



Department of Theatre and Film Studies

Franklin College of Arts and Sciences

UNIVERSITY OF GEORGIA



GRADUATE HANDBOOK

NOTE: The text in this handbook also appears in the larger Departmental Handbook available at www.drama.uga.edu

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Personnel and Communication

General Matter

All members of the Department, faculty, staff and graduate students have mailboxes located in room 203. There are also bulletin boards throughout the building, many of them specializing in certain types of information, such as boards for the student groups. Production notices, UGA Theatre audition sign up, applied drama schedules, fittings, and rehearsal schedules are online and, in some cases, on the callboard opposite the vending machines outside the Arena Theatre (room 151).

The faculty of the Department is responsible for establishing academic policies, creating the courses, curriculum and requirements for the undergraduate theatre major and the graduate degrees. The Theatre and Film Studies faculty combines both artistic skills and scholarship. The primary function of the faculty is to teach, not only through classes and consultation, but also by setting practical examples in theatrical art. Together with their teaching and artistic function, the faculty members are also engaged in scholarly research so that they remain constantly updated in terms of the dramatic arts. Finally, the faculty provides service to the university, the community, and the state through dramatic productions, workshops, consultations, and publications.

The faculty, then, plays a crucial role in the individual student's education. Students should feel free to consult with faculty members on matters concerning ideas, principles, and information germane to their education in the field. Contacting an individual faculty member may be done at their regular office hours or one may also make an appointment with the faculty member. If a student still has trouble reaching a faculty member, the problem should be discussed with the department's Graduate Coordinator, or to the Department Head.

Generally, it is not a good idea for a student to call or text a faculty member on their cell without express permission.

IT services for the department, including classroom, lab, and faculty computer support, are handled by the Franklin College Office of Information Technology. The Franklin OIT Help Desk is open Monday - Friday, 8:00 a.m.–5:00 p.m. Submit support requests online at helpdesk.franklin.uga.edu. You can also email helpdesk@franklin.uga.edu or call 706-542-9900. Self-service documentation is available at kb.franklin.uga.edu.

Franklin College Business Services Office (FSBO) works as a team to support Franklin College departments and units, helping them manage their financial resources. Our office consists of business experts cross-trained on core processes who specialize in the unique needs of the units and departments that they support. Working with faculty and staff in Franklin College, FBSO team members ensure that college and department resources support the overall goals and missions of the unit, college, and university. Currently, our Business Manager is the department's liaison with FSBO. More information on Franklin Business Services is available at www.franklin.uga.edu/business-office/home

If an answer or resolution cannot be found through any of these contacts or if an important or urgent matter arises, feel free to contact the Department Head.

Student Employment Within the Department

Graduate Assistants

The graduate teaching assistants in the Department are graduate students hired as part-time instructional, technical, or research employees. Discussion leaders, teaching assistants and other graduate assistants share offices in the Fine Arts Building. Most assistantships are awarded by the Department, with funding from the Franklin College, through recommendations of the appropriate area faculty. These departmental assistantships are devoted to enhancing the instructional mission of the department and may be in such areas as teaching assistance or working in the scenery, lighting, costume, or publicity areas. All departmental assistantships are awarded for one semester or one academic year at a time, but may be renewed for up to three years for MFA students and four years for Ph.D. students contingent upon satisfactory work performance, academic progress, and continued funding from the state of Georgia.

One incoming graduate student each year is usually awarded a two-year competitive Interdisciplinary Arts Assistantship by the Graduate School. These students will fulfill their assistantship obligations by working with Ideas for Creative Exploration. Occasionally, incoming students receive Graduate School assistantships that are awarded in a competition among all departments with graduate programs. These assistantships from the Graduate School allow for greater latitude in research and creative activities. All the Graduate School Assistantships (including ICE assistantships) pay more than departmental assistantships. Most are two-year appointments that, unlike departmental assistantships, include funding during the summer months between the first and second year; the Department usually will fund a third year at the standard departmental assistantship rate for MFA students or a third and fourth year for PhD students. Doctoral students may apply to the Graduate School's competition for a year of support to enable the completion of their dissertations. In recent years, the Department's graduate students have also received assistantships through other departments (e.g. Women's Studies), or through funds awarded to an individual faculty member by the university (e.g. to assist in the editing a national journal or as part of an endowed professorship) or by an external funding agency (e.g. the NEH or NSF).

Graduate assistants work in assignments designed to relate to their field of specialization. Their hours are restricted so that progress toward the degree is not impeded. By the same token, graduate assistants are not allowed to hold jobs outside the Department. Nor should they undertake any time-consuming outside activity except with the approval of their advisors and either the Graduate Coordinator or the Department Head.

Student-Advisor Relationship

Students and their advisors or major professors have as a mutual goal the achievement of a productive academic program. The graduate major professor recognizes the responsibility to be knowledgeable about the requirements of the degree programs and will always seek to make the student aware of them. The students have the ultimate responsibility to know the requirements and deadlines for their total program.

Students must seek out their advisors during the appropriate times of preregistration, registration, and drop/add. Decisions about a student's academic/artistic program are reached jointly by the advisor and the student so that the student may progress in a timely manner towards a degree.

The student need not wait until the formal advising times to see an advisor but should feel free at any time to seek advice on problems or issues related to their academic career. Such problems may involve specific courses, teachers in Theatre and Film Studies or in other departments, participation in outside productions, the preparation of professional materials, proper balance of curricular and co-curricular activities or even the most profitable way to spend a summer.

Students should plan to see their advisor whenever a need arises. Checking in periodically makes it possible for students, advisors, and the Department better to communicate in making plans.

In short, Academic Advisor or Major Professor is the principal communication link between the individual student and the Department as a whole. Contacts between student and advisor should therefore be open and frequent. Students should feel free to discuss with their advisors any matter relating to the academic/artistic activities of the Department. The student has the assurance of the Department that such discussions will be kept confidential (with the exception of mandatory reporting requirements regarding issues involving the non-discrimination/anti-harassment policies of the university).

Because of the vital nature of the student/advisor relationship, any student experiencing problems with an individual advisor or major professor can contact the departmental advisor, area head, graduate coordinator, or department head if earlier steps are unsuccessful.

Student Rights and Responsibilities

Students are not only members of the academic community but are also members of the larger society. Students, therefore, retain the rights, guarantees and protections afforded to and the responsibilities held by all citizens. A student is not immune to prosecution by local, state, or federal law enforcement agencies irrespective of whether the University initiates judicial proceedings in a given situation. As members of the University community, students have a responsibility to know and follow the University conduct regulations. Violations of these regulations will result in action by the Office of Student Conduct.

As would be expected, standards for University of Georgia students are higher than those of communities not engaged solely in scholarly pursuits. Not every situation a student may encounter can be anticipated in a written document. Therefore, students are expected to act in a manner that demonstrates integrity and respect for others and the campus environment. To provide direction for that expectation, the University of Georgia has adopted The Pillars of the Arch as a means of articulating three guiding principles or values. By adhering to these principles, students can enjoy their own rights while also respecting others' rights. By doing so, students assist in furthering the University's aspirations to uphold The Pillars of the Arch---Wisdom, Justice and Moderation.

Student Honor Code

The University of Georgia seeks to promote and ensure academic honesty and personal integrity among students and other members of the university community. A Culture of Honesty, UGA's academic honesty policy and procedures, was developed to serve these goals. All members of the academic community are responsible for knowing the policy and procedures on academic honesty.

The University of Georgia seeks to promote and ensure academic honesty and personal integrity among students and other members of the university community. Academic honesty is defined broadly and simply—the performance of all academic work without cheating, lying, stealing, or receiving assistance from any other person or using any source of information not appropriately authorized or attributed. Academic honesty is vital to the very fabric and integrity of the university. All students must comply with an appropriate and sound academic honesty policy and code of honest behavior. All members of the university community are responsible for creating and maintaining an honest university, and all must work together to ensure the success of the policy and code of behavior. All members of the university are responsible for knowing and understanding the policy on academic honesty.

A Culture of Honesty, the academic honesty policy and procedures of the University of Georgia, will be made readily available to all students and instructors to ensure understanding of the academic honesty system and its proper functioning at honesty.uga.edu.

FERPA – Education Rights and Privacy Act

The University of Georgia is legally and ethically obligated to protect the confidentiality of student records. The Office of the Registrar provides several resources to help students, parents, faculty, and staff learn about student privacy rights and responsibilities.

The **Family Educational Rights and Privacy Act (FERPA)** is a federal law that protects the privacy of student education records. The law applies to all schools that receive funds under an applicable program of the U.S. Department of Education.

FERPA affords students certain rights with respect to their education records. Specifically, it affords students the right to:

- Inspect and review their education records
- Request the amendment of inaccurate or misleading records
- Consent to disclosure of personally identifiable information contained in their education record
- File a complaint with the U.S. Department of Education concerning alleged failures of the institution to comply with this law

The University of Georgia strives to fully comply with this law by protecting the privacy of student records and judiciously evaluating requests for release of information from these records. FERPA authorizes the release of Directory, or Public, Information without the student's prior written consent under certain conditions set forth in the act.

The law requires faculty and staff to treat students' education records in a legally specified manner.

- **Grades:** Students' grades should not be displayed publicly. Posting by name, SSN (all or partial), or UGA ID (CAN or 810 number) must not be used. If scores or grades are posted, use a code known only to the respective instructor and the individual student. In no instance should the list be posted in alphabetical sequence by name. Grades, transcripts, and degree audit reports should also not be placed in plain view in open, public mailboxes.
- **Papers:** Graded papers or tests should not be left unattended on a desk in a public area, nor should students sort through graded papers or tests in order to retrieve their own work.
- **Class rosters/grade sheets:** These reports should be handled in a confidential manner, and the information contained on them should not be disclosed to third parties.
- **Parents:** Parents and significant others do not have a right to information contained in a student's education record.
- **Employers:** Employers do not have a right to educational information pertaining to a student.
- **Student Information System:** Access to the Student Information System is not tantamount to authorization to view the data. Faculty are deemed to be "school officials" and can access relevant data in the system. UGA staff may obtain access if they have a legitimate educational "need to know" to fulfill their professional responsibilities. Neither curiosity nor personal interest qualifies as a legitimate educational need to know instance. If a faculty or staff member obtains access to student data, it does not mean that faculty or staff member can have access to all student data in the student information system.

- **Letters of recommendation:** Statements based on your personal observation or knowledge do not require signed consent from the student. However, you must have signed written consent to include information about a student's grades, grade point average, or class rank.

Please do not assume that it is OK with the student to include their grade or GPA even if you have received a verbal request from the student. It is vital that you have this permission in writing with the signature of the student.

- **Class schedules:** Do not provide anyone with a student's schedule. As well, do not assist anyone other than an authorized university employee in finding a student on campus.

If someone indicates it is necessary to contact a student due to a family emergency, refer them to the office of Student Care and Outreach for assistance. The number is 706-542-7774.

Please review complete FERPA information at apps.reg.uga.edu/FERPA/

Integrity in Research and Creative Activities

There are many online compliance training and information modules from UGA. Some of them are mandatory, others are strongly encouraged. Here are a few that are important.

SecureUGA eits.uga.edu/access_and_security/infosec/security_awareness/secureuga/

Institutional Review Board (IRB)

Students in the Arts rarely need to get IRB approval for their research. Oral Histories used in theatre pieces are no longer required to have IRB approval, although it is recommended that Waivers are still created for participants.

Policy for Programs and Activities Serving Minors

The University of Georgia is committed to providing a safe environment for all minors participating in programs and activities on campus or otherwise affiliated with the University. In accordance with this commitment and with Board of Regents Policy 12.9, the University Cabinet adopted a Policy for Programs and Activities Serving Minors. This policy became effective May 1, 2017 and extends to all University-sponsored programs/activities, as well as any third-party organizations that utilize University facilities for programs and activities serving minors (defined as persons under the age of 18 years) who are not UGA students.

The Policy may be found at programsforminors.uga.edu/policy.

Policy Requirements

Each program/activity must meet the following minimum requirements: approval, annual registration, background investigations, training, and records retention. All programs/activities serving minors must be approved and developed at the departmental/unit level, with Program Administrators determining content and training appropriate to the program/activity.

Failure to comply with the policy will result in appropriate disciplinary action, including but not limited to suspension of University funding, non-renewal or termination of the program/activity, removal or barring from University facilities, or suspension, dismissal, or termination of University employment or status as program/activity staff.

Policy Resources

To facilitate compliance with the policy, the following website includes program resources, sample forms, and FAQs: programsforminors.uga.edu. The website also houses the program/activity registration system. Annual registration is required for all programs/activities serving minors.

Policy Ownership and Contact Information

The policy is administered by Public Service and Outreach with Brian Stone, Program Coordinator at the Georgia Center for Continuing Education, serving as Policy Owner. As Policy Owner, Mr. Stone is charged with overseeing the programs and activities serving minors website, maintaining an inventory of programs, and responding to policy inquiries. Additional support is provided from an advisory committee of key University administrators, along with continued guidance from the Office of Legal Affairs, the Office of Real Estate, and Human Resources.

Please contact Brian Stone at programsforminors@uga.edu or 706-542-7255 if you have any questions or need additional information.

Emergencies

In the event of a tornado warning, everyone in the Fine Arts Building should go to the Cellar theatre and hallway outside of it. If there is a fire alarm, everyone should exit the building immediately.

The department's Emergency Response Guide contains more detailed information about how to handle various kinds of emergency situations in the Fine Arts Building. It is included as Appendix U of this Handbook. The guide includes emergency contact information; the location of the department's external defibrillator, first aid kits, eye wash station, and fire extinguishers; instructions for assisting special-needs individuals in emergencies; and instructions for fire, emergency evacuation, medical emergency, active shooter, bomb threats and tornados.

The Office of Emergency Preparedness can provide information about what to do in case of medical emergencies, bomb threats, active shooter situations, and more. Website: www.prepare.uga.edu

Resources for Hardship, Health, and Crisis Management

The Department of Theatre and Film Studies cares deeply about the well-being of its students, faculty, and staff, and the University of Georgia offers many resources to help members of the community work through crises, emergencies and other difficult situations. Within the department, the Academic Advisor/Student Support Coordinator can help students find the information and resources they need. A comprehensive list of resources for students can be found at drama.uga.edu/student-resources-uga and well-being.uga.edu

Student Care and Outreach helps students who are encountering troubles that affect their academics, whether financial, personal, or health. This office can also steer students toward other resources on campus that are available to meet whatever challenges the student is facing. Website: dos.uga.edu/sco/about/services

The Equal Opportunity Office. UGA Is committed to a fair and respectful environment for living, work, and study. The EOO is responsible for ensuring that UGA complies with all applicable laws and policies regarding discrimination on the basis of race, sex (including sexual harassment and pregnancy), gender identity, sexual orientation, ethnicity or national origin, religion, age, genetic information, disability or veteran status. Website: eoo.uga.edu

Note on mandatory reporting: All members of the UGA community (students, faculty, staff) are expected to uphold UGA's non-discrimination and anti-harassment policies. All faculty, staff, and employees (including graduate assistants) are mandated to report possible discrimination or harassment as soon as they become aware of or receive a complaint about it. Students are also encouraged to make their complaints directly to the EOO. Faculty and staff cannot guarantee a student's confidentiality, but can tell the EOO that the student wants confidentiality, and the EOO works to respect the student's wishes if possible (though confidentiality is not guaranteed). See: eoo.uga.edu/policies/non-discrimination-anti-harassment-policy.

The Office of Relationship and Sexual Violence Prevention (RSVP) offers support, information, and advocacy for survivors of assault and abuse. It can also provide information and resources on interpersonal violence, healthy relationships, consent, stalking, and more. The office is also helpful to those who want to help a friend or family member with these issues. Phone: The office is located on the first floor of the University Health Center. Phone: 706-542-SAFE (24 hour hotline). Website: www.uhs.uga.edu/rsvp/rsvp-intro

Campus Carry policy. House Bill 280 allows people to carry concealed handguns (not open weapons) on many parts of campus. Campus police can answer any questions about this policy. Phone: 706-542-2200 (the non-emergency line). Website: www.police.uga.edu/crime-stats/weapons-on-campus-info-2/campus-carry

Graduate Degree Programs

Graduate Coordinator

The Graduate Coordinator's official responsibility is to "implement all policies and procedures of the Graduate Council pertaining to graduate education at the University of Georgia (UGA)." They provide administrative coordination for all four graduate degree programs, serving as the primary channel for communication between Theatre and Film Studies and the Graduate School. They use the Theatre-Grads listserv to share information about opportunities of general interest to our graduate students, including grants, conferences, and jobs. They handle nominations for some grants and awards—each notice will explain the process. Working with the area heads, they compile and report on assessment measures for all four graduate programs. They review and countersign the paperwork that the Graduate School requires for graduation, including your final program of study and your thesis approval form. They can help with dispute resolution and problems that you encounter as a graduate student.

Major Professor

Upon admission a major professor will be assigned to each graduate student. The major professor monitors graduate student progress and guides the student toward timely completion of their degree program. The advisor is charged with framing and approving programs of study, advising students on required research skills, directing and approving the comprehensive examinations, guiding the design of thesis/dissertation research projects, reading and approving the final thesis/dissertation document and approving the final oral examination (defense). The major professor is also there to aid the student in professional goals. Graduate Students are expected to meet regularly with their Major Professor. They should meet, at a minimum, three times per semester: once to register for classes, once to review work in class, once to review work in production.

Minimum Enrollment

All enrolled students pursuing graduate degrees at the University of Georgia must register for a minimum of 3 hours of credit during any semester in which they use University facilities and/or faculty/staff time. This includes semesters in which they are completing comprehensive examinations and defending their thesis or dissertation. Students receiving assistantships must maintain at least 12 credit hours per semester (for the rare assistantships that continue in summer months, these Tas must be enrolled for 9 hours in summer). Students may, of course, take more credit hours, not to exceed 18 per semester. Please be aware not to exceed maximum hours allowed by the University.

Continuous Enrollment Policy

All enrolled graduate students must maintain continuous enrollment from matriculation until completion of all degree requirements. Continuous enrollment is defined as registering for a minimum of three (3) credits in at least two semesters per academic

year until the degree is attained or status as a degree-seeking graduate student is terminated.

All students must be enrolled for at least three graduate credits in the semester in which degree requirements are completed.

Maximum Enrollment Policy

The Graduate School allows a total Maximum Enrollment of 102 Hours. The 18 hours that students accrue through THEA 7005 is counted. If the registrar's office notices that you are nearing your 102-hour limit, they will send you a warning letter. Should this happen, contact your major professor immediately.

Sick Days

If a graduate student is ill and unable to attend class they must provide necessary documentation from a medical professional. If they are unable to teach class they must make necessary arrangements for class to be covered.

Jury Duty, Bereavement

If called for jury duty, students are excused. They must arrange coverage for any classes. In the event of a death in one's immediate family, an employee may be allowed necessary bereavement time off with pay not to exceed four working days chargeable to sick leave to attend funeral arrangements. The definition of immediate family and amount of time allowed shall be determined by the immediate supervisor and the individual.

Leave of Absence

A leave of absence provides a mechanism for students experiencing unusual circumstance to be exempt temporarily from the continuous enrollment policy. These are not granted lightly. A leave of absence requires approval of the student's GTA supervisor and major professor, along with the department's Graduate Coordinator and Department Head.

A leave of absence will be granted only for good cause such as serious medical and health-related issues, major financial and employment issues; pregnancy, childbirth, childcare, elder care, and other significant family issues; and other major personal circumstances that interfere with the ability to undertake graduate study. An approved leave of absence unless the leave is granted for pregnancy, childbirth or adoption counts toward any University, Graduate School, or program time limits pertaining to the degree being sought unless the leave is granted for pregnancy, childbirth or adoption.

Any leave that will require the student to miss classes, assistantship work, UGA Theatre rehearsals, or any other departmental commitment for any period requires

approval by the student's major professor, assistantship supervisor, the Graduate Coordinator, and the Department Head. The Leave of Absence Approval Form is included as Appendix S of this Handbook.

An extended leave of absence may require that a student withdraw from courses and/or miss one or more semester of coursework. Please note extended leaves are especially difficult to grant for MFA performance students since the classes for that program operate on a three-year rotation.

External Work Approval Requirement for Graduate Assistants

All work outside of the department (whether fee-based or not) performed by students who hold a graduate assistantship must be done with both the knowledge and approval of the department. Most importantly, when these requests are approved the outside work cannot have a negative impact on the student's classroom or departmental work assignments. Any conflicts with class activities, work schedules and teaching assignments must be worked out in advance with the student's direct supervisor, major professor and any instructors whose classes will be affected.

The External Work Approval Form is included as Appendix T of this Handbook. Failure to submit this form for approval of any external work/activities that fall outside of the department and that occur when the university is in session can result in the loss of a student's assistantship.

The Master of Fine Arts Degree Program

This handbook provides information about the M.F.A. program in Theatre. The Department of Theatre and Film Studies offers a second M.F.A. degree, the Master of Fine Arts in Film, Television and Digital Media, in conjunction with the Grady College of Journalism and Mass Communication. Information about that program can be found here: mfafilm.uga.edu.

Nature and scope

The M.F.A. program is designed as a terminal degree concentrating on the areas of production and performance in the dramatic arts, including stage, screen, and new media. The student must pursue one particular specialty area (e.g., performance, media, design) to be reflected in the program of study and in the nature of the final project. Nevertheless, to establish a viable basis for a career in any of these areas, a broad understanding of all creative facets is necessary, and this entails study and practice in other areas.

Moreover, a genuinely professional dramatic artist must be one who possesses a cultural awareness of the traditions and patterns inherent in contemporary dramatic art. This entails study of history and theory.

Admission

Full admission in the M.F.A. program requires an undergraduate degree (B.A. or equivalent). Foreign students whose native language is not English must have a score of at least 550 on the TOEFL. All require evidence of experience and talent in the practice of dramatic art in the form of auditions, portfolios, scripts, etc. In some specialties there is a limit on the total number of M.F.A. students admitted. In case of the performance area, students are admitted only every three years.

Normally the student's undergraduate degree should be in theatre or in an appropriate cognate field with extensive work in theatre. Additional requirements for admission are listed under each graduate degree.

Upon notification by the graduate school that a student's materials are complete, the academic faculty in a student's indicated area of specialization will review the application. The committee may make one of three recommendations: 1) acceptance, 2) refusal of acceptance, or 3) acceptance with conditions.

Advisement

Graduate students will be advised by their major professors, who will clear their advising hold for registration. This should happen before semester break for returning students and not at the last minute. For individualized and POD courses, students should use the online request system at drama.uga.edu/pod-override-and-individualizedindependent-study-course-request-form. All course requests must be submitted to the business office by the instructor of record, not the student.

Faculty must be up to date on their FERPA recertification, which happens at least once each year. They will not have access to the systems they need to advise their students, otherwise.

Minimum Number of Courses

The M.F.A. requires an absolute minimum of 60 semester hours beyond the bachelors. This includes credit deriving from the M.F.A. Creative Project for three semester hours. A maximum of six hours in Projects in Dramatic Art (THEA 7560) may also be applied. Each student must take at least six hours of graduate credit courses in theatre history and one 8000 level seminar, typically in THEA or FILM (unless the student is granted a special exception). With appropriate content, the 8000-level seminar could serve as three hours of theatre history. Graduate assistants enrolled in the M.F.A. program are required to enroll each semester in THEA 7005, which grants credit for assistantship work. This credit, however, does not count toward the degree. The final program of study may consist of special work beyond 60 semester hours, as determined by the major professor and the Specialty Board. A residence of two full consecutive semesters is required.

Time Limits

MFA degree students must complete all degree requirements, including all coursework on their approved program of study and defend their thesis (if applicable) within six years of matriculation. For all degrees the six-year limit begins with the semester the student matriculated into the program and ends with the last semester before the beginning of the sixth year.

Foreign Language Requirement

There is no language requirement for the MFA.

Graduation and MFA Program of study

Consult the department website for graduation information, deadlines, and instructions for filling out the MFA Program of Study: drama.uga.edu/graduation-commencement-and-graduate-student-deadlines. MFA students will fill out the program of study at the end of the semester before they plan to graduate (no later than the deadline set by the graduate school).

The Creative Project and Written Document

The Creative Project concentrates on creative work within the student's specialty area. In addition to the accomplishment of the creative work itself, the student will be required to provide a written analysis and evaluation of the project. The written document must be presented in final form at the oral examination. Two bound copies of the written document are required. A final oral examination on the project completes the process. The major thrust of the project, however, is to be the actual creative work. Each area has particular requirements for the written document.

The creative project will be recommended by the appropriate area faculty and approved by the Department Head. In no case will the project be assigned earlier than the summer before the student's third year in residence, no matter how many hours the student has accumulated. Projects should be done in conjunction with the department's production program, but under particular circumstances the area faculty may approve its being done outside the department in Athens or elsewhere. The nature, scope and suitability of the project will be determined by the area faculty.

Students in the M.F.A. program should realize that there are a limited number of opportunities for suitable M.F.A. projects. The departmental administration will make every effort to assign significant and timely projects, but the Department cannot be responsible to students who have not followed a normal program as outlined in this handbook. In general, it is best for a student to commence M.F.A. programs in the fall of the academic year, especially in performance, media, and design.

Below are descriptions of the areas of specialization available in the M.F.A. Program.

The MFA in Performance

The University of Georgia's MFA in Performance focuses on preparing artists for careers in theatre, film, and media and for teaching at the university, community college or secondary level.

The mission of the MFA Performance program is to develop performers who excel as storytellers, artists, content creators, teachers, and entrepreneurs.

Building on a performer's core strengths, the program cultivates the artist's individual voice with intensive studies in varied methodologies, techniques, histories, theories, and applied practice. Understanding the need for artists to be well rounded in all aspects of performance, our students take classes in dramaturgy, script analysis, theatre for social change, multicultural theatre history, and digital media. Though students undertake the same curriculum, the goal is to provide each student in the cohort a specialized artistic journey based on their interests and skill set.

Training in acting, voice, and movement encompasses Stanislavski, Meisner, Michael Chekhov, Alexander, Linklater, LeCoq, and Laban. In addition, classes in solo performance, devising, genre, style, and Viewpoints push actors to take control of their artistic aesthetic and process. Each year involves a student Lab Presentation meant to showcase their development in the program and highlight their specialization in performance. In the second year of the program, the students are assigned a substantial role in the University Season. In the third year, they complete a thesis project that serves as a capstone project for their degree.

Assistantships are available in teaching, public relations, community outreach, professional partnerships, and other leadership opportunities. These assistantships are meant to foster discipline and provide experiential learning in student's areas of interest. Our graduates go on to become practitioners in film, television, theatre, digital media, and education.

Ideal candidates for this program:

- display a foundational knowledge of performance process.
- have clear career and educational goals.
- have well rounded interests in all levels of production and performance.
- are drawn to performance-based work and interested in examining its role in their lives and society.
- represent diverse artistic and cultural voices.
- demonstrate an ability to work with others in a collaborative and respectful environment.
- utilize strong communication skills.
- have an inquisitive nature
- convey a spirit of creativity and imagination.
- are open and receptive to new ideas.
- are flexible and willing to take risks in their creative process.

- possess the stamina and self-motivation required for the rigors associated with achieving the Master of Fine Arts degree.

A minimum of 87 credits is required for the M.F.A. degree in performance. Depending upon the student's undergraduate background, additional course work may be required for performance specialists. No more than 12 active students may be registered in the M.F.A. program in performance at any one time. Students are admitted to the program every third year, and completion of the degree requires a three-year residency period.

The following course of study is the minimum required for the specialization in performance:

Academic/Curricular Requirements

Below is a list of the Required MFA Performance Courses – Total: 75 credit hours
This is the planned schedule for the next three years, but it is subject to change.

Fall Semester 2021

7590. Performance Process 3.0
7511 The Moving Body Expresses 3.0
7521. Freeing the Voice 3.0
GRSC 7001 GradFirst Seminar 1.0
GRSC 7770 TA Training 1.0
7005. Graduate assistantship * 3.0
17 Credits

Spring Semester 2022

7512. Masks and Physical Actor 3.0
7522. Standard Speech and Dialect 3.0
7570 Acting on Camera 3.0
7565 Meisner 3.0
7005. Graduate assistantship * 3.0
7080 Performance Lab 3.0
18 credits

Fall Semester 2022

7540. Characterization 3.0
7523. Verse/Heightened Text 3.0
7514 Devising 3.0
7523 ? Encountering Heightened Text
3.0 .
7005 Graduate assistantship * 3.0
Opt. 7080 Performance Lab
15-18 credits

Spring Semester 2023

7610. Play Directing Lab 3.0

7572. Actor as Entrepreneur 3.0
7514 Staged Physical Violence 3.0
7005. Graduate assistantship * 3.0
Opt. 7080 Performance Lab 3.0
15-18 credits

Fall Semester 2023

7550. Genre & Style 3.0
7210 Thesis Research 3.0
7005. Graduate assistantship * 3.0
Opt. 7080 Performance Lab 3.0

Spring Semester 2024

7524. Voice for Media 3.0
7300. Thesis 3.0
7592 Showcase 1.0
7005. Graduate assistantship * 3.0
Opt. 7080 Performance Lab 3.0

Additional 12 Credit Hours

In addition to those courses each graduate student must complete any two (2) Theatre Histories (6.0) from the list below (As per your schedule/interest fits)

THEA 6210	Theatre and Modernity
THEA 6220	Theatre and Society
THEA 6230	Theatre and Ritual
THEA 6280	Women in Performance
THEA 6300	Queer Theatre and Film
THEA 6400	Asian Theatre
THEA 6460	History of Dramatic Art: Special Topics
THEA 6470	African Theatre
THEA 6480	African American Theatre
THEA 6500	The Broadway Musical and American Culture
THEA 6800	Topics in History
THEA 7710S	Community Based Theatre
THEA 7340	History of Costume and Décor 1

1 General Elective from any department (3.0) (as per your schedule/interest)

Any 8000 Seminar in Theory, History, or Criticism (3.0) (as per your schedule/interest)

Total Credit Hours for Degree: 87 Hours

Selection of Major Professor/Thesis Advisor

Upon admission, a major professor will be assigned to each student. The major professor must be a member of the performance faculty. The student and major professor will set out their program of study working towards admission into candidacy for the degree. Through vigorous mentoring, they will identify the student's personal, professional, and artistic goals. Each semester they will assess the student's progress in the program. The Major Professor will also serve as the Thesis Advisor.

It is very important that new students become acquainted with the faculty, particularly in their area of interest, as soon as possible. All faculty are willing to talk with new students about their career interests and possible research topics. During the first semester graduate students should meet with all performance faculty members beyond those they have for courses, so that they can select a Major Professor. It is the student's responsibility to identify a performance faculty member willing to serve as their major professor by the end of their first semester. Students who do not have a major professor may be dismissed from the program. No faculty member is required to serve as the major professor for any student. By the first week of the second semester students will have consulted with the professor they would like to serve as their major professor. If the professor agrees the student will notify the Head of the Area.

Students may change their major advisor at any time upon consultation with the Head of the Area.

Expectations for Successful Academic / Research Progress

Satisfactory academic progress in the curriculum does not in itself guarantee continuance in the program, nor does continuance in the program guarantee the automatic granting of the MFA degree. In addition to satisfactorily completing coursework, MFA Performance students are expected to demonstrate talent, professional potential and to respond to the training. MFA Performance students will be reviewed after the first semester and each subsequent semester and will receive feedback from the faculty both verbally, and in the form of an official letter.

Factors in the evaluation of students in the MFA Performance program include, but are not restricted to:

- Academic progress;
- Evidence of growth in craft and knowledge;
- Potential for continued growth in the program and craft;
- Professionalism according to industry standards and per department's production protocol (see Production Protocols in Department Handbook);
- Maintaining a positive, respectful, and open professional conduct and attitude towards the training;
- Flexibility in approach to the demands of the work
- Respect and adherence to the teaching styles of the faculty
- Ability to work in a collegial manner with faculty, personnel, and students;
- Ability to work collaboratively within the graduate ensemble;
- Personal responsibility and initiative;
- Achievements in production;
- Achievements in mentoring and teaching
- Being a model of professional standards and conduct for the undergraduate students;
- Performance of assistantship duties.

Students can be dismissed from the MFA program at the end of any semester of their tenure for any of the following reasons:

- Failure to meet minimum academic standards;
- Failure to pass qualifiers, proficiencies, comprehensive examinations;
- Failure to complete assistantship responsibilities satisfactorily;
- Lack of professional conduct in production, classroom or rehearsal;
- Failure to respond to the training;
- Violation of University's policies regarding sexual harassment;
- Violation of University policies regarding plagiarism, copyright, and fair use;
- Creating a hostile and negative work environment in the classroom or production process;
- Inability to respond to criticism in a respectful manner
- Carelessness or recklessness involving UGA equipment;
- Continued, unexcused lack of attendance and support of University Theatre productions and events.

Academic standards

All graduate students must maintain a 3.0 in all required coursework. Only a grade of C or better can be used for a student's program of study (so if students need that course to graduate and they get a C- or lower, they have to retake it). Also, if the student's GPA falls below 3.0, they will be put on probation.

Students are required to attend meetings, colloquium, and symposia as scheduled by the Department Head, Area Head, or Director of Theatre.

At the conclusion of each semester a student is given a written evaluation of their progress in the program. This report will detail student's strengths, deficiencies, expectations for improvement, next steps and potential outcomes if expectations are not met (e.g., probation, dismissal from program).

A copy of this report will be sent to the Graduate Coordinator, the major advisor, and the student.

TIMELINE OF EVALUATIONS, PROJECTS, EXAMS

First Semester: Qualifying Proficiency Project

The qualifying project consists of the student undertaking a role in a production to come out of the Collaborative Play Making class. This class will spend the semester working on a project determined by the professor. The project will be presented at the end of the semester. Following that performance, the student will deliver a written self-assessment of their work on the project and be engaged in an evaluation by the performance faculty on the student's work in the production and in the classroom. Students who fail to meet the minimum standards on the Qualifying Project will be dismissed from the MFA program.

Students are expected to maintain journals, analyze scripts, keep director's notes, dramaturgical notes, production books, etc. These are the resources from which the student will eventually draw both the practical and creative aspects of their performance and provide source material for their reflection document.

By the completion of the production the student should be able to identify, explain, and present:

- their creative process, the methodologies, techniques, or theories used in preparing the role, and the practical and creative skills required to complete the demands of the role
- the "question" or "problem" this particular role presents to them as an actor and their strategies for attacking them
- the goals and objectives they are making for themselves in playing the role

- the manner in which they integrated work from classroom into their work in rehearsal and production
- what they learned about their own strengths and weaknesses as a performer

At the actual Qualifier session, the student will make a brief statement highlighting major points of areas listed above, then the faculty will respond to the student's performance with comments or questions regarding these areas, and also their work in the classroom, and other general observations. Following the faculty response, the student will be able to ask questions for clarification from the faculty regarding their responses and to ask questions regarding areas they may still want some more feedback on.

Students are assessed on their ability to meet the demands and responsibilities of rehearsal and production as outlined in the department handbook and on their ability to synthesize and explain their work through a defined process as outlined above.

Second Semester: First Laboratory Performance

At the conclusion of the first year, students will create and perform a presentation that represents the growth and skill attained in class and production. This may be a role in a university production, or it might be an independent project. This presentation may take many forms depending on the individual interests of the student. They will work closely with their major professor in determining the focus of this piece. The student must present a 10-page document outlining the rationale behind the piece, their objectives, and their process. Each member of the performance faculty will evaluate the student's presentation. In addition, the student's overall contribution for the entire year is also evaluated at this point and a determination is made by the performance faculty whether to continue the student in the MFA program. Students who fail to establish proficiency will be dismissed from the MFA program.

Fourth Semester: Comprehensive Written Examination and Admission to Candidacy

Comprehensive examinations are given early in the spring semester of the second year. In the summer, prior to the second year, the student will be assigned a reading list of major theoretical texts and scripts. The comprehensive written examination focuses on the history, theory, and techniques of acting as these areas affect performance. The performance faculty design the questions and a committee of three grades the exam with a "Pass" "Low Pass" "Fail." The student must receive "Pass" or "Low Pass" on all three of the questions to continue in the program.

After successful completion of the first four semesters the student will be admitted to candidacy.

Fifth and Sixth Semester: Thesis project

The thesis project is ultimately meant to be a capstone project representative of the student's professional and artistic goals. A proposal for the project will be submitted by the student in the spring of their second year. The performance faculty will review the proposals, meet with the student for clarification, and possibly offer alternative suggestions. The appropriateness of the proposal will be determined by the appropriate area faculty and approved by the Department Head. It will be assigned no later than the summer preceding the third year. In no case will the project be performed earlier than the summer before the student's third year in residence, no matter how many hours the student has accumulated. Projects might be done in conjunction with the department's production program, self produced, and under particular circumstances the area faculty may approve its being done outside the department through a professional residency or similar situation. The nature, scope and suitability of the project will be determined by the area faculty.

In addition to the accomplishment of the creative work itself, the student will be required to provide a written analysis and evaluation of the project. The final written document must be presented in Chicago Manual of Style format prior to the oral examination. A final oral examination on the project completes the process. The major thrust of the project, however, is to be the actual creative work. Complete instructions on the required form for the written document are available from the departmental office.

Note: MFA students do not submit candidacy or advisory committee forms or an electronic thesis/dissertation. They do apply to graduate and submit a program of study for a non-doctoral professional degree. They should plan to defend their thesis before the final defense date, submitting thesis title and advisory committee information two weeks before their scheduled defense.

AEA Member Waivers

If you are a full Equity member (not EMC or SAG-AFTRA) you will need to apply for a separate performance waiver each time you are cast in a show. It's a fairly simple process, but you only apply once the cast is confirmed.

The contact in NY is:

Russell Lehrer
Senior Business Representative
Actors' Equity Association
165 West 46th Street
New York, NY 10036
(212)-869-8530 x395
Fax: (212)-719-9815

Professional Residency

The possibility of securing a professional residency for academic credit is an option during your time at UGA. The residency or internship can be completed during any term (including summer) after your matriculation. Some students have been able to secure residencies for a semester or even a full year during their third year of studies. This is not guaranteed, nor is the continuation of assistantships or tuition waiver. Each internship opportunity must be examined on a case-by-case basis.

Priority is given to Professional Residencies that meet the following criteria:

- At a theatre in the Atlanta area
- Allow the student to maintain their assistantship duties while meeting the demands of the production.

The Professional Residency must provide the following:

- The opportunity to work with Equity actors.
- The opportunity to understudy Equity actors or the opportunity to appear in a role opposite Equity actors.
- The opportunity to receive EMC points.
- If you are already a member of Equity you may get credit should you be cast in a professional production during your time at UGA.

Graduate Acting Ensemble

Graduate students in the Performance Program are encouraged to collaborate on self-produced productions under the auspices of what is currently called the Graduate Acting Ensemble (GAE). The GAE provides an opportunity to put into practice any of the theories and techniques being learned in class. It also gives students a chance to stretch and refine their skill sets. These productions may be of known texts or be original pieces. The graduate students may create, devise, direct, and act in these self-produced performances. Each semester the Production Committee puts out a call for proposals for performance projects.

The Performance Faculty will serve as advisors to the GAE and offer help in planning and executing performance projects.

The GAE is responsible for paying royalties for performance rights. All money made from these productions goes into the GAE fund which may be used for funding showcases and other networking opportunities.

Showcases/Professional Development

There is the option to present a showcase to potential employers in the second and third years. Each graduate class will determine if a showcase benefits them. We have

been moving more to an online showcase/website that can be easily sent to industry contacts.

MFA in Design

Nature and Scope

The Department offers an MFA program in Design that allows students to focus on costume, scenic or lighting design. Students also learn to apply design principles to a wide range of media, including stage, film, television, themed entertainment, and live events.

Students in the program are required to become proficient in more than one area of design. Students also gain proficiency in a secondary design area. In addition to studying traditional design techniques and technologies, students train with digital media and various design software.

Students hone their skills by designing for University Theatre productions. First, as assistant designer (for either faculty, guest artist, or graduate upperclassmen) followed by realized designs for stage or media productions. The first being the Qualifier design assignment, followed by the final Thesis design assignment will culminate in the practical design of costumes, scenery and/or lighting for a stage, film or media production.

Of the minimum 60 credits required for the M.F.A. Degree in Design, most will be taken within the Department; however, up to six credits may be taken outside of the Department.

Required Courses

GRSC 7001	Introduction to Graduate Studies (1 hour)
THEA 7200	Graduate Thesis Research (3 hours)
THEA 7300	M.F.A. Thesis Project Research (3 hours)
THEA 8300	Seminar in Design (3 hours)

Design I, II and III in Principle Design Area (9 hours)

Design I and II in Secondary Design Area (6 hours)

Design I in Third Design Area (3 hours)

Level I: THEA 7330 (Costume), THEA 7351 (Scenic), THEA 7352 (Lighting)

Level II: THEA 7730 (Costume), THEA 7751 (Scenic), THEA 7752 (Lighting)

Level III: THEA 7731 (Costume), THEA 7753 (Scenic), THEA 7755 (Lighting)

(*note that Costume Design for Film/TV may serve as a principal for costume designers)

*Theatre History (6 hours) (see paragraph below)

THEA 7315	CAD 2-D, Drafting for Stage and Production Design (3 hours)
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THEA 7340	History of Costume and Adornment (3 hours)*
THEA 7341	History of Architecture and Décor (3 hours)*
THEA 7370	Drawing and Painting Studio (3 hours)
THEA 7371	Digital Design Studio (3 hours)
THEA 7970	Design Portfolio (1 hour)
THEA 7050	Applied Drama (2 hours)
THEA 7060	Applied Drama (2 hours)
THEA 7070	Applied Drama (2 hours)
THEA 7080	Applied Drama – Assistant Designer (1 hour)

Graduate-Level Design Area Electives (9 hours)

THEA 6520	Makeup for the Performance Arts
THEA 7320	CAD, 3-D, Modeling, and Visualization
THEA 7325	Costume Design for Film and Television
THEA 7372	Scenic Painting
THEA 7380	3D Manufacturing/Maker Lab Design Technology for the Performance Arts
THEA 7381	Entertainment Technology and Skills: Metals and Plastics
THEA 7382	Entertainment Technology and Skills: Rigging, Facilities, and Safety
THEA 7383	Management and Production for Theatre
THEA 7480	Topics in Design
THEA 7560	Projects in Drama (3 hours)
THEA 7732	Cutting and Draping Patterns for Costuming
THEA 7733	Millinery for Stage and Screen
THEA 7734	Stage and Screen Fabric Modification
THEA 7756	Automated Lighting and Visualization
THEA 7757	Lighting for Non-Traditional Events
THEA 7758	Architectural and Themed Lighting

Notes

Applied Drama. 1 credit to be taken every semester, repeated twice each year: first year (THEA7050), second year (THEA7060), and third year (THEA7070). Professional Design critiques will be assigned through the Applied Drama class with a minimum of 2 shows per year. The Design Critiques are 1000-word (12 pt. Times New Roman, single spaced) documents that analyze the design elements of a professional theatrical production, film, or live event from qualified production companies of professional organizations. This is a tool to expose the student to the highest forms of design in the profession. A list of qualifying productions will be distributed by the design faculty each year.

Additional Applied Drama is earned under THEA7080. One credit is required in the first year of study and is earned while fulfilling the role of an assistant designer to a faculty member or upperclassmen graduate student for a departmental production.

Additionally THEA 7080 can be repeated for up to 6 credits and is reserved for special opportunities. (Examples include: assisting, special seminar topics, additional production activities such as sound, media assignments, or activities in special topics.)

History requirement. Students must complete a minimum of 6 credits in Department offered history classes. History of Costume and Adornment as well as History of Architecture and Décor both will meet this requirement.

Proficiencies and Assessment

First semester review. All first-year students will go through a portfolio review at the end of their 1st semester to evaluate their progress in the MFA program. Students should bring to the review all classwork for faculty to review. Students will receive an Analysis of Progress letter which will include a Recommendation for Continuation or a Notification of Probation. If a student receives Probation, they will have the following semester to make necessary changes as outlined in the letter. (See Probation below)

First year proficiencies. This review will be conducted at the end of the first academic year with design faculty and external reviewers who are professionals within the entertainment industry. The proficiency review consists of a student's portfolio including classroom work as well as show production work. The first-year proficiency is a critical point of examination for first year students who must pass the proficiency in order to continue in the program. First year students will receive a formal evaluation of this review. Failure to pass a proficiency review will result in a student being placed on probation or being dismissed from the program. (See Probation and/or Dismissal below)

Second year proficiencies. This review follows the same process as the first year's review which consists of a student's portfolio including classroom work as well as show production work. Second year students will receive a formal evaluation of this review. Failure to pass a proficiency review will result in a student being placed on probation or being dismissed from the program. (See Probation and/or Dismissal below)

Comprehensive exam. There is no comprehensive exam in the design area. The formal paper that is submitted as part of the Qualifier design production replaces the comprehensive exam as a means of student evaluation. Please see the information on this paper below.

Qualifier design assignment.

Students will complete a realized design assignment within their major discipline, usually in their second year in the program. This assignment is completed under THEA 7560 (Projects in Drama) and is advised and graded by the student's major professor. Upon satisfactory completion of this assignment, the student will be qualified for a

thesis production assignment. In addition to the practical aspect of designing the show, the student will submit a paper based on the research and/or process experience in the design of the show. The paper format should be 3,000-word, 12 pt. Times New Roman, single spaced with footnotes and a bibliography. Students will receive a formal evaluation of this Qualifying production and paper along with a notification of their passing or failure. Failure to pass a Qualifier will result in a student being placed on probation or being dismissed from the program. Paper should follow the format of the thesis in form, with the exception being the lack of need for structured chapters and full appendices. Work with your major professor by establishing an outline, rough draft, and editing.

Thesis design assignment.

Students will complete a realized design assignment within their major discipline during their third year of study. This assignment is completed under THEA 7200 Graduate Thesis Research and THEA 7300 MFA Thesis Project is advised by the student's major professor. In addition to the accomplishment of the creative work itself, the student will be required to provide a written analysis and evaluation of the project. The written document must be presented in final form at an oral defense formed by a committee of the student's advisor and at least two additional thesis committee members of the student's choosing. One bound copy of the written document is required and will be added to the departmental library. Additional copies may be desired by the student or faculty. A final oral defense of the project completes the process. The oral defense must happen 1 week prior to the Graduate School deadline. Detailed instructions on formatting the thesis provided below.

Design Area Thesis Content and Additional required materials for Defense.

The paper format should be in Chicago style format, 12,000-word, 12 pt. Times New Roman, single spaced (1.0) with footnotes, a bibliography, and appendixes as indicated here. Photos within the text are to be used sparingly and to illustrate a particular point made within the text. Photo credits should be included in a separate appendix. (see chapter format / titles below)

The written document must be presented in final form at an oral defense. One bound copy of the written document is required and will be added to the departmental library. An electronic or hard copy should go to the major professor, ask for preference. The student MAY elect to have a signed hard copy for their own records.

The signature page of the thesis should include approval lines for signatures of the Head of the department, major professor, and two additional committee members.

Thesis Format: (Major Professor can supply a previous thesis as an example)

Title page (centered on title page) Title of paper

Title of Production along with playwright, composer, lyricist

Producing organization

Author of paper, along with author's title and current degree held Subtitled:

A Written Documentation of Thesis Submitted to the Faculty of the University of Georgia

Department of Theatre and Film Studies

In Partial Fulfillment of the Requirements of the Degree Master of Fine Arts

Athens, GA

Date

Signature page: should include approval lines for signatures of the Head of the department, major professor, and two additional committee members.

- Chapter 1 Introduction:
Who, what, where, show producer, director
- Chapter 2 Script Analysis
NO PLOT SYNOPSIS, focus instead on structure of the play/ production, message or intent of the author, consider the milieu, themes, we want a synthesis of the script
- Chapter 3 Directorial Concept
- Chapter 4 Design Concept
Response to director's concept, how is this applied to the design
- Chapter 5 Research
Historical, (primary, secondary) mood, situational
- Chapter 6 Practical consideration/ construction concerns/ budgeting
Preproduction
- Chapter 7 Implementation of design In production
- Chapter 8 Rehearsal process How does the design morph in reaction to the rehearsal process
- Chapter 9 Technical rehearsal process How does the design change once all elements are brought together in tech's
- Chapter 10 Reflection Consider the strength and weaknesses of the finished production, consider your design work, the process. Be specific in your response.

Appendix I: the following according to specialization

Scenic Designers: Initial sketches, Renderings, Model photos, Drafting plates, Paint Elevations, Props list and props sketches,

Costume Designers: Costume Renderings, Detail sketches, Construction drawings(Flats), Plot, Breakdown:

Lighting Designers: Light Plot(s), Section(s), Channel Hook Up, Instrument Schedule, Magic Sheets, Cue Sheets, Follow Spot Sheets (as applicable), Scene by Scene Breakdown, Visual Research/Renderings, and Production Photos

Appendix II Production Photos

Appendix III Photo credits from Photos included in the defense Bibliography

Additional items to bring to the Defense: Items that are a part of the candidate's portfolio that will not be submitted with the Defense.

Costume Designers:

Costume Bible: which would include Costume Renderings, Detail sketches, Construction drawings(Flats), Plot, Breakdown, Character Research, Swatches for built pieces, Actors measurements, Rehearsal/Show reports, contact sheet.

Scenic Designers:

Original Renderings, Models, Paint Elevations, and props sketches,

Lighting Designers:

Original Visual Research/Renderings boards

Final oral defense of the project completes the process. The oral defense must occur at least 1 week prior to the Graduate School deadline although it can be scheduled at any time during your final year. Please schedule this with your major professor and committee members to make sure they are available at that date/time. Also inform your major professor so that they can reserve a room for the defense to occur in. During the defense, committee members will ask questions of your research process as well as creative endeavor process taken to achieve the student's design goals. There will also be reflective questioning regarding the overarching path that the student took while matriculating through the program. Students should present themselves in a professional manner for this meeting with appropriate dress for a formal final presentation of their work before their committee.

Final approval letter

In addition to the thesis defense, candidates should inform Graduate Coordinator, no later than 1 week before their defense so that she can prepare the Final approval letter. This letter needs the following information:

Title of paper, major professor, committee members, date of defense.

The Final Approval letter also needs the signature of Graduate Coordinator who will be sign at or after you've held your exit interview.

(Remember that Application to Graduate with Program of Study is due to the Grad School in January: see their website for official dates)

Pathways to Conflict Resolution

The department has adopted Chicago Theatre standards for conflict resolution in production activities, should the need arise. Please follow these guidelines, moving up each tier until a resolution is found:

Tier One: Discuss the problem calmly with the person directly. Come to a common solution that works for both parties involved.

Tier Two: Meet and discuss the problem with Major Professor (if in the classroom) or Head of Design (if the problem is with the major professor) or Shop Manager (if in the shop)

Tier Three: Meet and discuss the problem with Design Area Head

Tier Four: Meet and discuss the problem with Head of Department

For more general department concerns and conflict outside of productions, and recommendations for discussing problems with other parties, guidelines can be found on the department website at drama.uga.edu/road-map-navigating-conversations-and-concerns

Probation

If deemed appropriate by the faculty a probationary period, lasting one semester, can be provided to the student to allow time to correct issues arisen during the benchmarks reviews discussed above. During this time the student should establish regular check-ins with their major professor and other design faculty. There exist 2 types of probation, both can occur simultaneously or independent of one another.

Academic Probation is regulated by the Graduate School and is a result of any student who falls below a 3.0 GPA. This probation is not under the control of the department nor its faculty.

Design Program Probation- Results from failure to pass a proficiency review, qualifier design assignment, thesis design assignment or failure to respond to the classroom training, not being willing to perform up to the industry standards in regards to show development or classroom activities, or as a result of undesirable observed behavior in the classroom or shop or during a production activity. These typically concern the student's work ethic and/or interpersonal skills with fellow colleagues including graduate and undergraduate students, faculty and staff. Specific issues would be noted in the Probationary Letter provided to the student. These issues must be corrected within the following semester in order for the Probationary period to be lifted. Design Program Probation is an effort in good faith to address specific issues which the faculty deem to be problematic with the hope that the issues can be corrected. Probation, is not required before expulsion from the program, and is at the discretion of the design area faculty.

Program Dismissal via Expulsion

If Probationary issues are not corrected or resolved or if egregious behavior occurs, expulsion from the design program occurs. The student will be informed in writing of the decision made by the design area faculty and in consultation with the Head of the Department.

A student may be dismissed from the program for any of the following reasons:

- failure to meet minimum academic standards;

- failure to pass qualifiers, proficiencies, comprehensive examinations;
- failure to complete assistantship responsibilities satisfactorily;
- lack of professional conduct in production, classroom or rehearsal;
- failure to respond to the training;
- violation of University's policies regarding sexual harassment;
- violation of University's policies regarding plagiarism, copyright, and fair use;
- creating a hostile and negative work environment in the classroom or production process;
- carelessness or recklessness involving UGA equipment
- continued, unexcused lack of attendance and support of University Theatre productions.

Students are expected to adhere to university policies governing research and academic conduct, non-discrimination and anti-harassment, and workplace violence. Please see the policies below.

Policy on Academic Honesty

https://honesty.uga.edu/resources/documents/academic_honesty_policy_2017.pdf

Policy on Non-Discrimination and Harassment

<https://eoo.uga.edu/policies/non-discrimination-anti-harassment-policy>

Non-Medical Voluntary Program withdrawal

Student withdrawal from the program should be made in writing prior to the start of the following semester so as not to impact tuition or fees. Should the student decide to withdraw from the program mid semester, they should be aware that they will be liable for tuition and fees as a result of the loss of the graduate assistantship (except in hardship circumstances if Student Care and Outreach policies are followed). If no assistantship is in place, please consult the bursar's office for more up to date information on determination of fees due and/or refunds.

Graduate Assistantships

Graduate assistantships in the Design Area are awarded to those capable and willing to work in the shops on University Productions. Stipends are based on an amount established by the Franklin College/ USG. Please refer to your award letter for monetary information provided at the time of acceptance.

These positions report directly to the area managers: Technical Director for the Scenic and Lighting Shop and Costume Shop Manager for costumes. We strive for a professional collegial environment in respecting the student's time commitment and energy investment to the department. As with any employment situation, work call times are to be strictly adhered to. Notification of illness must be provided to shop management prior to work calls with enough lead time to allow the manager to pivot resources to cover the loss of labor. Tardiness, repeated missed calls, missed technical rehearsals, or strikes will endanger continuance within the assistantship program. A non-collegial work environment affects the ability of the shops to function cohesively and safely. As university employees, the shop environment also falls under

what is expected of in the university community as a whole. Harassment, sexual or otherwise, will not be tolerated and will be reported to the EOO (Equal Opportunity Office) for investigation. (Area managers, along with faculty and staff are mandatory reporters). If found in violation of university policies the EOO office can recommend the dismissal of any employee, including those on assistantship. The Department itself, also retains the right to remove persons who do not meet the standards established by shop managers. Once an assistantship is removed, it cannot be reinstated. There is no probationary period required prior to dismissal.

MFA in Dramatic Media Production

Nature and Scope

Digital technology has become a strong influence in the entertainment industry. Students in the Dramatic Media program acquire the complex mix of technical and artistic skills necessary to create computer-generated animation, live stage productions incorporating interactive media, and special digital effects in filmmaking. This unique program of study in the UGA Department of Theatre and Film Studies provides students with the skills and vision to become leaders in the rapidly growing and expanding digital media industry.

Students in the UGA program come from diverse backgrounds ranging from professional stage directors with little previous computer experience to experienced digital artists who know little about theatre. Whatever their previous experience, all students graduate with a solid background in both dramatic art and digital media technologies. The expectation is that students who graduate from the program will be qualified to work professionally with digital technologies either as theatre/performance practitioners, or in the film, television or video game industries.

The Dramatic Media program focuses on three distinct but interconnected areas:

1. 3D computer animation. The program's governing principle is to recognize that animation is not just a visual medium, but first and foremost a form of drama. Intensive training in high end, commercial level 3-D animation software is combined with training in dramatic writing, acting and design.
2. Interactive media. Students learn to create interactive narratives using 2-D and 3-D gaming and mobile computing technologies. Students in the dramatic media program are leading the way towards making computer games a truly dramatic medium with the focus on story and character rather than simply action.
3. Integration of interactive media into live performance. Students explore new forms of art and entertainment that result from the marriage between live theatre and interactive media.

MFA Dramatic Media students are all expected to gain a foundational knowledge of each of these three core areas, becoming aware of key aesthetic and theoretical issues and gaining at least a basic level of technical proficiency. By the time they complete the

program, they are expected to demonstrate a high level of technical ability and aesthetic and theoretical sophistication in one or a combination of these core areas.

The Dramatic Media program also offers courses in related areas of digital media such as motion capture, digital filmmaking and special effects, sound design, and locative media.

The program provides a wide range of collaborative project-based learning experiences. During their first four semesters in the program, all dramatic media students enroll in a Dramatic Media Studio course, where they are assigned to groups to develop media for one or more major departmental projects. Such projects often include collaborative research with other units on campus, media for professional television or film productions, and media for University Theatre productions.

The M.F.A. in dramatic media production is a three-year program requiring a minimum of 60 hours of graduate work.

Admission to the program is handled in the same way as admission to other M.F.A. specialties. A portfolio or other materials including creative writing, design projects, videos or other evidence of talent and commitment must be provided.

Three courses (nine credits) maximum may be taken in courses outside the Department.

Required Courses

The program requires a minimum of 60 credits including the following:

GRSC 7001	Introduction to Graduate Studies in Drama
THEA 7815	Computer Animation for Dramatic Media I
THEA 7865	Visual Narrative
THEA 7875	Interactive Multimedia and Live Performance
THEA 7781	Dramatic Media Studio I
THEA 7782	Dramatic Media Studio II
THEA 7783	Dramatic Media Studio III
THEA 7784	Dramatic Media Studio IV
THEA 7610	Play Direction Laboratory, FILM 6680 Introduction to Digital Video Production, or FILM 7640 Directing for the Cinema
THEA 7200	Graduate Thesis Research
THEA 7300	MFA Thesis Project

In addition students are required to take at least two cinema or theatre history courses chosen with the approval of the area faculty, one 8000 level graduate seminar (3 credits), and at least 20 hours of approved graduate level courses.

Proficiencies and Assessment

First Year Review

At the end of their first year, students give a presentation providing an overview of the work they have produced to date in the program in 3D computer animation, interactive media, and/or digital performance. The student must demonstrate a moderate-to-high level of technical proficiency and growing aesthetic sophistication in at least one of these three areas. On the basis of this presentation, the faculty provides feedback to the student and determines whether the student's progress is satisfactory, and also discusses goals for the coming year and possible directions for the thesis project.

Comprehensive Examination

Before the end of the student's first year, the student and major professor identify three topic areas relevant to the student's objectives in the program; the topics may be technical, aesthetic, theoretical or historical in nature. The major professor, in consultation with the examining committee, prepares a four-hour written examination on those topics, which student takes during their third semester, typically during the second week of classes. The student's examining committee provides written evaluations, usually within two weeks. Students who fail one or more questions are given one opportunity to answer a new question on the same topic by the end of the following semester.

Thesis Production

Students must successfully complete a creative project approved by their major professor. Such project may involve the creation of a short 3D animation, film, or interactive media project, or work as writer, director, content creator and/or media director on a work of live theatre or performance incorporating digital media or interactive technologies. The student must submit a written thesis analyzing and evaluating the creative project, and must defend the project and thesis in an oral examination with their thesis committee.

The Ph.D. Program in Theatre and Performance Studies

Nature and Scope

The doctoral program is designed to promote the study of theatre and performance studies, encompassing live performance, screen-based media, interactive media, and emerging technologies. This scholarly, research degree encourages the interaction of scholarship with artistic practice. As such, it is designed for those who have both a strong creative background and the ability to research, analyze, and write. The program requires a full commitment to the pursuit of research and scholarly writing.

Course work is complemented by study in cognate fields outside the Department and by regular tutorials, whereby the student engages in individual research with members of

the Graduate Faculty. The focus of any individual program of study is determined by the interest and abilities of the student and the faculty.

The program, then, has these fundamental characteristics:

- Requires a continuous pursuit of research and writing.
- Produces graduates who will continue to pursue scholarship while being capable of contributing to programs of artistic production.
- Yields dissertations that contribute significantly to the knowledge and literature of the disciplines.

Admission

Admission to this program is based on the application for admission submitted to the Graduate School, which includes the following materials:

1. Official Graduate Record Examination scores;
2. Unofficial transcripts of all previous academic work (an M.A. or M.F.A. degree is required), with official transcripts required prior to matriculation;
3. Three letters of recommendation submitted directly to the Graduate School;
4. A clear statement of the applicant's objectives in pursuing this degree, including a description of prospective scholarly research in theatre or performance studies, or an annotated list of research topics that the applicant would like to explore;
5. At least two samples of completed research (M.A. thesis, research papers, articles, etc.);
6. A resume or statement detailing the applicant's experience in one or more areas of theatre or media practice.

Admission will be granted by the doctoral faculty upon the recommendation of a member who will agree to work in the area(s) of investigation outlined by the applicant.

Financial assistance

A limited number of departmental assistantships are available. Students seeking additional financial assistance should consider the Interdisciplinary Research in the Arts Assistantship, the Arts Lab Graduate Assistantship, the Graduate School website for information on the Dissertation Completion Award, the Willson Center Graduate Research Fellowship, the Jo Ann Terry Walker Scholarship, and other potential funding opportunities.

Minimum Number of Courses

The Ph.D. is designed as two years of coursework plus the researching and writing of a dissertation, with at least three years in residence. The degree requires 40 semester hours of graduate-level course work, a minimum of 10 hours of dissertation research, a research skills proficiency (most often in a foreign language), and an original

dissertation that contributes significantly to the discipline. The program is designed on an individual basis to explore the nature of, and approaches to, the research topic. Each individual program builds upon the student's strengths and addresses specific needs.

Generally doctoral students will carry a 12-14 semester-hour course load for four consecutive semesters, successfully complete the preliminary and comprehensive examinations (described below), be admitted to candidacy, and register for the prospectus workshop and dissertation hours in their third year. The student must also participate in some significant way in the Department's creative programs. The form and amount of participation varies according to individual interest, expertise, and career goals.

After advancement to candidacy, the student must enroll in a minimum of ten credit hours and must be registered for a minimum of three credit hours during the semester of dissertation completion and graduation. Registration must continue for two out of three semesters per year (fall, spring, summer) until completion.

Foreign language requirement

All students must acquire facility with essential research skills by demonstrating a reading knowledge of one or more foreign languages applicable to research in the field, as determined by their major professors. This requirement must be met prior to taking comprehensive examinations and may be satisfied by one of the following methods:

- Earning a grade of B or higher in a University of Georgia language course specifically designed for graduate students who are attempting to fulfill their language requirements, such as SPAN 2500, GRMN 3500, and FREN 2500;
- Passing the language exam given by the language department;
- Passing the language exam given by a faculty member—this option requires permission of both the student's major professor and the Graduate Coordinator.

Advisement

During the first semester in residence, the student will work closely with the major professor in exploring and defining the area research specialization and in developing appropriate methods of research. On the basis of the above work, a preliminary program of study will be established before the end of the year. The program of study should follow these general requirements. Any major adjustments must be agreed upon by the major professor and the Graduate Coordinator:

Required courses

GRSC 7001	Introduction to Graduate Studies in Drama (1 hour)
THEA 8010	PhD Proseminar (1 hour)
THEA 8020	Prospectus Workshop (1 hour)
THEA 8100	Seminar in Critical Methods (3 hours)

THEA 8200	Seminar in Performance Historiography (3 hours)
THEA 8400	Seminars in Dramatic Theory and Criticism (12 hours)
THEA 9000/10/20	Doctoral Research: Students are required to engage in individual research on a tutorial basis; credit for this work is variable, from 1-9 semester hours
THEA 9300	Doctoral Dissertation: a minimum of 10 hours are required after advancement to candidacy

Major electives and cognate courses

Minimum of three graduate courses in Theatre or Film Studies (9 hours).

Minimum of two cognate courses (6 hours).

Additional required enrollment

Graduate assistants enrolled in the Ph.D. program are required to enroll each semester in THEA 9005, which grants credit for assistantship work.

Teaching assistants must take a one-hour pedagogy course, GRSC 7770, prior to or concurrent with their first teaching assignment at UGA.

2000-level courses taken to fulfill the language requirement, THEA 9005, and GRSC 7770 do not contribute to the overall number of required graduate credits.

Theatre history

Students in the Ph.D. program are expected to have completed an advanced survey of theatre history, at least one full year in length, comparable to THEA 6210 and 6220. When the student begins matriculation in the program, the major professor in consultation with the PhD Program Coordinator will determine whether the student has already satisfied this requirement. If not, the student will be required to complete THEA 6210, 6220, or both. These courses will contribute to the overall number of required graduate credits.

Examining committee

An examining committee comprised of the major professor and at least two additional faculty members in the Department's Theory/History area will conduct preliminary examinations as well as comprehensive written and oral examinations in the area of specialization. The student, in discussion with the major professor, must select the members of this committee—who agree to serve at their discretion—before the end of the student's second semester.

Preliminary Examinations: First-Year Review

The examining committee will formally review the student's progress and proficiency at the end of the second semester of residence. The review will clarify the student's progress up to that point and will establish whether the student will be encouraged to continue.

First-Year Review Checklist

In preparation for the review, the student will provide to the examining committee:

- At least three papers written for courses or tutorials, together with a brief statement outlining the ways in which the student would revise these papers in order to make them stronger;
- A brief written statement defining the area of specialization and appropriate critical paradigms;
- Preliminary bibliography for the area of specialization, including theoretical approaches;
- A list of topics for the two teaching portfolios developed in consultation with the committee.

The papers and revision statements comprise a formal proficiency review. If the first-year review reveals problems related to research, writing, and analysis, the committee will schedule a second review during the student's third semester.

The materials related to the area of specialization will be evaluated for appropriate progress toward defining an area of specialization. The student will use the committee's recommendations to refine the area of specialization, critical paradigms, and bibliographies during the third semester. Difficulties related to defining an appropriate area of specialization should be addressed but do not require a formal re-assessment.

First-Year Review Rubric

- Fail:** Two or more of the papers presented exhibit any one of the following difficulties, and the revision statement does not clearly articulate a plan for improvement: Fails to integrate appropriate concepts. Fails to integrate appropriate traces of performance. Exhibits serious writing problems (e.g., grammar, usage, sentence structure).
- Pass:** Two or more of the papers presented integrate appropriate concepts and traces of performance, and the revision statement articulates a clear understanding of appropriate improvements.
- High Pass:** All papers presented integrate appropriate concepts and traces of performance into a clearly articulate argument.

Preliminary Examinations: Teaching Portfolio Assessment

At the end of the fourth semester, students will present two portfolios that demonstrate knowledge of a substantial body of the history and theory of theatre, cinema, or performance, together with the related dramatic literature, films, or equivalent traces of performance. Portfolio materials will demonstrate the student's readiness to teach undergraduate courses. One portfolio must be for an upper-level survey course that one might find in the core curriculum of a typical theatre or performance studies department. The other course can be for any topic *that does not significantly overlap with the student's area of specialization or the first portfolio*. Each teaching portfolio will contain either (1) an original syllabus complete with sample assignments or (2) a pedagogical essay suitable for publication; plus. For either option, an annotated bibliography of the resources upon which teaching will rely and a written rationale that explains the course.

Teaching portfolio assessment constitutes a preliminary general examination and is designed to demonstrate students' competence in two areas outside their area of specialization. Students are expected to work independently in preparing these materials beyond the guidance provided by directed research or other mentorship, although students are advised to consult with their committees before finalizing the topics. Each student is solely responsible for the quality of the portfolios. Students who fail any portion of the portfolio assessment will be allowed a re-assessment during the following semester. Any student who does not pass the portfolio assessment on the second attempt will be asked to leave the program.

Teaching Portfolio Checklist

Each teaching portfolio will include an annotated bibliography:

- 30-40 resources suitable for use in teaching the course (combination of plays, performance texts, or other traces of performance; relevant and useful scholarship; theoretical work if appropriate); with
- Annotations that briefly (1) describe and evaluate each source; and (2) explain the source's relation to the course. The bibliography should extend well beyond the texts you will assign to your students; it should also include texts that will prepare you to develop lectures, class discussions, assignments, and other projects that reflect up-to-date ideas and scholarship related to your topic.
- The bibliography should be formatted according to the most recent edition of the Chicago Manual of Style.

Syllabus option

- Annotated bibliography, as detailed above;
- Original syllabus and 2-3 assignments;
- Written rationale explaining why you have organized the course as you have, why you have assigned particular texts and projects, and so forth. What are the course's

learning goals, how will you ensure your students achieve them, and how will you assess your students' work?

Pedagogical essay option

- Annotated bibliography, as detailed above;
- Essay that includes a review of the relevant scholarship on the topic, some discussion of how you would put your ideas into practice; and some account of learning goals, expectations of student achievements, and assessment;
- Submission guidelines for the target journal.

Preparing the Teaching Portfolios

Students are advised to prepare one teaching portfolio during their second semester and another portfolio during their third in consultation with the committee. This recommended schedule leaves the fourth semester free for final revisions to the portfolio materials and timely assessment. The optional teaching apprenticeship (described below) is designed to support this work on pedagogy and course design. Students may also use teaching assistant assignments and workshops offered by the Center for Teaching and Learning to support portfolio preparation.

The goal of the teaching portfolio is to allow you to work thoughtfully on course preparation, to reflect on standards and best practices in teaching theatre and performance studies, and to recognize what is practical and what is ideal in a classroom. If you carry out these goals successfully, you will be well-prepared to present yourself as a college instructor who is competent, even polished. In evaluating the portfolio, the advisory committee will consider whether the work is coherent and organized, whether the writing is mechanically and stylistically effective, and whether the material represents an incipient faculty member or an apprentice who still needs more experience.

Teaching Portfolio Rubric

- Fail: Demonstrates difficulties in course planning or in knowledge of the chosen subject area.
- Pass: Demonstrates secure knowledge of chosen subject area and pedagogical approach.
- High Pass: Demonstrates mastery of chosen subject area with a well-developed course design.

Optional Teaching Apprenticeship

Student may use teaching apprenticeships with members of the doctoral faculty to support their preparation of the teaching portfolios. An apprenticeship may be completed in any THEA or FILM 6000-level course appropriate for the student's teaching interests. Students must arrange apprenticeships prior to final examinations

for the semester previous to the one in which the apprenticeship will be carried out. Enrollment is at the discretion of the instructor, who must agree to mentor the student in preparing to teach a comparable course and in preparing materials required for the teaching portfolio. Preparation of these materials is the responsibility of the student. The specific structure and expectations surrounding the teaching apprenticeship will be established by agreement between the student and the teaching mentor and documented in writing before the apprenticeship begins.

Additional Teaching Material

The student is encouraged to present the following materials for informal feedback during the same semester as the teaching portfolio assessment:

- Statement of teaching philosophy
- List of 3-5 courses that you are prepared to teach, with a brief description of each course and a few key readings.

Please note that some of the materials prepared for portfolio assessment constitute a start on what the student may wish to present in support of job applications. A teaching portfolio prepared in conjunction with a TA assignment, or a teaching apprenticeship may also include a written evaluation from the instructor of record for the relevant course. These materials can be presented for feedback but are not considered in the formal assessment.

Comprehensive Examinations on Area of Specialization

The specialization defines the area of scholarship to which the dissertation will make a significant contribution. This area is related to but more broadly conceived than the precise dissertation topic. In the research assessment and the oral examinations, the student must show readiness to write academic articles as well as both general and specific knowledge of the chosen specialization. The assessment process is designed to prepare the student to complete the dissertation prospectus and begin work on a dissertation.

The committee will provide a written evaluation of the research assessment within one week after submission. An oral exam will follow, ideally within one week following this written feedback. The oral examination must be scheduled through the Graduate School and announced publicly, two weeks in advance of the exam date. Program of Study paperwork must be submitted to the Graduate School at this time.

Comprehensive Research Assessment

At the start of the fifth semester, students will show their readiness to write academic articles by presenting an article or essay suitable for submission to a peer-reviewed journal or anthology. This writing will demonstrate knowledge of a specialization in the history and theory of theatre, cinema, or performance, together with the related dramatic literature, films, or equivalent traces of performance.

Research assessment constitutes a written comprehensive examination on the area of specialization, and students are expected to work independently in preparing this material beyond the guidance provided by directed research. Each student is solely responsible for the quality of the essay or article. Students who fail this assessment will be allowed a re-assessment during the following semester. Any student who does not pass the research assessment on the second attempt will be asked to leave the program.

Research Assessment Checklist

The research materials comprise:

- A substantial essay or article suitable for submission to a peer-reviewed journal or anthology.
- Submission guidelines for the target journal.

Preparing the Research Materials

The goal of the research assessment is to allow you to work thoughtfully on a successful piece of preliminary research and bring it to completion, to reflect on how that piece of work fits into professional scholarship in theatre or performance studies, and to recognize how to move from a good idea to a fully researched and polished piece of academic writing. In evaluating the portfolio, the advisory committee will consider the viability of the underlying research (particularly in the way the research question is framed), whether the writing is coherent and organized, and whether the essay represents a publishable article.

Students are advised to begin work on the research article or essay during their first summer and to continue working on it during the second year, in order to complete the essay during their second summer. A directed research course with the major professor can support the development of this work.

Research Assessment Rubric 1

- Fail: Any one of the following difficulties: Fails to articulate a clear and/or viable research question. Exhibits serious writing difficulties (e.g., grammar, usage, sentence structure).
- Pass: Demonstrates comprehension of the chosen topic and develops a clear and appropriate argument in a manuscript suitable to develop for submission to a peer-reviewed journal or essay collection. Articulates a clear and sound research question.
- High Pass: Presents a novel approach to (1) an original and sound research question and (2) a clearly developed argument in a manuscript ready to submit to a peer-reviewed journal or essay collection.

Research Assessment Rubric 2

- Fail:** Inadequate or incorrect engagement with essential and appropriate research sources relevant to the argument/research question.
- Pass:** Good engagement with pertinent and appropriate research sources relevant to the argument/research question.
- High Pass:** Critically engages landmark and current research sources highly relevant to the topic. In other words, contribution is effectively framed within the relevant scholarly literature.

Comprehensive Oral Examination

At the start of the fifth semester, students will show their generalized and specific knowledge of their chosen area of specialization in an oral examination. The committee will formulate questions based upon the reading list submitted during the previous semester. Students who fail the oral comprehensive examination will be allowed a re-examination during the following semester. Any student who does not pass the oral exam on the second attempt will be asked to leave the program.

Oral Examination Checklist

The following tasks must be completed prior to the oral exam:

- Reading list for area of specialization finalized and approved by the committee by middle of fourth semester.
- Language requirement satisfied before start of fifth semester.
- Program of Study submitted to Graduate School before start of fifth semester.
- Date and time of oral exam submitted to Graduate Coordinator three weeks in advance.
- Research assessment completed, with written evaluation by the examining committee.

Preparing for the Oral Examination

The goal of the oral comprehensive exam is to prepare you to think and talk comprehensively as a scholar about your chosen area of specialization. In evaluating the oral examination, the advisory committee will consider your general and specific knowledge of the material on your reading list.

Students are advised to begin work on the area of specialization during their first summer, to finalize the reading list during the third semester, and to devote significant time to consolidating the knowledge represented by this reading list at the same time as they are preparing the research essay or article.

Oral Examination Rubric

- Fail: Demonstrates minimal knowledge of the selected area of specialization.
- Pass: Demonstrates general and specific knowledge of the selected area of specialization.
- High Pass: Demonstrates thorough knowledge of the selected area of specialization and a plan for making an original contribution to scholarship in this area.

Additional Research Material

The student is encouraged to present the following material for informal feedback during the same semester as the research assessment: Curriculum vitae that indicates the breadth and depth of your research work.

The Dissertation Committee

The student will select a Ph.D. dissertation major professor and form a dissertation committee at the time of formally proposing a prospectus. The dissertation committee and major professor are charged with approving or disapproving the proposal and aiding in the completion of an approved study.

The Department of Theatre and Film Studies requires a minimum of four members on the doctoral dissertation committee (including the student's major professor). Three members must be from within the Department and one must be from outside the Department. (The outside member may be from off campus, with proper credentials; however, the Department is unable to provide funds for travel to participate in the dissertation defense.) At least three of the four members must belong to the University's Graduate Faculty, and at least three of the four must hold a doctoral degree or equivalent. A successful vote to pass requires three of the four committee members' approval of the dissertation.

The Dissertation Prospectus

In a meeting separate from the comprehensive oral exam, the student will present the dissertation prospectus to the committee for review. This review meeting may take place before or after the comprehensive examinations but not in direct connection with them. If the prospectus review is favorable, the student may begin work on the dissertation.

The dissertation prospectus should be a proposal, usually 10-12 pages, that clearly lays out the overall context for the student's research, the specific research topic, and the organization of the dissertation. The student writes the prospectus under the guidance of the major professor and also enrolls in a 1-hour prospectus workshop (THEA 8020) during fall semester of the third year in residence.

The purpose of the prospectus is to prove convincingly that the dissertation will present

a sound historical, critical, and/or theoretical argument. The prospectus must also explain how this study builds upon and surpasses previous research and publication in the discipline. Thus a summary review of the most pertinent literature on the subject is essential. The major professor can provide more detailed instructions on the preparation of the prospectus.

The body of the prospectus should specify the student's methodological framework, clarifying, for instance, whether the student will apply a specific critical model, undertake archival research, or investigate some original theoretical approach. The prospectus should also explain the type and range of conclusions the student hopes to forge by the end of the project. Finally, the prospectus must include a proposed table of contents and a working bibliography.

As the Graduate Bulletin explains, "The dissertation must represent originality in research, independent thinking, scholarly ability, and technical mastery of the field of study. The conclusions must be logical, the literary form must be acceptable, and the contribution to knowledge merit publication." The dissertation committee must therefore be convinced by the prospectus that the dissertation will indeed be a solid, academic study, and that the student has adequately researched the project and has the appropriate academic background for the project, so as to complete the research and writing within an appropriate amount of time. Students are encouraged to read previous dissertation proposals as models.

In summary, the prospectus should address the following:

1. Isolate and define the central research problem and situate it in a critical, historical, or theoretical context;
2. Review previous research and publications related to the topic in order to help prove its interest and reveal that the writer is aware of pertinent literature in the area;
3. Explain how the topic will be approached, including the methodology to be adopted and any specific research needs, and clarify any special skills needed to accomplish the study;
4. Suggest the sort of conclusions that could be anticipated and explain how the dissertation will enrich our discipline and how it might affect our understanding of theatre and performance studies;
5. Include a table of contents and a working bibliography.

Admission to Candidacy

Candidacy is granted upon the completion of these steps:

1. Completing 40 semester hours of course work;
2. Completing a formally approved program of study;
3. Formally satisfying the foreign language requirement;
4. Passing the teaching portfolio assessment;
5. Passing the comprehensive written and oral examination.

Dissertation

The dissertation should be in continual development from the time the student first enters. The student may submit a proposal for formal approval at any time in the course of the program. The dissertation should be a study of a single topic based on new research or approached in a new way. This study must contribute to or enhance knowledge of theatre or performance studies. The dissertation should conform to the style guidelines set forth in the Chicago Manual of Style, 16th Edition (available through Galileo), using the humanities style (notes and bibliography). Pay particular attention to the special requirements for dissertations, which stipulate that all text is to be double-spaced, including footnotes, block quotations, and bibliographic entries.

The major professor is available for more complete instructions on dissertation form. The Graduate School requires the submission of the dissertation electronically. Information on that matter is available through the Graduate School.

The Oral Dissertation Defense

Following completion of the dissertation, the major professor and the dissertation committee will conduct an oral dissertation defense.

Ph.D. Program Checklist

Below is a schedule for a typical Ph.D. program, including key targets and deadlines. Individual programs will necessarily differ.

First year

- Complete program of study worksheet during initial advisement and update it every semester.
- Enroll in THEA 8010 in the fall.
- Complete THEA 6510, 8100 or 8200 (as offered in the fall), two 8400 seminars, and three major electives or cognate courses.
- Form examining committee (major advisor plus two faculty) for preliminary and comprehensive examinations; submit Advisory Committee form to Graduate School.
- Begin working on an essay to be used for the research assessment—for example, select a paper written for one of your seminars and begin revising.
- Prepare one teaching portfolio spring semester; if you choose to do a teaching apprenticeship, make arrangements with the instructor of record well in advance.
- Select area of specialization and appropriate theoretical approaches; begin to develop reading list for comprehensive exams.
- Complete first-year review at the end of the spring semester.
- Complete one 9000/9010/20 tutorial (strongly suggested).
- Satisfy language requirement (suggested).
- Every year: If you plan to enroll in summer courses, apply for summer tuition waiver; technology fees must still be paid.

Second year

- Update program of study worksheet each semester.
- Complete THEA 8100 or 8200 (as offered in the fall), two 8400 seminars, and remaining major electives or cognate courses.
- Prepare one teaching portfolio fall semester; if you choose to do a teaching apprenticeship, make arrangements with the instructor of record well in advance.
- Finalize reading list for comprehensive exams and secure committee approval.
- Enroll in THEA 9000 with your major professor to develop an essay for the research assessment.
- Complete portfolio assessment at the end of the spring semester.
- Complete two 9000/9010/20 tutorials (strongly suggested).
- Finalize the official program of study form; submit to Graduate School—this form must be on file in order to announce your oral comprehensive exam, and everyone on the committee must sign it.

Third year

- Complete the research assessment and oral comprehensive examination at start of fall semester.
- Finalize a dissertation committee and submit a revised Advisory Committee form to the Graduate School; add the external member at this point and make any other changes required.
- Enroll in THEA 9010 or 9020 with your major professor in the fall to develop the dissertation prospectus.
- Enroll in THEA 8020 in the fall to support prospectus writing.
- Complete graduate school IRB form if required for dissertation research.
- Complete prospectus review.
- Apply for advancement to candidacy.

Candidacy

- Enroll in a minimum of ten hours of dissertation research credit.
- Remain registered during at least two of three consecutive semesters.
- Register for at least three credit hours during semester of completion, defense, and graduation.
- Complete exit interview with graduate program coordinator.

Assistantships for Graduate Students

Academic units of the university may employ graduate students in four types of graduate assistantships: teaching assistantship, lab assistantship, research assistantship, and general graduate assistantship. The type of assistantship offered a student depends on the needs of the academic or administrative unit and the

qualifications of the individual student. Whenever possible, the duties assigned to a graduate assistant should be relevant to the graduate program and the professional goals of the student.

Graduate students may hold multiple types of assistantship positions. The combination of the graduate assistantship(s) and departmental supplement cannot exceed 13 hours of work each week. For example, those thirteen hours include time teaching class, plus prep time (approximately 3 hours per 1 hour in class time), plus outside grading, other duties. Students must continue to be full-time taking at least twelve hours of graduate credit in both fall and spring semesters and nine hours of graduate credit in summer semester. A salary guide for graduate assistants is distributed annually by the Graduate School.

Students on assistantship may not be employed elsewhere during the 9 months while they are receiving salary from UGA.

Graduate Teaching Assistantship

Graduate teaching assistants (GTAs) are students enrolled in the Graduate School who are assigned instructional duties in a course regardless of the student's specific instructional responsibilities in an academic course.

All GTAs are required to fulfill the requirements set forth in the [TA/LA Policy](http://www.ctl.uga.edu/pages/ta-policy) (www.ctl.uga.edu/pages/ta-policy), including attendance at the TA/LA Orientation, completion of GRSC 7770 or equivalent course, and demonstration of language requirement (international students). GTAs should work under the supervision of experienced faculty members as a means of developing teaching skills in the academic discipline.

GTAs may be assigned as an Instructor of Record for a course or a section that is part of a regularly scheduled course. As an Instructor of Record, the graduate student may have autonomy for teaching and assigning grades as per [UGA Policy 4.07-13 Instructor of Record](#), BOR policy, and SACS standards for teaching faculty.

Students may only be teacher of record after having taught two semesters, or if they already have an MA or MFA degree.

Departments are responsible for verification of academic credentials and language requirements for GTAs assigned as Instructors of Record. Contact the Office of Faculty Affairs at 706-542-0547 if questions about Instructor of Record requirements for GTAs.

Graduate Assistantship

Graduate assistants (GAs) are all other students enrolled in the Graduate School who receive assistantships that are not specifically designated for teaching or research. Duties assigned to this category of graduate assistants may include assisting faculty with a variety of academic tasks, including but not limited to: providing technical support for courses taught by faculty; working on grant funded projects related to program development, evaluations, outreach, among others; gathering, organizing, and analyzing

data for faculty; or working in a non-academic unit of the university, such as Student Affairs. Per UGA Policy 4.07-13 Instructor of Record, GAs can assist faculty with instructional duties but an approved and valid faculty member must be listed as the Instructor of Record in the Course Offerings Data Base and must be responsible for all aspects of the course.

Renewal policy

Assistantships are renewed each semester. A student's assistantship may be terminated due to loss of academic standing, job performance, lack of professionalism.

TA Orientation

Information about upcoming TA Orientations is available at: ctl.uga.edu/grad-student/ta-orientation/. Even if you are not scheduled to teach in your first semester you must attend TA Orientation as you will be teaching at some point.

Before the beginning of each fall semester, CTL organizes a morning orientation for all new graduate students with instructional responsibilities during following academic year. Participants in the TA/LA Orientation Program will:

- Become familiar with key policies and resources related to successful teaching and learning practice at UGA,
- Learn how and what to prepare for their first few weeks in the classroom and/or laboratory environment, and
- Be introduced to the resources available within their departments and across campus that offer support for individuals engaged in teaching and learning endeavors at UGA.

Please go to TA Orientation FAQ at <https://ctl.uga.edu/grad-student/ta-orientation/> for answers to frequently asked questions pertaining to new TA Orientation. For detailed guidelines and complete information, please refer to the TA Handbook at www.ctl.uga.edu/pages/ta-policy.

Funding and Development Opportunities for Graduate Students

Travel Awards

There are limited funding opportunities available for graduate students travelling to present at conferences or to other venues to present research.

These funds are available through the Graduate School:

grad.uga.edu/index.php/current-students/financial-information/travel-funding

There are also limited funds available through the Department of Theatre and Film Studies. Information about those funds is released each year by the department head.

Professional Development Opportunities

UGA provides many different types of opportunities for students to present their research or to further develop teaching and leadership skills. Our graduate students have taken advantage of all of these programs in the past.

grad.uga.edu/index.php/current-students/professional-development/

Study Abroad

The theatre department has two study abroad programs that operate every other year. Opportunities do arise for graduate students to be GA's or Staff on these trips. For students interested in registering for the programs, please note that tuition and program expenses are not covered by your tuition waiver.

London: 6 week program, Director George Contini

Cortona: 3 week program, Director Ray Paolin

Professional journals

The UGA Library has subscriptions to all major theatre journals and back issues are available to access online, such as American Theatre, Theatre Topics, Theatre Journal, and The New York Times.

The UGA Department of Theatre and Film Studies has a subscription to American Theatre, Artsearch, and Backstage.

Professional Associations

Equity www.actorsequity.org
SAG/AFTRA www.sagaftra.org
UPTA upta.org
SETC www.setc.org
USITT www.usitt.org
KCATF www.kcactf.org
C4 Atlanta c4atlanta.org
URTA urta.com
TCG www.tcg.org

Other UGA Resources

In addition to resources already listed, here is a partial list of various organizations and resources that can come in handy during your time at UGA.

Graduate Student Organizations: GPSA graduatestudents.org, GAPS
gaps.uga.edu/
Career Services— www.career.uga.edu/
Alumni office alumni.uga.edu/
Libraries www.libs.uga.edu/
Health Center www.uhs.uga.edu/
Parking tps.uga.edu/parking
Registrar reg.uga.edu/
Bursar busfin.uga.edu/bursar/
Office of International Education (OIE) international.uga.edu/oie
International Student Life isl.uga.edu/
Writing Center write.uga.edu/uga-writing-center/
Ombudsperson uga.edu/ombudsperson/
Office of Diversity diversity.uga.edu/