				14
3.			4.	
	TPP 3113 Acting 3	3	TPP 4114 Acting 4	3
	TPP 2282 Fundamentals of Voice Production	3	TPA 2202c Stagecraft	4
	MUT 1001 Rudimentary Theory*	2	MVV 1411 Voice	2
	DAA _____ Dance*	2	DAA _____ Dance*	2
	MVV 1411 Voice	2	TPP 2250 Song & Dance for the Theatre	1
	TPP 2250 Song & Dance for the Theatre	1	_____ Social/Behavioral Science	<u>3</u>
	_____ Physical/Biological Science (GE)	<u>3</u>		15
		16		
5.			6.	
	MUT 1121 Music Theory 1	4	TPA 2232c Beginning Costume	3
	TPP 3251 Fund. of Mus. Theatre Acting	3	TPP 3252 Music Theatre Acting Styles	3
	DAA _____ Dance*	2	DAA _____ Dance*	2
	MVV 1411 Voice	2	MVK 1112 Secondary Piano 2	1
	MUS 2211 English Diction	1	TPP 2250 Song & Dance for the Theatre	1
	TPP 2250 Song & Dance for the Theatre	1	MVV 1411 Voice	2
	_____ Humanities (GE)	3	TPA 2120c Beginning Makeup	1
	MVK 1111 Secondary Piano 1	<u>1</u>	_____ Social/Behavioral Science	<u>3</u>
		17		16
7.			8.	
	_____ Elective	3	THE 4285 History of Arch. for Stage	
	THE 4110 Theatre History on Stage 1 (GE)	3	or	
			THE 4260 Designers or Costume History	3
	THE 4950 Production & Performance	1	THE 4111 Theatre History on Stage 2	3
	TPP 3253 Adv. Studies in Musical Theatre Act.	3	THE 4959 Senior Project	2
	MVV 1411 Voice	2	TPP 2250 Song & Dance for the Theatre	1
	_____ Physical/Biological Science (GE)	<u>3</u>	THE 4950 Production & Performance	1
		15	_____ Theatre Elective	3
			_____ Physical/Biological Science	<u>3</u>
				16

Total Undergraduate Credits: 124

* Specific courses approved by dance faculty as appropriate to student's technical level.

** TPP 2250 *Song and Dance for the Theatre* may be repeated up to 6 credits for ensemble credit.

The College of Fine Arts has a selective policy that requires an audition or portfolio submission for admission to the majority programs. Consult the Adviser for additional information regarding admission requirements.

Tracking classes are in bold print.

BFA in THEATRE PRODUCTION – Costume Design

1.	Fall	cr.	2.	Spring	cr.
THE 2020	Introduction to Theatre	3	TPA 2074	Drawing & Rendering	3
TPP 2110	Acting I	3	TPA 2120c	Beginning Makeup	1
TPA 2232c	Beginning Costume	3	TPA 2075	Scene Painting	3
TPA 2202c	Stagecraft	4	_____	Mathematics (GE)	3
_____	Mathematics (GE)	<u>3</u>	_____	Composition (GE)	3
		16	_____	Social/Behavioral Science (GE)	<u>3</u>
					16
3.			4.		
TPA 4239	Costume patterning	3	THE 4260	Costume History <u>OR</u>	
TPA 3238	Adv Costume Construction	3	TPA 4049	Costume Design	3
TPP 3650	Script Analysis	3	THE 4950	Production & Performance	1
THE 4950	Production & Performance	1	_____	Theatre Electives	9
_____	Social/Behavioral Science (GE)	3	_____	Physical/Biological Science (GE)	<u>3</u>
_____	Physical/Biological Science (GE)	<u>3</u>			16
		16			
5.			6.		
TPA 3214	Intro to Light & Sound	4	TPA 4049	Costume Design OR	
TPA 4066	Scene Design	3	THE 4260	Historic Costumes for the stage	3
ARH 2050	Art History 1 (GE-HN)	3	ARH 2051	Art History 2 (GE-HN)	3
THE 4950	Production & Performance	1	_____	Theatre Electives	6
_____	Social/Behavioral Science (GE)	<u>3</u>	THE 4950	Production & Performance	1
		14	_____	Physical/Biological Science (GE)	<u>3</u>
					16
7.			8.		
THE 4110	Theatre Hist. on Stage 1 (GE-HN)	3	THE 4111	Theatre History on Stage 2 (GE-HN)	3
TPA 4020	Light Design	3	TPA _____	Costume Technology Elective	3
TPA 5047	Adv Costume Design	3	_____	Theatre Elective	3
THE 4285	History of Décor for the Stage	<u>3</u>	THE 4959	Senior Project	2
		12	THE 4950	Production & Performance	<u>1</u>
					12
9.	Summer				
THE 4945	Summer Repertory	6			

Total Undergraduate Credits: 124

Suggested Theatre Electives: TPA 4930 Costume Technologies Workshop (possible topics: Advanced Crafts, Fabric Modification, Draping, Tailoring), TPA 4239 Pattern Making: Draping, TPA 2248 Advanced Stage Makeup

1. All students must complete five THE 4950 (P&P) courses of 1 credit each.
2. All students must complete 21 credits of theatre electives appropriate to their production major of costume, scene or light design.
3. All students must complete within their major or as a theatre elective TPA 4049 Costume Design, TPA 4020 Light Design. and TPA 4066 Scene Design.
4. It is recommended that students use the general education courses in Humanities and Social/Behavioral Science semesters 3 & 5 to fulfill Gordon rule (Communication) requirements. ARH 2050 and 2051, THE 4110 and 4111 are not Gordon Rule Writing courses.

The College of Fine Arts has a selective admissions policy that requires an audition or portfolio submission for admission in the majority of programs. Consult the Adviser for additional information regarding admission requirements.

Tracking classes are in bold print.

BFA in THEATRE PRODUCTION—Light Design

1. Fall	cr.	2. Spring	cr.
TPA 2202c Stagecraft	4	TPA 3214 Introduction to Light and Sound	4
THE 2020 Introduction to Theatre	3	TPA 3208 Drawing/Drafting for the Stage	3
TPP 2110 Acting 1	3	_____ Social/Behavioral Science	3
TPA 2074 Drawing & Rendering	3	_____ Composition (GE)	3
_____ Mathematics (GE)	<u>3</u>	_____ Mathematics (GE)	<u>3</u>
	16		16
3.		4.	
TPA 4020 Light Design	3	THE 4260 Costume History	3
TPP 3650 Script Analysis	3	THE 4950 Production & Performance	1
THE 4950 Production & Performance	1	TPA 2232c Beginning Costume	3
THE 4285 History of Decor for the Stage	3	TPA 2120c Beginning MakeUp	3
_____ Social/Behavioral Science (GE)	3	_____ Elective	3
_____ Physical/Biological Science (GE)	<u>3</u>	_____ Physical/Biological Science (GE)	<u>3</u>
	16		16
5.		6.	
TPP 2110 Acting 1 or THE 4930 History of Architecture for Designers	3	THE 4950 Production & Performance	1
THE 4950 Production & Performance	1	TPA 2232c Beginning Costume	3
TPA 4021 Lighting Design 2 or Theatre Elective	3	_____ Theatre Elective	3
TPA 4066 Scene Design	3	_____ Physical/Biological Sciences (GE)	3
_____ Social/Behavioral Science (GE)	3	ARH 2051 Art History 2 (GE)	3
ARH 2050 Art History 1 (GE)	<u>3</u>	THE 4930 Beginning Makeup	<u>1</u>
	16		14
7.		8.	
THE 4110 Theatre History on Stage 1 (GE)	3	THE 4111 Theatre History on Stage 2 (GE)	3
_____ Theatre Elective	3	THE 4950 Production & Performance	1
_____ Theatre Elective	3	THE 4959 Senior Project	2
_____ Theatre Elective	<u>3</u>	_____ Theatre Elective	3
	12	_____ Theatre Elective	<u>3</u>
9. Summer			12
THE 4945 Summer Repertory	6		

Total Undergraduate Credits: 124

1. All students must complete five THE 4950 (P&P) courses of 1 credit each.
2. All students must complete 21 credits of theatre electives appropriate to their production major of costume, scene or light design.
3. All students must complete within their major or as a theatre elective TPA 4049 Costume Design, TPA 4020 Light Design and TPA 4066 Scene Design.
4. Students are required to complete TPP 2110 Acting 1 and a choice between History of Architecture for Stage Designers or Costume History.
5. It is recommended that students use the general education courses in Humanities and Social Behavioral Science semesters 3 & 5 to fulfill Gordon rule (Communication) requirements. ARH 2050 and 2051, THE 4110 and 4111 are not Gordon Rule Writing courses.

The College of Fine Arts has a selective admissions policy that requires an audition or portfolio submission for admission in the majority of programs. Consult the Adviser for additional information regarding admission requirements.

Tracking classes are in bold print.

BFA in THEATRE PRODUCTION – Scene Design

1.	Fall	cr.	2.	Spring	cr.
TPA 2202c	Stagecraft	4	TPA 3208	Drawing/Drafting for the Stage	3
THE 2020	Introduction to Theatre	3	TPA 2074	Drawing & Rendering	3
TPP 2110	Acting I	3	___ ___	Elective	3
___ ___	Mathematics (GE)	3	___ ___	Composition (GE)	3
___ ___	Social/Behavioral Science (GE)	<u>3</u>	___ ___	Mathematics (GE)	<u>3</u>
		16			15
3.			4.		
TPA 4066	Scene Design	3	TPA 2075	Scene Painting	3
THE 4285	History of Décor and Architecture for the Stage	3	TPA ___	Scene Design II	3
THE 4950	Production & Performance	1	THE 4950	Production & Performance	1
TPP 3650	Script Analysis	3	TPA 3214	Introduction to Light & Sound	4
___ ___	Social/Behavioral Science (GE)	3	___ ___	Physical/Biological Science (GE)	<u>3</u>
___ ___	Physical/Biological Science (GE)	<u>3</u>			14
		16			
5.			6.		
TPA 4020	Light Design	3	TPA 4049	Costume Design	3
___ ___	Theatre Elective	3	TPA 2232c	Beginning Costume	3
THE 4950	Production & Performance	1	THE 4930	Beginning Make-up	1
ARH 2050	Art History	3	THE 4950	Production & Performance	1
___ ___	Social/Behavioral Science (GE) ⁴	3	ARH 2051	Art History 2 (GE)	3
___ ___	Humanities (GE)	<u>3</u>	___ ___	Physical/Biological Science (GE)	<u>3</u>
		16			14
7.			8.		
THE 4110	Theatre History on Stage 1 (GE)	3	THE 4111	Theatre History on Stage 2 (GE)	3
___ ___	Theatre Elective	3	THE 4959	Senior Project	2
___ ___	Theatre Elective	3	THE 4950	Production & Performance	1
___ ___	Theatre Elective	<u>3</u>	___ ___	Theatre Elective	3
		12	___ ___	Theatre Elective	3
			___ ___	Theatre Elective	<u>3</u>
					15
9.	Summer				
THE 4945	Summer Repertory	6			

Total Undergraduate Credits: 124

1. All students must complete five THE 4950 (P&P) courses of 1 credit each.
2. All students must complete 21 credits of theatre electives appropriate to their production major of costume, scene or light design.
3. All students must complete within their major or as a theatre elective TPA 4049 Costume Design, TPA 4020 Light Design and TPA 4066 Scene Design.
4. It is recommended that students use the general education courses in Humanities and Social Behavioral Science semester 5 to fulfill Gordon Rule (Communication) requirements. ARH 2050 and 2051, THE 4110 and 4111 are not Gordon Rule Writing courses.

The College of Fine Arts has a selective policy that requires an audition or portfolio submission for admission to the majority programs. Consult the Adviser for additional information regarding admission requirements.

Tracking classes are in bold print.

BACHELOR OF FINE ARTS IN DANCE

1.	Fall	cr.	2.	Spring	cr.
DAA 2104	Basic Modern Dance	2	DAA _____	Modern Dance as placed*	2
DAA 2204	Basic Ballet	2	DAA _____	Ballet or Jazz as placed *	2
DAA 2331	West African Dance	2	DAN 4180	Professional Dev. Sem.	1
DAN 2100	Dance Apprec. 21 st Cen (GE-H/N)	3	TPA 2232c	Beg. Costume	3
_____	Science (GE)	3	_____	Mathematics (GE)	3
_____	Mathematics (GE)	3	_____	Composition (GE)	3
		15			14
3.			4.		
DAA _____	Modern Dance as placed*	2	DAA _____	Modern as placed *	2
DAA _____	Ballet or Jazz as placed*	2	DAA _____	Ballet or Jazz as placed *	2
DAA 2610	Dance Composition 1	2	DAA 2611	Dance Composition 2	2
MUL 2010	Introduction to Music Lit. (GE-H/I)	3	THE 4950	Production & Performance	1
DAA 2381	World Dance & Inter. Perf. (GE-H/I)	3	TPP 2110	Acting I	3
_____	Social & Behavioral Science (GE-S)	3	_____	Social & Behavioral Science (GE-S)	3
		15	_____	Physical/Biological Science (GE)	3
					16
5.			6.		
DAA 3108	Intermediate Modern Dance*	2	DAA 3108	Intermediate Modern Dance*	2
DAA 3508	Intermediate Jazz* <u>or</u>		DAA 3508	Intermediate Jazz* <u>or</u>	
DAA 3208	Intermediate Ballet *	2	DAA 3208	Intermediate Ballet*	2
DAA 3614	Dance Composition 3	2	THE 4950	Production & Performance	1
TPA 3214	Introduction to Light & Sound	4	APK 2100c	Applied Human Anatomy (GE-B)	4
DAA 2381	World Dance	3	DAA 3615	Dance Composition 4	2
_____	Humanities (GE)	3	DAN 4430	Laban	3
		16	_____	Social & Behavioral Science (GE-S)	3
					17
Summer:					
DAA 4920	Summer Dance Intensive	3			
(It is also recommended that students use at least 3 of the required 9 credits for a Gen. Ed. and/or elective)					
7.			8.		
DAA 4110	Advanced Modern Dance*	2	DAA 4110	Advanced Modern Dance*	2
DAA 4510	Advanced Jazz* or		DAA 4510	Advanced Jazz* or	
DAA 4210	Advanced Ballet*	2	DAA 4210	Advanced Ballet*	2
DAN 4959	Senior Project	2	DAN 4959	Senior Project	2
DAN 4124	Dance History (GE-H/I)	3	DAN 4180	Professional Dev. Sem.	1
DAA 4930	Repertory	1	DAE 4300	Dance Teaching Methods	3
_____	#Approved Elective	3	DAA 4930	Repertory	1
_____	#Approved Elective	2	_____	# Approved Elective	2
		15			13

Total Undergraduate Credits: 124

* Specific courses approved by dance Adviser as appropriate to student's technical level. At least 2 semesters each of Intermediate and Advanced Modern and 1 semester each of Intermediate and Advanced Jazz and Ballet are required.

Approved electives are chosen with dance coordinator approval and may provide an emphasis in Theatre, Performance/Choreography, World Dance, or Dance in Medicine. Electives may not be used to fulfill general education requirements.

DANCE MINOR

OBJECTIVES: the Dance Minor is designed for students who wish to pursue the study of the performing art of dance while maintaining a separate primary academic interest. It has both required and elective components, thus providing both a solid general background and the opportunity to tailor the minor program to meet individual interests. This program is designed to bring the student in close contact with not only classroom expertise in technique, but the enriching artistic and production aspects of dance.

GENERAL REQUIREMENTS:

- Student must first complete Modern Dance (at appropriate level) at UF with a grade of B or higher to be accepted into the Dance Minor program. After this criterion is met, the student will meet with the Dance Minor adviser for approval to enter the program and to establish a program of study. This course counts toward the fulfillment of the Dance Minor.
- The Dance Minor is comprised of a total of 17 hours: a core of 10-11 credits plus 6-7 hours of emphasis as approved by the Dance Minor Adviser.
- **It normally takes four semesters to complete the Dance Minor.**
- At least 12 of these hours must be completed at the University of Florida.
- All courses must be completed with a grade of "C" or better. No S/U grades will be allowed.

REQUIRED CORE COURSES:

course	title	credit	grade	term
DAA _____	Modern Dance (at appropriate level). Must achieve grade of "B" or higher	2		
DAN 2100 or DAN 4124	Dance Appreciation (Fall only) or Dance History (Fall only)	3		
DAA _____	Technique** (choose between modern, ballet, jazz, world dance)	2-3		
DAA 2610	Dance Composition 1 (Fall only) (pre-rec. is Basic Modern)	2		
DAN 4905	Independent Study (Assignment in Dance Area)	1		

EMPHASIS:

Choose emphasis 6-7 credits from the list of courses below with Dance Minor Coordinator approval:

Course	title	credit	grade	term
DAE 4300	Dance Teaching Methods (Spring only)	3		
DAN 3775	Dance in Medicine	2-3		
DAA _____	Additional technique course**	2-3		
DAA _____	Composition 2 (Spring only)	2		
DAN 4430	Laban	2		
DAA 4930	West African	2		
DAA 4920	Summer Dance Intensive (audition only)	3 max.		
THE 4950	Production & Performance (100 hrs inv towards the T&D production season)	1		
DAA 4930	Special Topics (Dance Improv, Pointe, e	1-3		

THEATRE MINOR
Emphasis: General Theatre

Name: _____ ID#: _____

1. Total credits required: 17
 - a. A total of 11 credits must be completed at the University of Florida
 - b. All courses for minor must be with a grade of "C" or better (no S/U grades).
 - c. Only one "4905" course (individual study) will be allowed, and then only with prior, written permission of the instructor.
 - d. Eight credits must be at the 3000 level or above.
 - e. Elective performance/design courses may be taken only with prior, written permission of instructor or school Adviser.
2. It is required that all students planning to minor in Theatre with emphasis in General Theatre consult with the School of Theatre and Dance Adviser (233 McGuire Pavilion) to select a program of study. A copy of approved program will be forwarded to the College of Fine Arts and to the student's major college. Students may begin minor requirements as a freshman.

course	credits	title	grade	term
THE 2000	3	Theatre Appreciation		
TPP 2100	3	Acting for Non-majors		

Choose two of the following three: (6 credits)

course	credits	title	grade	term
THE 3234	3	Diversity & Multiculturalism in the American Theatre OR		
THE 4930		African American Theatre		
*DAN 2100	3	Dance Appreciation for the 21st Century		
TPP 3124	3	Improvisation and Social/Political Issues (Strike Force)		

Elective: (3 credits) Theatre or Dance elective. See School Adviser. Space availability and/or instructor permission may be required.

course	credits	title	grade	term
	3			

THE 4950	1	Production & Performance		
THE 4950	1	Production & Performance		

Course approval (Obtain signature of Adviser)

I recommend this student for Theatre Minor and have approved the above program.

 Theatre Adviser

3. Fill out the "Application for Optional Minor" available in the Office of the Registrar. Once you reach 60 credits, it must be signed by your current college and the School of Theatre and Dance's Adviser. Submit application to Criser Hall.

* FALL ONLY

THEATRE MINOR
 Emphasis: Production - Design/Technical

Name: _____ UF ID#: _____

1. **Total hours required: 18-19**
 - a. A total of 12 hours must be completed at the University of Florida.
 - b. All courses for minor must be with a grade of "C" or better (no S/U grades).
 - c. Eight hours must be at the 3000 level or above.
2. It is required that all students planning to minor in Theatre with emphasis in Production **consult with the School of Theatre and Dance Adviser (233 McGuire Pavilion) to select a program of study.**

<i>course</i>	<i>hours</i>	<i>title</i>	<i>grade</i>	<i>term</i>
THE 2000	3	Theatre Appreciation		
THE 4950	1	Production & Performance		
THE4950	1	Production & Performance		
Chose one of the following tracks:				
<u>Set Design</u>				
TPA 2074	3	Drawing and Rendering		
TPA 2202c	4	Stagecraft		
TPA 3208	3	Drawing and Drafting for the Stage		
TPA 4066	3	Scene Design		
	18			
<u>Lighting Design</u>				
TPA 2202c	4	Stagecraft		
TPA 3214	4	Intro to Lighting and Sound		
TPA 3208	3	Drawing and Drafting for the Stage		
TPA 4020	3	Lighting Design		
	19			
<u>Costume Design</u>				
TPA 2074	3	Drawing and Rendering		
TPA 2232c	3	Beginning Costume		
TPA 2120c	1	Beginning Makeup		
TPA 4239 AND	3	Costume Patterning		
TPA 3238 OR	3	Advanced Costume Construction		
TPA 4049	3	Costume Design		
	18			

4. Fill out the "Application for Optional Minor" available in the Office of the Registrar or online at <http://www.reg.ufl.edu/pdf/minorapp1.pdf>.

<p>Course approval (Obtain signature of Adviser)</p> <p>I recommend this student for Theatre minor and have approved the above program.</p> <p style="text-align: center;">_____</p> <p style="text-align: center;">Theatre Adviser</p>

Academic Learning Compact (ALC)
 BFA in Theatre Performance, Acting

ALC	Measure	When	Measure Defined	Who
Satisfactory jury presentation.	Jury audition and feedback	Jury presentations at the end of every semester.	Pass or Fail	Performance Area faculty.
Satisfactory completion of a senior project.	BFA Senior project as defined by the Student handbook	Senior Year	Pass with a minimum grade of a "B".	Senior project adviser.
Satisfy the Florida statutes for the College-Level Academic Skills Requirement.	Cleared by UF	Prior to final semester	As determined by UF	Academic Adviser
Complete requirements for the baccalaureate degree, as determined by faculty.	Degree Certified	Degree Certification following last semester	Success in completion of all courses and senior project.	Academic Adviser.

MFA Acting Sample Semester Breakdown

MFA Acting Sample Tracking Sheet/Semester Breakdown

<p>Fall Semester/Year One History, Literature & Criticism 1; Aristotle through Goethe Acting I: Analysis & Scoring of Texts Voice & Movement I Alexander Body Training Technique 1</p>	<p>3 2 2 2</p>	<p>Spring Semester/Year One History, Literature & Criticism: Nietzsche through the Modern Period Acting 2: High Style & Verse Shakespeare/Greek & Shakespeare Voice & Movement 2 Alexander Body Training Technique 2</p>	<p>3 2 2 2</p>
<p>Summer Semester/Year One (may be taken 1st or 2nd summer) Summer Rep / Theatre Ensemble Graduate Writing Course, Research Methods</p>	<p>3 3</p>		
<p>Fall Semester/Year Two Seminar in Creative Process Period Styles of Acting Period Movement Period Vocal Work</p>	<p>3 2 2 2</p>	<p>Spring Semester/Year Two Directing Acting 4: Contemporary Realism Stage Combat Advanced Vocal Work</p>	<p>3 2 2 2</p>
<p>Summer Semester/Year Two (may be taken 1st or 2nd summer) Summer Rep / Theatre Ensemble Graduate Writing Course, Research Methods</p>			
<p>Fall Semester/Year Three (May be alternated with Spring Semester) Acting for the Camera Advanced Alexander Technique Applied Theatre (Thesis Production) Project in Lieu of Thesis *Comprehensive Exams are taken during the final semester on campus</p>	<p>3 2 1 3</p>	<p>Spring Semester/Year Three (May be alternated with Fall Semester) Professional Internship</p>	<p>9</p>

MFA Acting Student Learning Outcomes (SLOs)

Student Learning Outcome (MFA Acting) Stated in Measurable Terms	Assessment Method
<p>Knowledge:</p> <p>Demonstrate a thorough understanding of subject matter relevant to the discipline, including theory, and historical and contemporary practice in theatre.</p>	<p>Procedures:</p> <p>How will it be measured?</p> <ul style="list-style-type: none"> A. Comprehensive written and oral exam in third year. B. Written Final examinations at the conclusion of each semester. <p>What is the desired level of achievement?</p> <ul style="list-style-type: none"> A. Successful completion and defense of the comprehensive exam (passing grade). B. Pass with a grade of B or better in all final examinations. <p>Who will measure?</p> <ul style="list-style-type: none"> A. School of Theatre and Dance Performance Area Faculty. B. Teacher of record for each course.
<p>Skills:</p> <p>Demonstrate proficiency in acting methods. Understand traditional and innovative techniques appropriate to varying production formats and styles.</p>	<p>Procedures:</p> <p>How will it be measured?</p> <ul style="list-style-type: none"> A. Final scene/monologue presentations each semester. B. Performance assignments in School of Theatre and Dance productions. C. Biannual Jury evaluations. <p>What is the desired level of achievement?</p> <ul style="list-style-type: none"> A. Passing with a grade of B or better in the final presentation of performances of classes. B. Satisfactory review of performance and professionalism in main stage productions. C. Satisfactory evaluation of performance of jury presentations. <p>Who will measure?</p> <ul style="list-style-type: none"> A. Teacher or record for acting and technique courses. B. Directors of main stage productions. C. School of Theatre and Dance Performance Area Faculty measure juries.

Student Learning Outcome (MFA Acting) Stated in Measurable Terms	Assessment Method
<p>Professional Behavior:</p> <p>Display ethical behaviors, cultural sensitivity, teamwork, professional conduct, collegiality, and communication relevant to working in professional theatre or related industries.</p>	<p>Procedures:</p> <p>How will it be measured?</p> <ul style="list-style-type: none"> A. Successful completion of a professional internship in the 5th or 6th semester of study in the MFA Acting program. B. Biannual Jury evaluations. C. Assigned responsibilities in School of Theatre and Dance (SoTD) productions. <p>What is the desired level of achievement?</p> <ul style="list-style-type: none"> A. Satisfactory evaluation of internship responsibilities. B. Satisfactory evaluation of professionalism in the classroom. C. Satisfactory evaluation of SoTD main stage responsibilities. <p>Who will measure?</p> <ul style="list-style-type: none"> A. -Coordinator at the approved professional theatre. - Internship instructor of record (School Director). B. –Instructors of record for designated semester –School of Theatre and Dance Performance Area Faculty. C. Director of main stage production.

Master of Arts in art education, Master of Fine Arts in museum studies and Master of Music in music education substitute the word Project here

Summary of Performance Option in Lieu of Thesis
Presented to the [] of the University of Florida
in Partial Fulfillment of the Requirements for the
Degree of Master of Fine Arts

Enter correct title of degree,
as listed in UF Graduate Catalog

THE TITLE OF YOUR PROJECT
TYPED SINGLED-SPACED HERE IN UPPER CASE

Type title exactly as on title page of
your thesis

By

Your Name

Type your name as it is on the title page of your thesis

20

Month and year of degree awarded (not submission)

Chair: Jane Doe

Cochair: John Doe

Delete this line if your supervisory committee has no cochair

Major: Theatre

Enter the name of your major as shown in GIMS

Candidates for the Master of Fine Arts in art or theatre; the Master of Arts in museology
or art education; and the Master of Music degree with
a performance or project option should use this format, using the appropriate degree title in the heading.

These abstracts are due

The double-spaced text of the summary begins here. Note that the headings above should
be typed single-spaced as shown in this sample. Single-space the title if it runs more than one
line. There should be no blank line between the chair and major. The top, bottom, left
and right margins are one inch. The month listed should be the month the degree is awarded
(May, August, or December). The abstract should be a concise summary of the
performance, no longer than two pages. If appropriate, a performance program may be included.
Remember to write about your performance (not about your report).