

# SCHOOL OF THEATRE AND DANCE

STUDENT HANDBOOK, 2024-25

# TABLE OF CONTENTS

1. INTRODUCTION TO THE HANDBOOK
  - Purpose
  - Publication and Revision
2. INTRODUCTION TO THE SCHOOL
  - School Mission and Vision Statements
  - Area Mission and Vision Statements
  - SoTD Office and Leadership
  - Reporting Concerns and Filing Complaints
  - Open Door Policy
  - Student Feedback
  - Public Communication
  - Prohibition Against Retaliation
  - SoTD Events
3. ACADEMIC AND CONTINUATION POLICIES
  - Undergraduate Advising
  - End of Semester Feedback
  - Undergraduate Probation
  - Important Academic Information
  - Senior Projects
  - Graduating with Honors
  - Undergraduate Residence Requirement
  - Internships
  - Individual Study
  - Production Practicum
  - Study Abroad
4. UNDERGRADUATE DEGREE PROGRAMS
  - Overview of BA and BFA Programs
  - BA Dance
  - BA Theatre – General, Stage Management, Theatre Management
  - BFA Dance
  - BFA Design and Production
  - BFA Performance – Acting and Musical Theatre
  - Minor in Dance
  - Minor in Theatre
  - Certificate in Dance in Medicine
  - Entrance into the BFA Programs
5. SPACE AND FACILITIES
  - Supplemental Dance Program
  - Building Security
  - Building Hours
  - Space for School Productions
  - Building Access
  - Building Usage and Rules
  - Classroom and Studio Maintenance
  - Space Assignments
  - Space Requests
  - Lockers
  - 3D Printer
6. HEALTH AND WELLNESS
  - Important Resources for Students
  - Incident Reports
  - Dance Student Injury and Illness Policy
  - Dance Wellness Clinic
7. PRODUCTION PROCESSES
  - Design and Production Meetings
  - Production Shop Information
  - Tech Week
  - Strike
  - MFA Design Student Responsibilities for Strike
  - All Designers Documents
  - Archival Photo Shoot
  - Complimentary Ticket Policy
  - Prop Weapons & Theatrical Firearms
8. CASTING
  - Casting Overview
  - Auditions
  - Audition Requirements
  - Performance Limits
  - New York Showcase
  - Performer Acknowledgement Form
  - Rehearsals
  - Understudy Policy

# TABLE OF CONTENTS

(continued)

## 9. PERFORMER BEST PRACTICES

- Costume and Makeup
- Properties
- Sound

## 10. STUDENT COMMITTEES AND SERVICE

- SoTD Committees
- COTA Committees
- SoTD Ambassadors Program

## 11. OUTSIDE ACTIVITIES

- Participation in Hippodrome Theatre  
Productions
- Dance Student Participation in Intensives
- Design & Production Student Policy on  
Outside Activities

## 12. SoTD SCHOLARSHIPS

## 13. GRADUATE PROGRAMS HANDBOOK

- Overview of Graduate Programs
- Graduate Advising
- MFA Acting Elective Credits
- Individual Study
- MFA Acting Internship
- Internship Requirements for International  
Students
- Unsatisfactory Scholarship
- Semester Performance Feedback and  
Portfolio Reviews
- Artistic Probation
- Comprehensive Examination
- Project-in-Lieu of Thesis
- Project Paper
- Professional Actor Showcase, MFA Acting
- Graduate Assistants and Teaching Assistants
- MFA Responsibilities in Third Year

# TABLE OF CONTENTS

(continued)

## **SECTION 1: INTRODUCTION TO THE HANDBOOK**

### **1.A. PURPOSE**

The School of Theatre and Dance (SoTD) Handbook (or the Handbook) is designed to acquaint students with specific policies, procedures, and standards expected of them as part of the SoTD community. The Handbook is intended to be viewed in an online format and will provide the reader with links to university resources when applicable.

### **1.B. PUBLICATION AND REVISION**

The Handbook will be distributed via school listservs and posted online information sites (e.g. Dance Area Headquarters Canvas Page, SoTD Theatre Student Information Canvas Page, and Basecamp). It will be updated and redistributed at the beginning of each fall and spring semester.

Suggestions for new policy or revisions of existing policy can be brought to any member of the SoTD Executive Committee or degree coordinator (see 2.C. below) for consideration.

## SECTION 2: INTRODUCTION TO THE SCHOOL

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 university's mission is to enable our students to lead and influence the next generation and beyond for economic, cultural, and societal benefit.

The university welcomes the full exploration of its intellectual boundaries and supports its faculty and students in the creation of new knowledge and the pursuit of new ideas. 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 the 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.

### 2.A. SCHOOL MISSION AND VISION STATEMENTS

#### Mission Statement:

At the University of Florida School of Theatre and Dance, we champion the Performing Arts and Production as vital research. Our programs seek to cultivate a welcoming space for our interdisciplinary community of creatives, practitioners, scholars, and researchers through human-centered, experiential learning. We foster our students' readiness to thrive in and transform their artistic fields and broader communities by:

- Offering multidisciplinary and innovative training opportunities that promote student development and embrace many different career paths.

- Connecting students with faculty research and other nationally and internationally recognized artists and scholars to foster active learning through participation in practical application.
- Cultivating students' entrepreneurial capacities through curricula and external opportunities.

Our mission is to deliver robust curricula that elevate the critical and cultural significance of the arts. With the completion of a degree from the School of Theatre and Dance, students are positioned for multi-faceted and impactful careers in their respective and other fields. Students, faculty, and staff work collectively to achieve—and expand—this mission in order to shape better futures locally and globally.

Vision Statement:

The School of Theatre and Dance intends to be a progressive and inclusive environment that is internationally recognized for its innovative scholarly, creative, and production activities and programs. As artists and scholars, we aim to challenge existing hierarchies through reflective and dialogic processes, lateral collaborations, and student-centered curricular development. We seek a new and liberated future distinct from our past through the ongoing cycle of learning, unlearning, shedding and growing. We commit to building communities that are grounded in fierce solidarity and courageous vulnerability, and that acknowledge our individual and collective power. Here, students, staff, and faculty converge as agents of discovery and change, seeking to mobilize the arts as catalysts for equitable futures locally and globally.

## **2.B. AREA MISSION AND VISION STATEMENTS**

### **AREA MISSION STATEMENTS**

Dance:

The mission of the Dance Area at the University of Florida is to educate and train the next generation of artists, scholars, and teachers, enabling them to access perspectives to become agents of change in the field and catalysts for equity on local and global levels; to provide for its students a foundation of professionalism and dedication to their art within a climate of diversity, discovery, and risk; and to foster creative activity, scholarship and artistic excellence. (3/24/23)

Design and Production:

The mission of the Design and Production area is to develop students' theoretical knowledge and hands-on practical skills in design, production, and management; to foster a

climate of collaboration rooted in openness towards and appreciation of individual differences via the lens of artistic production; to prepare students for the diverse aesthetic and technological demands of the modern production in theatre, dance, and allied fields. (3/28/23)

Performance:

The mission of the Performance Area at the University of Florida is to prepare students for sustained careers in theatre and related fields; foster a climate of diversity, discovery and artistic excellence; and to promote cultural competencies so students can become agents of change on a local, national, and global level. (4/7/23)

**AREA VISION STATEMENTS**

Dance Area Vision Statement (3/24/23)

Our program aspires to...

- Have mechanisms for belonging and success/ A welcoming space which includes all but also encourages risk, vulnerability, collaboration, communication.
- Value the uniqueness of each learner
- Respect developmental nature of humans
- Be a home to diverse students and faculty/ varied interests and backgrounds
- Support/ nurture interdisciplinary collaboration
- Challenge the fixity of our conceptions of dance/ “Understanding of dance is always in motion”
- Provide an education in dance that prepares students to be innovative, creative, critical, and collaborative. These capacities, and many others, help students solve many problems—seen and unseen—for the greater good. Dance practices reduce isolation (self to self, self to other) and encourage us to work together and across boundaries for the common good.
- Be Interdisciplinary. Make more art together and gain field related experience.

We hope that our students will...

- Be well positioned for multiple career pathways
- Graduate able to make a living but challenge status quo
- Experience transformation without prejudice
- Integrate dance training with social justice & community organizing
- Situate selves in cultural histories so that they can develop cultural competencies

Performance Area Vision Statement (3/24/23)

To become the premiere space where the next generation of artists, thinkers and leaders in theatre and performance can realize their passion, shape their own creative destinies, and foster positive change in local and global communities.

Design and Production Vision Statement: The Design and Production Vision Statement is under review by the Area.

## **2.C. SoTD OFFICE AND LEADERSHIP**

The SoTD office and leadership is here to assist students with navigating their studies. In addition to the list of office and leadership staff and faculty, a list of degree and area coordinators is provided below.

Director: Tiza Garland

Producing Director: Jenny Goelz

Assistant School Director of Curricula: Jen Dasher

Assistant School Director of Student Affairs: Jashodhara Sen

Assistant to the Director: Wendi Decker-Miller

Academic Administrative Specialist: Jeni Lomnick-Higgins

Academic Advisor: Ali Nottke

Company Manager: Austin Gresham

Publicist, House Manager, and Archivist: Colleen Davoli

Area Coordinators and Degree Coordinators:

Design & Production Area Coordinator: Jennifer Dasher

MFA Design Coordinator: Jennifer Dasher

BFA Design & Production Coordinator: Jing Zhao

Performance Area Coordinator: Charlie Mitchell

MFA Acting Coordinator: Tim Altmeyer

BFA Performance (Acting) Coordinator: Susan Schuld

BFA Performance (Musical Theatre) Coordinator: Tony Mata

BA Theatre Coordinator: Jashodhara Sen

Dance Area Coordinator: Elizabeth Johnson

BFA Dance Coordinator: Xan Burley

BA Dance Coordinator: Rujeko Dumbutshena

The SoTD Executive Committee meets regularly to discuss operational and educational issues within the School. The committee consists of the School Director, Producing Director,



Assistant School Directors, Area Coordinators, Assistant to the Director, Academic Advisor, Academic Administrative Specialist, and Company Manager.

## **2.D. REPORTING CONCERNS AND FILING COMPLAINTS**

Whenever possible, students should include all persons involved with any concern in communications pertaining to that concern. When students have concerns regarding classes, productions, policies, or other matters that relate to design & production, theatre performance & Studies, and dance programs, these concerns should be addressed directly to those responsible. This may be a classmate, the instructor of a course, the director of a production and/or the company liaison, the faculty choreographer, the advisor or president of an organization, the chair of a committee, an Area Coordinator, the Director of the School, etc.

When a student feels distressed speaking directly to the person involved because it rises to a level of formal complaint (ie. Harassment or discrimination) or the student wants to process the information with a neutral party, the resources below should be consulted.

Students in the School of Theatre and Dance have many options to report concerns and/or register complaints regarding an administrator, instructor, or staff member. The following are a list of options that may be most relevant to students; a more complete list of resources can be found at <https://hr.ufl.edu/contacts/report-an-issue/>.

Resources marked with an asterisk (\*) can also be used by students to report concerns about other students.

### **2.D.i. School and College Resources\***

Students are encouraged to first bring their concern directly to the classmate/peer, faculty, or staff member. However, in some cases the student may want to start with a conversation to understand their options or avoid a conversation altogether. While any member of the faculty and staff can be available for consultation, the following faculty and staff in SoTD and the College of the Arts may be best equipped to address concerns.

Tiza Garland, Director  
352-273-0518

[tgarland@arts.ufl.edu](mailto:tgarland@arts.ufl.edu)

Jenny Goelz, Producing Director  
352-273-0340

[jgoelz@arts.ufl.edu](mailto:jgoelz@arts.ufl.edu)

Jashodhara Sen, Assistant School Director of Student Affairs 352-294-9124	<a href="mailto:jsen@ufl.edu">jsen@ufl.edu</a>
Jen Dasher, Assistant School Director of Curricula 352-273-0507	<a href="mailto:jdasher@arts.ufl.edu">jdasher@arts.ufl.edu</a>
Jeni Lomnick Higgins, Academic Administrative Specialist 352-294-6683	<a href="mailto:jhiggins@arts.ufl.edu">jhiggins@arts.ufl.edu</a>
Wendi Decker-Miller, Assistant to the Director 352-273-0549	<a href="mailto:wdecker@ufl.edu">wdecker@ufl.edu</a>
Barb Mitola, COTA Human Resources 352-273-3054	<a href="mailto:bmitola@arts.ufl.edu">bmitola@arts.ufl.edu</a>
Marshall Haning, Interim Associate Dean 352-273-1482	<a href="mailto:mhaning@arts.ufl.edu">mhaning@arts.ufl.edu</a>

These faculty and staff can help facilitate communication between parties, or direct students to formal complaint procedures.

### **2.D.ii. Employee Relations**

Employee Relations is an appropriate office for students to contact if they are concerned that a UF employee may be violating a UF regulation or policy. It is also an appropriate office to contact when it appears a UF employee is engaging in misconduct, such as bullying or discrimination. This is true even if the reporting student is not being directly harmed by the misconduct (i.e., the bully is targeting someone else). You can contact Employee Relations by calling (352) 392-1072 or emailing [EmployeeRelations@hr.ufl.edu](mailto:EmployeeRelations@hr.ufl.edu).

### **2.D.iii. UF Compliance and Ethics: Title IX Compliance Office\***

The Title IX Compliance Office is the appropriate place to initiate a complaint (if the reporting party is the victim) or file a report (if the reporting party is a witness) of anything that may be construed as sex discrimination, sexual harassment, or sexual assault. As is always the case, if there is a crisis situation, call 911. You can complete a Title IX complaint form or you may contact the Title IX Compliance Office by calling (352) 273-1094.

**2.D.iv. Confidential/Anonymous Hotline**

If a student is not comfortable reporting their concern through any of the university's administrative channels, the UF Compliance Hotline is a confidential/anonymous way to report concerns of suspected wrongdoing. The UF Compliance Hotline is provided by "The Network," a company that provides confidential hotline reporting services to many other universities and corporations. The UF Compliance Hotline is operated 24 hours a day, 365 days a year and can be used by calling (877) 556-5356 or using its online reporting service.

**2.D.vi. Student Ombuds\***

The purpose of the Ombuds is to assist students within the university community in solving problems and conflicts. The Ombuds will listen, discuss issues, answer questions, interpret policies, provide information and referrals and help develop options for problem resolution. The Ombuds serves as an advocate for fairness for University of Florida students. 352-392-1308. <https://ombuds.ufl.edu/student/>

**2.F. OPEN DOOR POLICY**

SoTD faculty, staff, and administrators strive to operate with an open-door policy. This means that any member of our community can request a meeting with any other member of the community to discuss concerns and seek resolution. Every member of the community will do their best to schedule these meetings as quickly as possible and in good faith.

Students may wish to bring in another student, a family member, or faculty/staff member to a meeting as a witness or advocate. To comply with student privacy laws and regulations, students will need to express—in writing—their willingness to discuss the situation in the presence of another student or family member before the start of the meeting. Similarly, faculty/staff may request another party to be present (faculty, staff, administrator, or union representative) who has an interest in the situation or to serve as a witness. All parties will be informed of additional attendees in advance of the meeting. If advance notice of additional parties is not communicated in advance, the meeting can be rescheduled or held as scheduled upon the agreement of all parties.

**2.G. STUDENT FEEDBACK**

The School's faculty, staff, and administration commits to receiving critical student feedback through a variety of mechanisms including but not limited to the following: course evaluations, reported concerns and complaints through any of the resources in Section 2.D. of the SoTD Student Handbook (see above), class discussions, emails, town hall meetings, discussions in meetings and office hours, etc.

## 2.H. PUBLIC COMMUNICATION

Social media is a powerful tool with which to share perspectives and engage in public deliberation and the School of Theatre and Dance supports students using social media to engage in discussion, debate, and critique. However, posting on social media does not ensure that a topic or opinion will be seen by the School's faculty, staff or administration. While social media is a potent tool for public discourse, it is limited in terms of conflict resolution. Students are encouraged to consider this as they make choices about when to:

1. Bring a SoTD-related concern directly to the person involved,
2. Consult with School, College, and University resources for student complaints (see Section 2.D. above), or
3. Communicate the details of a situation in a public forum such as social media.

## 2.I. PROHIBITION AGAINST RETALIATION

The University of Florida strictly prohibits retaliation for any person filing a claim of discrimination.

From the [UF Compliance and Ethics](#) website:

Prohibition against Retaliatory Conduct. Retaliation is strictly prohibited against any parties involved in the grievance process. Allegations of retaliation or intimidation of anyone involved in any sexual-based misconduct or relationship violence policy violation(s) processes are taken very seriously by the University and should be reported to the Office for Accessibility and Gender Equity. It is entirely possible that retaliation can result in more severe discipline than the underlying alleged misconduct.

From the [UF Human Resources website](#):

UF strictly prohibits retaliation against any employee who seeks assistance in resolving a concern informally, files a formal complaint, or participates in the investigation of a complaint. Any employee who believes he or she has been retaliated against for any type of participation in the ER complaint process should immediately inform his or her supervisor, HR Liaison, or the Director of Employee Relations.

The School of Theatre and Dance is committed to upholding an environment of non-retaliation in response to student complaints of this nature.

Any student who believes they have been retaliated against for any type of participation in a complaint process handled through the School, the College, the Dean of Students, Title IX, or Employee Relations should immediately inform the School Director or use any of the resources listed in Section 2.D. above.

## **2.J. SoTD EVENTS**

### **2.J.i. Fall and Spring Convocations**

Convocation is the formal assembly of all members of the School of Theatre and Dance; faculty, staff, students, other representatives from the university, and invited guests. All students are encouraged to attend this biannual meeting where announcements are made regarding the academic year, achievements are acknowledged, and awards are given.

Convocation typically takes place in the first or second week of the fall semester and on the final day of classes of the spring semester. All SoTD students, staff, and faculty are encouraged to attend Convocation.

### **2.J.ii. Town Hall Meetings**

Town Hall Meetings are currently scheduled twice each year, once in the fall and once in the spring semester. All students, faculty, and staff are encouraged to attend; and students will be excused from classes to allow attendance at Town Hall Meetings. The purpose of these meetings is to provide opportunities for critical discourse around access, equity, and inclusion, and to hold space for community building. These meetings will be augmented by smaller community conversations in specific areas or organized by degree programs.

## SECTION 3: ACADEMIC AND CONTINUATION POLICIES

### 3.A. UNDERGRADUATE ADVISING

Initial and semesterly advisement sessions will be with the School of Theatre and Dance Undergraduate Advisor, Ali Nottke. It is the student's responsibility to make an appointment with the School's Academic Advisor prior to registering for classes each semester.

Ultimately, the responsibility for fulfillment of all University and School requirements rests with the student. Graduation application is done on one.uf.edu

### 3.B. END OF SEMESTER FEEDBACK

#### 3.B.i. BFA Performance Semester Performance Feedback Meetings (Acting and Musical Theatre)

**BFA Performance: Acting** student final class presentations and course work over the semester are assessed at Semester Performance Feedback Meetings (SPFs) which are usually scheduled during Finals Week each semester. The SPF discussion will focus on the student's progress over the semester in their course work and may include observations of auditions, various performances, and final class showings. **BFA Performance: Acting** students will meet with a panel of their SoTD instructors and, if appropriate, the director of any SoTD productions the student performed in. The panel will evaluate the progress of the student and advise future actions.

**BFA Performance: Musical Theatre** presentations are usually scheduled during the last two weeks of the semester. Following each semester's **BFA Performance: Musical Theatre** presentations, students will meet individually with a panel of at least two assigned faculty members, who will evaluate the performance and advise future actions. The discussion will focus on the presentation and may include observations of auditions, various performances, class work, etc.

To remain in good standing **BFA Performance** majors (**Acting and Musical Theatre**) must maintain high standards in performance and coursework. Faculty remarks will be organized and catalogued by the student's adviser and will become part of the student's permanent file.

Continuation in the **BFA in Performance (Acting and Musical Theatre)** is contingent upon successful:

- Auditions

- Rehearsal processes/performances
- Classroom work
- Semester Performance Presentations

Lack of success in any of the above areas will result in probationary (provisional) status and/or elimination from the specialized degree programs. See Artistic Probation/Provisional Status in 3.C.ii., below.

### **3.B.ii. Dance Critical Response Appointment (CRA)**

BA Dance: The BA Critical Response Appointment is a required ten-minute meeting with appropriate dance faculty to check on and discuss student progress, status, curricular, and professional goals. All BA's are required to participate in a Critical Response Appointment in their first semester as a BA Dance Major and, again, in their final semester. The appointment is mandatory and an opportunity for faculty to review and support the student's early progress in the program; and, later, to celebrate the success of the graduating senior. BA students are scheduled for two appointments during the degree program: the first appointment takes place at the conclusion of the first fall semester (or at the conclusion of the first semester formally in the program); the exit appointment takes place in the semester of graduation. Individual students may request a meeting to discuss issues relevant to their progress.

BFA Dance: The Critical Response Appointment is a required ten-minute meeting with appropriate dance faculty to check on and discuss student progress, status, curricular, and professional goals. BFA students will be scheduled for appointments in the following manner: Fall semester – First Year students, Third Year students, graduating Fourth Year students, and first semester Transfer students; Spring semester – Second Year students, graduating Fourth Year students and first semester Transfer students. The dance faculty and/or the individual student may request an additional meeting to discuss issues relevant to the student's progress.

### **3.B.iii. Design & Production Portfolio Reviews**

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

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

### 3.C. UNDERGRADUATE PROBATION

**3.C.i. Academic Probation:** Regulations for academic probation and dismissal follow the academic standards of the university and require the maintenance of grade point averages and reasonable conformance to a program of study. All theatre and dance students must maintain a 2.0 grade point average or above to avoid academic probation.

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 shall be placed on academic probation.
- Academic probation will be continued for all undergraduate students as long as they have less than a 2.0 cumulative grade point average. It will be removed when the grade point average becomes 2.0 or higher. Should the grade point average fall far enough, the student will be dismissed based on Dismissal policy.

(See the Undergraduate Catalogue for more information.)

#### **3.C.ii. Artistic Probation/Provisionary Status**

Theatre and Dance 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. Concerns regarding professional behavior will be addressed by the appropriate faculty to the student in a meeting to discuss concerns. In the meeting any expectations will be communicated. Failure to meet expectations will result in being placed on Artistic Probation/Provisionary Status.



The conditions of artistic probation/provisionary status are determined by the BFA Performance, BFA Design & Production, and BFA Dance Faculty, as appropriate. The student is informed in writing of the conditions. The conditions must be met no later than the time of the student's next end of semester feedback meeting (see Semester Performance Feedback, Critical Response Appointment, and Portfolio Review above). Conditions being satisfied will result in the student being removed from probationary (provisional) status. Failure to remove probationary (provisional) status in the following semester may result in advisement out of the BFA program.

### 3.D. IMPORTANT ACADEMIC INFORMATION

- No grade below "C" in any required major course will be accepted toward completion of the degree. (A grade of C- will not be accepted toward completion of the degree.)
- No required major course may be taken S-U. However, the BA foreign language requirement may be taken S/U.
- Current syllabi are on file on the COTA website at <https://arts.ufl.edu/syllabi/>
- Students should be aware that the University Undergraduate Catalog requires that nine credit hours be completed during summer terms.
- 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 degree program. Click here to access the undergraduate catalog for your catalog year: <https://catalog.ufl.edu/UGRD/previous-catalogs/>
- I\* or N\* grades recorded on the student record indicate the non-punitive initial-term receipt of an I or NG. A grade of I\* or N\* is not considered a failing grade for the term in which it is received, and it is not computed in the grade point average. However, if the I\* or N\* has not been changed after 150 days, it will be counted as a failing grade and used in computation of a student's grade point average. See Undergraduate Catalog regarding Grading Policies: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

### 3.E. 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 be bound by the same rules as the Senior Project.

The Senior Project Proposal Form can be found [here](#).

**3.E.i. DAN 4959 Senior Project for BFA in Dance Performance**

BFA in Dance Performance track majors are required to complete two senior project courses, one in the fall semester which will focus on choreography and one in the spring semester which will focus on a research paper. The choreography projects are individually selected in consultation with the project supervisor/mentor (a member of the dance faculty), and must meet the following standards of choreography:

The Senior Project (choreography) is required to be submitted for consideration for adjudication for the BFA Showcase and will be documented in a research paper analyzing the resources, methodology and results according to the Senior Project syllabus. The senior project is to demonstrate the student's achievement in content knowledge, critical thinking, and communication:

Content Knowledge: Demonstrates competency in the terminology, concepts, methodologies, and theories of dance studies, and knowledge of varied applications of dance.

Critical Thinking: Conducts and examines choreographic inquiry using diverse creative, historical, social, and/or cultural perspectives.

Communication: Articulates an original voice in choreographic production and analysis.

The project supervisor will work with the student to develop an outline of responsibilities specific to the project.

The Senior Project Research Paper should include the following:

- Abstract
- Introduction
- Review of Literature
- Methodology
- Conclusion: Outcomes, Reflections, and Future Directions

BFA Dance Senior Project Guidelines and Checklist can be found [here](#).

Senior Project Proposal form can be found [here](#).

**3.E.ii. DAN 4959 Senior Project for BA in Dance**

Senior Project is the capstone course for all BA dance students and results in an original paper based upon the student's independent research. The paper is expected to

demonstrate an innovative merger of the student’s dance and academic interests in content, critical thinking, and communication:

Content — Demonstrates competency in the terminology, concepts, methodologies, and theories of dance studies and knowledge of varied applications of dance.

Critical Thinking — Analyzes and fosters dance inquiry in correlation with diverse creative, historical, social, cultural and/or other disciplinary perspectives.

Communication — Articulates in writing (and/or practice resulting in writing) applications of dance studies.

The topic and method of the Senior Project research is to be developed in consultation with a dance faculty advisor. The research is ideally based upon the student’s sequence of coursework and the student’s curiosity to innovate, discover connections between dance and a secondary area of interest.

Although it is not required, students may supplement their project by publicly presenting the results of their senior project research. The presentation and method must be projected and approved on the Senior Project form prior to registration. Please note that a choreographed dance, in and of itself, would not be approved as a viable BA Senior Project. (If applicable, see section below on Adding a Presentation to the BA Senior Project Paper.)

The open structure of the BA Senior Project provides students the flexibility to explore and connect diverse research areas. Successful projects can take the form of a website, bibliographic research, podcast, or other, which is analyzed and documented in the Senior Project Paper. Strong papers can serve as a touchstone for post-graduate research and several have been published. In all cases, the BA Senior Project should innovatively further the field of dance.

The Senior Project Research Paper should include the following:

- Abstract
- Introduction
- Review of Literature
- Methodology
- Conclusion: Outcomes, Reflections, and Future Directions

Refer to and follow the BA Dance Senior Project Checklist [here](#).

Senior Project Proposal form can be found [here](#).

**3.E.iii. THE 4959 Senior Project for BFA Degrees (Design/Production and Performance)**

The Senior BFA student will select a final project in his/her major area of interest. Design and Production students may elect to use projects in design, stage management, or other significant role on SoTD productions. Off-campus projects are discouraged, as shop and personnel support is often unpredictable.

BFA Performance (Acting and Musical Theatre) students will use roles secured 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 or other venue.

BFA students must acquire a faculty 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 BFA Degree Coordinator using the [Senior Project Proposal Form](#).

Once the project has been approved by the appropriate BFA Degree Coordinator, the proposal form must be submitted to the Undergraduate Advisor (Ali Nottke). All forms should be submitted to the Undergraduate Advisor no later than the end of the add/drop period in the semester 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 their 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 the project. Prior to starting the project, BFA students must clarify with their Project Adviser all the expectations for the BFA Senior Project including draft deadlines and submission dates. 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. 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.

Senior Project Proposal form can be found [here](#).

### **3.E.iv. THE 4970 Senior Project for BA in Theatre Degree**

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

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 dramaturg'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.

At the beginning of their final semester, the student contacts the BA Theatre Degree Coordinator to enroll in the course and to agree upon a suitable project or topic. A project proposal must be completed no later than the end of the second week of classes.

The Senior Project Advisor will be the instructor of record for THE 4970. The BA Degree Coordinator will be the default faculty supervisor for BA Theatre Senior Projects if a student has not secured a specific Senior Project Advisor. 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 Project 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 student must work to achieve a "B" or above.

Senior Project Proposal form can be found [here](#).

### 3.F. GRADUATING WITH HONORS

#### Eligibility

1. All students with a minimum 3.40 upper division GPA will graduate Cum Laude (Honors).
2. A minimum 3.75 upper division GPA is required for eligibility for Magna Cum Laude (High Honors) and Summa Cum Laude (Highest Honors) and an Honors Thesis must be submitted. Students who intend to submit an Honors Thesis for consideration of high or highest honors must be verified by the undergraduate adviser to qualify for an honors distinction.
3. Enrollment in the [UF Honors Program](#) has no bearing on graduating Cum Laude, Magna Cum Laude, or Summa Cum Laude. A student does not have to be a member of the UF Honors Program to graduate with honors from SoTD; conversely, students enrolled in the UF Honors Program are not automatically considered for graduating with honors from SoTD. They are distinct processes.
4. The [UF University Scholars Program](#) is also separate from graduating from honors. However, students may submit their final research paper for the University Scholars Program as their Honors Thesis, so long as they meet the G.P.A. requirement and follow all the steps below.
5. Senior Project papers cannot be used for Honors Thesis submissions.
6. Any student planning to involve human subject research for publication (including the University Scholars Program) should consult UF guidelines concerning [Human Subjects in Research](#) and complete [Institutional Review Board](#) approval processes before starting the project.

#### Basic Thesis Requirements

1. All candidates will complete and submit an Honors Thesis Intent/Proposal Form to SoTD Academic Advisor, Ali Nottke, by the 4th week of their graduation semester, unless the student is graduating in the Summer, then the student will complete the Honors Thesis in the spring semester.
2. All candidates will be required to submit a written document/scholarly paper of some 3000-4000 words ("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.
3. The Honors Thesis and the Senior Project are different papers/research questions. While students may use some information from THE 4959, DAN 4959 (BFA Senior Project), or THE 4970 (BA Senior Project) to support an Honors Thesis, the papers for Senior Project paper and Honors Thesis are to be distinct and unique documents. The Honors Thesis is a research paper that situates the topic within the humanities and/or critical theory.

4. 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 photos or a link/website if it presents no infringement of copyright laws.
5. The candidate will choose two faculty advisers as the student's Honors Committee, complete the Honors Thesis Intent/Proposal form, and return the form to the Undergraduate Academic Adviser. When the Honors Committee is satisfied with the candidate's work, they will present the student's abstract, make a recommendation on Magna Cum laude or Summa Cum laude to the full faculty. The full faculty will make a decision based on these recommendations as well as the abstracts of the Honors Thesis. The full thesis will be made available to the full committee prior to the final vote. To ensure a smooth process, completed Honors Thesis must be submitted to the Honors Committee no later than four weeks prior to the final thesis submission. The deadline for Honors Thesis submission to the college and UF library is typically the last day of classes and is set by the Honors College. Specific deadlines are available on the Undergraduate Catalog "Dates and Deadlines" website at <https://catalog.ufl.edu/UGRD/dates-deadlines/2024-2025/>
6. All honors theses are to be submitted according to UF's Libraries' default submission deadlines found on the [UF Libraries website](#).

Students who are eligible for magna cum laude and summa cum laude and want to fulfill the Honors Thesis requirements must complete an Honors Thesis Intent/Proposal Form. The forms must be submitted to the SoTD Academic Advisor Ali Nottke prior to the degree application deadline (typically in the fourth week of classes). Students will be contacted by Ali Nottke within two weeks of the degree application deadline to confirm eligibility for graduating with high and highest honors.

Students who successfully complete an Honors Thesis may be interested in submitting their essay for publication with the [UF Journal of Undergraduate Research and Scholarly Excellence \(JUR\)](#). Note that selection to JUR is a competitive process and will likely require significant additional permissions.

#### Timeline for Honors Thesis Submission

Students who would like to pursue the magna/summa cum laude honors designation, please be mindful of the following timeline:

- Before the semester starts: Begin the IRB process as appropriate to human subject research. Students wishing to engage in human subject research should secure faculty advisors prior to their final semester.
- Weeks 1-4 of graduating semester: Discuss honors thesis with faculty members. Confirm two faculty members to serve as Honors Committee. Complete Honors Thesis Intent/Proposal Form.

- Week 4 of the graduating semester: Submit Honors Thesis Intent/Proposal Form to SoTD Academic Advisor, Ali Nottke.
- Week 6 of the graduating semester: Eligibility to graduate with honors will be confirmed.
- Weeks 6-11 of graduating semester: Write and edit Honors Thesis. Be in communication with Honors Committee regarding research, writing, and rewriting.
- Week 11 of the graduating semester: Submit completed Honors Thesis to Honors Committee. This should be a final, polished draft as it will be made available to the full faculty for review.
- Week 12 of the graduating semester: Submit Honors Thesis Abstract to Honors Committee to present at a full faculty meeting (see below for notes on writing the abstract).
- Week 14 of the graduating semester: Faculty Review: A vote at a full faculty meeting will be made regarding the thesis. The possible outcome is that the student will graduate with honors, high honors, or highest honors. All honors designations are contingent upon the final upper-division GPA.
- Last Day of Classes of the graduating semester: students submit final thesis according to the guidelines found on the [UF Libraries website](#). Please pay attention to the acceptable formats for your thesis.

#### Abstract

As with the proposal, the thesis abstract is simply a brief synopsis of the thesis of about 200-300 words in length. Being a summary, it is often best to write it last. Include a few sentences on each of the main sections of the proposal. The abstract should begin with a definitive statement of the problem or project treated by your thesis. The purpose, scope, and limit of the thesis should be clearly delineated. Then, as concisely as possible, describe research methods and design, major findings, the significance of your work (if appropriate), and conclusions.

### **3.G. UNDERGRADUATE RESIDENCE REQUIREMENT**

The UF Undergraduate Residence Requirement reads, "Students are required to complete the last 25% of the credits needed to satisfy the requirements of their major by taking UF courses."

The School of Theatre and Dance faculty adopted the following Residence Requirement: "The last 25% of the credits applied to the degree must be completed in residence in the School of Theatre and Dance. In extenuating circumstances, the last three hours may be waived by petition to the Director of the school in consultation with faculty, as appropriate."

### **3.H. INTERNSHIPS**

The Internship Instruction Sheet can be found [here](#).



The Internship Rating Sheet can be found [here](#).

### **3.I. INDIVIDUAL STUDY**

The first step in considering an Individual Study is for the student to discuss a proposal with the faculty member the student wishes to study with. The instructor must sign the student's [Individual Study Consent Form](#) and then bring it to the Academic Advisor to enroll for course credit.

### **3.J. PRODUCTION PRACTICUM**

The first step in considering a Production Practicum is for the student to discuss a project with the faculty member the student wishes to study with. The instructor must sign the student's [Production Practicum Instructor Consent Form](#) and then bring it to the Academic Advisor to enroll for course credit.

### **3.K. STUDY ABROAD**

The University of Florida International Center is the central hub for students to learn more about study abroad programs: <https://internationalcenter.ufl.edu/study-abroad/getting-started>.

## SECTION 4: UNDERGRADUATE DEGREE PROGRAMS

### 4.A. Overview of BA and BFA Programs

The Bachelor of Arts and Bachelor of Fine Arts Degree Programs in Dance prepares graduates to pursue additional academic degrees or enter professional dance, teaching, or allied fields. 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. 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.

All students are responsible for observing all regulations and procedures required by their degree program, the School of Theatre and Dance, and the University of Florida. The [UF Undergraduate Catalog](#) outlines UF regulations and specific degree program requirements. School of Theatre and Dance policies are outlined [here](#).

Individual course syllabi detail individual course requirements, structure, and class policies. Course syllabi can be found at the College of the Arts (COTA) syllabi web page: <https://arts.ufl.edu/syllabi/>.

### 4.B. BA Dance

The Bachelor of Arts (BA) in Dance fosters an interdisciplinary understanding of dance as an art form. The degree supports the student who wishes to integrate dance studies with a selection of courses available at the University of Florida, a Carnegie Foundation for the Advancement of Teaching designated public Doctoral/Research Universities-Extensive (formerly called Research Universities I). The interdisciplinary approach of the degree encourages the development and realization of an individualized program of study, dual major, double major, or minor(s) of the student's preference. The core of dance technique, dance composition, dance studies, and courses that emphasize the relation of dance to the theatre arts, are complemented by course options which allow students to expand and support their interests in related fields. The goal of the degree is to produce exemplary graduates able to communicate the power and agency of the arts over time and across cultures and perspectives. Degree Requirements and model semester plans can be found [here](#). All majors should refer to their audits and consult with the academic advisor regarding curricular matters.

### 4.C. BA Theatre—General, Stage Management, Theatre Management

The Bachelor of Arts in Theatre is designed for students who want a liberal arts education with an emphasis in theatre. In addition to a broad liberal arts background, the BA provides the creative experiences of design, theatre technology, studio and performance work in addition to critical thinking about performance through courses such as theatre history, playwriting, and dramaturgy. Any student accepted to the University of Florida may elect a Bachelor's of Arts in Theatre. All students pursuing the BA. degree must consult the department advisor and get approval before attempting the elective portion of this program. BA Theatre Students may elect to follow tracking for General Theatre or a Specialization in Stage Management or Theatre Management. Degree Requirements can be found [here](#).

#### **4.D. BFA Dance**

The Bachelor of Fine Arts (BFA) in Dance trains dancers and choreographers using an inclusive interpretation of contemporary dance as the organizing principle for the development of today's artist. Dance is studied as a major performing art interacting with a broad range of artistic, cultural, intellectual, technological, and social spheres. The program provides interlocking approaches to the study of dance in the twenty-first century: choreography and performance, intercultural dance studies, dance and healthcare, and dance theatre. In addition, students are encouraged to explore trans-disciplinary electives in individual consultation with faculty. Audition for the BFA in dance is required. Degree Requirements can be found [here](#).

#### **4.E. BFA Design & Production**

The BFA Theatre Production program has 5 specialization areas: costume design, lighting design, scene design, sound design, and digital media. Students must pass a portfolio review for admission to any Design & Production program. Students enrolled in Theatre Production will complete coursework in all areas. Degree Requirements for Costume Design be found [here](#). Degree Requirements for Lighting Design can be found [here](#). Degree Requirements for Scenic Design can be found [here](#). Degree requirements for Sound Design can be found [here](#). Degree Requirements for Digital Media can be found [here](#).

#### **4.F. BFA Performance – Acting and Musical Theatre**

Placement in the BFA Performance program is determined by audition. There are two specialization areas in the program: Acting and Musical Theatre. The BFA Degree prepares the aspiring professional actor/performer in an area of emphasis through classroom, studio, and performance courses of study. Degree Requirements for the specialization in Acting can be found [here](#). Degree Requirements for the specialization in Musical Theatre can be found [here](#).

**4.G. Minor in Dance**

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. Requirements can be found [here](#).

**4.H. Minor in Theatre**

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. Link to requirements can be found [here](#).

**4.I. Certificate in Dance in Medicine**

The Dance Area, in conjunction with the Center for Arts in Medicine offers an Undergraduate Certificate in Dance in Medicine. 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 Medicine 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. More information and application to the program can be found [here](#).

**4.J. Entrance into the BFA Programs**

Auditions and reviews will be adjudicated based on 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 the 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.

- Admissions information for the BFA in Dance can be found [here](#).
- Admissions information for the BFA in Performance--Acting can be found [here](#).
- Admissions information for the BFA in Performance--Musical Theatre can be found [here](#).

- Admissions information for the BFA in Design and Production (Costume, Lighting, Scenic, Sound, and Digital Media) can be found [here](#).

Applicants should register at least 1 week prior to the audition/portfolio review they wish to attend

#### **4.K. Supplemental Dance Program**

The Supplemental Dance Program (SDP) allows majors, non-majors, alumni, community dancers, and UF faculty who are not registered for a dance class through UF to take it through SDP with instructor permission. SDP was created to offer the student a chance to take a dance course only if they have exhausted options for taking the class through UF for credit. SDP cannot be used to replace a required course for graduation. SDP is handled by the BFA Dance Coordinator only.

Auditing a course also requires the permission of the instructor but is handled through Ali Nottke, undergraduate advisor, and the UF registrar.

#### Supplemental Dance Program Guidelines

- You will pay (per class/ per semester) the \$150.00 Workshop Fee, which is very much a bargain and offered to current SoTD majors and minors.
- Your fees are not refundable.
- Participants agree not to hold instructors, school, college, or university liable for any injury or accidental mishap. Filling out a liability form is required. Contact Dance Area Coordinator for liability forms.
- You must have the instructor's permission to take the course through the SDP.
- You will not receive academic credit for this class, and it will not appear on your transcript.
- Keep in mind that you are being allowed to take an academic class and, although you are paying for the class, there is the understanding that the emphasis and focus of the instructor will be on those taking the class for academic credit.
- It is assumed that you have made all the appropriate communications with the instructor of record for the course and understand your level of participation for the semester.
- Please be aware of the class syllabus for general information and/or the timetable affecting the class.
- For your safety and the continuity of the course, should you stop attending and try to resume after a lengthy absence, the instructor will determine your continued participation.

- If the semester has already started, you will be expected to sign-up and pay for the class in full immediately.
- Once enrolled, your fees are not refundable.
- \*If Alums/Guest Artists are creating/rehearsing work with current program students, they may have fee waived. Liability Form is still required.
- If the semester has already started, SDP participants will be expected to sign-up and pay for the class immediately.

Registration fees are as follows:

SoTD Majors and Minors fee	\$150.00	Workshop Fee
Community members, other majors, alumni fee	\$225.00	One Unit Fee (for one credit courses)
Community members, other majors, alumni fee	\$275.00	Two Unit Fee (for two credit courses)

## SECTION 5: SPACE AND FACILITIES

### 5.A. BUILDING SECURITY

Report any suspicious behavior or security issues to a member of the faculty or staff, or the University of Florida Police Department at 392-1111. In the event of an emergency call 911.

The fire curtain in Constans Theatre must always be down when the space is not in use.

### 5.B. BUILDING HOURS

The building is open for use during normal academic business hours, Monday through Friday from 7:00 am-5:00 pm. During that time, rooms are scheduled by the space request team and are available on a first come first served basis unless they are already scheduled for academic use. (See Space Request Procedure below.)

SoTD students may use the building from 5:00 pm-11:00 pm for school related productions/class projects. They must take responsibility to restore studios for class use as per the guidelines posted in each room.

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

If the University of Florida is closed, there are absolutely no rehearsals, performances, or other building use allowed.

### 5.C. SPACE FOR SCHOOL PRODUCTIONS

Rehearsals for school productions are scheduled by the Producing Director and are generally held during the times of 6:30 pm-10:30 pm on weekdays and 9:00 am-10:30 pm on weekends. Some dance productions rehearse during weekday hours.

At 11:00 pm the building must be vacated and locked. Director notes or cleanup must be completed before 11:00 pm.

Stage Managers are responsible for securing studio and theatre doors 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 will secure studio and theatre doors. Stage Managers must never secure the building alone. Stage Managers using the Constans Theatre must close the fire curtain before leaving the building.

Each evening the Stage Manager(s) must submit a Security Report to the Producing Director, School Director, and Technical Director. Stage Managers may include the Security Report as part of the Rehearsal/Performance Report. This report must include time in and out of the building and who, if anyone, was still in the building when the Stage Management left.

#### **5.D. BUILDING ACCESS**

Building exterior doors are unlocked on weekdays between 7am-5pm (excluding holidays) and prior to performances. SoTD students, faculty, and staff can access the building via card swipe with a GatorOne ID or Mobile GatorOne between 5pm-11pm on weekdays and 7am-11pm on weekends for lab, rehearsal, and performance activities. Card swipe locations include entrance doors by the Reitz Union, the Loading Dock, and doors by the Elevator.

Email [sotddoors@arts.ufl.edu](mailto:sotddoors@arts.ufl.edu) if you are having trouble accessing the building with your GatorOne ID or Mobile GatorOne.

Entry access codes for classrooms and studios with keypad security locks are provided to instructors and stage managers. Email [sotddoors@arts.ufl.edu](mailto:sotddoors@arts.ufl.edu) if you are having trouble access a studio with your code.

#### **5.E. 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 or expressed permission of SoTD Director or Producing Director.

Scheduling conflicts are to be resolved by the Producing Director with appeal to the School Director.

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. No activities are allowed that scar or mark the floor.

No food or drink is allowed in any dance or acting 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 Producing Director. There can be 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. See guidelines/equipment inventory posted in each studio.

Pianos must be returned to their original placement and may not be moved between rooms without the express permission of the Producing Director.

Injuries must be reported immediately to faculty or staff and an [Incident Report](#) must be completed. Incident Reports are available in each studio, on Basecamp, and from the Producing Director.

#### **5.F. CLASSROOM AND STUDIO MAINTENANCE**

When using classrooms and studios, make certain that the facility is restored to a suitable condition for the next class. Cleaning up after each class and rehearsal includes the following:

- 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. In dance studios, do not store objects under the barres or left blocking windows.
- Neatly stack all chairs and blocks.
- Crash/gymnastic mats must be stacked neatly to the side of the room.
- Items not clearly labeled as being used for a specific class or production will be disposed of.
- See guidelines/equipment inventory posted in each studio.

SoTD and the faculty assume no liability for materials, supplies, projects or personal items within the facilities. SoTD and the faculty assume 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 removed and disposed of.

#### **5.G. SPACE ASSIGNMENTS**

The scheduling of studios and classrooms are prioritized in the following order:

1. Scheduled courses
2. School productions
3. School/college/university Events
4. Independent work of students and faculty
5. Outside groups

Rehearsal spaces are determined by the Producing Director and all rehearsal space assignments are subject to change at the discretion of the Producing Director.

Each evening the Stage Manager or Rehearsal Director must submit a Security Report to the Producing Director, School Director, and Technical Director. This report must include time in and out of building and who, if anyone, was still in the building when the Stage Manager left. The building must be vacated by 11:00 pm. Stage Managers may include security information in rehearsal/performance reports instead of sending a separate report.

#### **5.H. SPACE REQUESTS**

To request the use of a studio or classroom email [sotdspace@arts.ufl.edu](mailto:sotdspace@arts.ufl.edu) with the following information:

- Name and contact information
- Date and time for requested reservation
- Purpose of request (ie. rehearsal for class)

Requests must be submitted 48 hours in advance (Mon.-Fri.)

#### **5.I. LOCKERS**

Lockers are available to students and are assigned on a first-come, first-served basis. To be assigned a locker, send an email with name and contact information to [sotdlockers@arts.ufl.edu](mailto:sotdlockers@arts.ufl.edu).

#### **5.J. 3D PRINTER POLICY AND PROCEDURES**

All SoTD students, faculty, and staff utilizing the printer must follow the procedures listed below. Failure to comply will result in loss of access to the printer.<sup>1</sup>

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<sup>1</sup> The School of Theatre + Dance's (SoTD) 3D printer policy and procedures are in compliance with the University of Florida's (UF) 3D printer policy issued on May 25, 2016 (Policy #: UFEHS-3DPrint-5/25/16). Tom Ladun, UF Industrial Hygiene and Occupational Safety Coordinator approved the location and use of SoTD's 3D printer, a MakerBot Replicator 2 on Friday, November 17, 2017.

Users must review and follow the UF & SoTD 3D Printer Policies, the MakerBot Replicator 2 user manual, and the Octave PLA 3D Filament Safety Data Sheet (SDS) prior to use. This review process should be scheduled with the Scenic Design Faculty. The policies, manual, and SDS sheet are posted near the 3D printer and can be located online via the Production Management Basecamp page under the Health & Safety folder.

All users must complete the online UF Hazard Communication Training prior to use. The training course can be accessed through MYUFL → My Self Service → Training & Development → My Training → Hazard Communication Training (using the search function).

Training must be documented in writing using the provided checklist and signature page. The completed training document must be kept in the 3-ring binder located next to the MakerBot and uploaded to the Health & Safety Committee Basecamp page.

The printer can only be used in the Black Box Theatre Booth (Rm 110) and should never be relocated without the approval of UF EH&S. The printer may not be used during technical rehearsals or performances scheduled in the Black Box Theatre. The door to the booth should always remain closed.

No eating or drinking is allowed in the Black Box Booth/near the 3D printer.

Required personal protective equipment (PPE) includes protective eyewear with side-shields or goggles meeting the American National Standards Institute standard, ANSI Z87.1-2010 or 2015. Long and loose hair must be tied back, and loose clothing/jewelry must be avoided.

Do not touch the MakerBot extruder while it is heating. It heats to 230° C. It generates high temperatures and includes moving parts that can cause injury. Never reach inside the MakerBot while it is in operation. Always allow it to cool down before reaching inside.

Only Octave PLA 3D Filament may be used in the 3D printer.

All users are required to follow recommended cleaning and maintenance instructions located in the user manual. The MakerBot must be cleaned after each use.

Questions about 3D printer use can be directed to the Scenic Design Area.

## SECTION 6: HEALTH AND WELLNESS

### 6.A. IMPORTANT RESOURCES FOR STUDENTS

U Matter, We Care: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu> 352-392-1575

University Police Department: 352-392-111 or 911 for emergencies.

Sexual Assault Recovery Services (SARS) Student Health Care Center: 352-392-1161

Sports Medicine Acute Care Clinic at the Student Health Care Center: 352-294-7345

### 6.B. INCIDENT REPORTS

The [Incident Report Form](#) is for internal use only. For any medical emergency, you should first call 911. If this is a work-related incident (SoTD faculty, staff or graduate assistants), you should call 352-392-4940 to report the incident to UF Workers' Compensation. After medical care is secured and the above criteria is met, fill this form out to the best of your ability.

Incident Report Forms can be found at the link above, in all rehearsal spaces or by connecting with any shop head or Production Management.

### 6.C. DANCE STUDENT INJURY AND ILLNESS POLICY

The Dance Area of SoTD believes that dance student's physical and mental well-being is paramount to success in all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response insures a speedy and effective recovery.

If the dance student becomes ill or injured to the degree that they cannot attend and participate in dance classes, SoTD sponsored rehearsals, or performances, the 5 steps of the dance student injury and illness policy are to be followed:

1. The student is required to see a healthcare professional immediately.
2. If the illness or injury prevents the student from participation in dance class, rehearsal, or performance, the student is to request documentation from the healthcare professional that explicitly projects the duration of the injury, and/or the amount and type of activity recommended for the welfare of the student.

3. Following the appointment with the health care professional, the student is required to bring medical recommendations and related documentation to the attention of his or her instructor(s), choreographer(s), or director(s) as the basis for discussion.
4. Unless otherwise medically advised, the student is prohibited from active participation in all related UF dance activities, classes, events, performances, etc. The student may not personally select one activity as having a higher priority over another. The student is not to dance in any events, activities, performances or rehearsals if the student is not in dance class. If the infirmity culminates in a medical withdrawal, this is also a withdrawal from all performance related activities.
5. The student should not sacrifice classroom participation for the demands of a performance. Students who miss dance class due to an injury will not be permitted to participate in a performance. The student is expected to follow the student injury and illness policy even if performances take place beyond the scope of SoTD, as with another UF, professional, or community performing group, etc.

#### **6.D. DANCE WELLNESS CLINIC**

The Dance Wellness Program (Located in McGuire G-9), available to BA and BFA Dance students and BFA Performance: Musical Theatre students, provides the artists, performers, and dancers with the utmost quality health care. Through collaborative efforts of the healthcare team (including athletic trainers, physicians, nutritionists, and physical therapists), Dance and Theatre students receive holistic care including prevention, diagnosis, treatment, and rehabilitation for injuries and illnesses sustained as part of their degree program. The Dance Wellness program offers a positive and inclusive environment that promotes overall wellness for the student as both a performing artist and person.

Highlights of the Dance Wellness Clinic include:

- Collaboration between College of Health and Human Performance (Doctor of Athletic Training Program), Student Health Care Center Providers (Sports Medicine and Primary Care), and School of Theatre and Dance
- Services offered by the Athletic Trainer (certified and licensed healthcare provider) within the Dance Wellness Clinic are available at no cost to you!
- Clinical services include movement and flexibility assessment, support with psychological well-being concerns, nutritional recommendations, concussion injury, sprains, strains, chronic muscle tightness, therapeutic intervention and recovery techniques (e.g., electrical stimulation, massage, heat), therapeutic exercise, and patient education.
- Repository of information available within Canvas for students (e.g., nutrition, sleep, over-the-counter medications, injury prevention)

- A safe space for students to learn more about anatomy, to take responsibility for and to respond to their bodies/injuries, and to increase their health literacy

Athletic Trainer:

Rebekah Minter

Office: (352) 273-1586

Email: [r.minter@ufl.edu](mailto:r.minter@ufl.edu)

Supervising Athletic Trainer:

Patricia M. Tripp, PhD, LAT, ATC, CSCS

Office: (352) 294-1729

Email: [pmcginn@hhp.ufl.edu](mailto:pmcginn@hhp.ufl.edu)

Dance Wellness Clinic Artist Resources: Canvas

Appointments: \_

Please see the general schedule posted on the door to the clinic (G9)\_

Patient Portal for ATS Documentation System <http://atsufllhhp2.atsusers.com/>

Guidance for Non-Emergent Injury or Illness

- If you feel sick or unwell, please stay home and reach out to your Athletic Trainer via the secure message portal of the ATS Documentation System or via your University of Florida email. Please do not come to the Dance Pavilion, your Athletic Trainer will guide you regarding your plan of care.
- Artists within the Dance BFA and BA and Musical Theatre BFA programs may utilize the Dance Wellness Clinic services once they complete the necessary pre-participation paperwork (available within the ATS Documentation portal). Annual submission of health history, consent to treat, and financial responsibility forms allow our Athletic Trainers to support your wellness needs.
- Artists do not incur an expense associated with care received within the Dance Wellness Clinic; however, insurance co-pays and/or out of pocket expenses may occur when an artist sees a provider outside of the Dance Wellness Clinic (e.g., referral to Student Health Care Center physicians for x-ray, bloodwork, etc.).
- When the athletic trainer is not onsite/available in the clinic, the Sports Medicine and Acute Care Clinic at the Student Health Care Center is available to you!
- Website: <https://shcc.ufl.edu/services/specialty-care/smac/>
- Location: First Floor, SHCC, 2140 Stadium Road
- Phone Number: (352) 294-7471
- When you call, please indicate that you are a Dance or Musical Theatre Major and provide information on the severity of your injury. Please inform your athletic trainer,

professors, choreographers, and/or directors/stage manager of your participation status to ensure appropriate accountability regarding time loss or impact on classes/rehearsals/performances.

#### Emergent Issues and Critical Incidents

For emergent conditions, please contact 911 and follow the Emergency Action Plan procedures posted on the Dance Wellness Clinic door (G9). Please notify your athletic trainer if you seek care outside of the Dance Wellness Clinic so they may support you during your recovery. Artists who experience conditions such as heat illness, concussion, cardiac events, and/or other serious issues will require physician clearance prior to returning to dance/theatre activities. Please communicate with your athletic trainer to ensure appropriate management of critical incidents.

#### Participation Restrictions and Faculty Communication

- For your safety, the athletic trainer may offer modifications and/or restrictions to dance activities to support your injury/illness recovery. If you have participation status changes related to an injury, your Athletic Trainer will provide participation guidance to your faculty through a weekly “Wellness Update”. Artists should not participate beyond the level deemed safe by the healthcare team and should communicate with their faculty, choreographers, directors, and other class, rehearsal, and/or performance personnel as appropriate.
- In some situations, the Athletic Trainer may determine the artist should receive additional care/services outside the Dance Wellness Clinic to appropriately manage their injury/illness (e.g., concussion, heat illness, lack of progression with chronic injury/second opinion for an injury, traumatic acute injury, etc.). In these circumstances, a dancer must follow the limitations set in place by the physician and will not receive FULL activity clearance until the physician (or designated provider) provides written clearance. Financial responsibility for services and/or care (e.g., radiology/imaging, physical therapy, etc.) received from a referral outside of the Dance Wellness Clinic is the sole responsibility of the artist. Artists should provide documentation from outside providers to the athletic trainer via the ATS Documentation Portal (electronic upload) or via hard copy at the next appointment.

## SECTION 7: PRODUCTION PROCESSES

### 7.A. DESIGN AND PRODUCTION MEETINGS

#### 7.A.i. Design Meetings

All design meetings will be scheduled by the Producing Director. The purpose of these meetings is to discuss the vision of the Director/Choreographer(s) in collaboration with the Design Team. Design meetings are run by the Producing Director and will include the Director/Choreographer(s), Design Team, Design Faculty Advisors, Prop Master and Stage Manager. Design timeline template will be discussed and developed with benchmark dates set.

At the discretion of the Producing Director, design meetings may be augmented by or replaced with smaller, more informal working sessions that include only the Director/Choreographer and Design Team.

#### 7.A.ii. Production Meetings

All production meetings will be scheduled and run by the Producing Director. The purpose of these meetings is to discuss each technical area's progress towards the realization of the show. Production meetings will be attended by the Director/Choreographer(s), the Design Team, Design Faculty Advisors, Technical Director, Producing Director, Master Electrician, Shop Supervisors, Stage Manager, Deck Stage Managers, Assistant Production Manager, Prop Master, Master Carpenter, and Publicity Representative.

### 7.B. PRODUCTION SHOP INFORMATION

#### 7.B.i. Costume Shop

Location: McGuire 238  
 Hours of Operation: M-F 9:00-5:00 p.m. (closed for lunch from Noon-1 p.m.)  
 Contact: Joseph Musgrove, Costume Shop Manager  
[jmusgrove@ufl.edu](mailto:jmusgrove@ufl.edu)  
 (352) 273-0525

#### 7.B.ii. Electric Shop

Location: McGuire 217  
 Hours of Operation: M-F 9:00-5:00 p.m. (closed for lunch from Noon-1 p.m.)  
 Contact: Todd Bedell, Master Electrician



[tbedell@arts.ufl.edu](mailto:tbedell@arts.ufl.edu)

(352) 273-0527

### **7.B.iii. Scenic Shop and Properties**

Location: McGuire G17

Hours of Operation: M-F 9:00-5:00 p.m. (closed for lunch from Noon-1 p.m.)

Contact: Rob Leach, Technical Director

[rleach@ufl.edu](mailto:rleach@ufl.edu)

(352) 273-0524

Tony Berry, Properties Master

[tberry@arts.ufl.edu](mailto:tberry@arts.ufl.edu)

(352) 273-1483

The School's staff Master Carpenter serves as Properties Master, with additional duties in the Scene Shop.

### **7.B.iv. Production Checklist/Timeline for Shops**

The production checklist/timeline for all shops can be found [here](#).

## **7.C. TECH WEEK**

Tech Week is the week before the opening of the show when all the technical elements are added into the production. Initial technical (tech) rehearsals are focused on the technical elements of the show and not performing.

Stage Management is responsible for facilitating tech rehearsals, and all participants will take direction from stage management. For example, when a Stage Manager says "HOLD PLEASE" everyone should stop and remain in their location quietly while the situation that caused the hold is resolved. When everyone is ready, the Stage Manager will tell everyone where they are to restart.

Performers should wear clothing similar in color to their costumes to tech rehearsals until costumes are introduced.

Tech week is scheduled by Production Management. Descriptions of possible types of tech rehearsals include:

- Paper Tech: Allows the Stage Manager to place all the Designers' cues into their script. Involves: Stage Manager, Designers and the Director/Choreographer(s).

- **Dry Tech:** A run through (with holds) of the show with only the technical elements. Involves: Stage Manager, Director/Choreographer(s), Crew, Designers, No Performers.
- **Lighting Tech:** This tech is to run through (with holds) the lighting cues of the show and adjust levels usually with people to stand on stage. Involves: Stage Manager, Director/Choreographer(s), some Crew, some Designers, and sometimes Performers.
- **Cue-to-Cue:** A run through jumping from one cue to the next, skipping the dialogue in between. The Stage Manager will prompt the performers to speak the first few lines before a cue, then after the cue has passed the Stage Manager will call “Hold” and will prompt for the next cue or repeat the previous cue. Involves: Stage Manager, Director/Choreographer(s), Producing Director, Crew, Designers, Props Master, sometimes Performers.
- **Wet Tech:** This tech is a stop and go run through (with holds) of the show to adjust, fix, and add technical elements to the show. Involves: Stage Manager, Director/Choreographer(s), Producing Director, Crew, Designers, Props Master, Performers.
- **Sitzprobe:** This is the first music rehearsal (with holds) involving both singers and orchestra. The performers sometimes sing with microphones while the orchestra plays the music. Involves: Stage Manager, Director, Music Director, Sound Designer, Performers, and Orchestra.
- **First Dress:** A run through (with holds as necessary) with the added element of costumes. During this tech, attention will be paid to the flow and coordination of costume changes. Involves: Stage Manager, Director/Choreographer(s), Producing Director, Crew, Designers, Props Master, Performers.
- **Second Dress:** A run through with as few holds as possible. Involves: Stage Manager, Director/Choreographer(s), Producing Director, Crew, Designers, Props Master, Performers.
- **Final Dress:** A final run through without holds. Involves: Stage Manager, Director/Choreographer(s), Crew, Producing Director, Designers, Props Master, Performers, and possible audience.
- **Opening Night:** This is the first performance of the show with ticketed audience members. Involves: Stage Manager, Crew, Performers, House Manager, Ushers, and audience.

Once a production opens, no changes to the blocking or design elements can be made. This includes lighting, sound, and projection cues. No scenic, properties, or costume changes or any other dynamic actions of the performance should be altered.

**7.D. STRIKE**

Strike is the restoring of the stage to its original condition and/or preparing for the forthcoming load in. This mainly consists of the breakdown of technical components of the production, but may also involve restoring elements such as a repertory plot, masking, etc.

Safety is of the utmost importance! Proper footwear and clothing must be worn. Additional Safety Equipment may be required depending on the task.

Strike typically takes place immediately following the final performance of the production. Strike is run by the Technical Director or Scenic Shop Supervisor. Strike requires the presence of all undergraduate performers involved in the show and crew, Props Master, Master Electrician, and Technical Director or Scenic Shop Supervisor. Only the Technical Director, Master Electrician and Costume Supervisor can release anyone from Strike.

All undergraduate students involved in the production (cast and crew) are REQUIRED to attend. Graduate Actors are released after 1 hour of participation at Strike due to their GTA responsibilities.

Only the Technical Director may approve an absence from Strike. Under extenuating circumstances may a student be “excused” from or permitted to leave early from Strike. If the student is “excused” from a required strike or leaves early from Strike, the Strike must be “made up” by making arrangements with the Technical Director. These arrangements may include one of the 3 following options:

- The student must participate in two Strikes within the current academic semester or,
- The student must participate in one strike and serve 6 hours in the shop within the current academic semester or,
- The student must serve 12 hours in the shop within the current academic semester.

If a student does not adhere to the above penalties for missing Strike or leaving early from Strike, or if the students miss or leaves Strike early without approval of the Technical Director the student will be subject to consequences that may include:

- A reduction of grade in any course associated with participation in the production.
- Ineligibility for participation in School productions for the upcoming semester.

**7.E. MFA DESIGN STUDENT RESPONSIBILITIES FOR STRIKE**

*This policy is currently under review by the School Director.*

All MFA students from all design areas are expected to participate in strike. This

usually requires 3-4 hours and is typically scheduled as a Sunday work-call on the Production Calendar. All Lighting Design Students and all Scenic Design students are expected to attend all strikes. Two Costume Design MFA students will be assigned to the strike for each show; the Costume Design Area will make the strike assignments for Costume Design students at the beginning of the academic year.

This assignment is not part of the .5 FTE and repercussions for not attending a strike are handled via the Portfolio Review and could affect the student's good standing in the program.

### **7.F. ALL DESIGNERS DOCUMENTS**

The documents below (follow links by area) serve as basic outlines for the process by which members of the Design Team will design and realize productions within the School of Theatre and Dance. All documents can be found [here](#).

These guidelines are by no means inclusive of all the steps and meetings that may be necessary to accomplish a successful design. A few basics to note:

- Designers will be invited by the Producing Director to a Basecamp group for each relevant production. A production calendar, design materials, and documentation related to each show can be found on Basecamp.
- It is the designer's responsibility to meet all deadlines laid out in the production calendar.
- Documentation should be uploaded prior to design/production meetings for reference by the design/production team during the meeting.
- The purpose of design meetings is to ensure communication amongst the entire design team and mentors and to address any group concerns. These meetings are not intended to be the principal collaborative meetings for the director and design teams. It is the designer's responsibility to schedule additional meetings.
- Likewise, production meetings are a check-in with the entire team and mentors during the realization of the design. It is a place to bring up potential issues/needs, but these needs should be addressed as they come up regardless of when a meeting is scheduled.
- Designers should come prepared to all meetings. Preparation includes having all necessary technology to present your work (laptop, adapter, etc.).
- The process of collaborative design may require openness to new (and sometimes challenging) ideas. Although these documents describe the design process in a linear manner, designers should prepare for the unexpected and remain flexible and communicative.

**7.G. ARCHIVAL PHOTO SHOOT**

Archival photos typically take place during the final dress rehearsal or as per arrangements made by the Producing Director. If the Producing Director arranges for the presence of a designated photographer, that photographer should be given preference with regard to setup, location, etc. Designers and other parties are welcome to take photographs during the archival photo shoot as well.

**7.H. COMPLIMENTARY TICKET POLICY**

Complimentary tickets will be issued for a documentable business purpose with the approval of the Director of the School of Theatre and Dance, Producing Director of the School of Theatre and Dance, or the Dean of the College of the Arts. Additional tickets may be purchased in addition to the complimentary tickets. A list of eligible recipients will be presented to the box office prior to the shows on-sale.

All staff and faculty of the School of Theatre and Dance and the school's Community Partners are eligible for 2 tickets per production to encourage their attendance and support of the program. (2 tickets total for split run shows).

Cast members, show designers, and production staff and crew will all be eligible for 2 complimentary tickets in exchange for their efforts on a specific production. Due to the large cast size and small audience size of BFA Dance Showcase, only choreographers and members of the artistic team (and not cast members) are given complimentary tickets.

The Show director may request more than 2 comps but must request them by 5pm the business day before the performance. 4 tickets per performance will be held for the Show Director and the Director's name will be sent to the Box Office 3 weeks prior to the show. The School Director, Producing Director, and College Dean may request additional comps to accommodate VIP supporters.

In order to obtain complimentary tickets, you must follow the steps below:

- Tickets should be requested from the University Box Office at the O'Connell Center in advance. Allow 24-48 hours for processing.
- Tickets can be picked up at the University Box Office at the O'Connell Center in person with a picture ID during the day or at Will Call on the night of the performance at the Constans Theatre Box Office kiosk. Tickets must be signed for and picked up by the ticket holder. Please arrive early to avoid any lines or delays.
- Same day complimentary ticket requests will not be honored.

- The University Box Office at the O’Connell Center is open Monday through Friday from 12 pm to 5:30 pm. The Box Office at the Constans Theatre is open 45 minutes prior to the performance.
- Many performances do sell out, so it is a good idea to request tickets early.

Important Contact Information:

University Box Office #: 352-392-1653

Contact: Kyle Summersfield, Box Office & Marketing Manager Email:

[ksummersfield@ufl.edu](mailto:ksummersfield@ufl.edu)

### **7.I. PROP WEAPONS & THEATRICAL FIREARMS**

This policy has been adapted from the Theatrical Firearms and Weaponry Safety and Procedures Manual compiled by the staff at Krannert Center for the Performing Arts at the University of Illinois (Issue #2). It is intended to aid SoTD Stage Management teams in safely utilizing theatrical firearms in tech rehearsal and performance including storage and transportation. The information draws on industry-wide safety standards and “best practices” related to prop weapons and theatrical firearms. At other theatres or organizations, different people may be responsible for the different aspects of firearms and weapons safety, but the general concepts are applicable anywhere prop weapons are used.

#### Theatrical Firearm Wrangler (Wrangler)

The Theatrical Firearm Wrangler is the liaison for the production and is responsible for ensuring that all prop weapons and theatrical firearms are transported, stored, handled, and cleaned. The Weapons Master works closely with the Director, Fight Director, Stage Manager, and Actors to create a safe and appropriate working environment for using weapons in rehearsal or production.

#### Storage & Transportation

It is imperative that in all instances of interacting with prop weapons and theatrical firearms, whether functional or decorative, toys or reproductions, that you follow the same procedures for storing and transporting prop weapons and theatrical firearms.

A toy gun can be easily mistaken for a real one, and in today’s climate of escalated violence in schools and universities, as well as a hyper-awareness of threatening situations during public gatherings, all weaponry for the stage must be handled with caution and concern for others in the community. Treat non-functional prop and toy weaponry, starter pistols, plastic or rubber weapons, etc. in the same manner as a weapon capable of being fired.

### Transporting Small Prop Weapons and Theatrical Firearms

All small items - handguns, pistols, knives, daggers, throwing stars, brass knuckles etc. - whether functional or not, are placed in a lockable container and marked "Props." An inventory of box contents is taped inside the box lid. The container is locked by key. The Weapons Supervisor, Theatrical Firearm Wrangler and Stage Manager retain the keys for the production.

Ammunition (in the form of blanks, caps, ¼-loads, etc.) is transported in a separate, locked container marked "Props." An inventory of the ammunition, including total quantities of all types, is taped inside the lid of the box.

Theatrical firearms and Ammunition are always transported in their containers. Prop weapons and theatrical firearms are not carried in backpacks, storage bins, or with other props. Once in the rehearsal room or performance space, prop weapons and theatrical firearms are locked into a road case, weapons locker or dedicated space. Ammunition (blanks and ¼ loads, etc.) is NEVER used in the rehearsal room and should NEVER be stored in the rehearsal room. Prop weapons and theatrical firearms (including toy, plastic or rubber weapons) may not leave the School of Theatre and Dance for any reason. School Staff, Theatrical Firearm Wrangler and Stage Manager are the ONLY people authorized to transport weapons in the hallways of the School or to remove prop weapons and theatrical firearms from a locked weapons box.

When not used during rehearsal and performance the prop weapons and theatrical firearms (transported in their lock box) should be stored in the Weapons Armory.

Storage of Blank Firing Theatrical Firearms During Tech, Dress Rehearsal and Performance  
Blank loaded theatrical firearms are kept with the Theatrical Firearm Wrangler and handed off to the actor firing the theatrical firearm (or other actor in the scene as appropriate) at the last possible moment within the staging of the play. Note that the actors involved with handling the theatrical firearm may want to be involved with loading the weapon. This should always be done under the supervision of the Theatrical Firearm Wrangler. Once the rounds are discharged, the Actor who fired the theatrical firearm or retrieved the prop weapon from the stage, or the run crew who strikes the scene, must return the prop weapon to the Theatrical Firearm Wrangler at the earliest possible moment within the staging of the play. If the theatrical firearm is fired again, the same procedures are followed for every instance the prop weapon is loaded and ready for use. Once the prop weapon is no longer needed, the Weapons Master is responsible for cleaning the prop weapon, removing any undischarged rounds, completing the [Weapons Log](#) and returning the prop

weapon to the Weapons Lock Box. Note that the Actors involved with handling the prop weapon may want to be involved in this process. This should always be under the Theatrical Firearm Wrangler's supervision. Under No circumstances is a loaded theatrical firearm to be left on a prop table or any other unsupervised location.

If the blank loaded theatrical firearm must be pre-set on the stage, the Theatrical Firearm Wrangler must do it at the last possible moment before the action of the scene begins. At the start of a show, this would be at "five minutes" or, in the case of a set where there is no curtain to hide the action on stage once the house is open, the prop weapon would be set at "five minutes" to house open. If the prop weapon is used in the second half of the show, it is preset at the last possible moment during intermission.

At all times that a theatrical firearm is loaded with a blank and is outside of the lock box, the Theatrical Firearm Wrangler is to watch the prop weapon and/or the action on the stage involving the prop weapon. The Theatrical Firearm Wrangler may not be assigned any other duties that conflict with prepping, loading, monitoring, documenting usage, and cleaning weapons.

In the case of multiple live blank-fire weapons on stage, stage managers or assistant stage managers or members of the run crew or cast might be designated to supervise blank loaded theatrical firearms or to receive a prop weapon after it has been fired. These prop weapon hand offs are planned on a case-by-case basis.

#### Storage of Toy, Plastic, Rubber Theatrical Firearms

Non-functional theatrical firearms or other prop weapons are also locked in the Weapons Lock Box when they are not in use. These prop weapons are preset on the props tables or other designated locations prior to use. Whenever possible, these prop weapons should be handed off to stage manager or members of the run crew and returned to the lock box as soon as the prop weapon is no longer needed in the production. Non-functional theatrical firearms may not be present in a dressing room or other unsecure location.

#### Prior Notification of Firing a Theatrical Firearm

Before any theatrical firearm is fired, prior notice must be given to the University Police as well as the School of Theatre and Dance community. The Producing Director will inform University Police. On the day of the blank firing rehearsal, the stage Manager will post on the theatre doors and in appropriate backstage areas notice of the theatrical firearm rehearsal with the time and date.



### Theatrical Firearm Safety

See documents titled: [Actor's Equity Safety Tips for Use of Firearms and IATSE Firearms Manual](#)

#### Unsafe Situations

Performers, Stage Management and the Weapons Master should feel empowered to call a halt to a rehearsal if they are feeling unsafe about the prop weapon or how it is handled. A back-up plan should be created and rehearsed to address instances where the theatrical firearm may misfire, or where one of the performers feels they are in danger and wants to abort the scene.

No one should ever be asked to perform under circumstances where they feel their safety and welfare is being threatened or disregarded. The Artistic and Production Team must work together to create an authentic experience for the audience that does not jeopardize physically or emotionally the wellbeing of the performer or audience. The Theatrical Firearm Wrangler completes a [Weapons Log](#) for each rehearsal and performance in which a functional (blank firing) prop weapon is loaded and rounds are discharged. The theatrical firearm must be cleaned according to the Weapons Supervisor and notated on this log. If there is a malfunction during firing (weapon jams, round does not discharge, etc.) or the Theatrical Firearm Wrangler observes damage through a visual inspection STOP CLEANING OR HANDLING THE PROP WEAPON. Return the prop weapon to locked storage with the log and inform the stage manager of the malfunction or damage to include in the rehearsal report. One prop weapon should be tracked on each log sheet.

## SECTION 8: CASTING AND PERFORMANCE POLICIES

### 8.A. CASTING OVERVIEW

#### 8.A.i. Dance

Auditions for dance concerts, Fall/Spring dance showcases, and specialty events are usually held at the beginning of each semester. The auditions are announced and not part of the Block Auditions for the theatre portion of the SoTD season. Auditions will be held for faculty, student, and guest artist works and themes/concepts will vary according to the design and intent of the concert. They are open to the UF dance and theatre community. The primary requirement is that the student be currently enrolled in a viable dance technique class for the duration of rehearsals and performances.

#### 8.A.ii. Theatre

The Performance Area is committed to equity, access, and inclusion in its casting processes. We welcome non-traditional casting and the interrogation of the impact of casting decisions to broaden opportunity for interpretation of plays. We support the School as it prioritizes the work of historically underrepresented playwrights including women and artists from the Asian and Asian American, Pacific Islander, Black and Brown, Indigenous, and LGBTQIA+ communities. We support the work of the Season Planning Committee as it advises the Producing Director in the curation of an inclusive and diverse season. We understand that the imperative for greater inclusion must be balanced with the need to produce work that can be authentically cast from our student body without tokenizing or objectifying historically underrepresented artists within our community.

To that end, the Performance Area commits to:

- Color-conscious casting, recognizing that considerations of race and ethnicity are vital components of the casting process. Color-conscious casting requires the stage to reflect the racially and ethnically diverse population of the United States and the globe. It holds us accountable for implications of skin color and dimensions that race and ethnicity bring to a story; acknowledges and creates awareness of historic discrimination in the entertainment industry; and encourages evaluation of the effect that casting an actor of color has on the cast, production, and audience.
- An identity-conscious process, which encompasses our complex history and embraces artists' lived experiences.

- Eliminating gender and sexual identity bias in the casting process, recognizing that gender and sexual identity are also vital components of it.
- Eliminating bias regarding (dis)ability in the casting process.
- Providing access to its auditions for all interested University of Florida students, regardless of race, ethnicity, religion, gender identity, sexuality, (dis)ability, or age. Those requiring special services or accommodations to participate may contact the SoTD Performance Area Coordinator for assistance.
- Explicitly giving students agency in accepting or declining the roles that they are offered without penalty or reprisal.

## **8.B. AUDITIONS**

### **8.B.i. Dance Auditions**

All students wishing to audition for dance productions will be required to fill out an information sheet for each audition and are encouraged (but not required) to bring headshots and resumes. Auditions are held during the first week of classes and will be widely announced. The audition may include movement, repertory, vocal work, and improvisation. All auditioners must be enrolled in at least one UF technique class for the semester.

All students interested in collaborating with faculty and BFA dance major choreographers are encouraged to attend, including, but not limited to, designers, dancers, musicians, actors, writers.

### **8.B.ii. Theatre Block Auditions**

Auditions for Fall semester productions generally take place on the first and second day of classes. Callbacks take place during the first week of classes.

Auditions for Spring semester productions typically take place in the first week of the Spring semester. Callbacks take place within a week of initial auditions.

Theatre Block Auditions Process and Procedures:

- All participants are to report to the upper lobby near the Constans Theatre.
- Auditionees are required to fill out registration information when they arrive (30 minutes prior to their group audition slot).

- Everyone is encouraged to bring several copies of headshots and resumes, but they are not required.
- All auditioning students will have a maximum of two minutes to perform an audition package. The package will be two contrasting monologues or, if a student wants to be considered for the Fall musical, one monologue and 16 bars of music. Auditionees are advised to prepare an audition package that easily fits within the time limit; there is no need to use the full time.
- For musical auditions during the Fall Block Auditions, students should bring sheet music in the correct key. A piano accompaniment will be provided.
- All BFA Performance Students (Acting and Musical Theatre) and MFA Acting Students should participate in theatre Block Auditions each semester. Failure to do so may result in being placed on artistic probation. Students may audition for experience only through a designation on the audition form.
- Dance auditions for musicals or plays with dance will be held during Callbacks.
- Non-students are cast only when appropriate student talent has not auditioned. Professional Guest Artists are an exception to this policy.
- If a Guest Director is not available, the School Director, or designee, will cast on their behalf.
- A student may not be cast in 2 lead roles when the rehearsal schedules overlap.

### **8.C. AUDITION REQUIREMENTS (BFA DANCE, BFA PERFORMANCE, AND MFA ACTING)**

All BFA Dancers are required to audition for Faculty, Students, and Guest Choreographer pieces for the Dance Productions.

All BFA Performance Students (Acting and Musical Theatre) and MFA Acting Students are required to participate in each semester's block auditions and jury presentations. If desired, students can audition for experience only through a designation on their audition sheet.

Third year MFA Actors already assigned to productions may or may not have to audition for a specific role in the production based on the decision of the director.

### **8.D. PERFORMANCE LIMITS**

#### **8.D.i. Two-Production Rule**

The faculty expects BFA Performers (Actors and 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 and Hippodrome Theatre Co-Productions. Students must obtain written

permission from their specific Degree Coordinator to participate in more than two productions in the same semester (this includes rehearsal periods that begin in the semester prior to actual performance).

Students should note the Performance Area's policy on [Participation in Hippodrome Theatre Productions](#).

#### **8.D.ii. Three-Piece Rule**

Dance students are to self-regulate and limit their casting to three dances (faculty, guest artist, and/or student) to be performed in a production/semester (including Agbedidi as one of the three). The dancer and the casting choreographer are responsible to monitor compliance with this policy to avoid overload, fatigue, illness, and injury and to prevent scheduling issues for any show.

If a dance student has been cast in multiple dances, they must self-monitor their dance load before signing up/initialing the cast list. Before final casting, choreographers (faculty, guest artist, and student) are required to check in to see if their dancers can healthfully navigate the addition of the work to their schedules.

#### **8.E. NEW YORK SHOWCASE**

All graduating seniors in the BFA Acting and BFA Musical Theatre programs must participate in the screening auditions for the New York Showcase.

Note that this is an audition for the showcase, not all BFA Actors or BFA Musical Theatre students will be invited to participate in the showcase. While there is a requirement to audition, no one is required to participate in the New York Showcase.

All auditioners can present any combination of contemporary work--comic or dramatic monologues or songs.

All graduating MFA Actors are invited to participate in the New York Showcase.

#### **8.F. PERFORMER ACKNOWLEDGEMENT FORM**

Please find the performer acknowledgement form [here](#). This form will be signed by all students cast in a SoTD play or musical production.

#### **8.G. REHEARSALS**

Participation in a SoTD production is deeply connected to coursework. Some students will participate in productions for course credit, and each individual's work is intricately connected to every other participant. For this reason, the commitment for participating in a SoTD production should be taken just as seriously as the commitment a student makes to any class, and the rehearsal schedule should be treated with the same seriousness as a class schedule/syllabus distributed in traditional lecture/lab courses.

Acceptable reasons for absence or tardiness are consistent with [UF Attendance Policies](#) which excuses Title IX-related situations; serious accidents or emergencies affecting the student, their roommates, or their family; special curricular requirements (e.g., judging trips, field trips, professional conferences); military obligation; severe weather conditions that prevent class participation; religious holidays; participation in official university activities (e.g., music performances, athletic competition, debate); and court-imposed legal obligations (e.g., jury duty or subpoena). Other reasons may also be approved. All other conflicts will be considered scheduling requests and should be accommodated at the discretion of the Director or Choreographer.

Students are asked to view rehearsal and performance calendars and indicate all conflicts with the provided dates when completing audition forms. Conflicts beyond what are listed on audition forms for all roles are not possible to accommodate unless in alignment with UF Attendance Policies.

In the event a rehearsal period spans two semesters, all new academic conflicts are to be given to the Stage Managers within 24 hours of the first-class meeting of the new semester. If necessary, a revised rehearsal schedule will be published within 72 hours of the first rehearsal in the new semester. The student is responsible for informing the Stage Manager of approved tardy/ absence. Absence or tardiness is not excused simply by leaving a message for the Stage Manager.

Actors and dancers with three unapproved tardies, two unapproved absences, or two unapproved tardies/missed fittings that are not in alignment with UF Attendance Policies may be removed from the production and their role recast.

Rehearsal spaces are to be arranged by the Producing Director. Scheduling is dictated by School needs with no show having inherent priority. Scheduling conflicts between productions are to be resolved by the Producing Director with appeal to the School Director.

All rehearsal schedules must permit students to view the other School productions.

Individuals will be given a 5-minute Rest Period after no more than 55 minutes. If a 5-minute Rest Period is not given in a particular hour, a 10-minute Rest Period must be given after no more than 1 hour and 20 minutes.

In the absence of a Stage Manager (as is the case with some dance rehearsals and staged readings), the duties attributed to stage management will fall to the Choreographer/Director.

#### **8.H. PERFORMANCE AREA UNDERSTUDY POLICY**

Understudy assignments are a very highly prized professional skill. Inclusion of understudies in educational productions help to maximize student awareness of a professional theatrical rehearsal process.

- Each director/choreographer retains the right to decide if they will utilize understudies for their productions, and if/ how understudies are assigned – e.g. some actors/dancers might understudy more than one role/part.
- The decision to cast understudies will be made prior to auditions and in consultation with the Producing Director.
- The use of understudies in the rehearsal process will differ from one process to another; each director/choreographer may employ different methods regarding the use of and training of understudies in rehearsal and/or performance.
- Understudies may not be assured of a public performance.
- Understudies may be called upon to perform as a replacement when an actor cast in a role is not able to fulfill their responsibilities to the production, either in rehearsal or performance.
- Students who accept an understudy role must obtain release of understudy duties by the faculty/guest director to perform in productions that conflict with rehearsals/performances of the production for which they are understudies.
- Understudies should plan to be called and required to attend all rehearsals for which their role is called, including tech and dress rehearsals, as well as be on-call for all performances. The meaning of “on-call” may be particularly determined by directors and implemented by stage managers for individual productions. Most likely this will include a “check-in” process and a possible “release” time for each performance.
- In the case that an actor must be replaced in a production in which understudies were not originally cast, the director of the production will discuss possible options with the Producing Director. The Producing Director or the Performance

Area Coordinator will meet with the prospective replacement to discuss the potential casting.

- It is understood that students who are considered for re-casting under these extenuating circumstances are not obligated to accept the role as a requirement of their degree track.

When understudies are called upon to perform when an actor cast in a role is unable to fulfill their responsibilities in rehearsal or performance the following will be implemented:

- Understudies performing in rehearsals and performances will be detailed in the daily schedule and reflected in stage management rehearsal/performance reports.
- When an actor cast in a role communicates to stage management that they have a condition or situation that may result in the inability to perform their role during dress rehearsals or performances, the Stage Manager will immediately inform the personnel below:
  - Director
  - Music Director & Choreographer (if applicable)
  - SoTD Production Stage Manager & Deck Stage Managers
  - Producing Director
  - Costume Shop Manager & Wardrobe Supervisor
  - Intimacy Director
  - Fight Director & Fight Captain (if applicable)
  - Dance Captain (if applicable)
  - Front of House Manager
  - Production Sound Mixer (if applicable)
- When the decision to put an understudy on is made, the Stage Manager will communicate with the understudy, full cast, and artistic and production team members listed above.
- Audience members will be informed using two of the three methods detailed below:
  - Program insert
  - Sign at the theatre entrance
  - Stage management announcement made via God Mic
- Dubbing for another performer from backstage should be avoided.



## **SECTION 9: PERFORMER BEST PRACTICES**

In addition to the guidelines in this section, performers should be familiar with protocols for tech week and strike.

### **9.A. COSTUME AND MAKEUP**

#### **9.A.i. Measurements & Fittings**

The Costume Shop Manager will request all measurements/fitting requests from the Stage Manager no later than 24 hours in advance Monday-Friday. Notice of 48 hours or more will be provided by the Costume Area whenever possible.

The Stage Manager will designate measurement/fitting schedules no later than 24 hours in advance. This information will be posted on the Call Board. Notification of rescheduling or cancellations by the performers must be given to the Stage Manager no later than 24 hours in advance. Costume Shop telephone number is: (352) 273-0525.

In the event of illness or short notice emergency performers should contact the both the Stage Manager and the Costume Shop Manager as soon as possible to inform them. The performer should also do so if they will be late for their scheduled appointment. Late arrivals exceeding 15 minutes may create the need to reschedule the appointment at the discretion of the Costume Shop Manager.

Any missed appointments should be rescheduled as soon as possible by the Stage Manager in coordination with the Costume Shop Manager

#### **9.A.ii. Rehearsals**

Rehearsal costumes, if necessary, may be requested from the Costume Area through the Stage Manager. If rehearsal costumes and/or footwear are provided, they should be worn at all rehearsals. All rehearsal costumes should be returned to the rack labeled "Rehearsal Costumes" and checked in by Stage Management at the end of each rehearsal session.

#### **9.A.iii. Dress Rehearsals/Performance**

Costumes should be worn as assigned in accordance with Costume Designer instruction. Performers are responsible for treating their costume with respect and care. All costume pieces & items should be returned, stored, and hung up according to instruction by the Costume Area.

Performers should avoid the following while in costume:

- Use of excessive make up that may stain and/or damage costumes
- Inappropriate movement or use while in costume.
- Wearing perfume or strong fragrances while in costume or spraying in dressing room areas.
- There should be no smoking, eating, or drinking anything other than water in costume or in the dressing rooms.
- Costumes are not to be worn outside the building; this includes the outside loading dock area. (Unless given specific permission as directed for the performance)

Occasionally SOTD productions require costume rentals from outside sources. In the event of a costume rental performers and crew may be given specific handling and care instructions to ensure the safe return of the rented item(s).

Any damages or functional costume notes should be communicated to the Wardrobe Head and written on the “Costume Repair” sheet for the current production posted in the dressing room as soon as possible.

Performers are in charge of returning costumes to the areas designated by the Wardrobe Head immediately following the performance. Any damages or alterations should be conveyed to the Wardrobe Head and written on the “Current Production Repair” sheet that will be available backstage.

#### **9.A.iv. Laundry & Maintenance**

Laundry will be done periodically throughout the dress rehearsal and performance process. The Costume Area will establish a maintenance rotation based on garment and performer needs. That rotation will continue throughout the run of performances. Skin part costumes (items that touch the body directly like undergarments) will be laundered at the end of each day.

All costume items will be inventoried and checked in before and after each dress rehearsal and performance by Wardrobe crew to track and maintain the show.

#### **9.A.v. Personal Items and Footwear**

The use of personal items may be applicable in certain circumstances. Mostly commonly in Dance, but also for Staged Readings, Showcases, and contemporary theatre productions with large casts. If the need arises such Costume items must be approved by the Costume Designer prior to use. Approved personal items used in a production

should remain with all other costume items in secure dressing room areas and should not be taken home during the full course of dress rehearsals and performances. SOTD is not responsible for lost, stolen, or damaged items.

#### **9.A.vi. Makeup & Hair**

Makeup should be applied in accordance with the Make-Up and/or Costume Designer. Performers are expected to have a basic makeup kit. For standard makeup protocols, performers are responsible for providing and applying their own makeup. For specialized looks that require materials outside of a basic makeup kit, the Costume Area will be available to assist in the purchase and application of make-up.

A protective garment should be worn when applying make-up.

SoTD is committed to equitable treatment in our hair and makeup protocols. Students are encouraged to bring forward any concerns about makeup and hair designs as soon as possible so that a solution can be negotiated for the benefit of all involved. As the School's protocols in this area emerge, we recognize that students are the experts on their own hair and skin care and that the cultural significance of hair and skin treatments should not be disregarded or minimized for the sake of a production.

#### **9.A.vii. Costume Loan Procedures**

Costume may be loaned/borrowed to other theatres and organizations at the discretion of the Costume Shop Manager. This includes costume needs for school outreach, competitions, conferences, showcases, and special events.

The following process should be followed when borrowing costumes:

- Make an appointment to pull costumes at least 7 days prior to the desired appointment time. The sooner the better! Appointments must be scheduled through an email to the Costume Shop Manager. Unfortunately, no walk-in appointments are possible.
- Before arriving for your appointment, provide a list of costume pieces that you want to pull (basic types, styles, or time periods). This will allow the costume area to review your needs and follow up with available options prior to your appointment.
- Arrive on time with sizing and measurement information in hand.
- Costume Area staff will guide you to the stock areas where requested items are stored. They will not pull costumes for you. The Borrower is responsible for independently pulling, sorting, and taking inventory of all costumes that are

requested for loan. All costumes are subject to approve by the Costume Shop Manager and should not leave the area without documentation and approval.

- When you have finished pulling, the Costume Shop Manager will confirm all items on your inventory list. Any special notes for use, care, and cleaning will be reviewed at that time.
- Please follow all standard costume area guidelines for performers and crew using borrowed costumes (see all sections in 9.A., above).
- Permanent alteration that involves cutting, glue, paint, or dye are not allowed.
- Borrowers may use minor reversible alteration for fit & function such as hems and side seam alterations.
- A return date should be scheduled no later than 7 days past the final use of borrowed costumes. Please allow time to restock all items back to where they were found. The borrower is responsible for washing, dry cleaning, and maintenance of all costumes borrowed as instructed by the Costume Shop Manager. Proof of dry cleaning/receipts are required. They are also responsible for any lost, damaged, or destroyed costumes during the time of the loan.
- All borrowed costumes should be reviewed, checked in, and restocked in order to complete the loan/borrow process.

### **9.B. PROPERTIES**

Props may be loaned to other theatres and organizations only with approval of the Producing Director. This includes props needs for school outreach, competitions, conferences, showcases, and special events. Please direct all questions to the Producing Director.

### **9.C. SOUND**

Microphone Check must take place prior to House opening as part of the stage manager's pre-show schedule. All reinforced performers need to be available at the beginning of microphone check with body microphones in place and in costume.

The Sound Operator is responsible for distributing and checking batteries of all wireless microphones.

Body microphones are delicate so please do not drop, mangle, step on, or otherwise abuse them. Anything said on a body microphone may/can be heard by the Sound Operator.

Performers will return the microphone to the Sound Operator after each performance. The Sound Operator will then finish shutting down microphones for the night.



## SECTION 10: STUDENT COMMITTEES AND SERVICE

There are several opportunities for student representatives in School and College Committees. This can be a great way to contribute to decisions at School and College levels while also learning more about how these units are run.

Self-nomination/nomination forms will be distributed by the SoTD Associate Director at the end of spring semester for the following academic year.

### 10.A. SCHOOL OF THEATRE AND DANCE COMMITTEES

Dance Area Student Council: This student governance group is internal to the Dance Area and supports school and college governance. The purpose of the group is to facilitate communication among students and with dance faculty and to be a resource as the School and College seek representation on different committees and working groups. Composition includes one Dance BA and one Dance BFA from each class, plus one transfer student representative. Self-nominations and class voting will be conducted by the Dance Area.

SoTD Curriculum Committee (undergraduate and graduate rep): Meets with faculty reps from each area for curricular planning and review.

SoTD Season Planning Committee (undergraduate and graduate): Must commit to reading a large number of proposals and plays in fall term. Must be able to meet on alternate Mondays at 3:00 p.m. in fall and beginning of spring semester. Student volunteers in this committee are expected to act as liaisons for their student colleagues and work to gather student input to bring to the committee and information back to their constituencies.

SoTD Health & Safety Committee (undergraduate and graduate): Must be able to meet approximately once a month. Work closely with faculty and staff reps to develop guidelines and protocols to ensure the health and safety of all faculty, staff, and students in all SoTD spaces.

SoTD Advisory Committee (undergraduate and graduate): Monthly meetings with the School's Assistant Director of Student Affairs to provide input on school activities. Student volunteers in this committee are expected to act as liaisons for their student colleagues and work to gather student input to bring to the committee and information back to their constituencies. Must be able to meet once a month, typically on Wednesdays at 5:00 p.m. in the Fall and Spring semester. Committee members may be asked to play a leadership role in the planning and running of SoTD Town Hall Meetings.

**10.B. COLLEGE OF THE ARTS COMMITTEES**

COTA Faculty and Student Awards Committee: 1 undergrad and 1 grad student from SoTD joins faculty and students from across the college. Nominations are reviewed and scored online for the following programs:

- Teacher/Advisor of the Year
- Teacher/Scholar of the Year
- International Educator of the Year
- International Student Awards (Courtelis, Fisher & Scarborough Awards—all announced at the same time)

COTA Research Committee: This committee meets to discuss research funding and issues that relate to the college. One faculty member, 1 grad student, and 1 undergrad student from each unit make up this committee. Student members are appointed by their Director. Research meetings usually occur once in the fall and spring. In late January, the committee reviews and scores applications for the undergraduate University Scholars Program.

**10.C. SoTD AMBASSADORS PROGRAM**

School of Theatre and Dance (SoTD) Ambassadors are a group of students in the University of Florida's School of Theatre and Dance who assist the academic mission of the School by providing presentations on the School and its mission and goals, giving a voice for the School and its student services, assisting with audition days, recruitment, serving as hosts in a variety of School of Theatre and Dance functions, as well as providing a link between SoTD and its alumni.

Please contact SoTD's Academic Advisor, Ali Nottke, regarding interest in participation with the SoTD Ambassador Program.

Active membership is open to students who have completed a minimum of two semesters in the School of Theatre and Dance and have a major concentration in the School. No academic credit is offered. Serving as an Ambassador is an honor and distinction. Members must be in good standing with the University of Florida, and The School of Theatre and Dance, and their respective program. Ambassadors are to set an example for conduct and inclusivity throughout SoTD. Members are expected to be leaders in the School, including classes, productions, events, and any interactions with prospective students, donors, and alumni.

The goal is for every undergraduate area of the School to be equally represented. A minimum of 2 representatives from each of the following undergraduate areas should be represented:

- i. BA Dance
- ii. BFA Dance
- iii. BA Theatre
- iv. BFA Performance
  1. Acting
  2. Musical Theatre
- v. BFA Design & Production
  1. Costume Design
  2. Lighting Design
  3. Scenic Design



## SECTION 11: OUTSIDE ACTIVITIES

### **11.A. PARTICIPATION IN HIPPODROME THEATRE PRODUCTIONS (BFA PERFORMANCE AND MFA ACTING)**

If a student is cast in a Hippodrome production and they are on a typical rehearsal schedule, then students will likely miss 4 classes (2 weeks of Tues/Thurs or Wed/Fri classes). In some cases, rehearsals might extend into 3 weeks (potentially resulting in 2 more absences of Tues/Thurs or Wed/Fri classes). In this instance, faculty will not penalize the student for the absences. Absences incurred due to Hipp productions absorb all “unexcused” absence allowances in any course attendance policy.

MFA Students can be in one production per semester that interferes with courses (whether taught or courses they are teaching).

BFA Students (Musical Theatre and Acting) can be in one production per academic year that interferes with courses.

Students are responsible for notifying their SoTD instructor about casting in a Hippodrome production.

This policy applies to SoTD courses only. Students are responsible for notifying instructors of non-SoTD classes and will need to adhere to the attendance policies of non-SoTD classes.

### **11.B. DANCE STUDENT PARTICIPATION IN INTENSIVES**

Taking time off during the fall/spring semester(s) to participate in short-term dance intensives is strongly discouraged for its negative impact on student growth and dance program momentum, particularly for BFA majors. Many professional fall/spring intensives offer summer counterparts that should be investigated first.

### **11.C. DESIGN & PRODUCTION STUDENT POLICY ON OUTSIDE ACTIVITIES**

BFA Design & Production students have unique responsibilities over the course of a production and must be present for certain high impact portions of the process including tech week. All students in the BFA Design & Production program are responsible for communicating with their mentor(s) for any outside activities (attendance at conventions, internships/jobs, etc.) that would impact their ability to meet academic, artistic and production responsibilities.

All students in the MFA Design & Production program are required to discuss and receive permission from their mentor(s) for any outside activities (Florida Players shows, attendance at conventions, internships/jobs, travel, appointments, etc.) that would impact their ability to meet academic, artistic and production responsibilities.

In addition, as an employee of the University of Florida, they are required to submit a disclosure of outside activities via UF's Conflicts of Interest Program at <https://coi.ufl.edu>. Attendance policies are established for each course and must be followed. Fulfillment of GTA assigned hours are required by contract. Any planned absences from class, design or production responsibilities must be discussed in advance with their mentor(s) and shop supervisor.

## SECTION 12: SoTD SCHOLARSHIPS

SoTD students are encouraged to apply for donor scholarships. A combined application will be distributed in the fall and a due date will be announced as part of the application process. Most scholarships are awarded during spring convocation and are based on a faculty review of a submitted student application.

Students are required to maintain a 3.0 GPA in-major coursework to be eligible. Students whose in-major course work GPA falls under 3.0 will be placed on scholarship probation, and will be so notified in writing by the Academic Advisor. Students will have one academic semester to improve their in-major coursework GPA to a minimum of 3.0. If the minim GPA is not achieved, scholarship will be revoked. Additional criteria are listed below. Please note that due to varying funds available in each donor account, scholarships may not be awarded every year.

### Ethel L. Ingraham Theatre Scholarship Fund

Supports scholarships for outstanding students in dance, design and production, or performance.

### Mark W. Stoughton Theatre Scholarship Fund

Supports undergraduate theatre students demonstrating financial need and outstanding artistic potential.

### Jim Richardson Memorial Theatre Scholarship

Supports annual scholarship based on scholarship, character, and demonstrated talent.

### Chris Williams Memorial Scholarship

Support scholarships to undergraduate and graduate theatre students and may include students' travel for performances and research.

### Leonard Family Scholarship for Dance

Supports scholarships for students studying dance

### Melanie Hays Leonard Opportunity Scholarship for Dance

Supports a dance major or minor who demonstrates a commitment to contributing to a pluralistic community and a diverse student body.

### Lawrence Baynard Hubbell Scholarship in Theatre Studies

Support merit scholarship/fellowship for an undergraduate (sophomore or higher) or graduate student majoring in dance, design and production, or theatre performance and/or who shows interest in writing dramas or screenplays.

Friends of Theatre and Dance Scholarship/Fellowship Endowment

Supports scholarships/fellowship awards for undergraduate and graduate students majoring in theatre and/or dance.

Robert N. and Beverly T. Singer Theatre and Dance Fellowship Fund

Support awards for recruitment of graduate students; preference given to Design and Production and may include travel, performances and research.

Dr. Albert F. C. "Doc" Wehlburg Scholarship

Supports annual scholarship for undergraduate students studying theatre  
In Honor of Retired Faculty Scholarship.

Supports scholarship for undergraduate and graduate theatre and dance majors.

Friends of Theatre and Dance Scholarship Fund

Supports graduate and undergraduate scholarships to students of the School of Theatre and Dance.

Friends of Theatre and Dance Summer Scholarships

Provides financial support for student summer research and creative projects. Competitive award based on submitted project description. Awardees must be returning students on campus the following fall and provide a brief project summary to the Friends of Theatre and Dance.

Geraldine Ledoux "Gatortones" Scholarship

Supports outstanding achievement in musical theatre.

Stephen Root and Romy Rosemont Scholarship

Supports meritorious achievement in acting.

Florida Theatrical Association Scholarships

Typically supports 5-6 students in performance and design/production.

Rick and Betsy Schuster Scholarship

Supports student internships and travel.

Joe Glover Musical Theatre Scholarship

Founded through a gift by the UF Provost, Joe Glover, recognizing outstanding accomplishment in musical theatre.

Brenna Rizzardi Scholarship

Supports students in costume design/technology.

Margaret Trim Bachus Endowed Scholarship

Provides support for rising junior, senior students majoring in theatre who exhibit leadership, compassion, and a commitment to empowering and amplifying the voices of women and/or individuals who identify as women in theatre.

## SECTION 13: GRADUATE PROGRAMS HANDBOOK

### 13.A. OVERVIEW OF GRADUATE PROGRAMS

The Masters of Fine Arts (MFA) in Theatre includes specializations in Acting and Design and 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.

MFA students are expected to write well and in a scholarly manner. MFA students identified as weak writers may be required to take a writing course in addition to the required courses for the degree at their own expense. 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.

MFA 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.

\*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 is a required part of the curriculum.

MFA 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 Project in lieu of thesis.

Admission to the Master of Fine Arts in 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.

The Acting and Design and Technology Specializations share the following core courses:

- THE 6525 History, Literature & Criticism I (3 credits)
- THE 6526 History, Literature & Criticism II (3 credits)
- THE 6973c Project in Lieu of Thesis (3 credits)

### **13.B. GRADUATE ADVISING**

MFA Acting Coordinator: Tim Altmeyer

Advisement and counseling of graduate students in acting is conducted by Tim Altmeyer, Graduate Performance Program Coordinator. In the fourth 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.

MFA Design & Production Theatre Coordinator: Jen Dasher

MFA Design and Production students should seek guidance and counseling from their mentors: Scenic Design, Mihai Ciupe; Costume Design, Jen Dasher; Costume Technology, Ryan Moore; Lighting Design, Leo Lei.

### **13.C. MFA ACTING ELECTIVE CREDITS**

As determined by the curriculum and scheduling, MFA Acting students may request to take graduate or undergraduate elective courses in partial fulfillment of their degree requirements.

Typically, MFA Actors will have 3 credits of "electives" in either the fall or spring semester in their third year. In the opposing semester, the students may elect either 9 credits of Internship or 9 credits of courses on campus.

With approval from the advisor, MFA Acting students may elect to:

- Take 3000 or 4000 level courses outside of their discipline that is relevant to their degree. Six (6) credits of undergraduate courses (3000-4999) outside the major may count when taken as part of an approved graduate program. Students can register for the courses using the published course and section number. Consult the Academic Unit before registering.
- Take graduate courses in the College of the Arts. Students can register for the courses using the published course and section number. Assistance from the School's Academic Advisor may be necessary for enrollment in departmentally restricted courses.

- Take graduate level THE or TPP courses not in the plan of study. MFA Acting students are expected to have completed any necessary prerequisites for that course and/or have commensurate experience that adequately prepares the student for the course. Unless an MFA Acting student has design experience and could have been admitted to an MFA Costume, Lighting, or Scenic program, they will not be permitted in the classes (TPA). The instructor will determine this and can provide approval. If a student has an interest in design specific courses, they should refer to the undergraduate courses.
- Take THE6905 Individual Study - an independent study course which allows a student to gain new knowledge that builds on an undergraduate course or delves into a new area related to a previously taken course.
- Take a 3000 or 4000 level course in THE, TPP, or TPA when it is not offered at the graduate level, may be completed as part of an individual study course. The student completes the undergraduate course syllabus requirements along with at least one significant and related graduate level project, as stated on the THE 6905 contract

Likewise, an individual study course may include completing a modified THE, TPP, or TPA graduate course syllabus (see note above regarding graduate level TPA courses).

#### **13.D. INDIVIDUAL STUDY**

All instructors who agree to do an Individual Study must create a syllabus with the conditions of the Individual Study and post it on the art.ufl.edu syllabus page 3 days prior to the start of the semester. All Instructors should submit the subtitle of the Individual study to the Academic Advisor for inclusion on transcripts. Note that the maximum number of Individual Study credits MFA Acting students may take as part of their required 60 credit Master's program is 9 credits.

#### **13.E. MFA ACTING INTERNSHIP**

MFA Acting students may elect to complete an internship at The Hippodrome Theatre or an off-campus industry internship, 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 students 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 MFA Acting Coordinator, and the Associate Director or School Director 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.

An Internship Credit Application can be found [here](#).

An Internship Rating Sheet can be found [here](#).

### **13.F. INTERNSHIP REQUIREMENTS FOR INTERNATIONAL STUDENTS**

All international students MUST complete a (Curricular Practical Training) CPT form with the UF International Center before starting an internship. CPT authorization is required for engaging in training or temporary employment to allow the student to gain practical experience in the student's major field of study. Students may not engage in any of these activities without previously getting CPT approval to do so. Failure to obtain CPT approval before beginning an internship, practicum, clinical rotation or similar activity may result in an international student falling out of status. More information about the CPT requirement can be found [here](#).

### **13.G. 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 performance/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.

### **13.H. SEMESTER PERFORMANCE FEEDBACK AND PORTFOLIO REVIEWS**

#### MFA Acting Semester Performance Feedback:

The graduate student end-of-semester performances and feedback meetings are scheduled at the end of every semester a student is in residence. Semester Performance Feedback (SPF) meetings are one part of an overall system of evaluation. Although a student must maintain a B average, they must also pass each end-of-semester evaluation to continue in their program of study. Semester Performance Feedback meetings 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. These meetings 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.

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. 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.

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 Semester Performance Feedback meetings will take place at the end of each semester of graduate study with each MFA Acting student. To be prepared for this meeting the student will prepare a brief statement concerning his/her work. At the meeting 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 (all areas are currently reviewing what is included in "Professional Behavior"). The faculty will meet privately to discuss the work and progress of the student to ultimately vote one of the following options:

- to allow the student to proceed with his/her research work according to schedule
- 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.
- to dismiss the student from the program based on unsatisfactory performance regarding Knowledge, Skills, or Professional Behavior.

The MFA Acting 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 Semester Performance Feedback will be put in the student's file by the MFA Acting 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

Note: MFA portfolios 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.

### **13.I. ARTISTIC PROBATION**

One of the possible results of not passing a semester performance review 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 Semester Performance Feedback, 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 & Production Area Coordinator will notify MFA students placed on Artistic Probation or dismissed from the program in writing.

### **13.J. COMPREHENSIVE EXAMINATION**

The examination is comprised of questions submitted by members of the graduate performance faculty. Students will submit completed examinations electronically (as a Word document) 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 distribute copies 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.

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.

Written Examination, MFA Design & Technical Production:

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.

Oral Examination, MFA Acting and Design & Technical Theatre:

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 curriculum content (theatre history, acting theory, vocal training, movement training, directing, acting for the camera, performance of high-styles or non-realism, etc.). 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 students should review their responses prior to the Oral Examination and be ready to defend responses or present modified responses to the written exam.

### **13.K. PROJECT IN LIEU OF THESIS**

The MFA project-in-lieu of thesis is a 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. All MFA Candidates will submit a Project Paper at the completion of the final MFA Project.

### **13.L. PROJECT PAPER**

All MFA theatre project papers must be completed before the end of the semester in which the role is performed. Faculty will not review project papers 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.

The MFA Project Paper 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 first and second readers for the paper that accompanies the Project in Lieu of Thesis will be assigned to the student from the beginning of the process. The first reader will be available to answer any questions concerning modes of analysis and documentation but will not interfere with the director's role.

Project in Lieu of Thesis Paper Procedures, MFA Acting:

It is recommended that the actor keep a detailed journal/rehearsal log 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 they are completely satisfied with the document. At that point, the Chair presents the document to the Second Reader for their comments and suggestions. The student reviews these notes with their 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.

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

The structure of the Project/Thesis paper for the MFA in Acting can be found [here](#).

Project in Lieu of Thesis Paper, MFA Design & Technical Theatre:

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 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, as well as all technical information available on the technology used in the production.

An MFA Design and Production Sample Table of Contents can be found [here](#).

#### MFA Thesis/Project Paper Format:

Each student is responsible for conforming to regulations governing format, final term procedures and dates for submitting his/her Project in Lieu of Thesis Paper to his/her Supervisory Committee. Students MUST follow the procedures outlined online: <https://grad.ufl.edu/media/gradufledu/pdf/td-guide.pdf>. The Graduate School's Helpful Resources website can be found here <https://grad.ufl.edu/academics/editorial/tools/help>.

#### 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 proofread prior to submission to the Graduate Faculty of the College of the Arts.



It is the responsibility of the Chair of the Supervisory Committee to review the initial rough drafts of the paper 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.

### **13.M. PROFESSIONAL ACTOR SHOWCASE, MFA ACTING**

All graduating MFA Actors are invited, but not required, to participate in the Actor Showcase.

### **13.N. GRADUATE 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 academic and artistic performance in your program of studies, satisfactory performance for end of semester reviews (acting or portfolio presentations); 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
- Adherence 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 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 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.

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.

GA/GTA Evaluation:

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. 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 the evaluation cannot be completed, or if questions related to this procedure arise, please contact the Director's office immediately.

GAU Related Articles to Workload and Leave and Best Practices and Reminders for GA Supervisors can be found [here](#).

SoTD GTA and GA Job Descriptions can be found [here](#).

A document describing Professional Expectations for Graduate Study can be found [here](#):

**13.O. MFA RESPONSIBILITIES IN THIRD YEAR**

It is essential that all candidates check with the Graduate Director of The College of the 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.

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

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

All MFA degree candidates must apply for a degree through Student Self Service. Care must be taken to cite the correct degree, year and term. <https://one.uf.edu/>