



# UNIVERSITY OF **GEORGIA**

Department of Theatre  
and Film Studies

*Franklin College of Arts and Sciences*



# **HANDBOOK**

**Forty-Second Edition**  
**2022-2023**

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## Preface

### Department History Overview

The department's roots reach back to 1893, when UGA students formed the Thalian Dramatic Club, one of the oldest college dramatic clubs in the country. In 1926, a second dramatic club, the Blackfriars, was formed at UGA. In 1931, the two clubs merged under the leadership of journalism professor Edward C. Crouse to become the Thalian-Blackfriars, the official theatrical club of the University of Georgia with its own playhouse in Seney-Stovall Memorial Theatre. By 1932, the new "University Theatre" was offering its first season ticket campaign. In 1939, the Department of Dramatic Art was created with Professor Crouse as its first Department Head; the following year the name changed to the Department of Drama. The productions were mounted in Seney-Stovall Chapel until 1941, when the Fine Arts Building was completed with its 1600 seat theatre and small Cellar Theatre.

In 1951, the department incorporated Speech, becoming the Department of Speech and Theatre; the two fields split in 1969, creating the Department of Speech Communication and the Department of Drama and Theatre. In 1976, the department expanded to incorporate screen media, in particular cinema. A film studies minor was added in 1999, and a film studies major in 2006. In 1995, the department expanded its scope of inquiry further to incorporate the study and practice of digital media as a type of dramatic art, and the use of interactive media in live performance. In 2004, to reflect its expanded scope, the department's name was changed to Theatre and Film Studies.

Over the years seven department heads have preceded the present head: Edward C. Crouse (1939-1946), Leighton M. Ballew (1946-1975), Gerald Kahan (1975-1976), August W. Staub (1976-1995), W. Joseph Stell (1995-1997) Farley Richmond (1997-2000), Stanley Longman (2000-2004) and David Saltz (2004-2021).

Professor Julie Ray is the current Head of the Department of Theatre and Film Studies. There are 24 faculty members, four full-time staff members, and 37 full-time graduate students.

The Department is an academic unit of the Franklin College of Arts and Sciences of the University of Georgia. The College is the largest of the colleges that make up the University of Georgia. The current Dean of the College is Dr. Alan Dorsey. The administrative offices for the College are located in Old College on the North Campus. The Department's graduate programs are conducted in accordance with the policies and practices of the Graduate School.

The Department currently offers two Bachelor of Arts degrees — one in Theatre (multiple areas of emphasis, a musical theatre performance certificate, and a Double Dawg program with nonprofit management and leadership), the other in Film Studies — a Master of Fine Arts degree with three emphases — Performance, Design, and Dramatic Media — a Film MFA, and a Ph.D. in Theatre and Performance Studies.

The Department is a member of the University and Regional Theatre Association (URTA). The graduate and undergraduate programs of the Department are accredited by the National Association of Schools of Theatre (NAST).

### **About this Handbook**

The first edition of this handbook goes back more than four decades to 1978 when August Staub, then Head of the Department, undertook to record the processes by which the Department operated. It is intended to serve as a guide for students, faculty and staff to the policies and practices of the Department of Theatre and Film Studies. It does not constitute any form of legal contract, nor does it substitute for the Undergraduate Bulletin or the Graduate Bulletin of the University of Georgia. Should any of the policies outlined in this handbook contradict the policies of the Franklin College of Arts and Sciences, the Graduate School, the University of Georgia, or the Board of Regents, the policies of the higher bodies take precedence.

Additional and up-to-date information will be available via our department website: [www.drama.uga.edu](http://www.drama.uga.edu). Should there be any confusion, please check with an advisor or the Department Head.

## **Part I: Department of Theatre and Film Mission and Bylaws**

### **The Mission of the UGA Department of Theatre and Film Studies**

- To prepare students to become leaders in theatre, film and digital media practice and scholarship;
- To attract, support and develop faculty who produce nationally and internationally recognized scholarship and creative activity;
- To create works of theatre, performance and media that educate our students, enrich the cultural life of our community, while sustaining a regional, national and international reputation for excellence and innovation;
- To explore dramatic forms and emerging stage and media technologies, combining tradition and experimentation, theory and practice;
- To develop socially engaged and globally aware scholars, artists and audiences;
- To promote interdisciplinary collaboration in research and practice, within as well as outside our department and university and globally;
- To foster a community of faculty and students that celebrates and reflects the diversity of world theatre, cinema and digital media;
- To provide opportunities for students and faculty to cultivate their Individual talents and realize their unique visions.

### **Department of Theatre and Film Studies Diversity, Equity, and Inclusion Mission Statement**

The Department of Theatre and Film Studies is devoted to the study and production of theatre, film, and media as art forms representing the great variety of the world's identities and backgrounds.

We are committed to equity and justice in all that we do and to fostering a culture that celebrates diversity. We seek to make our students, faculty, staff, and patrons feel safe, welcome, and engaged.

Our productions and creative activities strive to encompass and represent a multicultural landscape. We work to create opportunities for the respectful exchange of perspectives and ideas. Our curriculum engages with social, historic, and political context in its exploration of the role of the arts in our shared humanity.

Dedicated to confronting the crucial questions that need to be addressed around bias, inequity, and social injustice; we will continue to actively seek new solutions and to hold ourselves accountable. We welcome collaboration in the work that remains to be done.

## Department of Theatre and Film Studies Bylaws

The Department operates under a set of bylaws. These account for the organizational structure of the Department, the duties of its several committees and individuals and the decision making process. As this is an important source of information on the operation of the Department, the Bylaws are printed here at the beginning of the handbook.

### Preamble

1. These bylaws delineate the decision-making process within the Department. They establish policies governing the operations and responsibilities of component parts of the Department.
2. These bylaws operate within the procedures, regulations and structures of the University System of Georgia and its Board of Regents, the University of Georgia, the Franklin College of Arts and Sciences and the Graduate School. Specifically, the Statutes of the University of Georgia, the Guidelines on Promotion and Tenure, and the Bylaws of the Franklin College of Arts and Sciences all supersede these departmental bylaws.
3. The mission of the Department of Theatre and Film Studies is to provide instruction and research in the dramatic arts, those arts dedicated to the presentation of human beings as characters engaged in imagined action. Such spectacle may reside in any of several media: the stage, the screen, the computer, or any combination of these media in interaction. Instruction and research entails not only traditional research in history, theory and criticism, but also laboratory research in the form of production and performance. Thus, the dramatic arts are both the object of study and the field of creative endeavor of the Department. Its production program is as integral to its mission as its teaching and publication work.
4. These bylaws may be amended by a two-thirds vote of the faculty. Any proposed amendment must circulate to all voting members at least two weeks prior to the vote.

### Article I: The Faculty of the Department

- A. The faculty shall consist of all those directly involved in the teaching and research of the Department holding the ranks of professor, associate professor, assistant professor, instructor, lecturer, or academic professional, and budgeted for more than half time, in accordance with Article VIII of the University Statutes. These members of the faculty all have voting rights. When voting is on a policy to take effect the subsequent year, voting rights would be limited to those whose appointment or reappointment is reasonably expected to continue into that year.
- B. The faculty bears the responsibility for determining the curriculum and programs of study offered by the Department. Accordingly, requirements for the various degree programs, the nature of the curriculum and specific course offerings all require approval of the full faculty.



- C. All matters of policy governing the overall operation of the Department must also have faculty approval.
- D. The selection of major productions of the Department, such as those offered as part of the subscription season, must be approved by the faculty.
- E. The faculty must be consulted on matters pertaining to searches and hiring. Ordinarily, any candidate must receive statements of support from at least two-thirds of the faculty prior to appointment to the faculty.
- F. The tenured faculty must take responsibility for conducting third-year review of tenure track faculty members and for voting on their eventual promotion and tenure in accordance with the Guidelines on Promotion and Tenure of the University of Georgia. Tenured faculty must also conduct post-tenure reviews in accordance with University System policy.
- G. The faculty will be represented by an Advisory Committee described below, to serve the Department Head for consultation on matters arising in the day-to-day operation of the Department.
- H. Faculty meetings must take place on a regular basis at least twice each semester.
  - 1. The Department Head will schedule these regular meetings prior to the outset of each semester. The Head may also call emergency meetings on short notice if necessary, but all other meetings require five days' notice and publication of the agenda.
  - 2. Meetings may also be called by any of the Department's standing committees with the same required notification.
  - 3. The faculty may call for a meeting of the faculty by a petition signed by a majority of the members of the faculty with the same required notification.
  - 4. A quorum for a faculty meeting shall be three fourths of the voting members of the faculty.
  - 5. The agenda for regular meetings shall include approval of minutes, the Head's report to the faculty, reports of standing committees, action items, and old and new business.
  - 6. Business shall be conducted on the basis on majority votes. Votes on personnel matters shall be by secret ballot.
  - 7. The faculty shall elect from their membership a person to serve a one-semester term as Faculty Secretary charged with creating a record of actions taken.
- I. In sustained periods (such as the summer months) when the full faculty may not be in residence, a "committee of the whole" may act on behalf of the faculty in matters demanding urgent action. This committee shall be composed of the faculty in residence.

## Article II: The Staff

The staff of the Department consists of those who support departmental activities through administrative assistance. These include the Business Manager, the administrative staff, the IT Specialist, and any appointed persons involved in the Department's production work, such as public relations, grant writing, shop supervision. The Business Manager works under the supervision of the Head to oversee the operation of the Department on a day-to-day basis and to coordinate the work of the staff except those involved in shop supervision and IT support. The Business Manager attends the faculty meetings as representative of the staff. The Business Manager will also maintain the records of faculty decisions as created by the Faculty Secretary.

### Article III: Department Head

- A. The Department Head is appointed for a three-year term in accordance with the Bylaws of the Franklin College of Arts and Sciences (article IV) and the Statutes of the University of Georgia (article IX, 5.)
  
- B. Duties and responsibilities of the Head include the following:
  - 1. Supervision of the educational and production programs of the Department.
  - 2. Representing the interests of the Department to the College, University and community.
  - 3. Maintaining the necessary liaison with the Franklin College of Arts and Sciences, the Graduate School and the University and carrying out requirements these entities issue.
  - 4. Establishing teaching schedules and assigning special duties as needed.
  - 5. Establishing and maintaining departmental and university theatre budgets.
  - 6. Overseeing the acquisition and maintenance of departmental equipment and facilities.
  - 7. Administrating required steps in appointments, reappointments, promotions, tenure recommendations, nominations for graduate faculty status, appointment of departmental coordinators, non-renewals and firings.
  - 8. Appointing graduate assistants and assigning them their duties.
  - 9. The Head may appoint individual faculty members to conduct special projects or ad hoc committees to undertake special tasks.
  - 10. The Head shall arrange for the student election of a Student Advisory Committee consisting of nine members, four representing the undergraduate program, four from the four areas of concentration of the M.F.A. program and one representing the Ph.D. program. The Committee should meet with the Head regularly to advise on student concerns and to consider policies affecting students. The Head shall select from the membership of the Student Advisory Committee representatives to serve as voting members of standing committees. The Head shall also appoint two students, one graduate and one undergraduate, to serve as representatives for faculty meetings with voting rights on all matters except curriculum and personnel.

### Article IV: Departmental Coordinators

#### A. Graduate Coordinator

- 1. Upon recommendation by the Head, the Dean of the Graduate School appoints a member of the tenured faculty as departmental Graduate Coordinator, as provided in the policies of the Graduate School. Under ordinary circumstances the appointment is for a three-year term, but it may be renewed as many times as deemed appropriate.
  
- 2. Duties and responsibilities of the Graduate Coordinator
  - a. Maintaining liaison with the Graduate School.
  - b. Administering the graduate programs of the Department.
  - c. Overseeing the processing of admissions into the graduate programs.
  - d. Supervision of advisement for departmental majors including the assignment of advisors, major professors, advisory committees and reading committees.

- e. Chairing the Graduate Faculty Committee in addressing policy governing graduate programs.

## B. Undergraduate Coordinator

1. The Head of the Department appoints a member of the tenured faculty as Undergraduate Coordinator. Under ordinary circumstances the appointment is for a three-year term, but it may be renewed as many times as deemed appropriate.
2. Duties and responsibilities of the Undergraduate Coordinator
  - a. Maintaining liaison with the Franklin College of Arts and Sciences.
  - b. Supervision of advisement for departmental majors.
  - c. General supervision of required courses and service courses.
  - d. Chairing the Undergraduate Committee in addressing policy governing the requirements of the major and minor.
  - e. Certifying that major requirements for graduation have been met.

## C. Area Heads

1. The Department Head appoints a member of the tenured faculty to serve as the head of each of the department's primary curricular areas: history/theory, design, acting, dramatic media, and film studies.
2. Each area head shall be reviewed every three years following the incumbent's appointment. The process will begin in the Spring Semester of the third year, when the area's faculty will meet with the department head to discuss the area's strengths, weaknesses, challenges, and priorities for the next three years. The department head will also invite faculty, staff and graduate students who interact regularly with the area head (including but not limited to the area faculty) to provide feedback through an optional survey. The department head will present a written summary of the discussion and survey, along with their own assessment, to the incumbent area head.
3. Following this review, the department head will ask the incumbent area head whether he or she wishes to serve another term. The department head will invite any other tenured members of the area faculty to be considered as area head.
4. All area faculty, including the candidates, will then cast a separate vote for each candidate by secret ballot indicating whether that candidate is an acceptable or unacceptable choice for area head. If there is more than one candidate, the area faculty will also cast a vote indicating its preference among the candidates. The area faculty will be informed of the outcome of these votes.
5. The department head will take the results of the review and the area faculty vote under consideration and appoint or reappoint the head of the area for a three-year term. If no area head emerges from this process from among the area's faculty, the department head may

serve as interim head or appoint a faculty member from another area to serve as interim area head until an appropriate faculty member from the area is selected.

#### D. University Theatre Director

1. The Department Head appoints a member of the tenured faculty as University Theatre Director. Under ordinary circumstances the appointment is for a three-year term, but it may be renewed as many times as deemed appropriate.
2. Duties and responsibilities
  - a. Overseeing the Department's production program.
  - b. Chairing the Production Committee which oversees the production program of the Department.
  - c. Coordination of the productions through appointment of production staffs for each production and calling meetings of these staffs.
  - d. Establishing with the Department Head the budgets for the productions and controlling the established budgets.

#### Article V: Standing Committees of the Department

##### A. The Faculty Advisory Committee

1. The Faculty Advisory Committee is composed of a minimum of four faculty members with one representing each of the three professorial ranks and one representing academic professionals and lecturers. The Department Head serves as chair.
2. The members of the Committee are elected by majority vote of the full faculty for a term of one academic year.
3. The Faculty Advisory Committee will meet regularly at least once each Fall and Spring semester, at the request of any member with one week's prior notice, or whenever a need arises.
4. The Committee is charged with representing the faculty and consulting with the Department Head on questions concerning the administration of the Department's program and productions.
5. The Committee is also charged with appointing an appropriate ad hoc committee to hear any grievances originating in the faculty. If the Committee cannot resolve the grievance, it may be carried to the next level outside the Department in accordance with the Bylaws of the College of Arts and Sciences, Article III, Section VI.

##### B. The Areas Council

1. The Areas Council shall consist of the Heads of the various areas of concentration of study offered in the Department. These areas are history/theory, design, acting, dramatic media,

and film studies. The Head shall appoint the Area Heads, designate the faculty of each area, and serve as chair of the Council.

2. The Council must meet at least twice a semester to consider policy governing programs of study and ways in which they can be mutually supportive, to address student needs and concerns, and to review the state of the instructional programs generally.
3. The Council may recommend curricular changes as appropriate to the Graduate or Undergraduate Committee or to the Faculty.

#### C. The Graduate Committee

1. The Graduate Committee is composed of all duly appointed full or provisional members of the Graduate Faculty and two student representatives appointed by the Department Head from the membership of the Student Advisory Committee. The Graduate Coordinator serves as Committee Chair.
2. The Graduate Committee is charged with recommending new courses, course changes and policies governing the graduate programs to the Faculty.
3. The Department Head shall consult with the Committee and the Graduate Coordinator on matters concerning the appointment and assignment of graduate assistants.
4. The Committee has the responsibility of recommending faculty members for appointment to the Graduate Faculty. Such recommendations must result from secret ballot vote of the full members of the Graduate Faculty.
5. The Committee is charged with hearing petitions and grievances of graduate students.

#### D. The Undergraduate Committee

1. The Undergraduate Committee is composed of five faculty members (who must represent the areas of concentration of the degree programs) and two student representatives. All members are appointed annually by the Department Head, the students coming from the membership of the Student Advisory Committee. The Undergraduate Coordinator serves as Committee chair.
2. The Undergraduate Committee is charged with recommending new courses, course changes and policies governing the undergraduate program to the Faculty.
3. The Committee must establish, with faculty approval, standards and functions for courses serving as major requirements within the Department and those that are major service courses for the University.

4. The Committee is charged with hearing petitions and grievances of undergraduate students.

#### E. The Production Committee

1. The Production Committee is composed of five faculty members appointed on a yearly basis by the Department Head from a group consisting of the technical director, shop supervisors, designers and directors. Two student representatives appointed from the Student Advisory Committee by the Department Head also serve on the Committee. It is chaired by the University Theatre Director.
2. The Committee is charged with recommending policy governing the Department's production program to the Faculty.
3. The Committee takes responsibility for creating the calendar and pattern for the production season, including the venues to be used and the plays to be produced.
4. The Committee should be served by a Season Selection Sub-committee appointed by the University Theatre Director. Its membership should include the Technical Director, the Costume Shop Supervisor, a representative of the design area and the persons expected to direct in the upcoming season.
5. The Committee serves as advisory to the University Theatre Director in administering the season.

#### F. The Technology Committee

1. The Department Head appoints the members of the Technology Committee drawing on the faculty members and staff involved with the use of electronic media. The Department Head also appoints the chair.
2. The Committee is charged with overseeing the uses of electronic equipment both for instructional purposes and production activities.

#### G. The Honors and Awards Committee

1. The Honors and Awards Committee is composed of five faculty members representing all professorial ranks and academic professionals appointed by the Head, who will also appoint two students (one graduate, one undergraduate) from the membership of the Student Advisory Committee. The Head will also designate the chair of the Committee.
2. The Committee is charged with recommending faculty, staff and student candidates for honors and awards deriving from the larger community: the state, the University and the College. The Committee may also establish internal awards within the Department and administer them.

3. The Committee shall oversee the preparation of dossiers required for honors and awards.

H. The Diversity, Equity, and Inclusion Committee

1. The Diversity, Equity, and Inclusion Committee oversees diversity initiatives and reports within the department.
2. The Committee will consist of faculty and staff in the department appointed by the Head. In addition, at least one undergraduate and one graduate student representative will be elected by their peers.



## **Part II: Personnel and Communication**

### **General Matters**

At the end of the handbook one can find lists of the names of persons fulfilling the various responsibilities outlined in the Bylaws. These lists include the faculty and staff, the membership of the standing committees, the administrative assignments, the Graduate Faculty and the Area Faculties. If problems or questions arise, they can be addressed to the person assigned to the appropriate area.

The Faculty Advisory Committee serves a consultative function in day-to-day decision making and management of the department's affairs. Its elected members meet regularly with the Department Head. This committee provides the opportunity for urgent matters and concerns to be taken under consideration.

The department website has two calendars. The first is a public-facing calendar that targets our undergraduate students. It is found at [drama.uga.edu](http://drama.uga.edu) in the "Calendars" dropdown menu.

Once logged in to the department website with a MyID and password, a second calendar becomes available to faculty and graduate students titled "Master Calendar." This calendar is powered by TeamUp, a collaborative working calendar that is maintained by various administrators within the department. Area Heads, committee chairs, and the department head have access to add, delete, and modify events. Any changes made are then reflected in the "Master Calendar" for all to see.

The department website also has a feature under the "Calendars" tab for faculty, staff, and students to submit events for the public facing calendar and listserv distribution labeled "Submit Event." The form allows the user to submit photos, Word documents, or a Google Doc with information regarding their event, both for the website and for the lobby monitors in the Fine Arts Building. The event information will be distributed on the appropriate listservs, typically by the end of the following business day.

The Department publishes a bi-weekly e-newsletter called "Upcoming Events" throughout the academic year on the department listservs. It contains announcements of upcoming events, meetings, auditions, deadlines, and other important information. This information is generated automatically from the "Agenda View" of the department "Master Calendar" and thus depends heavily on various calendar administrators maintaining up-to-date listings.

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 Academic Advisor/Student Support 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.*

Some questions and concerns may be resolved by contacting one of the departmental coordinators: Graduate Coordinator, Undergraduate Coordinator, Coordinator of Film Studies, Chair of Production Committee, Production Coordinator, Student Support Coordinator, or Business Manager.

The Business Manager handles all financial and faculty records, liaises with payroll, loads courses, assigns offices, and assists the Graduate Coordinator and the Department Head. In addition, some questions and concerns may be addressed to other members of the staff. The department's Academic Advisor and Student Support Coordinator advises upper-level film studies majors and theatre majors, coordinates student support services in the department, assists the Undergraduate Coordinator, and is available to students in need of guidance or referrals to other divisions on campus. The Publicity Coordinator is in charge of publicity for the theatre season and departmental communications. The Facilities Manager runs the theatre spaces and oversees all space scheduling in the building.

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](http://helpdesk.franklin.uga.edu). You can also email [helpdesk@franklin.uga.edu](mailto:helpdesk@franklin.uga.edu) or call 706-542-9900. Self-service documentation is available at [kb.franklin.uga.edu](http://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](http://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 Workers**

The Department retains a number of part-time student workers who aid in the operations of the office, shops, and other departmental programs as needed. Anyone interested in a position as student worker in the Department should see the shop manager or the faculty member in charge of the area of interest. All student workers must be either on payroll or working as a class assignment.

Applicants for student jobs should be aware that the Department follows the policies of the University's Affirmative Action/Equal Opportunity programs.

## **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 or undergraduate advisor 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.

Undergraduate students in their freshman and sophomore years are advised by professional advisors in the offices of the Franklin College of Arts and Sciences. When Theatre majors have earned 60 credit hours (generally in their second or third year), they will be advised by the department's Academic Advisor, who also determines faculty mentors for each theatre or film studies major.

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 undergraduate coordinator, to for problem-solving or reassignment. If necessary, the student may also discuss this with the department head if earlier steps are unsuccessful.

### **Student Organizations**

There are number of departmentally affiliated student groups with faculty advisors. New guidelines are in process for these groups to affiliate with the department, use of space, etc. and will be included in the next version of the handbook.

Recent student groups have included: The Thalian Blackfriars, Next Act, Children's Theatre Troupe, Improv Athens, Sharkwing, Ye Rude Mechanicals, Black Theatrical Ensemble, and more.

### **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. In order 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](http://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/](https://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/](https://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](https://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](https://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](mailto: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](http://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](http://drama.uga.edu/student-resources-uga) and [well-being.uga.edu](http://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](https://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](https://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](https://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](https://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](https://www.police.uga.edu/crime-stats/weapons-on-campus-info-2/campus-carry)

## **Part III: Undergraduate Degree Programs**

The Department of Theatre and Film Studies offers four degree programs: two are Bachelor of Arts degrees, one in Theatre and the other in Film Studies, and two are graduate degrees, the Master of Fine Arts (M.F.A.), and the Doctor of Philosophy (Ph.D.). In addition, the Department offers the Master of Fine Arts in Film, Television and Digital Media in conjunction with the Grady College of Journalism and Mass Communication.

Both undergraduate programs are liberal arts degrees providing an exposure to several fields of knowledge in the physical, biological and social sciences, the humanities and the arts while also allowing a concentration in theatre or in film studies. More than 60% of our theatre majors and film studies pursue second majors or dual degrees, which is encouraged and usually manageable within four years. The master's degree program is pre-professional in nature, offered with concentrations in several specialties of dramatic art: dramatic writing, acting, scenic and lighting design, costume design, and dramatic media. Finally, the doctorate is a scholarly degree with a program that emphasizes research in the history and theory of dramatic art.

### **The Bachelor of Arts in Theatre**

A collaborative spirit, innovation, and intense participation characterize our students. They work professionally during the summers, study abroad, present their research at conferences, produce their own shows, engage with the community, and work with an ever-growing network of student groups — all while pursuing the study of theatre and film and performing in University Theatre through performance, design, production, or technical aspects.

Graduates with degrees in Theatre frequently work in or go on to graduate programs in a wide range of fields, including theatre and film (acting, film production, stage management, directing, arts administration, design, playwriting, dramaturgy) as well as business, law, telecommunications, and other people-related disciplines. Theatre produces students who are well-rounded people with a wide range of abilities who are comfortable working as a team, can think on their feet, take risks, analyze situations thoroughly, communicate effectively, and produce excellent results under pressure. These are precisely the kinds of abilities employers in business and industry look for in an employee, not only in theatre and film but in virtually every other field.

### **Admission and Advisement**

No audition or portfolio is required for entrance to the major, which is open to any student. Prospective students are encouraged to visit the department in person if possible. Once admitted to the University or the major is added, new theatre majors should contact the department for incoming student information and recommendations.

Up to date requirements for the degree can be found in the UGA Bulletin. During their first 60 credit hours (generally the first and second year), the student will work with a professional advisor in the office of the Franklin College of Arts and Sciences (with few exceptions). Students may also contact the Department of Theatre and Film Studies' Academic Advisor/Student Support Coordinator with specific questions about the major. When they have earned 60 credit hours, theatre majors receive professional advising with the department's Academic Advisor, during which they determine their faculty mentor as well.

Students with double majors should see their advisor in each major department every semester in order to receive complete advisement before registration.

## **Graduation**

Students must apply to graduate prior to receiving their degree. They can apply up to two semesters (including the summer) before their anticipated graduation; for example, they can apply for fall graduation the previous spring. The application triggers the graduation advising office to check to ensure that they are on track or determine whether they have missing requirements. Students should watch for emails from the Franklin advising office (the current graduation advisor is Morgan Mahaffey). Graduation information is available at [osas.franklin.uga.edu/applying-graduation](https://osas.franklin.uga.edu/applying-graduation).

Departmental Convocation, open to friends and family of theatre majors, film studies majors, and graduate students, is usually held on midafternoon of commencement day, with a light reception to follow. For university commencement information, visit [commencement.uga.edu](https://commencement.uga.edu).

## **Program of Study**

All undergraduate theatre majors at the University of Georgia must complete a core of theatre courses designed to introduce the various facets of the field of theatre. They include courses in acting, design, play analysis and theatre history. In addition, two courses at one semester hour each are "Applied Drama" courses (THEA 2040 and 2050) involving the student in the actual work of theatre in such areas as costuming, stagecraft, and promotion. THEA 2500 is strongly recommended for your first semester, along with either 3300, 3290, or 3500 if possible and depending on interests. In planning their schedules, students should note that Acting I (THEA 3500) is a prerequisite for most upper division acting courses (which are major electives or else part of the acting area of emphasis). Students may pursue varied interests in their THEA electives in the general major, or can choose a more focused, formal area of emphasis.

## **Theatre Courses Required for the B.A. Degree in Theatre (36-40 hours total)** *effective fall 2019*

Required Courses (21 hours)

THEA 3300 (3 hours) – Foundations of Entertainment Design

THEA 3500 (3 hours) – Foundations of Acting

THEA 4210 (3 hours) – Theatre and Society

THEA 4220 (3 hours) – Theatre and Modernity

THEA 5110 or THEA 5600 (3 hours) – Stage Management or Play Direction

Choose one (3 Hours):

- THEA 4230 Theatre and Ritual
- THEA 4280 Women in Performance
- THEA 4300 Queer Theatre and Film
- THEA 4400 Asian Theatre and Drama
- THEA (AFAM) 4460 History of Dramatic Art: Special Topics (Study Abroad)
- THEA (AFST) 4470 African Theatre
- THEA 4480 (AFAM) History of African-American Drama and Theatre
- THEA 4500 The Broadway Musical and American Culture
- THEA 4700 Dramaturgy
- THEA 4800 Topics in History

Choose one (3 hours):

- THEA 3330 – Costume Crafts
- THEA 3340 – Stagecraft
- THEA 3350 –Lighting Technology
- THEA 3520 – Makeup for the Performing Arts

Major Electives (15 -19 hours) Choose 5 three-hour FILM or THEA courses numbered 3000-level or above

OR Complete one of the areas of emphasis below.

### **Notes about the B.A. Degree in Theatre**

1. No course will count toward the major unless it is earned with a grade of “C” or better. Note that a grade of “C-” does not satisfy this requirement.
2. Non-equivalent transfer courses will not satisfy the requirements for the major; all transfer theatre courses must be evaluated by the department if equivalent credit is to be offered. We accept no more than 15 equivalent transfer credits toward major requirements.
3. Franklin College requires in core Area IV study of a foreign language through the third semester or its equivalent. We allow ASL in this requirement.
4. The Department regularly offers honors sections of the Appreciation of Theatre (THEA 2100H) and from time to time the Introduction to Cinema, American Ethnic Cinema, and Play Analysis (FILM 2121H, 2131H and THEA 3291H respectively) “Honors options” are available for several of regular courses. Honors options allow honors students to earn special credit with extra research or projects in these courses. Honors credit is also available for special projects, research, and Honors Thesis.

Required in Area VI of the Core (18 Hours)

8 hours in THEA: THEA 2500 (Theatre as Discipline and Profession), THEA 2040 (Applied Drama), THEA 2050 (Applied Drama), THEA 3290 or THEA 3291H (Script Analysis or Honors Script Analysis)

10 hours in 1000/2000/3000-level fine arts and humanities:

ARHI, ARTS, ARST, DANC, MUSI, CLAS, CMLT, ENGL, FILM, HIST, PHIL, RELI.  
Also allowed: ITAL 2500, PTSP 2550, ROML 2550, SPAN 2550, THEA 2060, THEA 2110  
or 2110E, THEA 2140, COMM 1110.  
(THEA 2000, 2100H, and 2010 may be substituted if taken before declaring a theatre  
major at UGA)

Note: If any of the courses in Area VI have been used to satisfy Areas II-V of the Core  
Curriculum, general electives may be taken here. (Refer to College-wide requirements  
when selecting general electives.)

### **Areas of Emphasis**

Students complete 36 hours total for the general major, and up to 40 hours total if  
completing an area of emphasis. No course may count in both area of emphasis and in  
major requirements.

#### **I. Acting (19 hours):**

Required courses (15 hours):  
THEA 5010 Scene Study

Choose Four:

THEA 5331 Shakespeare  
THEA 5335 Shakespeare Practicum  
THEA 5510 Physical Actor  
THEA 5530 Voice for the Actor  
THEA 5550 Advanced Acting  
THEA 5565 Meisner Technique  
THEA 5570 Acting on Camera

(additional options could be selected performance topics courses if approved by the  
area head for performance)

Elective (3 hours):

Choose one three-hour FILM or THEA course numbered 3000-level or above  
\*Non-equivalent transfer courses (FILM or THEA 3TXX-5TXX) may not satisfy these  
requirements.

Capstone Course (1 hour):

THEA 5053 Senior Seminar (audition preparation for graduating students for  
professional internship opportunities in ATL at Aurora Theatre, Actors  
Express, Georgia Ensemble)

#### **II. Design (19 hours)**

Choose one of the following (3 hours):

THEA 5330 Costume Design for the Performing Arts  
THEA 5351 Scenic Design for the Performing Arts

THEA 5352 Lighting Design for the Performing Arts

Additional courses (12 hours not already taken):

THEA 3330	Costume Crafts	THEA 5382	Entertainment Technology and Skills: Rigging, Facilities, and Safety
THEA 3340	Stagecraft	THEA 5383	Management and Production for Theatre
THEA 3350	Stage Lighting and Technology	THEA 5480	Topics in Design
THEA 3520	Makeup for the Performing Arts	THEA 5730	Advanced Costume Design for the Performance Arts
THEA 5110	Stage Management	THEA 5732	Cutting and Draping Patterns for Costuming
THEA 5310	Technical Problems	THEA 5733	Millinery
THEA 5315	2D CAD Drafting	THEA 5734	Stage and Screen Fabric Modification
THEA 5320	3D Computer-Aided Design	THEA 5751	Advanced Scenic Design for the Performance Arts
THEA 5330	Costume Design for the Performing Arts	THEA 5752	Advanced Lighting Design for the Performance Arts
THEA 5340	History of Costume and Adornment	THEA 5756	Automated Lighting and Visualization
THEA 5341	History of Architecture and Decoration	THEA 5757	Lighting for Non-Traditional Events
THEA 5351	Scenic Design for the Performance Arts	THEA 5758	Architectural and Themed Lighting
THEA 5352	Lighting Design for the Performance Arts	THEA 5880	Sound Effects for Stage and Screen
THEA 5372	Scenic Painting		
THEA 5380	Design Technology for the Performance Arts		
THEA 5381	Entertainment Technology and Skills: Metals and Plastics		

Elective (3 hours):

Choose one three-hour FILM or THEA course numbered 3000-level or above

\*Non-equivalent transfer courses (FILM or THEA 3TXX-5TXX) may not satisfy these requirements.

Capstone (1 hour):

THEA 5970 Design Portfolio

### III. Directing/Stage Management (19 hours):

Required (6 hours not already taken):

THEA 5600 Play Direction OR THEA 5110 Stage Management

THEA 5080 Production Practicum

Additional courses (9 hours total not already taken):

Choose one (3 hours):

THEA 3340 Stagecraft

THEA 5010 Scene Study

THEA 5565 Meisner

THEA 5570 Acting on Camera

Choose two (6 hours):

THEA 4700	Dramaturgy	THEA 5630	Producing the New Script
THEA 5351	Scene Design	FILM 4480	Introduction to DV
THEA 5610	Play Direction Lab		Production
FILM 5640	Directing for the Cinema	THEA 5710S	Community-based theatre

Elective (3 hours):

Choose one three-hour FILM or THEA course numbered 3000-level or above  
\*Non-equivalent transfer courses (FILM or THEA 3TXX-5TXX) may not satisfy these requirements.

Capstone (1 hour):

THEA 5053 Senior Seminar (Direction or Stage Management of a project which approval by George Contini)

#### **IV. Dramatic Media (19 hours):**

Choose five from the following courses (15 hours):

FILM 4680	Introduction to DV Production	THEA 5840	Technical Animation with Computers
FILM 5640	Directing for the Cinema	THEA 5850	Motion Capture for Animation and Media
THEA 5310	Technical Problems	THEA 5860	Interactive Media as Drama I
THEA 5700	Internship in Theatre/Film/Animation	THEA 5870	Interactive Multimedia and Live Performance
THEA 5780	Topics in Computer Technology	THEA 5861	Interactive Media as Drama II
THEA 5810	Computer Animation for Dramatic Media I	THEA 5880	Sound Effects for Stage and Screen
THEA 5820	Computer Animation for Dramatic Media II		
THEA 5830	Computer Animation for Dramatic Media III		

Elective (3 hours):

Choose one three-hour FILM or THEA course numbered 3000-level or above  
\*Non-equivalent transfer courses (FILM or THEA 3TXX-5TXX) may not satisfy these requirements.

Capstone course (1 Hour):

THEA 5590 Special Projects in Drama - Final Semester Project

#### **V. Dramatic Writing (18 hours):**

Required Courses (9 hours not already taken):

THEA 3020 Basic Dramatic Writing  
THEA 4000 Dramatic Writing I



THEA 4700 Dramaturgy

Choose one (3 hours):

THEA 5680 Topics in Dramatic Writing

THEA 5620 Dramatic Writing II

Elective (3 hours):

Choose one three-hour FILM or THEA course numbered 3000-level or above

\*Non-equivalent transfer courses (FILM or THEA 3TXX-5TXX) may not satisfy these requirements.

Capstone (3 hours):

THEA 5630 Producing the New Script

## VI. Theatre Theory and History (18 hours)

Choose four (12 hours not already taken):

THEA 4230 Theatre and Ritual

THEA 4280 Women in Performance

THEA 4300 Queer Theatre and Film

THEA 4400 Asian Theatre and Drama

THEA (AFAM) 4460 History of  
Dramatic Art: Special Topics  
(Study Abroad)

THEA (AFST) 4470 African Theatre

THEA (AFAM) 4480 History of African  
American Drama and Theatre

THEA 4500 The Broadway Musical  
and American Culture

THEA 4700 Dramaturgy

THEA 4800 Topics in History

THEA 4490\* Latin American and  
Caribbean Theatre and  
Performance

THEA 5710S Community-based  
Theatre

Up to two of these courses can be selected from the following:

FILM 4250 History of Cinema I

FILM 4260 History of Cinema II

FILM 4600 Women and Film

FILM 4620 Genre Cinema

FILM 4640 (+4640I) Latin American  
Film and Media

FILM 4750 French Film History

FILM 4660 History of Animation

FILM 4670 Film Technology and Style

FILM 5481 Topics in Cinema

FILM 5900 Film Theory

Elective (3 hours):

Choose one three-hour FILM or THEA course numbered 3000-level or above

\*Non-equivalent transfer courses (FILM or THEA 3TXX-5TXX) may not satisfy these requirements.

Capstone – choose one Directed Reading or Project (3 hours):

THEA 4960 or 4960H (3 credits)

THEA 4970H (3 credits)

THEA 4980H (3 credits)

Visit [curo.uga.edu](http://curo.uga.edu) for information on CURO research courses.

## Suggested pathway for theatre majors

Students have a good bit of flexibility, but should keep in mind:

- Not every class is offered every semester.
- Take THEA 2500 the first semester possible (usually fall).
- The sooner students complete required courses the better if they wish to graduate on time — especially if double majoring in something else as well.
- However, some elective courses are not offered regularly, so students may wish to prioritize some electives if they might not get another chance to take it.
- Students should not put off THEA 2040 & 2050 (Applied Drama), especially if they are often cast in productions. Aim to complete these requirements before the fourth year.
- Students strongly interested in acting should take THEA 3500 and then THEA 5010 as soon as possible.
- If pursuing an area of emphasis, students should consult that area head for suggestions to start making progress in that area early.
- Remember: students must make a C or higher in all theatre major requirements and theatre electives.

First Semester:

THEA 2500

THEA 3500 if interested in acting

THEA 3290 &/or one of the craft courses depending on interests

Second Semester:

THEA 3290, 3300 &/or one of the craft courses

THEA 5010 if interested in acting; design elective if interested in design

THEA 2040

Year Two:

THEA 4220 in fall or THEA 4210 in spring

THEA 2050

THEA 5600 or 5110

THEA 3290 and 3300 if not already taken

THEA electives

Year Three:

THEA 4220 in fall or THEA 4210 in spring

THEA 2050

THEA 5600 or 5110 if not already taken

THEA electives

Year Four:

Third theatre history/lit course

Remaining theatre electives

## **The Bachelor of Arts in Film Studies**

The major in film studies concentrates on the history and theory of film as an art form. It provides exploration of the medium through courses in several fields, including not only film studies but also comparative literature, English, Romance languages, and Germanic and Slavic languages. Film is among the newest of the arts and its development reflects the changes in the modern and contemporary world. While the focus of the program is on history and theory of film, courses are also included that deal with acting, directing and writing for camera.

### **Admission and Advisement**

There are no admission requirements for the major, which is open to any student who is admitted to the University. However, students are encouraged to take FILM 2120 and maintain a minimum 2.8 GPA before adding the major.

Up to date requirements for the degree can be found in the UGA Bulletin. During their first 60 credit hours, the student will work with a professional advisor in the office of the Franklin College of Arts and Sciences (with few exceptions). Students may also contact the Department of Theatre and Film Studies' Academic Advisor/Student Support Coordinator with specific questions about the major. When they have earned 60 credit hours, theatre majors receive professional advising with the department's Academic Advisor, during which they determine their faculty mentor as well.

Students with double majors should see their advisor in each major department every semester in order to receive complete advisement before registration.

### **Program of Study**

Major Requirements. (nine hours total):

FILM 5900 Film Theory (prereq. FILM 4250 or 4260)

Choose two of the following:

FILM 4250 History of Cinema I: 1895-1945 (prereq. FILM 2120)

FILM 4260 History of Cinema II: 1945-1990 (prereq. FILM 2120)

FILM 4270 History of Cinema III: 1990-present (prereq. FILM 2120)

Major Electives. Select any six of the following courses (18 hours total, not already taken):

CMLT 4210 Literature and Cinema

CMLT 4220 East Asian Cinema

CMLT 4230 African Cinema (prereq. ENGL 1030, 1101, or 1102)

FILM 4250 History of Cinema I: 1895-1945 (prereq. FILM 2120)

FILM 4260	History of Cinema II: 1945-1990 (prereq. FILM 2120)
FILM 4270	History of Cinema III: 1990-present (prereq. FILM 2120)
FILM 4600	Women and Film (prereq. FILM 2120)
FILM 4620	Genre Cinema (prereq. FILM 2120)
FILM 4640	Latin American Film and Media
FILM 4650	French Film History (prereq. FILM 2120)
FILM 4660	History of Animation (prereq. FILM 2120)
FILM 4670	Film, Technology, and Style (prereq. FILM 2120)
FILM 4680	Intro to Digital Video Production (prereq. FILM 2120 or permission of department)
FILM 5481	Special Topics in Cinema (prereq. FILM 2120)
FILM 5640	Directing for Cinema (permission of department)
FILM 5700	Internship in Film/Media
GRMN 3300	Introduction to German Cinema [in English]
GRMN 3820	German Film (prereq. GRMN 3001 or 3010 or 3070)
HIST 4750	History and Film
ITAL 4040	Italian Cinema, Culture, and Literature
RUSS 3300	Introduction to Russian Cinema
SPAN 4081	Spanish Film (prereq. SPAN 3030)
SPAN 4082	Latin American Film (prereq. SPAN 3030)
THEA 3020	Basic Dramatic Writing
THEA 3700	Design for Film/TV
THEA 4000	Dramatic Writing I (prereq. THEA 3020)
THEA 5620	Dramatic Writing II (prereq. THEA4000)
THEA 5810	Computer Animation for Dramatic Media I
THEA 5820	Computer Animation for Dramatic Media II
THEA 5830	Computer Animation for Dramatic Media III

### **Area VI requirements:**

18 hours in 1000 and 2000-level Fine Arts and Humanities courses from ARHI, ARTS, ARST, COMM, DANC, FILM, MUSI, CLAS, ENGL, HIST, PHIL, PSYC, THEA, WMST.

### **Notes about the B.A. Degree in Film Studies**

1. No course will count toward the major unless it is earned with a grade of "C" or better
2. Non-equivalent transfer courses (FILM 1TXX-5TXX) will not satisfy the requirements for the major; all transfer film studies courses must be evaluated by the department if equivalent credit is to be offered. We accept no more than 9 hours of equivalent transfer credit towards major requirements.
3. Refer to College-wide requirements when selecting 21 hours of elective courses.
4. Film Studies Majors are encouraged to pursue a Minor in a foreign language, English, Comparative Literature, History, Art History, or Mass Communication, or a certificate in New Media Studies.

5. Undergraduates, with careful planning, may carry a double major by judicious arrangement of electives and required general education courses. Students interested in a double major should be advised in both major departments.
6. Students may double major in Theatre and Film studies, and should note that the area VI requirements differ slightly between the majors. They are responsible for satisfying both sets of requirements.
7. The Department regularly offers honors sections of the Appreciation of Theatre (THEA 2100H) and from time to time the Introduction to Cinema, American Ethnic Cinema, and Play Analysis (FILM 2121H, 2131H and THEA 3291H respectively) "Honors options" are available for several of regular courses. Honors options allow honors students to earn special credit with extra research or projects in these courses. Honors credit is also available for special projects, research, and Honors Thesis.

## Minors and Double Majors

### Minor in Theatre

The Theatre minor requires a total of 15 credit hours.

Choose one foundational course (three hours total):

THEA 2000 (or 2100H)	Appreciation of Dramatic Art
THEA 2010	Introduction to Acting

Select two of the following courses (six hours total):

THEA 3020	Basic Dramatic Writing
THEA 3290 (or 3291H)	Script Analysis
THEA 3300	Introduction to Design
THEA 3700	Design for Film and Television
THEA 4210	Theatre and Modernity
THEA 4220	Theatre and Society
THEA 4230	Theatre and Ritual
THEA 4280	Women in Performance
THEA 4300	Queer Theatre and Film
THEA 4400	Asian Theatre and Drama
THEA (AFAM) 4460	History of Dramatic Art: Special Topics (Study Abroad)
THEA (AFST) 4470	African Theatre
THEA 4480	History of African-American Drama and Theatre
THEA 4500	The Broadway Musical and American Culture
THEA 4700	Dramaturgy
THEA 4800	Topics in History
THEA 5710S	Community-Based Theatre

General Electives:

Six hours from any theatre course above 3000

Notes:

- THEA 2010 cannot be substituted for THEA 3500 if you declare Theatre as a major. THEA 3500 is required for Theatre majors but can, in rare cases, be taken by theatre minors if they have first taken THEA 2010 and 3290. If a declared theatre minor has (a) completed both of these two classes and (b) there are open seats in 3500 one week before the start of classes, they can email their 81# to [dinac@uga.edu](mailto:dinac@uga.edu) and ask for a major override.
- No course will count toward a minor unless it is earned with a grade of “C” or better. (A grade of C- does not satisfy this requirement.)
- Transfer students may count no more than three hours of equivalent credit toward the minor. Non-equivalent transfer credit may not be used towards the minor.

### Film Studies Minor

The Film Studies minor requires a total of fifteen credit hours.

Select five courses from the following list (15 hours total, no more than 6 of which, or 2 courses, may be from the 2000-level):

Required:

FILM 2120 Introduction to Cinema\*

Choose from four of the following, no more than 3 of which, or one course, may be from the 2000-level):

FILM 2130	American Ethnic Cinema*
FILM 4250	History of Cinema I (prereq. FILM 2120)
FILM 4260	History of Cinema II (prereq. FILM 2120)
FILM 4270	History of Cinema III (prereq. FILM 2120)
FILM 4600	Women and Film (prereq. FILM 2120)
FILM 4620	Genre Cinema (prereq. FILM 2120)
FILM 4640	Latin American Film and Media
FILM 4650	French Film History (prereq. FILM 2120)
FILM 4660	History of Animation (prereq. FILM 2120)
FILM 4670	Film, Technology, and Style (prereq. FILM 2120)
FILM 4680	Intro to Digital Video Production (prereq. FILM 2120, permission of department)
FILM 5481	Special Topics in Cinema (prereq. FILM 2120)
FILM 5640	Directing for Cinema
FILM 5700	Internship in Film/Media
FILM 5900	Film Theory (prereq. FILM 4250 or FILM 4260)

Other allowable options:

THEA 3020	Basic Dramatic Writing
THEA 3700	Design for Film/TV
THEA 4000	Dramatic Writing I (prereq. THEA 3020)
THEA 5620	Dramatic Writing II (prereq. THEA 4000)

THEA 5810	Computer Animation for Dramatic Media I
THEA 5820	Computer Animation for Dramatic Media II
THEA 5830	Computer Animation for Dramatic Media III

\* “Introduction to Cinema” and “American Ethnic Cinema” cannot count toward the Minor if they are also used to satisfy the student’s “Degree Core Requirement” as their Fine Arts course (Area IV). But FILM 2130 may be used to satisfy the multicultural requirement and count toward the Film Minor.

Notes:

- Transfer students may count no more than three hours of equivalent credit toward the minor.
- No non-equivalent transfer courses may be used towards a minor.
- Up to 3 hours of FILM/GFA courses may count towards the minor.

### **Undergraduate Certificate in Musical Theatre Performance**

The Undergraduate Certificate in Musical Theatre Performance will be open only to students pursuing an undergraduate major (A.B., B.F.A., or B.Mus.) in Theatre, Music, or Dance, and is designed to supplement and build on curricula of those majors. Certificate courses in the student’s major department will also count toward the students AB or BFA degree, and consequently the Certificate program will require that a theatre majors take approximately 13 credit hours beyond the requirements of their major. Only a small number of students will be accepted into this select program, based on audition.

*Department of Theatre and Film Studies (10 hours total)*

THEA 3500	Acting 1 (3 hours)	
THEA 5550	Performance Styles: Musical Theatre	3 hours
THEA 4500	The Broadway Musical and American Culture	3 hours
THEA 5950	Musical Theatre Showcase	1 hour

*Hugh Hodgson School of Music (8-10 credit hours total)*

Complete either Group A or Group B (6 hours):

Group A

MUSI 2460	Voice I (group voice – dedicated section)	1 hour
MUSI 3900	Applied Instruction for the Musical Theatre Certificate Program (2 semesters) [new class]	4 hours

Group B

MUSI 1810-1810L	Freshman Applied Instruction	2 hours
MUSI 1820	Applied Music Instruction	2 hours
MUSI 2810-2810L	Sophomore Applied Instruction	2 hours

Complete either Group C or Group D:

Group C		
MUSI 3550	Music Theory for Non-Majors	3 hours

Group D		
MUSI 1100	Music Theory I (for music majors only)	2 hours
MUSI 1110	Aural Skills I (for music majors only)	2 hours

*Department of Dance (4 credit hours)*

Any four hours from the following courses:

DANC 1601	Tap Dance Foundations I	1 hour
DANC 1604	Jazz Dance Foundations	1 hour
DANC 1605	Contemporary Dance Foundations I	2 hours
DANC 1606	Ballet Foundations I	2 hours
DANC 1607/1608	Ballroom Foundations I	1 hour
DANC 1616	Ballet Foundations II	2 hours
DANC 1617/1618	Ballroom Foundations II	1 hour
DANC 1651	Contemporary Dance I	2 hours
DANC 2300	Dance Improvisation	2 hours
DANC 2610	Tap Dance II	1 hour
DANC 2642	Jazz Dance II	1 hour
DANC 2652	Contemporary Dance II	2 hours
DANC 2662	Ballet II	2 hours

\*Note that DANC courses at the 2000-level require a POD and a placement audition.

For more information, contact Professor George Contini, coordinator of the Musical Theatre Performance Certificate Program, at [gcontini@uga.edu](mailto:gcontini@uga.edu).

### **The Honors Program**

The University maintains a special Honors Program for superior students. The Department of Theatre and Film Studies participates in the Honors Program. The Department regularly offers honors sections of the Appreciation of Theatre (THEA 2100H) and from time to time the Introduction to Cinema, American Ethnic Cinema, and Script Analysis (FILM 2121H, 2131H and THEA 3291H respectively) "Honors options" are available for several of regular courses. Honors options allow honors students to earn special credit with extra research or projects in these courses. Honors credit is also available for special projects, research, and Honors Thesis.

More information on the Honors Program is available at its offices in the Academic Building. Generally, one can expect that the Director of the University Honors Program will notify eligible students that they may join the Honors Program if they wish.

### **B.A. in Theatre/MA in Nonprofit Management and Leadership Dual Degree**

The joint B.A. in Theatre / MA in Nonprofit Management and Leadership program ("Double Dawgs") is designed to train highly motivated students in the artistic, critical,



and administrative skills and sensibilities needed for successful careers in theatre management, administration, and development. We place a strong emphasis on using applied theatre and the arts to foster social change and to serve communities in the nonprofit sector. Our students will be the future nonprofit theatre leaders and entrepreneurs.

The Double Dawgs program was created to give ambitious and motivated students a competitive advantage in today's knowledge economy. By earning both a bachelor's degree and a master's degree in five years or less, students can save time and money while positioning themselves for success after graduation.

Theatre majors can apply for this pathway and begin taking graduate level courses in their third year, some of which will also count towards their bachelor's degree. Courses may include: Internships, Fundraising, Stage Management, Community-Based Theatre, Play Direction Laboratory, Grant Writing, Theory and Management of Nonprofits, and related elective courses from other departments. Your degree program can be uniquely tailored to your interests and goals.

For more information, contact Dina Canup at [dinac@uga.edu](mailto:dinac@uga.edu) or Emily Sahakian at [sahakian@uga.edu](mailto:sahakian@uga.edu).

### **Admission to Double Dawg Theatre BA/MNML MA Pathway**

Any applicant to UGA or current student may declare a major in theatre. Requirements for admission to this pathway are: minimum GPA of 3.0; experience working as a stage manager or assistant stage manager of a production in the University Theatre Season completed or in progress at the time of application to the dual degree pathway.

Students who meet the requirements for admission to the pathway outlined will be considered for admission to the dual degree program during the Fall semester of their third year at UGA. By October 15, students will submit a statement of purpose outlining their reasons for seeking admission to the program, including their future goals. Admission of the student to the dual degree pathway must be approved by the department head and undergraduate coordinator. Admission to the pathway is separate from graduate program admission.

### **Admission to Graduate Program**

In their fourth year, students must also apply to the M.A. in Nonprofit Management and Leadership. The requirements are different from pathway admission, and are described below.

- The MA NML program requires the Graduate Record Examination (GRE), the Miller Analogies Test (MAT), or the Graduate Management Admission Test (GMAT) for admission, as well as a cumulative undergraduate grade point average (GPA) of no less than 3.0 on a 4.0 scale.
- **GRE:** Tests taken after August 1, 2011. We recommend a total GRE score of at least 300, with more emphasis on the verbal score.

- Tests taken before August 1, 2011. The program recommends a combined GRE score of at least 1000.
- **MAT** - The program requires a MAT score of at least 410 for admission.
- **GMAT** - The program requires a total GMAT score of at least 533 for admission.

Resume/CV. Submit a current resume or curriculum vitae detailing work, educational, professional and volunteer experience.

Goals Statement. Please send a statement/essay of approximately 3 pages in length that outlines your interest in graduate education and a career in the nonprofit sector. A successful statement reflects your passion for working with nonprofit organizations, describes the impact you hope to make in your career and addresses the following questions:

- Why are you seeking a Master of Arts in Nonprofit Management and Leadership?
- What experiences, professional and/or personal, have led you to pursue the MA NML degree? Please outline why the program at UGA is of particular interest to you.
- What are your professional goals regarding work in the nonprofit sector? Please include a brief outline of your areas of interest with respect to both content (ie: environment; arts; human services; etc.) as well as process (ie: grant writing; program evaluation; program management and administration; etc.).

Three Letters of Recommendation (one academic and two from employment supervisor or other director/mentor). The letters may be submitted one of three ways:

1. Via email. They must be formal recommendation letters on letterhead and submitted as an attachment to the initial email. Letters in the body of the email will not be accepted. We will only accept emails sent directly from the recommender.
2. Via mail directly to the Master of Arts in Nonprofit Management and Leadership Program Office. The letter of recommendation may be mailed directly to the MA NML Program Office.
3. Submitted online via the Graduate School admissions web site.

### **B.A. in Theatre/MA in Nonprofit Management and Leadership Degree Requirements**

1. All Theatre Courses Required for the B.A. Degree in Theatre (see above).
2. Four Double Dawgs Courses plus one three-hour THEA course numbered 3000-level or above (15 hours total). The following four Graduate Theatre Courses will count for B.A. and for Double Dawgs Program:
  - THEA 7110: Stage Management or THEA 7383: Management and Production for Theatre
  - THEA 7710S: Community-Based Theatre
  - MNML 7123: Theory and Management of NPOs
  - MNML 7055: Internship

(Note that for students on Hope or Zell Scholarship, these courses will be covered in allowed hours.)

3. Area 6 requirements:

8 hours in THEA: THEA 2500 (Theatre as Discipline and Profession), THEA 2040 (Applied Drama), THEA 2050 (Applied Drama), THEA 3290 or THEA 3291H (Script Analysis or Honors Script Analysis)

10 hours in 1000/2000/3000-level fine arts and humanities:

ARHI, ARTS, ARST, DANC, MUSI, CLAS, CMLT, ENGL, HIST, PHIL, RELI.

Also allowed: ITAL 2500, PTSP 2550, ROML 2550, SPAN 2550, FILM 2120, FILM(AFAM) 2130, THEA 2060, THEA 2110 or 2110E, THEA 2140, COMM 1110. COMM 1110, Public Speaking, is strongly recommended.

(THEA 2000, 2100H, and 2010 may be substituted if taken before declaring a theatre major at UGA)

For majors declared before fall 2019:

- Five hours in THEA: THEA 2000 or THEA 2100H, THEA 2040, THEA 2050 (also listed above)
- Six hours in the humanities: choose two 1000/2000-level 3-hour courses from CLAS, CMLT, ENGL, HIST, PHIL, RELI. Also allowed: ITAL 2500, PTSP 2550, ROML 2550, SPAN 2550.
- Seven hours in 1000/2000-level fine arts: ARHI, ARTS, DANC, MUSI. Also allowed: FILM 2120, FILM(AFAM) 2130, THEA 2060, THEA 2110, THEA 2140. COMM 1110, Public Speaking, is allowed and strongly recommended

Recommended Electives (if not taken above):

THEA 3330: Costume Crafts

THEA 3340: Stagecraft

THEA 3350: Lighting Technology

THEA 3520: Makeup for the Entertainment Arts

THEA 4960: Directed Readings or Projects

THEA 5330: Costume Design for Entertainment Arts

THEA 5331: Scenic Design for Entertainment Arts

THEA 5352: Lighting Design for Entertainment Arts

ACCT 1160: Survey of Accounting

ADPR 3850: Public Relations

**M.A. Degree in Nonprofit Management and Leadership Requirements (33 credit hours total)**

3 Required Core Courses (3 hours each = 9 credit hours)

MNML 7123: Theory and Management of NP Organizations

MNML 7226: Evaluation of Professional Practice

## MNML 7060LL Nonprofit Fundraising

2 Core Courses (3 hours each = 6 credit hours)

MNML 7010: Topics in NP Management and Leadership

MNML 7320: Managing Volunteers

MNML 7957E: Grant Proposal Writing

MNML 7957: Grant Proposal Writing

MNML 7330: Managing Innovations in Organizations

MNML 7947: Social Entrepreneurship

MNML 7967E: Professional Writing for Nonprofit Leaders

MNML 7977E: Nonprofit Leadership

MNML 7055: Internship (2 X 3 hours each = 6 hours). Program director approval required

4 Related Elective Courses (3 hours each = 12 credit hours)

THEA 7110: Stage Management or THEA 7383: Management and Production for Theatre

THEA 7710S: Community-Based Theatre

THEA 7610: Play Direction (in year five)

Elective 4 (to be determined with advisor and with program director approval)

## **Part IV: 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 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, child care, 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 of time 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](http://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-individualized-independent-study-course-request-form](http://drama.uga.edu/pod-override-and-individualized-independent-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 bachelor's. 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](http://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 particular 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 7300

### 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 will benefit 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)
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
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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 1<sup>st</sup> 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](http://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](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.

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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 ([www.ctl.uga.edu/pages/ta-policy](http://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/](http://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](http://www.ctl.uga.edu/pages/ta-policy) at [www.ctl.uga.edu/pages/ta-policy](http://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](http://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/](http://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](http://www.actorsequity.org)  
SAG/AFTRA [www.sagaftra.org](http://www.sagaftra.org)  
UPTA [upta.org](http://upta.org)  
SETC [www.setc.org](http://www.setc.org)  
USITT [www.usitt.org](http://www.usitt.org)  
KCATF [www.kcactf.org](http://www.kcactf.org)  
C4 Atlanta [c4atlanta.org](http://c4atlanta.org)  
URTA [urta.com](http://urta.com)  
TCG [www.tcg.org](http://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](http://graduatestudents.org), GAPS [gaps.uga.edu/](http://gaps.uga.edu/)  
Career Services— [www.career.uga.edu/](http://www.career.uga.edu/)  
Alumni office [alumni.uga.edu/](http://alumni.uga.edu/)  
Libraries [www.libs.uga.edu/](http://www.libs.uga.edu/)  
Health Center [www.uhs.uga.edu/](http://www.uhs.uga.edu/)  
Parking [tps.uga.edu/parking](http://tps.uga.edu/parking)  
Registrar [reg.uga.edu/](http://reg.uga.edu/)  
Bursar [busfin.uga.edu/bursar/](http://busfin.uga.edu/bursar/)  
Office of International Education (OIE) [international.uga.edu/oie](http://international.uga.edu/oie)  
International Student Life [isl.uga.edu/](http://isl.uga.edu/)  
Writing Center [write.uga.edu/uga-writing-center/](http://write.uga.edu/uga-writing-center/)  
Ombudsperson [uga.edu/ombudsperson/](http://uga.edu/ombudsperson/)  
Office of Diversity [diversity.uga.edu/](http://diversity.uga.edu/)

## **Part V: Course Policies**

### **Course Offerings**

The Department of Theatre and Film Studies offers coursework in the following subjects: acting in all media; cinema history and theory; costume design and construction; applied computer technologies; costume history; scene design and construction; lighting design; dramatic writing; directing for stage, screen, and television; dramatic theory in all media; makeup; media technologies and history of drama in all media.

There are five levels of courses: 1000-2000 lower division; 3000-5000 upper division; 6000-7000 graduate; 8000-9000 graduate seminars, directed research and thesis/dissertation projects. Courses numbered in the 4000 and in the 6000 range are generally academic courses and those numbered 5000 or 7000 are applied courses. Some courses enroll both upper division undergraduates and graduate students and are numbered 4000/6000 or 5000/7000. In such classes, however, graduate students will be expected to produce at a higher standard both qualitatively and quantitatively.

Undergraduate students are limited in the number of lower level theatre or film studies courses they may apply toward their degree. They should not register for courses in the 6000+ level except in rare cases.

No courses numbered below 6000 apply to graduate degrees.

Graduate students on assistantship must register for THEA 7005 (for masters students) or THEA 9005 (for doctoral students) each semester. The course carries 3 semester hours credit for assistantship work and is graded on a Satisfactory/Unsatisfactory basis. The credit, however, does not form part of the student's program of study.

Courses at the 8000 and 9000 level are limited to graduate students only. Only members of the Graduate Faculty may teach 8000 and 9000 level courses.

### **Prerequisites and Permission of the Department**

Many courses in the Department have special prerequisites or are listed as P.O.D. (Permission of the Department) in the class schedule. A listed prerequisite in the description of a course means that the student must have completed the prerequisite course before registering. Undergraduate transfer students who have any doubt about whether they have taken an equivalent prerequisite course at another institution should consult the department's Academic Advisor.

Students who are enrolled in a course without the required pre-requisites may be withdrawn from the course during the first week. Such withdrawing may cause inconveniences, especially if the time has passed for the student to substitute another course.

A course that requires Permission of the Department (P.O.D.) is one in which the number or kind of registration is controlled or limited. For example, some courses in design are limited to the eighteen design stations in the Department. Information on seeking POD or other overrides can be found on the department website at [www.drama.uga.edu/pod-override-and-individualized-independent-study-course-request-form](http://www.drama.uga.edu/pod-override-and-individualized-independent-study-course-request-form).



Please note that having a P.O.D. granted for a course means that the student must still register for the course (the student is not placed on the class roll automatically). The student should register for the course as soon as possible since this does not guarantee a seat in the class, just the ability to register if a seat is available.

Graduate students seeking directed research or independent study courses—i.e. courses such as THEA 7050, 7060, 7070, 7300, 7560 7770, 9000, 9010, 9020, and 9300—must submit a Graduate Program Multiple-Instructor Form, signed by the instructor, along with their advisement form. This form is available in on the department website at [www.drama.uga.edu/pod-override-and-individualizedindependent-study-course-request-form](http://www.drama.uga.edu/pod-override-and-individualizedindependent-study-course-request-form).

### **Sitting-in**

Departmental policy does not allow for non-registered students to “sit-in” on any course. Lecture courses such as film history may be officially audited with the instructor’s permission. Performance courses may not be audited.

### **Class Schedule**

Students should check Athena for a schedule of classes each semester and the Bulletin for comprehensive information on classes and restrictions. Classes not open to the general student body are labeled P.O.D. or may have prerequisites/major or level restrictions.

Because the schedule of a large theatre department and of a major state university is of necessity varied and complex, students may find that they are frustrated in their plans for an ideal or even reasonably satisfactory schedule. If a student has sincerely tried for more than one semester to schedule a desired course or if a student finds through no fault of their own that normal graduation will be delayed because of scheduling difficulties, they should consult with the department’s Academic Advisor. Additional seats or sections may possibly be added, or adequate course substitutions or changes can sometimes be arranged.

### **Course Loads**

The normal undergraduate course load per semester in Theatre is 12-18 credits, or semester hours, including one or two hours of Applied Drama. The normal course load for graduate students is 12-15 credits per semester, including one to two hours of Applied Drama or doctoral tutorials. Graduate assistants may not take more than 15 nor less than 12 hours (including THEA 7005 or THEA 9005) without special permission. During the summer session, any graduate assistant hired to teach must be enrolled for at least 9 credits. Students not on assistantship are advised not to take more than 15 graduate credits, and graduate students who wish to take above 15 credits must have the permission of the Graduate Coordinator. No matter how many hours a graduate student takes or accumulates, he or she will not be given the proficiency examination before the usual time at the end of the second semester of enrollment nor be allowed to take the comprehensive examination before the third semester. A full semester enrollment is understood to be no less than 12 graduate credits (9 in summer).

The department policy requires that graduate students enroll in either THEA 7005 (for MFA students) or THEA 9005 (for PhD students) each semester they are on assistantship.

Full participation in production activity is extremely time-consuming and students, especially in their junior and senior years and in the graduate program, are urged not to overload.

## **Course Registration Procedures**

Prior to registration, every film studies major, theatre major, and graduate student must confer with their advisors or major professors on a schedule of courses for the upcoming semester. Their advisor/major professor will clear them to register only after they have been advised. See the section above on "Prerequisites and Permission of the Department" for information on procedures to register for courses requiring P.O.D.

All graduate students must register well before the end of Late Registration or their assistantships will be canceled. Returning students are strongly advised for the next semester before the end of the current semester.

Remember, rearranging one's schedule without consulting one's major professor or advisor absolves the Department of any responsibility for mistakes in requirements. A graduate student wishing to change their registration after advisement should consult their major professor.

## **Payment of Fees and Financial Aid**

Students who do not pay their fees as due must attend late registration, which may result in the inconvenience of not being able to schedule the courses they desire or need. If a student is experiencing financial problems, he or she should consult with the Financial Aid Office and Student Care and Outreach..

## **Schedule Adjustments**

The time for adding and dropping courses runs from registration until the first five days of a semester. A student is not excused from class during drop/add if they are already on the class rolls. For comprehensive information about schedule adjustments, visit the registrar's website at <https://reg.uga.edu/enrollment-and-registration/schedule-adjustments/>.

## **Academic Probation and Dismissal**

Undergraduate students are placed on scholastic probation at the end of the term in which their cumulative GPA drops below 2.0. Students who fail to clear scholastic probation by raising their GPA above 2.0 after one semester will be placed on continued probation. For complete information on probation and dismissal for undergraduates, visit <https://osas.franklin.uga.edu/franklin-college-academic-probation-and-dismissal-information>.

Graduate students should refer to their area information regarding probation and dismissal. TA's on probation are liable to have their assistantship appointment canceled.

## **Applied Drama, Special Projects and Directed Research Courses**

The Department offers courses for which there are no announced class times. There are three types of these courses: 1) Applied Drama, 2) special projects, and 3) directed research.

### **Applied Drama**

Applied Drama courses involve work in the production program of the Department, in the shops, on stage or in publicity and promotion. These are experiences that directly involve the student in the

process of production. Two courses in Applied Drama, THEA 2040, 2050 (one hour each) are required of all undergraduate theatre majors. THEA 5051 (one hour) may be taken as an elective up to three credits by undergraduates who have completed THEA 2040 and 2050. Only theatre majors may register for Applied Drama. THEA 2040 and 2050 are usually begun by the second semester of the first year or the first semester of the second year. They should never be delayed until a student's final year. The two courses should be taken in two separate areas. THEA 5051 may be used by advanced undergraduate students for practical experience, though often the advanced work uses THEA 5080 (production practicum), for three hours of upper division credit instead of one.

All Applied Drama students should report at the time and room announced for Applied Drama during the first week of each semester. The meeting usually occurs at the scheduled class time after the "drop/add" period. Students will then be assigned to appropriate areas and notified of their supervising teacher. Supervisors will notify each student of the duties expected of them. Ordinarily a minimum of 60 hours of laboratory work is required to earn one hour's credit in Applied Drama. Students who do not report during the first week of the semester may be asked to withdraw rather than fail the course.

Some M.F.A. students are required to take at least three credits of Applied Drama, THEA 7050, 7060, and 7070, in their program of study. Some areas require more. They should refer to their area's program of study.

### **Projects in Drama**

Graduate students after their first full academic year (20 graduate hours) are eligible for up to six hours of THEA 7560, Projects in Drama (3 hours each). THEA 7560 is intended to be an independent project undertaken alone or with one other student. The project must be in the creative and technical areas such as doing a large role or working as a management intern. The project must have the agreement of the student's major professor and instructor of record for the course.

### **Directed Research**

Both graduate and undergraduate courses are available in directed research. On the undergraduate level the directed research or projects course is THEA 4960. The CURO faculty-mentored undergraduate research courses are THEA 4960R-4990R (see [curo.uga.edu](http://curo.uga.edu) for more information). Other students may be allowed to register for THEA 5590, Special Projects in Drama, with the permission of the instructor of record.

On the graduate level, the research courses are THEA 9000, 9010 and 9020. THEA 9000 is restricted to doctoral students. THEA 9010 and 9020 are open to graduate students and they are intended for independent research leading to a final paper. Creative projects or papers based mainly on creative projects are not acceptable in THEA 9010 or 9020. Directed research courses are designed for students who have completed all possible course work in an area of history or theory, and a strong academic background in these areas is prerequisite for registration. As with THEA 7560, research courses must be completed in the semester registered. On the master's level, students cannot register for more than three hours of 9010 or one hour of 9020. Doctoral students may register for up to nine hours of THEA 9000 (Doctoral Research.) Doctoral students must register for at least one hour credit in independent research every semester to cover their tutorial research work.

Only members of the Graduate Faculty may direct students in 9000 level courses.

## **Course Credit for Thesis Projects and Dissertations**

Students should see the area requirements section for their particular degree program.

## **Studies Abroad**

The Department has a long history of studies abroad. Since 2000, the Department has sponsored a summer program in London, and since 2009, a summer program in Cortona, Italy; these two programs have often been offered in alternating years. The Department has also participated in a program in Tanzania administered through the Department of Comparative Literature and a program in India administered through the Asian Studies Institute, study abroad in Costa Rica and Cannes, and more. The tradition of studies abroad is a strong one within the Department and there will continue to be opportunities for theatre and film study in other countries.

## **Conduct of Classes**

### **Class Attendance and Promptness**

The departmental policy is that teachers and students are expected to meet classes regularly. There are times when an instructor may have to be absent for personal or professional reasons. In such a situation, the instructor must inform the Business Manager and the Department Head, plus every effort should be made to secure a faculty member to conduct the classes affected. Students are expected to attend class regularly. As the University Bulletin points out, there are no excused absences. A teacher may, however, make allowance for an explained or unavoidable absence.

In no case is a student excused from class because a show is opening, or because a rehearsal ran late. Cutting classes because of production activity is considered extremely poor artistic attitude. It is not good professional form.

It is the student's responsibility to attend classes and to maintain their schedule. Faculty directors or producers should not schedule rehearsals, location filming, television studio time, or stage performances at times that conflict with a student's class. If the situation is one in which a major activity is sponsored by the Department, as for example a matinee performance or a touring show, the student should be given a letter requesting that allowance for the absence be made by the teacher of the course affected.

Students whose attendance is poor, especially in performance classes, may expect to have their grade significantly affected.

Chronic tardiness is considered as equal to poor attendance and a student's grade may be seriously affected by tardiness, especially in performance classes.

## **Course Syllabi**

University policy requires that each teacher distribute a syllabus during the first week of class. The outline should contain the topics to be covered, the requirements of the course, the name of the teacher, their office hours, the grading policy, and the textbook or other materials the student is expected to own or acquire. All syllabi should also include the following two statements:

- As a University of Georgia student, you have agreed to abide by the University's academic honesty policy, "A Culture of Honesty," and the Student Honor Code. All academic work must

meet the standards described in “A Culture of Honesty” found at: [www.uga.edu/honesty](http://www.uga.edu/honesty). Lack of knowledge of the academic honesty policy is not a reasonable explanation for a violation. Questions related to course assignments and the academic honesty policy should be directed to the instructor

- The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.

Before the end of the second week of classes each semester, each faculty member post an electronic copy of the syllabus for each course (in .doc, .docx, .pdf, or .wpd format) to the UGA Syllabus System at [syllabus.uga.edu](http://syllabus.uga.edu).

## Grading

Normally the course syllabus indicates which assignments are to be graded and the value given to each graded activity. If such information is not on the syllabus, the student should ask the teacher early in the course for grading information.

Of necessity many of the grades awarded in artistic disciplines such as drama will entail a degree of subjectivity. Nevertheless, there are matters of discipline, demonstrable improvement and test results that also figure in the overall quality of a student’s performance. Grades will reflect all these factors.

If the student has questions about grades, he or she should talk to the teacher. If the student has a chronic complaint, he or she should see their advisor, or the Department Head.

It is against federal law to make public a student’s grade or grade average. Therefore the Department has a policy of not posting grades. Teachers will not announce grades in class or discuss them with third parties.

Students may be awarded one of the following grades for a course:

A	4.0 (Excellent)
A-	3.7
B+	3.3
B	3.0 (Good)
B-	2.7
C+	2.3
C	2.0 (Satisfactory)
C-	1.7
D	1.0 (Passing)
F	0.0 (Failure)
I	Incomplete
W	Withdrawn
S or U	Satisfactory or Unsatisfactory

The University of Georgia adopted the plus/minus grading system in Summer 2006 on a three-year trial basis. Note that in cases where a minimum grade is required, e.g. the requirement that at least a “C” be earned in courses required for the Theatre major, the minus of that letter grade (in this case “C-”) does not satisfy the requirement.

"I" means the student was doing passing work but for reasons beyond their control was unable to complete the course near the end. An "I" grade is not awarded to a student who did not have quite enough time to complete the course, or because the student was "in a play" or was enrolled for "too many hours." In order to receive an "I" the student must have a form completed with the signature of both teacher and Department Head. The form indicates what work remains to be completed (final examination, final project, etc.) and the date agreed upon for completion of coursework. The Department Head will not approve "I" grade forms which indicate that the student must repeat the course. In grave cases, the student should seek permission to receive a grade of "W" from the Office of Student Affairs. "I" grades must be removed or turn to "F" grades according to bulletin requirements.

"W" means withdrawal. Students may withdraw from any course or from the University without penalty up to the official midpoint in the semester, a date always listed in the schedule of classes. After the deadline, withdrawal will necessitate a W/F, withdrawn failing. If there are unavoidable circumstances preventing completion of the course, a student may withdraw from a course or courses with the permission of the Office of the Vice President of Student Affairs. Such permission does not automatically mean that the teacher will be willing to award a "W" grade. Students may also be withdrawn by the teacher because of excessive absences.

"S" and "U" are used in certain courses such as doctoral dissertation courses to indicate satisfactory or unsatisfactory progress.

If a student feels that a particular final grade was inappropriate, he or she may appeal to the teacher to reconsider the grade. Only a teacher may change a grade, but grade changes must have the approval of the Department Head, and it is not easy to obtain that approval except in cases of factual error. Changing a grade to "keep a student from flunking out" is not a valid reason. If the student feels that the teacher is aberrant in their grading, the student may appeal to the Department Head who may appoint an ad hoc committee of faculty members to review the facts and make a recommendation to the Head and the teacher.

### **Student Evaluations of Courses and Teachers**

Each semester students will have the opportunity to evaluate their courses and their teachers, unless the course has fewer than five students and thus not conducive to anonymity of evaluations. The evaluations are done online, with information emailed to all students in the class. All evaluations are confidential. Copies are retained and read by the Department Head and instructor after grades have been posted for classes, unless the the instructor allows others to read her or his evaluation for reasons such as retention, honors, or promotion.

### **Outcomes Assessment**

Outcomes assessment is a process allowing the Department to gain some insight into the effectiveness of its programs. At the undergraduate level, the process is conducted as part of the Senior Seminar. It consists partly as an evaluation of the student's progress as demonstrated in class exercises and assignments. It also calls for an interview with each graduating senior focusing on their experience with the theatre major. Finally, it calls for a questionnaire sent to alumni five years after graduation. By that time there is a different and sometimes more meaningful perspective on the education received in the Department.

At the M.F.A. level, the assessment is based on documents submitted for admission and the thesis project. It calls for review at the time of the final orals, and a questionnaire for the graduating student. The doctoral program is assessed in much the same way, based on research work prior to

admission and the final dissertation and questionnaire. There is also a follow-up questionnaire sent out five years after graduation from either of the graduate programs.

Fuller information of the conduct of program assessment is available in the departmental office. The purpose, of course, is the continual improvement of the programs.

## **Graduation**

The University conducts graduation exercises and formally awards degrees at the end of fall and spring semester. Undergraduates should see the department's Academic Advisor for any problems related to degree completion and major graduation requirements. Students are required to apply to graduate through Athena and should do so a semester before planned graduation, which will trigger a graduation check through the graduation advising office.

Graduate students must have on file with the Graduate School their programs of studies. Any time there is a change in the course schedule, the program of study must be updated, for it serves to make clear what courses must be completed for graduation. For M.F.A. students, the completion of the thesis project and the final oral must be reported to the Graduate School to complete requirements for graduation. For doctoral students, notification to the Graduate School that the student has passed preliminary written and oral examinations, been admitted to candidacy, completed the dissertation and passed the oral defense. All deadlines are available on the Graduate School website.

Note: University regulations require that a graduate student be registered for at least three credits in the semester in which he or she graduates.

## **Part VI: Physical Facilities and Equipment**

### **The Fine Arts Building**

The Department of Theatre and Film Studies is housed in the Fine Arts Building along with a small independent structure housing the scene shop, located immediately east of the theatre wing of the Fine Arts Building.

The central office of the Department of Theatre and Film Studies is in the west wing of the building, Room 203. Faculty, staff and graduate assistant mailboxes are also located in that room. The Department Head's office is room 203B. The Business Manager is room 203A. The Publicity office is room 204. The Academic Advisor/Student Support Coordinator's office is upstairs in room 302.

Faculty and graduate student offices are located on all three floors of the Fine Arts Building

On the main floor of the Fine Arts Building (rooms numbered in the 200's) are located one general purpose classroom, the design studio, computer labs, media rooms, and the Fine Arts Theatre.

On the lower level (rooms numbered in the 100's and below) are located the costume shop and costume storage areas, a performance studio (115), the Arena Theatre (151), an acting studio (51), a screening room/lecture hall (53), the Cellar Theatre (55), a costume/makeup classroom, which also serves as the backstage for the Cellar Theatre (56-58), and the trap room consisting of a sub-basement shop, props room, scene storage and the light dock.

On the upper floor of the building (rooms numbered in the 300's) are the departmental conference room (310), academic advising/student support office (302) classrooms, offices for faculty and graduate students, a performance and movement studio (352) and the Balcony Theatre (400), a state-of-the-art classroom and screening room.

To the rear of the Fine Arts Theatre is the departmental paint shop. The paint shop may be reached from an outside door at the top of the loading ramp or by going to the rear of the Fine Arts Building past the Cellar Theatre and up two flights of stairs.

On an intermediate level between the paint shop and the basement are the dressing rooms for the Fine Arts Theatre. These may only be used when a departmental production is being performed in the Fine Arts Theatre and they may be used only as dressing rooms. Unfortunately, the only showers available in the building are located in the small restrooms opening off this corridor.

The Fine Arts Theatre, The Cellar Theatre, the Arena Theatre and the Balcony Theatre are to be used only when scheduled and only for approved departmental activities and rentals. All of these spaces contain valuable equipment, special furnishings, and carpeting not found in ordinary classrooms or campus auditoriums. They are intended for rehearsal and public performance and the only way to keep these rooms in reasonable repair and presentable condition for the public and to prevent theft of or damage to equipment is carefully to control usage.

The Fine Arts Theatre and Cellar Theatre each have a light control booth and sound control booth, The light booth for the Fine Arts Theatre is in the house-right box seat area at the rear of the auditorium (accessible through the Balcony Theatre); the sound control booth is at the rear of the house. The dimmer banks for lighting serving both the Fine Arts Theatre and the Cellar Theatre are located in the light dock. The Cellar Theatre's light/sound booth contains electronic light control system and a sound system. The Arena Theatre has a simple six-dimmer lighting system, and portable equipment and speakers are used for sound production.



The Cellar Theatre control booth also houses projection equipment for screening films in room 53. The Balcony Theatre has recently been renovated as a high definition screening facility with 6.1 Surround Sound.

The Fine Arts Theater, Cellar Theatre, Arena Theatre and Balcony Theatre are all available for rental by both UGA groups and outside organizations. Rentals are coordinated by facilities manager Erwin Greene (erwing@uga.edu).

### **Specialized Shops, Studios and Rooms**

There are several specialized shops, studios, and rooms in the Department. Some of these are open to general student use, some are restricted in use:

Design Studio (Room 205). Used for teaching and design homework. Open for general use.  
Supervisor: Department Head.

Scene Shop. Open only to workers on authorized projects. Open only at announced hours.  
Supervisor: Technical Director.

Costume Shop. Open only to workers on authorized projects. Open only at announced hours.  
Supervisor: Costume/Makeup Supervisor.

Performance Rooms (Room 115 and 352). Open as announced to those working in acting and related areas. Supervisor: Department Head.

Main Computer Lab (Rooms 255). Open to classes and authorized workers. Open only at announced hours. Supervisor: Media Lab Supervisor.

High End Graphics Lab (Rooms 252), Open to classes and authorized workers. Open only at announced hours. Supervisor: Media Lab Supervisor.

Interactive Performance Lab and Control Room (Rooms 255A and 251). This lab, adjacent to the main computer lab, serves as a motion capture studio, sound studio, and lighting lab, and also houses a video wall. The Control Room houses a sound-insulated recording booth. Open to classes and authorized workers. Supervisor: Department Head.

Conference/Seminar Room (Room 310). In addition to use as a general conference room and graduate seminar classroom, this room contains a miniature library for use in reading periodicals and other materials placed there by the Department. This room may be reserved for committee meetings through the central office.

Maker Lab (Room 116). The Maker Lab houses the departments 3D printers and provides workspaces and facilities for costume crafts and millinery.

Library / Faculty and Graduate Student Common Room (Room 204B). This lounge and library is for the use of faculty and graduate students. Undergraduate students are welcome as guests of faculty members. No one should be using the room as a personal office. All graduate students, faculty, and staff are welcome to use the space as a common room — but not for sleeping.

The Main Lobby: Used only for audiences of public performances. Please do not use the lobby for meetings or rehearsal purposes.

## **Building Regulations**

Faculty and students are requested to cooperate in keeping the buildings and rooms of the Department in presentable and safe condition by refraining from smoking, drinking, or eating in classrooms, studios, dressing rooms, sound and light booths, on stage, backstage or in any part of the theatre. Actors must not eat or drink when in costume unless they do so as part of a play's action. It is against the rules of the University to permit smoking in classrooms and against the fire regulations of the State of Georgia to permit smoking in theatres. Under exceptional circumstances when smoking is an integral part of a play's performance, permission to do so may be granted by the Director of Theatre or the Department Head.

*The entire UGA campus is designated as tobacco-free.*

*Additional building regulations:*

- *Leave rehearsals and classrooms as you found them (desks in same arrangement, etc.).*
- *Do not leave props or personal property in classrooms or other public spaces.*
- *Never prop open the exterior doors of the building.*
- *Do not sleep in lounges or classrooms at any time. Anyone found sleeping in lounge areas during daytime will be asked to leave. Anyone found sleeping in a classroom or lounge area overnight will be reported to campus police.*

## **Equipment and Supplies**

The Department possesses film, video, sound, and projection equipment. In addition, the Department maintains several specialized sewing and stitching machines; light equipment; wood-working, metal-working, and plastic forming machines and devices. The equipment is available for student use but only under faculty or authorized graduate assistant supervision in laboratory conditions.

The Computer labs are equipped with state-of-the-art computer hardware and software. They include all that is necessary for the creation of animation and digital media work. Also available are equipment for motion capture and for green screen filming. All of this constitutes a highly valued and valuable part of the Department's holdings.

The Department has a collection of modular rehearsal boxes and platforms for use in classes, University Theatre rehearsals, studio productions, and authorized student productions. These boxes are housed in specific classrooms, and a limited number are allocated for use outside the assigned classes with permission. To reserve rehearsal boxes, contact the department's Facility Manager. Rehearsal boxes and platforms must never be removed from their regular classrooms without authorization.

The Department maintains some stock of completed scenery and costumes, as well as materials out of which to create costumes, scenery, films and sound. These materials and stock are only available to students under faculty or authorized graduate assistant supervision.

It is very rare for properties, scenery, costumes, equipment, or tools to be lent to other departments, outside organizations, or projects taking place outside departmental buildings.

Never borrow properties, costumes, scenery, light instruments, cameras, recorders, etc. without permission.

## **Office and Shop Hours**

The Central Office (Room 203) is generally open from 8:00 a.m. to 5:00 p.m., Monday through Friday.

Box office and ticket information is available at [ugatheatre.com](http://ugatheatre.com)

Hours for the various shops and service areas, such as the computer labs and audio-visual equipment room, are posted on the shop door or in the relevant lab.

## **Rehearsals in the Building**

When they are not in use as classrooms, rooms 51, 115, 201, 303, 350, 352, and 400 may be used for rehearsals for departmentally related projects. These must be reserved for use ahead of time using the request form found on the department's website. Students rehearsing in any of these spaces without a reservation are subject to immediate eviction and other possible penalties. All reservations will be entered into the department's master calendar, which can be viewed on the website ([drama.uga.edu/student](http://drama.uga.edu/student)). Use of these rooms requires that the room be returned to its standard classroom arrangement. No other classroom is to be used for rehearsals. The Cellar Theatre and the Arena Theatre are performance spaces for departmentally sponsored projects and rentals. They must be reserved for rehearsals using form on the department's website. When the Cellar Theatre is to be used for performance, the make-up and dressing room (room 58) may require a reservation as well.

Students and faculty who reserve space or borrow equipment must exercise care in use. All equipment is expected to be returned in good condition. Rehearsal boxes and platforms may not be removed from any classroom or theatre without written permission (see the section on "Equipment and Supplies" above). Rooms are expected to be left clean and rehearsal furniture removed and chairs replaced. Persons who abuse space or equipment or who leave spaces in disorder will have reservation and borrowing privileges withheld. In case of serious abuse of space or equipment, students' grades will be withheld until the cost of repair or replacement is obtained.

Special care should be taken to keep theatres clean because they are not given daily janitorial service.

## **Procedures to Reserve a Room in the Fine Arts Building.**

The Department of Theatre and Film Studies maintains an online room reservation system for rehearsal and meeting spaces. Note that this system does not apply to The Cellar Theatre and Fine Arts Theatre, which are available for rent. Requests for class or departmental projects (with the exception of video shoots) are due by 5:00 pm two days prior to the desired date. Requests for video shoots and rehearsals for student theatrical productions are due by Wednesday, 5:00 pm, the week prior to the desired reservation.

To reserve a space, go to the department's website ([drama.uga.edu](http://drama.uga.edu)) and select "Room Reservations" from the "Facilities" menu at the top of the screen. After logging in with your UGA MyID, you will be given access to the online reservation form. When you submit the form, your reservation information will be forwarded to the facilities manager. Once your space request is approved, you will receive an email with confirmation.

## **Regulations on Performance and Rehearsal Space**

1. First priority on spaces goes to University Theatre major productions. Second priority to work associated with classes. Student productions coming out of the departmentally affiliated groups come next. In general, rehearsal/audition space for non-departmental groups and activities cannot be accommodated without authorization from the Department Head and Facilities Manager.
2. Rehearsal spaces are limited to these rooms: 51, 115, 151, 201, 303, 350, 352 and the Balcony Theatre (400). You must reserve a room prior to rehearsing in it. Rooms can be reserved through the department's website and will be assigned based on established priority sequence and when the request was received. The rooms must be returned to their original state after rehearsal. No food or drinks are allowed.
3. Do not rehearse in the hallways or in the Fine Arts lobby. These are public places. If spaces are all occupied, people will have to find rehearsal rooms in other buildings on campus.
4. Requests for performances to take place in the period between crew watch and strike for major University Theatre productions will be denied.

## **Student Productions**

Unless it is a paid rental, student productions presented in the Fine Arts Building's performance spaces — the Cellar Theatre, Arena Theatre, Balcony Theatre or Fine Arts Theatre — must be approved by the Production Committee. The committee typically accepts proposals for student productions three times a year: once in late spring for the first month of the following Fall semester, once early in the Fall semester for the remainder of that semester, and once late in the Fall semester for the Spring semester. The Student Production Proposal Form is available in the main office and also on the department's website. After the Production Committee has approved a production in the Fine Arts Building, the producing student or student group is required to complete and submit a contract (available on the department website and in the main office) specifying the terms of use for the space. A detailed description of the technical support available for various types of productions is also available on the department site. Please do not hesitate to contact Erwin Greene, facilities manager, with any questions regarding these policies and guidelines.

## **Criteria for student directors**

All students who propose a production to the Department of Theatre and Film Studies must meet the following criteria for directors.

For Undergraduates:

1. All directors must have taken THEA 5600 and received grade of "B" or better.
2. Student directors must have assistant directed a faculty or guest artist production or served as production stage manager or ASM for a faculty or guest artist production.
3. Student directors must have completed THEA 3500, with THEA 5010 being highly recommended.
4. Student directors must have a demonstrated record of strong initiative and outstanding organizational skills.

For Graduate Students:

1. Have prior directing experience or have assistant directed a faculty or guest artist production in the department.

2. Have successfully completed a graduate or undergraduate directing course at UGA or elsewhere.
3. Must have prior approval of major professor in writing.
4. Be in good academic standing in their program of study.

Exceptions to the above criteria will only be considered through a one-page appeal that clearly explains why these criteria do not apply to this specific proposal and that will outline the qualifications of students in leadership roles. If a proposal does not have a director attached to it a written one-page appeal explaining why may be submitted.

## **The Computer Labs**

### **Main and High End Graphics Computer Labs**

Use of the Main and High End Graphics Computer Labs is governed by the following priorities:

1. Students who are currently enrolled in classes requiring the use of the specialized software and hardware owned by the Department.
2. Students who have been assigned to work on a departmental project.
3. Faculty who are working on department projects, developing digital media components to their classes, or using the lab resources to support their research.
4. Students working on independent projects who have completed dramatic media and CAD classes offered by the Department of Theatre and Film Studies.

Weekday, daytime hours Scheduled classes in the lab, of course, have the first priority. The instructor is responsible for supervising the class use of the lab computers. When no class is meeting in the labs, the labs are available for use according to the priorities listed above.

Evening and weekend hours. Lab hours will be posted at the beginning of each semester, and are subject to change during the semester as needs and available staffing resources dictate.

Work on departmental media projects should be done by arrangement with the Media Lab Supervisor.

### **Film Editing Suite and Interactive Performance Lab**

The Digital Film Editing Suite can be used only by prior arrangement with the Media Lab Supervisor.

The Interactive Performance Lab, including the motion capture system, can be used only by prior arrangement with the Department Head.

### **Rules Governing the use of the Computer Labs**

- No food or drink is allowed.
- No visitors or pets are allowed.
- No owner software or hardware is allowed.
- Machines must be left as they are found.

- The front glass door will be kept locked.
- The lab will be closed and locked by 10:00 p.m. in the evening.
- The lab attendants are not teachers or substitute teachers. Their responsibility is to protect the equipment and software. They are not, however, responsible for guarding your personal possessions, so be vigilant about keeping track of your belongings.

## **Fire and Other Safety Regulations**

Theatres, TV Studios, and film locations are often dangerous places. The fire and safety regulations governing theatres are quite strict. Supervisors of various shops will have sets of safety rules which everyone is expected to follow. Everyone needs to know where fire extinguishers are in the Fine Arts Building and where fire alarm boxes are located. If the fire alarm sounds, everyone must vacate the building.

Falls, cuts, burns, injured legs and arms are all possible when working with power equipment or performing on stage or in front of cameras. Students are advised to carry student medical insurance. When a student is injured, and no faculty member is present, the student should be taken to the University Health Service or the emergency room at St. Mary's or Athens Regional Hospital. St. Mary's is located on Baxter Street; Athens Regional is just off Prince Avenue.

Everyone should take care to protect their body. In our business people sell services; we are the product. If we damage our bodies or allow ourselves to get into poor physical condition, we reduce our value to our art and its consumers. When working with power equipment, or ladders, or in other dangerous activities, departmental policy requires that two persons always be present. No one should be using tools unless they know how to use them.

Actors should do the proper warm-ups and wear the right protective clothing. No one should engage in stage falls, violence or fencing if they don't know how. We want no one to be taking unnecessary chances.

Injuries that occur on the assigned job to those employed as student workers, staff, or faculty are usually covered in terms of hospital costs by workman's compensation. Follow-up treatment or non-emergency treatment for those on Workman's Compensation is limited to certain physicians. These physicians are posted in the main office (room 203) and in the various shops, or see the Program Coordinator. An accident report must be issued in such cases before coverage may be claimed. The accident report must be initiated by the supervisor of the shop or production organization in which the person is employed. For those not on payroll, student health insurance is advised. The Department will not allow persons not employed or registered in an appropriate class to work in shops which use power equipment.

First aid kits are located in each of the theatres and studio classrooms.

## **Emergencies**

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 can be accessed at <https://www.drama.uga.edu/sites/default/files/inline-files/FINE%20ARTS%20EMERGENCY%20RESPONSE%20GUIDEBOOK-1.pdf>

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 SM of each production should acquaint the cast and crew with the emergency stations and procedures.

## **COVID Related Protocols**

We follow Covid protocols as outlined by SAG/AFTRA and Actor's Equity, the professional unions for film and theatre. Due to the nature of the pandemic, these rules change often. It is advised to check their websites for up to date regulations.

Each SM and Director will notify casts of the current testing and masking protocols.

SAG/AFTRA <https://www.sagaftra.org/news-events/news/covid-19>

AEA <https://www.actorsequity.org/resources/Producers/covid19-info/>

## **Practice of Chicago Theatre Standards**

We strongly urge all faculty, students, crew, staff, guest artists to be familiar with the following resources. This document draws from them a lot, often quoting directly.

The Chicago Theatre Standards

<https://theaterartsguild.org/about/chicago-theatre-standards/>

Drama League Defense Fund Toolkit

<https://thedldf.org/>

While the process of creating live theatre is overall a satisfying experience, every production has the potential to encounter misunderstandings, divisions, conflicts, and confusion around a production's intent or interpretation.

We offer the following suggestions for directors to incorporate into their process with company.

### **What can you start implementing on the first day of rehearsal?**

In many productions, the full company assembles on the first day of rehearsal for a read-through of the entire work and a discussion. This rehearsal is the ideal time to invite participants to share their thoughts and to lay out potential concerns over the challenges of staging certain aspects of the material. It is also a key opportunity for the director to lay out their artistic vision for the production, and to, potentially, address challenges related to the content of the work. These challenges will not all be solved on the first day of rehearsals, of course, but this strategy provides a useful opportunity for identifying issues, beginning a conversation, and considering how the rehearsal process might be adapted, with enough time allotted, to ensure that these challenges are productively addressed. In addition, it is suggested that each production should create an evolving "Community Agreement" list that each artist in the rehearsal process agrees to, commits to, and contributes to. Also, it is strongly suggested that mandatory community Talk Backs or Panels be scheduled to occur with each production involving members of the cast, and design team, and the director.

This first meeting is an excellent time to announce to the cast and designers that the Chicago Standards are being applied to the production (see sample speech below)

*The following "first day script" is adapted from the First Rehearsal Script created by Lifeline Theatre In Chicago; one of the contributors to the Chicago Theatre Standards. The following is not prescriptive or definitive, but is offered as a sample to be used or adapted.*

**Department Head/Director:**

University of Georgia Theatre has adopted The Chicago Theatre Standards, available online at [www.notinourhouse.org](http://www.notinourhouse.org)

*The aim of these theatre standards is to adopt procedures to prevent and respond to unsafe and/or abusive events, environments or individuals. If there is a fight scene in the show, there will also be a qualified choreographer. If there are scenes that require physical intimacy in the show, parameters will be agreed upon and safeguards will be put in place to maintain them.*

*An important component of the UGA Theatre Standards is the Concern Resolution Path. This is a four--tiered list of people who you can contact if you feel uncomfortable or have any concerns throughout this production process.*

*At the first rehearsal you will receive a printed copy of the Concern Resolution Path with contact information for everyone on the path. This document will also be posted in the rehearsal and dressing rooms for your reference.*

*I'd like to ask everyone on the path to introduce themselves. (Go around room and check in)*

*The UGA Theatre Standards contains a number of pledges that we, the producing theater, make to you. Among these is a welcoming environment free of harassment and discrimination.*

*Since a positive environment is a team effort, we'd like to take this opportunity to read the definitions of harassment aloud to make sure we have a shared understanding.*

**NAME (show director)** if you could begin, and then everyone else just jump in for a section when you like, no particular order, changing speakers with color changes.

**Company members read aloud:**

Harassment includes, but is not limited to:

1. Inappropriate or insulting remarks, gestures, jokes, innuendoes or taunting about a person's racial or ethnic background, color, place of birth, citizenship, ancestry, creed, or disability,
2. Unwanted questions or comments about an Artist's private life,
3. Posting or display of materials, articles, or graffiti, etc. which may cause humiliation, offence or embarrassment on prohibited grounds.
4. Sexual Harassment:
  - a. One or a series of comments or conduct of a gender--related or sexual nature that is known or ought reasonably be known to be unwelcome/unwanted, offensive, intimidating, hostile or inappropriate. Artists have the right to be free from:
    - i. Sexual solicitation or advance made by a person in a position to confer, grant or deny a benefit or advancement,
    - ii. Reprisal or threat of reprisal for the rejection of a sexual solicitation or advance where the reprisal is made by a person in a position to grant, confer, or deny a benefit or advancement.
  - b. Sexual harassment includes but is not limited to:
    - i. Unwelcome remarks, jokes, innuendoes or taunting about a person's body, attire, gender, or sexual orientation,



- ii. Unwanted touching or any unwanted or inappropriate physical contact such as touching, kissing, patting, hugging or pinching,
- iii. Unwelcome enquiries or comments about a person's sex life or sexual preference,
- iv. Leering, whistling, or other suggestive or insulting sounds,
- v. Inappropriate comments about clothing, physical characteristics or activities,
- vi. Posting or display of materials, articles, or graffiti, etc. which is sexually oriented,
- vii. Requests or demands for sexual favors which include, or strongly imply, promises of rewards for complying (e.g., job advancement opportunities, and /or threats of punishment for refusal (e.g., denial of job advancement or opportunities).

All or part of the above grounds may create a negative environment for individuals or groups. This may have the effect of "poisoning" the work environment.

It should be noted that a person does not have to be a direct target to be adversely affected by a negative environment. It includes conduct or comment that creates and maintains an offensive, hostile, or intimidating climate.

**Director/Dept Head:** Thank you. Negative comments or actions often occur accidentally – but even when that is the case ---- if we don't address them in the moment it can start a slide into a less professional room. Here is One way to handle negative comments or actions in real time that we will begin utilizing in rehearsals and classrooms. \_\_\_\_\_

We'd like to recommend a system of "Ouch" and "Oops."

For instance:

*Speaker A is trying too hard to be funny and makes a thoughtless remark. Speaker B says "Ouch!" This cues Speaker A to realize that the funny remark was potentially hurtful. Speaker A says "Oops" to indicate recognition and regret. Then there's a Pause.*

*It's up to the Ouch--caller whether this moment requires some conversation. So maybe there's a conversation-- or maybe the Ouch caller says "Cool, let's move on." But the decision to move on must come from the Ouch-- caller.*

*Please note that anyone in the room can call "Ouch." It does not have to come from the person who is the focus of the potentially hurtful remark.*

*Any questions or discussion on any of this?*

*Thank you. May I ask that we pledge to each other that we will work together to promote an environment where it feels safe to speak up --- and that we will welcome any reminder to maintain a positive and respectful room.*

*If you so pledge, please say "I do."*

*Thank you. If an experience ever feels larger than an Ouch--Oops moment, please know that concerns about harassment, safety, content, or a negative environment may be reported through several channels.*

## Conflict Resolution Path

The purpose of the CRP is to create a safe and comfortable environment for all members of our production team. We take concerns seriously and seek to address issues in a sensitive and timely manner.

Please note that if a situation arises that you feel is in direct conflict with UGA's Anti-Discrimination and Harrassment Policy, [https://eoo.uga.edu/civil\\_rights\\_NDAH/ndah-policy/](https://eoo.uga.edu/civil_rights_NDAH/ndah-policy/) you are required to report it to EOO.

But, in lieu of that, you would seek help or raise concerns with the following;

### **Level One**

If you feel comfortable doing so, we encourage you to first directly address your concern with the individual(s) involved. This helps to foster an honest and open community and is often the fastest path to a resolution.

### **Level Two**

If you are not comfortable directly addressing the individual(s) involved, or if no resolution can be agreed upon, your next points of contact can be any of the following:

*The Stage Manager*

*The Director*

*The Deputy* (After the first week of rehearsal, the cast elects a member who agrees to be a conduit to bring cast questions or concerns to the stage manager or to the organization)

*Diversity Committee Liaison*, (If you are dealing with issues of diversity and inclusion)

For members of the Design and Production Team, contact the *Production Manager* or *Technical Director*.

### **Level Three**

If an issue has not been resolved through Levels One and Two, or if you are an individual named in Level Two who needs assistance to resolve the issue, your next points of contact can be any of the following people. The contacts at this level may consult with each other and review any legal or other implications of any decision.

*The Department Head*

*The Department Undergrad Advisor*

*The Graduate Coordinator*

*The Undergraduate Coordinator*

## **SAMPLE PRODUCTION CONTRACT**

Below is a sample contract for all involved with the production to sign.

*This sample agreement is written for a performer. Additions and omissions should be made to adapt the agreement for directors, designers, and other participants.*

The following agreement is made between \_\_\_\_\_ ("Theatre") and \_\_\_\_\_ ("Actor") on this \_\_\_\_\_ (date). The Theatre hereby engages the Actor in its production of \_\_\_\_\_ ("Production") in the role of \_\_\_\_\_ .

1. **Production Dates.** The Production Dates are as follows:

Rehearsals:

Tech:

Previews:  
Opening Date:  
Performances:  
Closing Date:

2. **Compensation.** There is no compensation for this performance.

**Or**

\_\_\_\_\_ shall receive a total fee as outlined in separate contract/rider.

This agreement shall not constitute \_\_\_\_\_ as an employee of the Theatre, and it is understood that the \_\_\_\_\_ shall perform his/her duties as an independent contractor.

3. **Rehearsal and Performance Schedule.** Subject to Section 4 of this Agreement, \_\_\_\_\_ agrees to report to and attend punctually all rehearsals, tech, calls, and performances as stipulated by the Theatre, the director, or the stage manager. They agree to be available for all performances. Any factors that may impact the Actor's availability must be immediately communicated to the stage manager. The failure by the Actor to attend such rehearsals, tech, or performances or the late arrival by the Actor to such rehearsals, tech, or performances may result in termination of the Actor and removal from the Production at the discretion of the Theatre, without notice or compensation.

#### 4. **Conflicts**

Any potential conflicts with the performance schedule shall be disclosed to the Theatre prior to the execution of this contract. All absences due to conflicts must receive prior approval by the director and stage manager. Approvals for an Actor's absence due to conflicts will not be granted for tech, previews, or opening night or any performance during the first weekend ("Opening Weekend").

5. **Responsibilities.** The Actor agrees to meet all guidelines generally accepted for professional behavior, including, but not limited to, punctuality with regard to all rehearsal and performance calls and adherence to the director and producing body's intents. The Actor agrees to perform such roles and duties as are listed on the face of this contract as well as other duties that may be assigned at a later date. The Actor further agrees to abide by all rules, regulations, and policies as set forth by the Theatre, such policies to be discussed and distributed at the first rehearsal, deemed to be incorporated into this agreement. The Actor's failure to comply with the responsibilities herein stated may result in termination of the Actor and removal from the Production at the discretion of the Theatre, without notice or compensation.

6. **Property.** The Theatre and its representatives are not responsible for the Actor's personal property during meetings, rehearsals, tech, or the run of the production. The Actor hereby waives all claims for recovery from the Theatre for any such loss or damage (whether or not such loss or damage is caused by negligence of the Theatre).

7. **Complimentary Tickets.** Each cast member receives one comp ticket that must be reserved through the front office.

8. **Severability.** The provisions of this contract shall be separable, and the invalidity of any provision shall not affect the validity of the remaining provisions.

9. **Entire Agreement.** The parties agree that this instrument represents the entire agreement between them and that the terms of this agreement may not be altered unless such alteration is accomplished in writing and is signed by both parties.

Agreed and Accepted as of the date first written above, by:

Name:  
For the Theatre

Name:  
Contractor

## **Part VII: Production Activities**

### **Categories of Productions**

The Department maintains a heavy and varied schedule of dramatic productions on stage, screen and television. There are seven categories of productions:

1. Mainstage productions of University Theatre subscription series
2. Studio season productions of the University Theatre subscription series
3. Other public performances of the University Theatre
4. University Theatre touring shows
5. Showcase productions
6. Productions of the student organizations (e.g. the Thalian-Blackfriars, Children's Theatre)
7. Rentals

Public performances in any of these categories that take place in the Fine Arts Building (in any venue) must be scheduled and approved by the department's Production Committee or the Facility Manager (for rentals). A Production Proposal Form is available in the main office and on the department's website. Deadlines for proposal submissions will be announced on the website and via list servs.

**Mainstage University Theatre Productions.** These productions are presented in the Fine Arts Theatre, the Cellar Theatre, the Seney-Stovall Chapel, or any other appropriate venue, and are presented to the public as part of a subscription series. They are fully supported by the Department. Generally, faculty members or professional guest artists direct these productions, and occasionally graduate students will do so. The shops of the Department support mainstage subscription season productions as their first priority. The box office management and publicity organization sustain these productions.

**Studio Season University Theatre Productions.** These productions are presented in the Cellar Theatre or an appropriate venue outside the Fine Arts Building, and are also presented to the public as part of a subscription series. From an acting standpoint — e.g. with respect to casting, rehearsal period, etc. — studio season productions are fully equivalent to mainstage productions. However, these productions receive absolutely no support from the scene or costume shops, and lighting is kept to a bare minimum using standard repertory plots. Generally, faculty members direct these productions, and occasionally graduate students may do so. The box office management and publicity organization sustain these productions.

**Other Public Productions.** A limited number of productions may be presented to the public. These must be coordinated with the rest of the production program through the production committee, the Executive Producer, the Director of Theatre, the Production Coordinator and the Technical Director. Although supported by the shops, these productions operate on a very limited budget and with minimal labor.

**Showcase Productions.** These are “in-house” performances intended to display the work coming out of special classes, such as those in acting, directing or playwriting. They are limited in production support and values, and serve essentially to test material or explore techniques.

**Productions of the Student Organizations.** The department-affiliated student organizations produce shows both in the theatre facilities of the Fine Arts Building and elsewhere. They must be scheduled in such a way as to fit into the University Theatre's rehearsals. As noted below there are certain dates that are “blacked out” as dates when University Theatre requires intense work. Please note that no furniture from department offices or rooms can be taken for student shows without written permission from the facilities manager or the department head.

All productions of student organizations are required to sign a contract with the Facility Manager or their designee regarding the use of the space as approved by the Production Committee. A copy of the contract can be found on the department's website.

Rentals. Periodically, the department will rent out the theatres and rooms of the facility to outside users. These rentals generate extra revenue that the department uses to maintain the theatres and facility. Rentals are supervised by the Facility Manager. For more information, email FABRentals@uga.edu.

## **Policies of the Production Program**

Auditions for University Theatre productions are open only to UGA students. However, the Department will occasionally cast members of the faculty or visiting artists in productions to give the students the experience of working with a seasoned professional. Special cases may require casting from outside the student body, such as roles calling for very young or old characters. Such casting decisions must be made and announced prior to open auditions. The Production Committee must approve any exceptions.

The Production Committee, chaired by the Director of Theatre, recommends the University Theatre season. The Season Selection Committee, working as a sub-committee, receives proposals from faculty, students and the public, canvasses the directors and designers likely to be involved in the upcoming season, and proposes titles for each slot in the season. The Production Committee will then consult with the appropriate segments of the Department and make a recommendation to the faculty for their approval. The Department Head makes final approval.

The Department makes every effort to balance curricular, co-curricular, and extra-curricular activities. Consequently, for the sake of the student's well-being and academic career, the Department prefers that undergraduate students carefully consider whether they should engage in additional production work outside of the Department. By the same token, involvement in productions of the student organizations should be balanced with curricular work and contributions to the University Theatre productions. Graduate assistants may not work in any other theatres, or hold any other job unless it is part of their official program of study. Under special circumstances, a graduate student may engage in productions outside the Department, but this requires the permission of the student's major professor and the Graduate Coordinator.

*Graduate assistants who violate these guidelines are liable to have their assistantships canceled.*

## **General Production Positions**

The production program is supported by persons in the following positions:

The Executive Producer. Responsible for budget, general support organization, calendars, the selecting and naming of directors, producers, designers, and other contributing artists. In this Department, the Executive Producer is the Department Head, who works closely with the Director of Theatre and the Technical Director.

The Director of Theatre. The Director of Theatre oversees the Department's production program, chairs the Production Committee, coordinates the productions through appointment of production staffs for each production and calling meetings of these staffs and establishes and controls the budgets for the productions with the Department Head.

Production Coordinator. Responsible for consulting with the Executive Director and Director of Theatre regarding seasonal planning, budgets, and master schedules. Additional duties include supervision and coordination of design meetings, technical schedules, and the department's calendar for season productions.

The Technical Director. The Technical Director is responsible for recommending purchase and the maintenance of all physical facilities and equipment used by the Department in its production program. The Technical Director also coordinates the production staffs for each University Theatre production.

The Director. Each production is normally developed under the artistic leadership of a director, responsible for setting a production concept, casting the production, laying out a rehearsal schedule, conferring with designers and the Technical Director, conducting rehearsals or supervising the taping or filming of a production.

The Designers/Art Director. There are several designers and/or art directors for each stage, screen, or video production. Chief among these are the scene designer, the costume designer, the lighting designer, the makeup designer, the sound designer, the director of cinematography or camera work.

The Technical Director, Facility Manager, Media Lab Supervisor and Costume/Makeup Supervisor. There are four major support shops that sustain dramatic production. One of these is the scenic studio, which includes the scene shop and prop shops. The Technical Director is responsible for the efficient coordination of the staffs working on each production and for all budgets in these areas. The second shop is Facilities. The Facility Manager is responsible for the maintenance of all theatres and rehearsal rooms, as well as the lighting, sound, and production equipment in the Department. The third shop is the Media Studio which includes film, sound, and video. The Media Lab Supervisor assumes primary responsibility in this area. The fourth major shop is the costume shop which includes not only costumes, but also makeup, hand properties and accessories. The Costume/Makeup Supervisor is responsible for all support and for all budget in these areas. The Executive Producer in consultation with these supervisors will establish production budgets that will then be maintained by the supervisors.

The Writer. In some department productions, the writer is a major contributor. The presence of the writer can be invaluable and every effort should be made to take advantage of the insights and advice that person can provide. Their exact contribution is a decision of the director and Executive Producer.

The Choreographer. Several productions, particularly musicals and operas, call for a choreographer whose contribution is dance and related movement.

The Vocal Coach, Musical Director and Acting Coach. On appropriate productions, the Department will have a vocal coach and/or a musical director. Some productions may also make use of an acting coach.

The Stage Manager. Departmental productions generally call for a stage manager who is usually a student. The manager acts as a communication link between the director and the other artists and technicians. He or she acts as company manager for the actors and aids the director in conducting rehearsals. Once the production moves on stage or in front of cameras, the stage manager's responsibilities include opening and locking the theatre or studio, delivering calls to the actors for makeup and costume, setting the stage each night, calling the cues, calling entrance cues, arranging equipment and preparing and distributing daily rehearsal reports. The stage manager is responsible to the director.

Assistant Stage Manager. A production may have an assistant director, whose duties will be determined by the stage manager in consultation with the director and technical director.

Assistant Director. A production may have an assistant director, whose duties will be determined by the director. If the production is a film, the assistant director operates much like a stage manager and may sometimes act as director of the second camera crew.

**Dramaturg.** A dramaturg may be assigned for a production. The dramaturg's duties will be assigned by the director, but generally include research pertinent to the production and work with script analysis and interpretation.

**The Performers.** Actors, dancers, singers, along with specialized performers such as acrobats, are the heart of the production and the reason the audience attends. All efforts are made to make the performers comfortable, attractive and creative.

Ordinarily, performers at the University of Georgia are drawn from theatre majors and university students. Some productions may be limited to graduate students, to undergraduate students, or (very rarely) to faculty or guest artists. Professors in the performance area are expected to perform from time to time as a form of teaching.

When a theatre major auditions for the major production season, it is understood that he or she is auditioning for all roles, not for a particular one.

Other, more specialized, productions might not have such a restriction. However, the larger and more extensive the support for a production, the more open the try-outs or auditions.

**Artist/Technicians.** Various artist-technicians are employed in different productions. These include video and film camera operators, sound technicians, film and sound editors, lighting technicians, makeup artists, costumers, property artists, projectionists, flymen and riggers, follow spot operators, scene painters, carpenters, grips, and gaffers.

**The House Manager.** The house manager coordinates front-of-house activities, supervising ushers, opening the house, and assisting patrons with questions, problems, and special needs.

**Publicity Coordinator.** The Publicity Coordinator, working closely with the Executive Producer (Department Head) and graduate assistants assigned to publicity, oversees all activities that promote the department's productions, including the creation and distribution of posters, postcards and fliers, press releases, print and online advertising, publicity and archival production photographs, and the preparation of programs and lobby displays.

## **Production Calendar Guidelines**

The following planning meetings and design approval meetings are meant as formal marks in the production process. Designers and directors should meet as early and as often as possible to formulate concept and approach. Anyone with concerns regarding the designs is welcome to attend and participate. All concerned should be assured that every aspect of the design proposal(s) by the student designer or director has been completed with the approval of the major professor. Therefore, it is the responsibility of all student designers to meet with their major professors before meeting with the production team. Any failure of the student director or designer is the responsibility of the major professor.

Please check the master calendar on the departmental website for specific meeting dates during the school year.

All meetings are called by the Production Coordinator



*Note: Not all productions will require every deadline listed here. The technical schedule varies slightly for productions with guest artists or when necessary due to scheduled football game days or other university activities.*

**Initial Design Meeting.** This meeting is to be scheduled at least 11 class-weeks before opening. The director presides. In attendance: the director of theatre, production coordinator, technical director, costume shop supervisor, dramaturg, set, costume, lighting, prop and sound designers, major professors of the designers and director, choreographer and musical director. The agenda will encompass: (a) General introductions, (b) Discussion of production dates and deadlines, with all dates being announced, (c) Announcement and discussion of budget amounts, and (d) Introduction/discussion of production concept, style and special problems

**Preliminary Design Meeting.** This meeting is to be scheduled at least 8 class-weeks before opening. The director presides, and attendees should be the same as the previous planning meeting. The agenda should encompass: (a) the presentation and discussion of design work in progress, and (b) rough sketches, plans and research presented by the designers.

**Final Design Meeting** This meeting is to be scheduled at least 6 class-weeks before opening. The director presides, and attendees should be the same as the previous planning meetings. The agenda should encompass: (a) approval of proposed designs by the director; (b) submission of scene design plans and elevations to the technical director for cost estimates; and (c) submission of swatched renderings and costume pieces list to the costume shop supervisor.

**Technical Director/Costume Shop Supervisor Evaluations.** A period of approximately 5 days will be allowed for the costume shop supervisor and the technical director to estimate costs for the approved designs. Their decisions will be submitted to all those serving on the production team. Approximately one week will be allowed for modifications of the designs if needed and resubmitted to the technical director and costume shop supervisor

**Light Plot and Paperwork Due.** The lighting designer should provide the plot and all necessary paperwork approximately 2 1/2 weeks before opening night. Due date to be set by the production coordinator.

**Presentation of Designs to Cast and Crew.** Before the end of the first week of rehearsals, designers should present their work and introduce themselves to the cast and crew. This will occur in the form of a presentation to the cast at the beginning of a regularly scheduled rehearsal. In attendance: director, stage manager, all designers, and the cast.

**Prop Meeting.** During the first week of rehearsal, the scene designer, propmaster, director, and stage manager should discuss, compare and compile property lists. In attendance: propmaster, scene designer, costume designer, technical director, costume shop supervisor and stage manager.

**Weekly Production Meetings.** Once a week after rehearsals have begun, the production team will attend a meeting (approximately 45 minutes) to discuss any problems, questions, concerns. The scheduling of these meetings should be established at the time of final design approval. In attendance: technical director, costume shop supervisor, designers, director and the stage manager. Meeting presided by the stage manager.

**Designer Run-through.** A run-through is required seven to ten days before dry tech. The date should be set during the weekly production meetings as the designers are required to attend this rehearsal. In attendance: director, stage manager, all designers.

**Crew Watch.** At the rehearsal before dry tech, the shift rehearsal or the media rehearsal, the running crew is introduced to the cast and production team. A full run-through is performed for the running crew. In attendance:

running crew, technical director, costume shop supervisor, plus others required at nightly rehearsals. Call will be at 7:00 pm, go for the start of the show will be as close to 7:30 pm as possible.

**Shift Rehearsal.** For productions with a number of complicated shifts such as a large musical, a shift rehearsal will occur before first tech. After that point, the running crew is required to be at rehearsal. In attendance: director, stage manager, running crew and technical director.

**Media Rehearsal.** For productions with complex media requirements, a media rehearsal will occur before first tech. This rehearsal may or may not require the presence of the running crew, depending on the needs of the show. In attendance: director, stage manager, technical director, lighting designer, sound designer, media designer, (as required) running crew.

**Cue-to-cue (paper tech).** For elaborate or complicated productions, a paper tech or cue conference may be called by the technical director in consultation with the director, stage manager, and designers.

**Dry Technical Rehearsal. (no cast)** On the day prior to the first technical rehearsal, all technical elements are rehearsed without the actors. Timing of all cues, sound and light levels, shifts in scenery should be worked. In order for this rehearsal to be productive, designers are required to meet with the stage manager to get the placement of all cues into the production prompt book. In attendance: director, stage manager, technical director, scene designer, lighting designer, sound designer, media designer, running crew

**Makeup Workshop.** The weekend before opening, usually during the day of dry tech, the Costume/Makeup Supervisor will schedule a Makeup Workshop. All actors involved in the production must attend to learn the makeup techniques required for the production. Also attending is the makeup designer and usually the costume designer. Student actors (regardless of major or class standing) cast in University Theatre subscription season productions are expected to supply their own makeup for rehearsals and performances. Makeup kits can be ordered through commercial vendors ([www.bennyemakeup.com](http://www.bennyemakeup.com), for example) and sent in advance of makeup workshops and dress rehearsals. Casts will be notified through the costume shop soon after casting as to various options for purchasing make-up. All students in the MFA Acting program are required to supply their own makeup kit upon arrival into the program.

**First Technical Rehearsal.** Typically, on the Saturday before opening, all of the technical elements are introduced to the cast. Either a cue-to-cue or a run-through of the production occurs at this time, determined by the stage manager, technical director, designers and director. Actors are required to wear dark or neutral colors unless otherwise directed to do so by the lighting designer. There will be a meeting of all production staff immediately following the day's rehearsal to discuss problems, solutions, and the plan for the next day's rehearsal. Perishable props will not be in use until this rehearsal. In attendance: the entire production group excluding costume personnel.

**First Dress Rehearsal.** Three days before opening costumes and hairstyle/wigs are integrated into the production, ( but no makeup). As actors are getting out of costume after rehearsal, there will be a meeting of all production staff to discuss problems, solutions, and the plan for the next day's rehearsal. This pattern will continue through final dress. In attendance: entire production group including major professors of student actors and designers.

**Second Dress Rehearsal.** Two days before opening, makeup is integrated into the production. This is the last chance to stop the run-through to work any technical problems. In attendance: same as above.

**Final Dress Rehearsal.** The day before opening the productions run under performance conditions. In attendance: same as above with the addition of the House Manager.

**Opening.** The production opens.

Pick-up Rehearsal. The day before the run picks up after a long break if a run has extended time between performances, such as Thanksgiving break, the stage manager and director may schedule a pick-up rehearsal. No running crew or costumes are called. This is strictly an acting rehearsal.

Strike. Immediately following the final matinee performance, the entire company will strike all technical aspects including costumes, scenery, lights, sound, media and properties. Strike is the responsibility of every member of the production. The technical director and the costume shop manager will supervise. All work will cease before 10 pm.

## **Auditions, Tryouts and Rehearsals**

Auditions for all season productions are held at the start of Fall semester and at the end of Fall semester. Specific audition times and procedures may be found on the callboard or on the departmental website. Any student enrolled at UGA may audition.

Additional policies concerning auditions and rehearsal schedules will be set by the faculty member supervising the project in accordance with the general guidelines. Auditions announcements will be approved by the Director of Theatre and the Executive Producer, then posted by the Director of Theatre. Certain specialized productions (tours, grant-supported events, etc.) will have guidelines set by the Executive Producer who may seek the advice of the Production Committee.

### **Rehearsals**

Rehearsals are an important part of the education and training of theatre artists. As a general policy, they should be open to members of the faculty and student body. Closing rehearsals cuts off the educational possibilities and the chance for collegial interaction. Nevertheless, there are occasions that necessitate privacy among the members of a cast as in the use of improvisation, various forms of ensemble work, and during line rehearsals. These occasions need to be respected. Once the play begins the process of technical and dress rehearsals, departmental members should be free to attend rehearsals. Directors may also exercise the right to extend an invitation to a group as a test audience before opening if the play depends heavily on audience interaction.

The rehearsal schedule, up to the time of technical and dress rehearsals, is the responsibility of the director or the faculty supervisor in student directed productions. It should be submitted to the Executive Producer, Director of Theatre, Technical Director, Costume Shop Supervisor, and one copy posted on the callboard. Directors must reserve rehearsal spaces.

Each production director must submit a rehearsal schedule one week prior to the start of actual rehearsals. This schedule should include all formal rehearsals, workshops, advance tutorials or sessions. Copies of this schedule are to be submitted to the Department Head, Director of Theatre, Technical Director, Costume Shop Supervisor, and one copy posted on the callboard. The Technical Director will develop a master rehearsal schedule for cast, designers and crew, and make it available to the full production staff.

The general periods allowed for rehearsal are as follows:

- 5 weeks for straight plays with modest cast size.
- 6 weeks for plays with large casts, heightened or period language or styles, or exceptionally complex media interaction.
- 7 weeks for musicals.

During the normal five-week rehearsal period, rehearsals are to occur no more than six days per week, and last no longer than four hours per day on weekdays and six hours (out of seven, one hour for meal break) per day on the weekend. Mandatory breaks for actors, crew, stage managers, etc. are to occur after 55 minutes of rehearsal (5 minute break), or after 80 minutes of rehearsal (10 minute break). Prior to technical rehearsals, one complete weekend day (Saturday or Sunday) must be free from rehearsal to allow students personal time and class preparation time.

No rehearsals, meetings or production activity are to occur during official UGA holidays (MLK day, Labor Day, Memorial Day, New Year's Day, Independence Day, Thanksgiving, etc (see [www.uga.edu/holiday\\_schedule/](http://www.uga.edu/holiday_schedule/)). Directors have the option of calling one six hour rehearsal (out of seven, with a one hour break) either the Saturday or Sunday before a Monday holiday.

Technical rehearsals: The week-long technical rehearsal period should involve students no longer than six hours (out of seven, one hour for meal break) per day except on one weekend day when students may engage in technical work, makeup, dress parades, technical adjustments up to ten hours, with a two-hour break, out of twelve.

Every effort must be made to begin rehearsals no earlier than one hour after any cast member's last class. Prior to technical rehearsals, all rehearsal activity, including notes, must conclude by 11:00 p.m. Exceptions may be approved under extraordinary circumstances by the executive producer, and cast and crew members must be notified no later than 48 hours in advance. During the technical rehearsal period, every effort should be made to end rehearsals by 12:00 a.m. A one one-hour break should be scheduled after every four hours.

Participants should mutually support all efforts to secure safe transportation.

These policies pertain to all productions, stage or film, that are projects of the Department of Theatre and Film Studies, e.g., mainstage, class projects, student organizations, etc.

## **Studio Production Guidelines**

Mission: The goal of the University Theatre Studio Series is to provide first class entertainment to our audiences in a stripped-down format that focuses on vibrant performances, illumination of playscript, and inventive staging. These plays are produced without the benefit of scenic or costume design, but allow the cast and director to explore different approaches to theatrical narrative.

These productions receive no support from the shops. The department covers the expenses, materials, and logistics for marketing, programs, royalties, space rental, house management, and any other technical needs or items required for standard operating of performance and rehearsal spaces.

Finally, it is expected that the faculty, students, and staff share the belief that the Studio Series is a valid and important component of the Department of Theatre and Film Studies production season, not solely the effort of director and cast.

## **Guidelines for Studio Production Directors, Stage Managers, Crew, and Actors**

Casts for Studio productions are determined through the department's regular season auditions. Upon being cast students have the option to take Production Practicum THEA 5080 for 1-3 credit hours. The instructor will determine the number of credit hours the student is allowed to register for based on the number of clock-hours the performance is estimated to require, with each credit hour being equivalent to 45 clock-hours. Hence, if the performance will require 45 hours of work or more, the student can receive 1 credit; if it requires 90 hours or

more, the student can receive 2 credits; if it requires at least 135 credits or more, the student can receive 3 credits. (The student may elect to register for fewer than the maximum number of hours allowable.) Any show credit must be taken during the semester of the work or the one immediately following. The director serves as professor of record and is responsible for determining assignments. If a guest or graduate student director is involved, students may contact a professor in the appropriate area who will serve as teacher of record.

Directors are assigned by the department head. They may be drawn from the faculty, graduate students, or be a guest director.

Stage Managers. Overall, the process follows that for main stage productions. Students may come from the pool of students enrolled in THEA 2040/2050/7050. The stage management coordinator will make every effort to recruit a stage manager for each Studio production. Stage managers may also get 1-3 credit hours for Production Practicum THEA 5080 or 1 hour credit for Applied Drama THEA 2040/2050/7050. Any show credit must be taken during the semester of the work or the one immediately following

ASM/Crew Members may also come from students enrolled in 2040/2050/7050 or 5051/5052. The stage management coordinator will make every effort to recruit an assistant stage manager (ASM) for each Studio production along with additional crew members as needed and available. The crew will begin attending rehearsals approximately two weeks prior to opening. Any show credit must be taken during the semester of the work or the one immediately following

Design: Directors will coordinate and/or oversee final aesthetic choices in productions. At times, the director may desire to offer opportunities to students who can benefit from coordinating an aesthetic area such as scenery, costumes, lights, or sound using the limited resources available to the studio series. Graduate students must have the approval of their major professors. Undergraduate students are strongly advised to seek out an appropriate faculty mentor. It is to be understood that these productions are meant to have no strain on the department's design resources. The shops are not to be utilized. Professional advice from shop supervisors and design faculty may be requested.

Sound: Studio productions in the Cellar Theatre may make use of the sound system in that space. In the interest of safety and equipment preservation, the facility manager or his designee will review operation of system with the stage manager.

Headsets: If necessary, headsets will be made available for productions in the Cellar Theatre. Headsets may be signed out from the facility manager the Friday before first tech, by advance appointment with the facility manager. Headsets must be returned to the facility manager the day following strike, again by advance appointment. In the interest of safety and equipment preservation, the facility manager or his designee will review their operation with stage manager.

Electrical Cords/Power Strips: If necessary, electrical cords/power strips will be made available for Studio productions.

Lights: A lighting board and a house plot will be made available to all Studio productions in the Cellar Theatre. In the interest of safety and equipment preservation the facility manager or his designee will review operation with the stage manager. If any lighting instruments are moved or refocused, they must be restored to their original focus and position in the house plot at strike. Gels may be added. If gels are going to be added, they must be cleared with the production coordinator. For a complete list of lighting support offered to Studio Productions, please refer to Appendix H (?)

Hand Props: When possible props should be obtained through donations from the production's ensemble. Directors may request particular props from the department's properties manager. The properties manager will

aid the director or stage manager in pulling and recording these pieces. Appointments must be made with the properties master in advance and the production representative will come with a specific list of what they intend to pull. The properties manager will allocate no more than a total of two hours to any single Studio production, and will always give first priority to fully produced productions. The pieces must be returned to properties manager at strike.

**Furniture:** As with properties, when possible furniture should be obtained through donations from the production's ensemble. The director must obtain written permission from the department head or the department's business manager for any furniture used from the Fine Arts Building, with the exception of furniture in performance classrooms (acting blocks, assorted chairs, tables, benches, etc.), which may be used with the permission of the head of the acting area.

**Dressing Rooms/Water:** Cast and crew shall have access to dressing rooms and water. The department will not supply makeup supplies; students must provide their own.

**Tech Week/Dress Rehearsal:** Studio shows are guaranteed at least two full days in the performance space prior to opening night. Transportation of any props or furniture is the responsibility of the director.

**Greeting Guests:** During dress rehearsals and performances actors are not permitted to greet friends or public in costume or make-up. All actors must remove all costuming and make-up prior to leaving the dressing room or backstage area following performances.

**Clean/Neutral Floors:** Any painting of the space must be approved by production coordinator, and if approved, the scene shop will provide neither paint nor labor. All painted surfaces must be returned they were found painted neutral black.

**Strike:** The director and stage manager are responsible for implementing and running strike. All props/furniture/equipment must be returned to appropriate places. Any draperies that have been moved or removed need to be rehung. The space must be cleaned, swept and mopped for the next use.

## **University Theatre Production Protocols**

### **Standards**

University Theatre productions function as laboratories in which theatre and film students, alongside non-majors, are given the opportunity to learn and hone rehearsal and performance techniques and to apply methodologies from studio classes. In addition, students should develop the qualities of self-discipline, interpersonal communication, responsibility, maturity, teamwork, selflessness and dedication to a larger common goal, skills that will enable them to excel in any field, from the arts to business or public service. The Department of Theatre & Film Studies expects the students who audition for University Theatre (UT) productions to respect the protocols listed below. It is recommended that all student producing organizations, classroom projects, workshop productions, etc. adhere to the below standards.

1. **Commitment to Contract.** By auditioning for the UT season, actors implicitly enter into a contract to accept any part in which they are cast. Honoring this commitment, regardless of the size of a role, builds an actor's integrity and reputation among directors, faculty and peers. Quitting a production after being cast is as a breach of contract, unless exceptional, emergency circumstances occur.
2. **Punctuality.** Students are expected to be in the rehearsal space, dressed and ready to work, at the time when the rehearsal is scheduled to begin. It is suggested that actors arrive 15 minutes before rehearsal to be ready to begin at the designated rehearsal start time. Chronic lateness impedes the rehearsal process and shows disrespect for the work and is a breach of contract.

3. Attendance. Actors are expected to attend all rehearsals as called. At the auditions, and again on the first day of rehearsal, you will be asked to list any conflicts you have during the production period. Any additional conflicts that arise after that time may cause serious disruption of rehearsal and performances and may result in your being replaced. Any unexcused absence can result in the actor's replacement and affect your ability to be cast in future productions. If an actor finds it difficult or undesirable to comply with the schedules and policies set forth in the handbook they should reconsider auditioning for productions. Additional disciplinary action may be taken if a student misses a class, then attends rehearsal or performance in that evening's show, particularly during dress/tech week.
4. Focus and Attention. The actor agrees to perform his/her services as reasonably directed by the Director and sustained by the Stage Manager. The actor will remain focused, quiet, and attentive while others are working and show respect for all members of the production team (Assistant Director, Choreographer, Costume Designer, Set Designer, Light Designer, etc.). Socializing, joking, chatting, etc. with others while any member of the production team is working or speaking is disrespectful and often disruptive. It disturbs the focus of a rehearsal and should be avoided at all times.
5. Preparation. Performers are expected to write down direction, blocking, choreography, music direction and notes when receiving them. They should know all these elements and execute them well by the next rehearsal. Observe all script, music and choreography deadlines. The harder a performer works, the more likely that performer is to get cast again and earn a solid reputation.
6. Ensemble. Group effort and cohesiveness is an essential component of making theatre. Students should support every member of an ensemble and staff and the overall project itself. Bad-mouthing others, the staff or the production creates nothing but widespread negativity, stifling creativity and trust. The theatre is a safe environment and has no place for gossip, insensitivity and meanness. The process is highly enjoyable when everyone involved functions as a team.
7. Drugs and Alcohol. The use of drugs and/or alcohol is strictly forbidden on campus as part of UGA policy. Students who appear at rehearsal or performance under the influence of either drugs or alcohol are in major violation of both UGA and Departmental policies and will be immediately removed from production, regardless of the size of role and regardless of the point in the production process.
8. Unsolicited Input. The performer's responsibility is to create a characterization and execute directions of the production staff. Students should not direct other performers nor give notes unless specifically delegated to do so by a member of the production staff. Giving notes or direction to fellow actors is counter-productive, extremely unprofessional, breeds resentment and ill will, wastes time and in some cases can create safety problems. Disagreements between cast members should be brought to the attention of the appropriate staff member. Avoid displaying superior attitudes or challenging your director, choreographer, stage manager or any other member of the production staff.
9. Respect the Space and Equipment. The actor agrees to conform to the language of the script to the best of his/her ability, to properly care for costumes, makeup, props, and to respect the physical property of the production, the theatre, and the department, and to abide by all rules and regulations of the UGA Theatre and Film Studies Department and the University of Georgia. The only edible/potable substance allowed in the rehearsal room or theatre is bottled water.

## **Penalties**

Students who exhibit unprofessional behavior and who violate the above agreement and any other policies put forth by a particular director may face one or more of the following disciplinary actions:

They may be dropped from the cast.

They may not be permitted to audition for the following season;

## **Tickets, Reservations, Complimentary Passes**

Ticket sales for all University Theatre productions are handled through the Performing Arts Center (PAC). Tickets are available at the PAC box office on east campus or the Tate Center ticket window during regular business hours, or at the door an hour prior to each performance. Tickets can also be purchased, with a small processing fee, by phone or online. Seating in the Fine Arts Theatre is assigned; seating in all other venues is general admission. All tickets are divided into regular rates and student rates. Season tickets are available.

Faculty and staff of the department are allowed two complimentary tickets to each University Theatre production, and graduate students are allowed one complimentary ticket for their own use. A student who ushers for a single night receives a complimentary ticket for their own use.

## **Video Taping of Copyrighted Material**

Do not videotape any material under copyright. Most major stage productions fall under this restriction. Only original or non-copyrighted material may be videotaped or filmed.

## **Photographing the Production Process and Live Performances**

The policies outlined in this section pertain to the use of cameras on personal devices to photograph within areas of the costume shop, dressing room, backstage areas, and live performances, and have been developed to safe guard the privacy of those that trust us within an intimate environment. All students (graduate or undergraduate) must abide by these restrictions

Photography without permission of faculty is strictly forbidden in the following areas:

- Fitting rooms
- Dressing rooms
- Bathrooms
- Backstage
- On stage (during performances or rehearsals, except photo calls)

Photography for portfolio purposes is permissible but only for the limited use of your portfolio. Before the photo is printed or published (on the web or otherwise) you must:

- Receive permission to take the photos from the designer (faculty or student)
- Discuss how it is to be used with the designer
- Wait until after the performance has opened before publishing
- In-process shots must be noted as such

Never should a photo be taken and posted onto a social media network such as, but not limited to, Facebook, Twitter, Snapchat, etc. without prior permission of all of those involved in the photo.

Never should a photo be taken and texted or emailed without prior permission of all of those involved in the photo.

Never should a photo be tagged with or used in the context of representing itself as officially from the Department of Theatre and Film Studies or the University of Georgia.



## **Revisions in Programs, Courses, Production Procedures**

A healthy organization is a living, changing one. There will always be minor changes that take place daily. Major changes in policy will also evolve during an academic year.

## **Part VIII: Faculty Raises, Evaluation, Promotion and Tenure**

### **Promotion and Tenure**

University policies concerning promotion and tenure are available on the website maintained by the Office of the Provost and in printed form as “Guidelines for Appointment, Promotion, and Tenure. In 2004, the Theatre and Film Studies faculty approved a set of procedures and criteria specific to the Department. These guidelines are given to all new faculty members. Each faculty member is responsible for acquainting themselves thoroughly with both the University and Department policies.

### **Faculty Raises**

The possibility of faculty raises may vary from one year to another, with occasional across-the-board raises linked with merit raises. In difficult budget times, there may be no raises at all. The Department Head recommends merit raises to the College; the amount recommended is tied directly to the Head’s annual evaluation of the faculty member.

### **Annual Faculty Evaluation**

Members of the faculty are required to enter their research, teaching and service activities for the previous calendar year into the Elements system. They should generate an Elements Activity Summary (EAS) as a Microsoft Word file, edit this file to ensure that the information is clear, accurate, and complete, and submit it, along with an updated CV, to the department head by February 15. It is important to include specific information about ongoing research activities that did not result in a publication, performance or another finished product in the year under review. Examples of such activities might include the completion of a script, article, or one or more chapters of a book manuscript; rehearsal, design, or other development work for a theatrical production or media project in progress; preparation of a grant proposal with a submission deadline the following year, etc.

The department head will prepare an evaluation of each faculty member’s annual performance based on the following criteria:

### **RESEARCH**

#### **Exceeds Expectations**

Creative (at least one of the below)

- The successful completion of any creative activity described under the tier one category in the department’s tenure and promotion guidelines.
- Significant, exceptional national or regional recognition (e.g. in the popular press or scholarly publications) for a tier-one creative project.
- A significant external or university-level award for creative activity
- A major external grant for creative activity

Scholarly (at least one of the below)

- The successful completion of any scholarly activity described under the tier one category in the department's tenure and promotion guidelines (such as a book published by a scholarly press).
- The publication of multiple full-length scholarly essays, or a full-length scholarly essay along with multiple book/film/performance reviews in scholarly journals.
- A significant external or university-level award for completed scholarship
- The receipt of an external grant for a large-scale sponsored research project
- Successfully complete a large-scale sponsored research project with significant external funding.

### **Meets Expectations**

Creative (at least one of the below)

- The successful completion of any creative activities described under the tier two category in the department's tenure and promotion guidelines.
- Significant, documentable progress toward completion of a tier two project (e.g. submit external grant application, complete full-length play or several short plays, complete designs, extensive rehearsals, etc.).
- Receive internal grant (e.g. from Willson Center, OVPR, Franklin College, etc.) for research.

**Scholarly (at least one of the below)**

- Publish an essay in high-quality, refereed professional journal in a discipline appropriate to the candidate's research or in peer-reviewed essay collections.
- Present one or more conference presentations at national or major regional conference.
- Publish a book or performance review, reference article, short essay (fewer than 3000 words), interview or other short work in a professional journal or scholarly book.
- Complete research with the support of an external research fellowship or grant.
- Submit an external grant proposal for a large-scale sponsored research project
- Receive internal grant (e.g. from Willson Center, OVPR, Franklin College, etc.) for research.
- Complete a significant portion (at least one chapter or demonstrable archival or field research) of a major book project.

### **Does Not Meet Expectations**

- Fails to fulfil at least one of the criteria listed above for meeting creative or scholarly research expectations.

## **TEACHING**

**Exceeds Expectations (at least one of the below)**

- Teaching award

- Development of new courses that significantly enhance the department's curricular offerings (not simply special topics for existing courses) or other curricular innovations.
- Significant pedagogical project or contribution (beyond base-level expectations).

**Meets Expectations (all of the below)**

- Fulfill all classroom responsibilities (present for courses or arranges for coverage during approved absences, grades assignments on timely basis, submits grades, etc.)
- No significant verified complaints about teaching performance from multiple students or colleagues.
- Works with students (graduate and/or undergraduate) outside of standard course load on independent studies and projects, thesis work, advising, mentoring, supervising student research (undergraduate and/or graduate), etc.
- Acceptable teaching assessments from students and/or peers. Note that if a single class receives negative student evaluations, and the faculty member has a strategy for improving that course's effectiveness in the future, the outlying evaluations may not be held against the faculty member insofar as the faculty member has been fulfilling all classroom responsibilities (as indicated above).

**Does Not Meet Expectations**

- Fails to fulfil one or more of the criteria listed above for meeting teaching expectations.

**SERVICE**

**Exceeds Expectations (at least one of the below)**

- Major elected position in professional organization (e.g. Secretary of ASTR, President of Cine, etc.)
- Organizing major event (conference, performance festival, major film series, etc.)
- Other exceptional contributions to the department, college, university, or the profession.

**Meets Expectations (at least one of the below)**

- Active participation on two or more departmental, college, or university-level committees.
- Participation in regional or professional organization in discipline, e.g. committee membership, board membership, conference planning, etc.
- Adjudication of articles, books, performances, awards, etc. (both on campus and nationally)
- Participation in student recruitment activities as required.

**Does Not Meet Expectations**

- Fails to fulfil at least one of the criteria listed above for meeting creative or scholarly research expectations.

## **Evaluation of Teaching:**

The Department of Theatre and Film Studies uses the following procedure in evaluating teaching:

1. Questionnaires are distributed online to all classes for the students to evaluate the design of the course and its instruction. The form uses a sliding scale on a number of factors and provides room for commentary on the best features of the class and suggestions for its improvement. The use of online evaluations ensure accuracy and avoid identification of handwriting. After grades are submitted, each instructor receives a copy of the tabulation and comments as does the Head of the Department. The Head will on some occasions counsel with the instructor.
2. Peer review is conducted through visits to classes and analysis of the syllabi in use. Normally, one or two senior professors will visit classes from time to time. Each tenure track professor is assigned a mentor with whom he or she may explore issues and questions involving instruction.
3. Year end reviews are conducted on the progress of all tenure track professors and these always involve an examination of the teaching record. Tenured professors are also subject to examination of their records on teaching at the time of their post-tenure review.
4. Informally, the department becomes aware of the effectiveness of teaching through the production work students carry out that often reflects the skill and knowledge they have gained in courses in acting, design, computer work and dramatic writing. Moreover, some courses, such as the introductory courses in theatre or film, involve guest lecturers from our own faculty, providing another opportunity for peer review.

## **Part IX: Graduate Program Faculty Guidelines**

### **Qualifications for the Graduate Program Faculty.**

Members of the Graduate Program Faculty in the Department of Theatre and Film Studies must have the following qualifications:

- A terminal degree — typically either the Ph.D. or M.F.A. — in a field related to the area in which the faculty member will be providing graduate-level instruction;
- A record of research— consisting of scholarship, creative activity, or both — that demonstrates a level of expertise and professional accomplishment comparable to that which the program strives to prepare its graduate students to achieve;
- Prior supervision of student scholarship, creative activity, and/or professional skills development in an academic setting, prior supervision of creative activity in non-academic settings, and/or demonstrated potential to direct M.F.A. or doctoral candidates successfully.

### **Responsibilities and Rights of the Graduate Program Faculty.**

Only Graduate Program Faculty can:

- Serve as major professor for doctoral or M.F.A. students;
- Teach 8000-9000 level courses;
- Serve on the Graduate Council;
- Vote for members of the Graduate Council;
- Vote for appointment/ reappointment/ removal/ revocation of Graduate Program Faculty in the Department of Theatre and Film Studies;
- Vote for changes to Graduate Program Faculty Guidelines.

### **Procedures for Appointment and Reappointment of Graduate Program Faculty**

After the department's faculty has voted that a candidate for a tenured or tenure-track position is acceptable, and prior to the time the department head prepares a letter of offer to the candidate, the members of the department's Graduate Program Faculty will vote on whether to recommend the candidate for appointment to the Graduate Program Faculty pending hire. If this vote is positive, the recommendation should appear in the letter of offer. Appointment to the Graduate Program Faculty cannot begin until after the first day of employment. Faculty not recommended for appointment at the time of hire may be recommended by their unit Graduate Program Faculty at a later time. In all cases, it is the responsibility of department to notify Franklin College of recommendations to the Graduate Program Faculty. The College will transmit these recommendations to the Graduate School.

The review and evaluation of materials for reappointment will be made by current members of the Graduate Program Faculty in the department during the third-year, tenure, and post-tenure review processes. Faculty members must submit a current curriculum vita along with a list of graduate courses they have taught and graduate student committees on which they have served over the past five year. Faculty members not on the tenure track, including academic professionals and lecturers, can be reviewed and evaluated for appointment of the Graduate Program Faculty by submitting a written request to the department head by March 1 of the year in which they would like to be considered. Adjunct, retired, and non-tenure track Graduate Program Faculty will be reviewed and evaluated every five years. Retired faculty members may complete their five-year term, following which they should be re-appointed only to serve out their commitment to students for whom they serve as chair or committee member at the time of retirement. The outcome of the periodic review

for reappointment to Graduate Program Faculty will be sent to the dean of the Franklin College, then the Graduate School, and finally to the President. The President will formally re-appoint individuals to the Graduate Program Faculty.

Votes to appoint and re-appoint members to the Graduate Program Faculty require a quorum of at least two-thirds of department's Graduate Program Faculty and will be conducted by secret ballot.

The policy for appointment and re-appointment to the Graduate Program Faculty will be provided to all faculty members along with the department's Guidelines for Tenure and Promotion within the first month of their employment.

## **Revocation of Graduate Program Faculty Status**

Members of the Graduate Program Faculty may have their Graduate Program Faculty status removed if they fail to meet any or all of the expectations outlined in section A, as assessed during the periodic review process as described in section C.

It is also possible for members of the Graduate Program Faculty to have their Graduate Program Faculty status revoked by the dean of their college or school, the Dean of the Graduate School, the Provost, or the President outside the periodic review process. Revocation may occur for egregious acts or when a faculty member fails to fulfill the responsibilities of a member of the Graduate Program Faculty to teach graduate student(s) effectively, in a civil, professionally appropriate manner, to do scholarly research and creative work of high quality or remain active in the practice of the profession, and to direct the research/professional development of graduate student(s) so that they progress toward graduation in a timely manner appropriate to the field. Failure to teach graduate students effectively and/or to direct the research and professional development of graduate student(s) also includes, but is not limited to, abuse of power, intimidation and harassment, and violation of work place violence policies.

### **Procedures**

1. When a graduate student or faculty member has a complaint about the performance or behavior of a faculty member directly related to their responsibilities as a Graduate Program Faculty member, the first course of action should be to try to resolve the complaint directly with the faculty member.
2. If the student/faculty member is unable to resolve the complaint with the Graduate Program Faculty member, then an oral or written complaint should be delivered to the department head and/or the departmental graduate coordinator.
3. The department head and/or graduate coordinator must investigate the complaint and work with the student/faculty member making the complaint (complainant) and the Graduate Program Faculty member.
4. The department head and/or graduate coordinator must provide a written summary to the complainant and to the Graduate Program Faculty member against whom the complaint was made of the outcome of their investigation of the complaint and of the recommendations made to resolve the issue. A copy of this letter will be placed in the personnel file of the Graduate Program Faculty member.
5. If the department head and/or graduate coordinator are unable to resolve the issue, then they must appoint a committee to investigate the complaint. The committee will consist of three Graduate Program Faculty members, at least one of whom must be from outside the unit.

**or**

If the complainant is not satisfied with the resolutions provided by the department head and/or the graduate coordinator, then they can make a written request to the department head and/or graduate coordinator for the formation of a committee to investigate the complaint. A committee consisting of three Graduate Program Faculty members (at least one of whom must be from outside the unit) must be appointed in response to this request.

6. The appointed committee must convene to review the complaint and to meet with all affected parties and provide a written assessment to the unit head and/or graduate coordinator with recommendations for necessary action. A copy of this letter will also be provided to the complainant and the Graduate Program Faculty member against whom the complaint has been made, and a copy will be placed in the personnel file of the Graduate Program Faculty member.
7. In response to the recommendation from the committee, the department head and/or graduate coordinator may initiate procedures for re-evaluation of the Graduate Program Faculty status of the faculty member against whom the complaint has been made.
8. Graduate Program Faculty in the department will review and vote on the Graduate Program Faculty status of the faculty member and shall follow the procedures outlines in section C above, including consideration of all documentation associated with the recommendation.
9. The outcome of the Graduate Program Faculty vote together with a letter from the department head and/or graduate coordinator and all documentation associated with the recommendation will be forwarded to the dean of the college/school.
10. The dean of the college/school will forward this information together with a letter of recommendation to the dean of the Graduate School.
11. The dean of the Graduate School will forward the information or review to the Appeals Committee of the Graduate Council. The committee will provide a recommendation to the dean, who will render a decision and notify all parties as to the resolution of the matter. If the decision results in revocation of Graduate Program Faculty status, then the dean will work with the academic unit to develop a plan of action that will allow the faculty member to reapply for Graduate Program Faculty status.
12. If Graduate Program Faculty status is revoked, the faculty member has the right to make an appeal against the decision to the Provost. This appeal must be made in writing within 14 days of the dean of the Graduate School providing notification of the removal of Graduate Program Faculty status. The Provost is the final arbiter of the decision to revoke Graduate Program Faculty status.

Faculty found in violation of the institution's NDAH policy will jeopardize their graduate faculty status.

All investigations into complaints against Graduate Program Faculty must be dealt with expeditiously. Normally, there should be no more than 30 days between the presentation of the complaint and resolution of a complaint or, if necessary, a vote by the Graduate Program Faculty in the academic unit on the Graduate Program Faculty status of the faculty member against whom the complaint was made. If efforts are ongoing to informally resolve the complaint, the unit head and/or graduate coordinator may extend the time for formal review of the complaint.

Both the faculty member and the complainant have the right to seek the advice of an attorney, but attorneys are not authorized to participate in the dispute resolution process.

Students and faculty members who, in good faith, report what they believe to be a valid complaint, or who cooperate in any investigation, will not be subjected to retaliation. Any student or faculty member who believes he or she has been the victim of retaliation for making a complaint or cooperating in an investigation should immediately contact the unit head and/or graduate coordinator. Any person found to have retaliated against a person who has cooperated in an investigation will be in violation of this policy and will be subject to disciplinary action.



## Appendix A: Graduate Student Leave of Absence Approval Form

### Leave of Absence Approval Form UGA Department of Theatre and Film Studies

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, child care, 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 does not stop the clock unless the leave is granted for pregnancy, childbirth or adoption: time on leave counts toward any University, Graduate School, or program time limits pertaining to the degree being sought. Please refer to the department's handbook for additional guidance.

Name: \_\_\_\_\_ Semester: \_\_\_\_\_

Beginning date: \_\_\_\_\_ End date: \_\_\_\_\_

Description of request:

#### APPROVAL SIGNATURES:

GTA Supervisor: \_\_\_\_\_ Date: \_\_\_\_\_

Major Professor: \_\_\_\_\_ Date: \_\_\_\_\_

Graduate Coordinator: \_\_\_\_\_ Date: \_\_\_\_\_

Department Head: \_\_\_\_\_ Date: \_\_\_\_\_

## Appendix B: External Work Approval Form for Graduate Assistants

### External Work Approval Form for Graduate Assistants UGA Department of Theatre and Film Studies

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 your classroom or departmental work assignments. Any conflicts with class activities, work schedules and teaching assignments must be worked out in advance with your direct supervisor, major professor and any instructors whose classes will be affected.

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 could result in the loss of your assistantship.

Name: \_\_\_\_\_ Semester: \_\_\_\_\_

Beginning Date: \_\_\_\_\_ End Date: \_\_\_\_\_

Attach contract if applicable.

Nature/Description of Project/Work, Timeline, and Work Schedule:

Approval Signatures:

Assistantship Supervisor:	_____	Date:	_____
Major Professor:	_____	Date:	_____
Graduate Coordinator:	_____	Date:	_____
Department Head:	_____	Date:	_____

## Appendix C: Emergency Response Guide

Contacts: 1

EMERGENCY (including a gas leak)	Dial 911
University of Georgia Police - Non Emergency	706.542.2200
UGA Office of Emergency Preparedness	706.542.5845
Athens-Clarke County Police - Non Emergency	706.613.3345
Athens-Clarke County Fire Department - Non Emergency	706.613.3360
Piedmont Athens Regional Medical Center	706.475.7000
St. Mary's Hospital	706.389.3000

### Building Information: 2

- The Automated External Defibrillator is located in the main lobby
- There are basic First Aid Kits in the building
  - Box Office
  - Main Office
  - Old Scene Shop
  - Cellar Theatre Light Booth
  - Scene Shop
- There is an emergency Eye Wash Station in the building
  - Scene Shop

### Assisting Special Needs Guests: 3

Visually impaired persons: Announce the type of emergency, offer arm for guidance, tell the person where you are going and ask if further help is needed once you reach safety.

Hearing limited/Deaf persons: Turn lights on/off to gain the person's attention, or indicate directions with gestures or write a note w/ evacuation directions to assist to safety as needed.

Persons with crutches, canes, or walkers: Evacuate these individuals as injured persons, assist and accompany to the evacuation site if possible, or use a sturdy chair to move the person, or help carry the individual to safety.

Wheelchair bound persons: Check with the individual on their preference, remove any immediate dangers, immediately advise arriving first responders of special evacuation cases.

### Fire: 4

- EVACUATE the building immediately when a fire alarm is activated - always act & assume the alarm signifies an actual emergency until there is Facility Manager/Department Head/Business Manager/Faculty on Duty confirmation otherwise and an all-clear is given.
- Encourage and assist others as you leave to follow you, if safe to do so
- See Fire Evacuation primary locations/gathering areas in section 5 of this guidebook
- Do not use elevator - use only stairs if exiting down
- If smoke is present, stay low towards the ground as you exit
- So long as you can do quickly without hindrance, take your smaller personal belongings with you
- Call 911 to alert the authorities in the event of an actual emergency
- Person in Charge to dispatch helpers to all entrances for emergency vehicle arrival in order to direct them to the incident
- Please pay close attention to all alarms in the building, even if they are not actively sounding/strobing in your immediate area so you might assist others and be aware of potential danger in the area

## Emergency Evacuation/Shelter Locations: 5

### TORNADO SHELTER LOCATION

- Entire building >>> Cellar theatre and trap room

### FIRE EVACUATION GATHERING LOCATIONS (PRIMARY)

- FINE ARTS THEATRE >>> Across Baldwin St. by Joe Brown Hall
- Balcony Theatre >>> Across Baldwin St. by Joe Brown Hall
- East wing hallways >>> Parking lot by Miller Learning Center
- West wing hallways >>> Grassy area behind the building by the statue
- Cellar Theatre >>> Parking lot by Miller Learning Center
- Cellar Theatre dressing rooms >>> Grassy area behind the building by the statue
- Basement level classrooms >>> Grassy area behind the building by the statue
- Fine Arts dressing rooms >>> Parking lot by Miller Learning Center

## Medical Emergencies: 6

- Notify and DIAL 911 immediately before providing other assistance
- Immediately following dialling 911, notify the Facility Manager @ [erwing@uga.edu](mailto:erwing@uga.edu)
- Be prepared to share your name, location, number of people injured/affected, description of the emergency, and the location and best building access point to reach the injured/affected
- Seek/send someone to locate a the Facility Manager/Business Manager if they are available to assist until further help can arrive
- There is an Automated External Defibrillator (AED), First Aid Kits, and Eye Wash Station in the building or Scene Shop. See Building Information for locations in Section 2
- Do not move the person(s) unless there is an immediate threat to the person in that location
- Be sure to wear personal protection equipment and avoid body fluids
- Ensure someone stays with the victim(s) and send someone else to meet an ambulance/law enforcement if called
- Ensure that once the injured is stabilized and properly cared for, be sure that an incident report is thoroughly completed

## Active Shooter Threat: 7

You have three options when responding:

### AVOID (ideal and preferred option)

- Have escape route in mind
- Leave belongings behind
- EVACUATE
- Keep your hands visible
- Call 911 once you are safe

### DENY

- Lock/block entry to your location
- Turn off lights and remain quiet and out of view
- Silence your phone and/or 2-way radio

### DEFEND

- Fight only as a last resort if in imminent danger
- Attempt to incapacitate the threat/shooter
- Commit to your actions 100%

Remember: When law enforcement arrives, their clear primary duty will be to first stop the threat

## Bomb Threat: 8

- Most bomb threats are received by phone. Act quickly, but remain calm and obtain as much information as possible from the caller
- Pay attention to the callers voice and tone, listen for background noises, and the details of the threat that are shared with you and take notes
- We will not automatically evacuate the building upon a bomb threat being received
- If you receive a threat, personally notify the Department Head, Facility Manager, or Business Manager as quickly as possible following the call
- If they are not present, call 911 and share the details at hand to assess the threat as quickly and accurately as possible and determine whether to evacuate or not

## Severe Weather: 9

### TORNADO

- A tornado watch is issued by the National Weather Service when tornadoes are possible in the area
- A tornado warning is issued when a tornado has been sighted, or indicated by weather radar in the area
- UGAlert will notify in the event of a tornado watch or warning (Make sure you are signed up for UGAlert)
- Be prepared and take shelter in the Cellar Theatre and trap room
- Do not pull a fire alarm pull station to alert others of a tornado warning
- Stay away from all exterior windows and doors
- Utilize internal hallways to the extent possible
- Do not use the elevator in the event power is lost
- Wait for an official allclear notification prior to returning to your work areas/classrooms

## Fire Extinguisher Locations: 10

- Fine Arts Theatre:
  - RHL Light lock
  - RHR Light lock
  - FHL Light lock
  - FHR Light lock
  - DSL
  - USR
  - SR Old Scene Shop
  - SL Old Scene Shop
  - Both ends of the dressing room hallway
- Cellar Theatre:
  - Light booth
  - SL exit into trap room
  - Hallway entry into trap room
- 4th Floor:
  - Inside Room 400
  - Fine Arts Catwalk
  - Elevator landing

Fire Extinguishers  
Cont.

- 3rd Floor:
  - Outside Rm 367

- Outside Rm 304
- 2nd Floor:
  - Main Lobby (2)
  - Outside Rm 202
  - Outside Rm 256
- 1st Floor:
  - Room 151
  - Outside Costume Shop Rm 155
  - Outside Makers Lab Rm 116
  - Outside Rm 108
- Scene Shop:
  - By both Exits
  - By the tool table
- Other Locations:
  - Outside Rm 60
  - Mechanical Rm 63



## **Appendix D**

### **Theatre and Film Studies Faculty and Staff, 2022-2023**

#### **Faculty**

##### **Professors**

Vivan Appler, Ph.D., University of Pittsburgh. Specialty: Human/Digital Performance Ethics

George Contini, M.F.A., University of Miami. Josiah Meigs Distinguished Teaching Professor. Specialties: Acting, Voice for the Actor, and Acting for Camera, Directing

Kristin Kundert, M.F.A., Ohio State University. Specialties: Voice for the Actor, Acting, Directing, Stage Movement

Richard Neupert, Ph.D., University of Wisconsin. Wheatley Professor of the Arts and Josiah Meigs Distinguished Teaching Professor. Specialties: Film History and Theory.

Farley Richmond, Ph.D., Michigan State University. Director, Asian Studies Institute. Specialties: Asian Theatre, Directing

David Saltz, Ph.D., Stanford University. Specialties: Interactive Performance and Media, Theatre History, Theory and Aesthetics, Directing

##### **Associate Professors**

Antje Ascheid, Ph.D., New York University. Specialties: Film History and Production

John Bray, Ph.D., Louisiana State University. Specialty: Dramatic Writing.

John Gibbs, Ph.D., Ohio State University. Specialties: Computer Modeling and Animation, Dramatic Writing, Sound Design, Modern Drama

J. Michael Hussey, M.F.A., University of Georgia. Specialties: Computer Design, Graphics, Animation for Media, Writing, Directing for Media

Ivan Ingermann, M.F.A., New York University. Specialties: Theatrical Design, Costume Design.

Khalid Y. Long, Ph.D., University of Maryland. Specialties: African American/Diasporic Theatre History, Drama, and Performance; Black Literature; Intersections of Race, Class, Gender, and Sexuality; Black Feminist Theatre and Performance; Asian American Theatre History and Drama; Dramaturgy; Directing, and Acting.

T. Anthony Marotta, M.F.A., University of Tennessee in conjunction with the London International School of Performing Arts. Specialties: Acting, Directing, Movement, Stage

Combat, Mask Performance/Making.

Rielle Navitski, Ph.D., University of California, Berkeley. Specialty: Film History.

Ray Paolino, M.F.A., Indiana University. Specialties: Acting, Directing

Julie Allardice Ray (Department Head), MFA, University of California, Irvine. Specialty: Scenic Design, Production Design.

Emily Sahakian, Ph.D., Northwestern University and the Ecole des Hautes Etudes en Sciences Sociales. Joint appointment with Romance Languages. Specialties: French Caribbean Theatre, Intercultural Theatre and Theatre of the African Diaspora, Community-based Theatre.

Christopher Sieving, Ph.D., University of Wisconsin, Madison. Specialty: Film History.

### **Assistant Professors**

Christian DeAngelis, M.F.A., University of California. Specialty: Lighting Design.

Shandra MacDonald, M.F.A., Howard University. Specialty: Film Producing, Screenwriting, and Directing.

### **Senior Academic Professional**

Mark Callahan, M.F.A., Cranbrook Academy. Joint appointment with the Lamar Dodd School of Art. Artistic Director, Ideas for Creative Exploration (ICE). Specialties: Internet Art, Interdisciplinary Arts Research.

### **Academic Professionals**

Daniel Ellis, M.F.A., New School. Joint appointment with the Hugh Hodgson School of Music. Specialty: Opera and Theatre Directing.

Tina B. Hantula, M.F.A., University of Georgia. Specialties: Makeup, Costume Design

David Kreutzer, M.F.A., California Institute of Arts. Specialty: Film Production

### **Professors Emeriti**

Richard Dunham, III, M.F.A., Ohio State University. Specialties: Lighting and Scenic Design

Charles V. Eidsvik, Ph.D., University of Illinois. Specialties: Film History and Theory, Screen Writing and Directing, Computer Applications

Freda Scott Giles, Ph.D., City University of New York. Specialties: African-American Theatre, African Theatre, Theatre History, Directing

Stanley V. Longman, Ph.D., University of Iowa. Specialties: Dramatic Writing and Literature, History, and Directing

B. Don Massey, M.F.A., University of Georgia. Specialties: Theatrical Design, Theatre Technologies

Sylvia J. Hillyard Pannell, M.F.A., Florida State University. Specialties: Costume Design and Fashion History, Computer Assisted Design

### **Department Staff**

Business Manager:

Academic Advisor, Student Support Coordinator:

Publicity Coordinator:

Facilities Manager:

Interim Technical Director:

Steven Carroll

Dina Canup

Clay Chastain

Erwin Greene

Jeremy Miller

**Appendix E**  
**Administrative and Committee Assignments,**  
**2022-2023**

**Administrative Assignments**

Head of Department	Julie Ray
Graduate Coordinator	John Bray
Undergraduate Coordinator	Emily Sahakian
Production Coordinator	Christian DeAngeles
Senior Technical Director	Jeremy Miller
Part Time Technical Director	Carina McGeehin
Applied Drama/Stage Mgt. Supervisor	Tina Hantula
PhD Program Coord. /Theory & History	David Saltz
Design Area Head	Ivan Ingermann
Film Studies Area Head	Richard Neupert
Dramatic Media Area Head	John Gibbs
Performance Area Head	George Contini
Costume/Makeup Supervisor	Tina Hantula
Studies Abroad Program, Cortona	Ray Paolino
Studies Abroad Program, London	George Contini
Executive Director, ICE	David Z. Saltz
Artistic Director, ICE	Mark Callahan

**Area Committees**

**Design and Production**

Ivan Ingermann, Chair  
Christian DeAngelis  
Tina Hantula  
Ivan Ingermann  
Jeremy Miller  
Julie Ray

**Dramatic Media**

John Gibbs, Chair  
Mike Hussey  
David Kreutzer  
David Saltz

## **Film Studies**

Richard Neupert, Chair  
Antje Ascheid  
David Kreutzer  
Shandra MacDonald  
Rielle Navitski  
Chris Sieving

## **History and Theory**

David Saltz, Chair  
Antje Ascheid  
John Bray  
John Gibbs  
Rielle Navitski  
Richard Neupert  
Farley Richmond  
Emily Sahakian  
Chris Sieving  
Khalid Long  
Vivian Appler

## **Performance**

George Contini, Chair  
Daniel Ellis  
Ray Paolino  
Kristin Kundert  
Anthony Marotta

## **Standing Committees**

### **Undergraduate Committee**

Emily Sahakian  
Dina Canup  
Julie Ray  
Farley Richmond  
Antje Ascheid  
Chris Sieving  
Mike Hussey  
Undergraduate Student Representative (TBA)

### **Honors and Awards Committee**

Anthony Marotta, Chair  
Antje Ascheid  
Ray Paolino  
Rielle Navitski  
Chris Sieving  
John Gibbs  
David Saltz  
TBA (Undergraduate Student Representative)  
TBA (Graduate Student Representative)

### **Production Committee**

Tina Hantula, Chair  
Ivan Ingermann  
Christian DeAngels  
Dave Kreutzer  
Anthony Marotta  
Erwin Greene  
TBA (Undergraduate Student Representative)  
TBA (Graduate Student Representative)

### **Season Selection**

George Contini, Chair  
Julie Ray  
Khalid Long  
John Bray  
Vivian Appler  
Farley Richmond  
Ray Paolino  
Clay Chastain  
TBA (Undergraduate Student Representative)  
TBA (Graduate Student Representative)

### **Diversity, Equity and Inclusion Committee**

Ivan Ingermann, Chair  
Vivian Appler  
Khalid Long  
Shandra McDonald  
Emily Sahakian  
Daniel Ellis  
Erwin Greene  
Dina Canup

Nikki Clay  
TBA (Undergraduate Student Representative)  
TBA (Graduate Student Representative)

### **Graduate Committee**

John Bray  
Graduate Faculty acts as a Committee of the Whole

### **Technology Committee**

David Kreutzer, Chair  
John Gibbs  
Michael Hussey  
David Saltz  
Richard Neupert  
Christian DeAngeles  
Debbie Tonks (Franklin College IT)

### **Elected Committees**

#### **Advisory Committee**

Full Professor: TBA  
Associate Professor: TBA  
Assistant Professor: TBA  
Academic Professional / Lecturer: TBA

#### **Graduate Student Representatives**

Faculty: TBA  
Production: TBA  
Season Selection: TBA  
Honors and Awards: TBA

#### **Undergraduate Student Representatives**

Faculty/Undergraduate Theatre Committee: TBA  
Faculty/Film Studies: TBA  
Production Committee: TBA  
Season Selection: TBA  
Honors and Awards: TBA