GRADUATE HANDBOOK

MASTER OF FINE ARTS IN THEATRE

THE UNIVERSITY OF MEMPHIS
DEPARTMENT OF THEATRE AND DANCE
2017-2018
The intention of the *Graduate Handbook* is to clarify the philosophy, point of view, and expectations of the M.F.A. graduate program in the Department of Theatre and Dance at the University of Memphis. The handbook also provides information concerning general procedures followed in the Department.

It should be noted, however, that central to departmental philosophy is the notion that the M.F.A. graduate program should be responsive to the individual goals and needs of each student. Toward that end, the student should understand that all decisions involving the degree program should be made in concert with the Graduate Advisory Committee. While the *Graduate Handbook* offers valuable guidance, ultimate responsibility for the conduct and supervision of the individual’s degree program rests with the Graduate Advisory Committee.

**DEPARTMENT MISSION**

Our primary mission is to educate the next generation of artists for successful careers in the theatre arts, in the entertainment industry at large or in the field of academia. A secondary mission is to enrich the cultural climate of the greater Memphis / Tri-state region. Central to our mission is the belief that theoretical and practical courses combined with production experiences and personalized mentorship are critical to the education and training of our students.

Mission and goals are on the website: [http://www.memphis.edu/theatre/](http://www.memphis.edu/theatre/)

**DEPARTMENT GOALS**

The primary goals of the Theatre Unit are to provide:

- Public education designed to enrich intellectual competence and achievement of the populace it serves regionally and nationally
- An academic environment for educational, creative, entrepreneurial and scholarly pursuits
- Theatre education and training that combine professional focus within a Liberal Arts foundation
- Leadership and involvement in the artistic growth of Memphis, the state of Tennessee and the nation
- An avenue dedicated to the discovery, acquisition, dissemination, and preservation of knowledge for the advancement of our community
Be desirous of pursuing such studies as will most tend to your intellectual and moral improvement and fit you for usefulness and employment when you take your place in the great theatre of life and throw everything from you that tends to distract from this pursuit.

— a father’s advice given to the young apprentice Frederick Law Olmsted

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Graduate Student Program Checklist

Name: ..............................................................................................................

[Check-Off and Date as items are completed.]
☐ Preparation of a Plan of Study. Complete a proposed Plan of Study for the initial Advisory Committee meeting. When approved, place a paper copy in the student’s file.

☐ M.F.A. Internship. To be approved, scheduled, and evaluated by the student’s Advisory Committee.

☐ Practicum Project. To be approved, scheduled, and evaluated by the student’s Advisory Committee.

☐ Master’s Degree Candidacy. This form should be brought for review and approval to the Graduate Advisory Committee meeting in the semester before the student intends to graduate. The deadline for submitting this form is the beginning of the semester in which you intend to graduate. Deadline dates, the form and instructions for completing it can be found at the following link:

http://www.memphis.edu/gradschool/current_students/graduation_information/graduation.php

After the requisite signatures are obtained, the form is to be submitted to the College Director of Graduate Studies (CFA 232) for signature. That office will forward it to the Graduate School.

☐ Application to Graduate. (formerly Intent to Graduate) This form is completed online. The deadline for submitting this form is the beginning of the semester in which you intend to graduate. Instructions on how to complete the application: “How to Apply to Graduate” is described on this page:

http://www.memphis.edu/gradschool/current_students/graduation_information/graduation.php

☐ Comprehensive Examinations. The student’s comprehensive examinations are normally scheduled in the last semester before graduation. Upon completion of both the written and oral components of this examination, the student must have the Comprehensive Examination Results form signed by committee members and submit it to the College Director of Graduate Studies (CFA 232) for signature. That office will forward it to the Graduate School. The link for the form can be found at:

http://www.memphis.edu/gradschool/resources/forms_index.php
Special Note on Outside Work: The student is reminded that the Assistantship Contract prohibits taking any off-campus work during the academic year without the prior written approval of the Committee Chair. This includes theatre production activities whether they are for pay or voluntary. The intent of this rule is not to prevent the student from working in the community but rather for the Committee to consider these activities as part of the student’s total workload for the semester.

Caveat Emptor: In addition to the information presented herein, the student is expected to be aware of and meet all requirements of the Graduate School, and to read the Graduate Catalog and any posted notices on the Academic Notices board outside the Main Office (Room 143), pertaining to their graduate program. It is the student’s responsibility to see that all requisite forms are filed with the proper offices by the required deadlines. The Graduate Advisory Committee will assist the student but the ultimate responsibility remains with the student.
Graduate Advising

General Description
At the graduate level, advising is accomplished by an Advisory Committee constituted by members of the Graduate Faculty and usually Chaired by a faculty member from the student’s area of emphasis. This committee is charged with the responsibility of providing comprehensive programmatic advice for the student. This includes assistance with academic scheduling, development of the Plan of Study, and periodic evaluation of academic and production work including the Practicum project, the Internship, and the Comprehensive Examination.

Initial Program Information
During consideration for acceptance into the graduate program, students will be interviewed by the designated head of the program the student is applying to as well as the Director of Graduate Studies. Discussions will include program expectations, workload, creative opportunities, degree requirements, admission and retention criteria, program philosophy and procedures, and any other programmatic questions that may arise.

Orientation
At the beginning of each academic year, all graduate students meet in a group session with the Director of Graduate Studies, the Department Chair and all faculty within the B.F.A. and M.F.A. programs for an Orientation to the program. One of the purposes of the orientation is to mutually acquaint the students and the faculty and to identify appointed advisory committee members. All graduate students attend this Orientation every year even if it is not their first year. Additionally, all new graduate students attend the University-sponsored Orientation for Graduate Students.

Initial Semester Academic Scheduling
Upon acceptance into the program, the Director of Graduate Studies enters an initial schedule of academic courses for each student. Immediately following the group Orientation Meeting, each student will have an opportunity to meet separately with their Graduate Advisory Committee Chair to confirm or revise the scheduled courses for the initial semester. Additionally, for first year students, there are two meetings scheduled in the Fall semester: Handbook Review (in September) and Advising Prep (in November).
Committee Selection
The members of a student’s Graduate Advisory Committee are appointed by the Department Chair and the Director of Graduate Studies at the time the student enters the program.

Committee Composition
The Committee shall be composed of a Chair (a member of the Graduate Faculty) and a Second Member. Both the Chair and the Second Member must be in attendance at all Committee meetings. One of the committee members should be from the student’s area of program focus. If the student desires to have a third member added to the Committee, and there is a faculty member willing to assume the role, the student may propose the addition to the Director of Graduate Studies.

Change in Committee
Should there be a need for a change of Committee, constituents either from the perspective of the faculty or that of the student, the change should first be proposed to the Director of Graduate Studies who will advise the Committee of the request for a change. The Committee and the student will then meet to discuss the matter. If the programmatic rationale for the change is deemed appropriate and endorsed, the Committee Chair submits the change to the Director of Graduate Studies for final review, approval, and implementation. Changes may be approved and effected at any time in the student’s three-year program.

Member Responsibilities
The Chair serves as the principle programmatic and artistic advisor to the student and exercises the primary control and evaluative function over the student’s program and of the Committee’s recommendations regarding that program. The Second Member serves as a major advising contributor to the Chair and to the graduate program of the student. Should the Chair resign or take leave from his/her faculty responsibilities, the Second Member shall assume the position and responsibilities of the Chair of the Committee.
Committee Functions
The Advisory Committee shall have the following major functions:

A. To approve the Plan of Study, which defines the student’s program focus.

B. To monitor academic and artistic progress. The Committee shall meet at least once each semester to review progress and make recommendations to sustain or improve achievement. Satisfactory academic and artistic progress, as determined by Committee evaluation, is required for continuation in the program.

C. To monitor the quality and quantity of the student’s participation in the Department production program.

D. To approve and evaluate the First and Second Year Directing Projects (Directing graduate students only).

E. To approve and evaluate the M.F.A. Internship.

F. To approve and evaluate the Practicum project.

G. To prepare, administer, and evaluate Comprehensive Examinations.

H. To report to the full faculty the student’s progress in the program at regularly scheduled graduate reviews.

I. Committee Chair approves all requests to participate in outside work during the academic year and files written approval in the student’s file.

Initial Advisory Committee Meeting
The student will receive notice of the date and time of the initial Graduate Advisory Committee meeting. The major business of this meeting is the presentation of a prepared Plan of Study by the student. In reviewing the proposed Plan of Study, the Committee will take into consideration the student’s background and goals, and determine whether any remedial study is indicated. If deemed necessary, the remedial work (which may consist of readings and/or undergraduate course work) will then be incorporated into the Plan of Study, as will a timetable for accomplishment.

The Plan of Study
The Plan of Study is the document that defines the student’s program focus. It is a listing of all proposed course work, remedial work, independent projects, and the Practicum Project. The student should be prepared to propose a Plan of Study for discussion, amendment, and approval at the initial Graduate Advisory Committee meeting (specifics of Practicum are not required at this time—see
separate policy section which describes this project in detail). The Plan of Study should include all required core courses, reflect the primary and secondary emphases in the program, and should follow the Graduate Bulletin’s percentage requirements for “7000 level” courses. No student will be permitted to register beyond nine (9) hours until the approved Plan of Study is completed. Upon completion, the Committee will approve the Plan of Study with a copy retained in the student’s file. The Plan of Study may be amended as required during the student’s tenure in the program, with committee approval.

**Graduate Student Activity Report**

A *Graduate Student Activity Report* is to be completed and given to each member of the Graduate Advisory Committee and the Director of Graduate Studies one (1) week in advance of the evaluative meeting at the end of each semester. *The evaluative meeting may not formally convene until the report has been received.* The purpose of the report is to summarize the semester’s academic, artistic, and production activity. The Graduate Student Activity Report will be maintained by the student and submitted electronically each semester. Each submission will be cumulative, *i.e.* the report will contain the record of activity for all previous semesters as well as the current one.

**Semester Advisory Committee Evaluations**

At the beginning of each semester, the student will receive the scheduled date of the Graduate Advisory Committee meeting, and, in addition, the date the Graduate Student Activity Report is due. One of the primary functions of this end-of-semester meeting is to conduct an evaluation of the student’s progress in the program. The purpose of the evaluation is to assist the student in developing an accurate self-awareness and to determine the future prospects for the student in the program. Evaluation will include academic and artistic progress, professional competencies addressed, assessment of performance of Graduate Assistantship duties, assessment of the status of the original Plan of Study, and determination of the course work to be taken the following semester. The student will be encouraged to enter into dialogue concerning the committee’s evaluation and its relationship to the student’s goals. As reference, the student should bring the *Graduate Handbook* to every Committee Meeting.

**Graduate Review**

At the end of each semester, and following the Advisory Committee’s meeting, the entire faculty will meet to discuss the status and progress of each student. The student’s Committee Chair will share the Committee’s assessment of the student with the faculty at large and solicit additional input or perspectives.
Possible outcomes of the evaluation process include: (1) continuance in the program without condition; (2) continuance in the program with conditions; (3) non-continuance in the program.

Following the meeting of the full faculty, the Director of Graduate Studies will schedule and convene a meeting of the full faculty with those students for whom special concerns were expressed. At that meeting, any conditions for continuance in the program will be clearly articulated. The Director of Graduate Studies will lead the discussion regarding the faculty’s collective perceptions. The student will have opportunity to respond to the faculty’s evaluation.

M.F.A. Portfolio Review
At the beginning of the spring term each year, there will be a scheduled Portfolio Review for all design students with the design faculty and for all directing students with the performance faculty. (See Portfolio Review section for details.) At that time, the student’s professional presentation skills as well as the student’s competencies and artistic progress as demonstrated by the portfolio will be evaluated. The student will have the opportunity to respond to the faculty’s evaluation.

Records for File
The following items relating to Advising are to be kept in the student’s departmental file:

• *Plan of Study*

• Cumulative *Graduate Student Activity Report*
  Each semester the student is required to submit an electronic update of the cumulative activity report which will be included in the student’s departmental file. Committee Chairs may request a paper copy.

• *Master’s Degree Candidacy* form and *Application to Graduate* (formerly *Intent to Graduate*)
  At the Graduate Advisory Committee meeting in the semester before the student intends to graduate, the student should bring the *Candidacy* in for review, approval, and signatures. The *Application to Graduate* is filed online. Once approved, the *Candidacy* form should be
filed with the Graduate School. A signed copy of the Candidacy form should also be placed in the student’s departmental file.

M.F.A. Bibliographies

Philosophy
The books in the required M.F.A. bibliographies have been carefully selected by the graduate faculty to assure that the student receives an overview of core ideas in our field of study. It was the considered choice of the faculty to require influential theoretical books rather than practice-oriented “how to” books. The list reflects the 21st Century emphasis of our program, but care has been taken to include texts that provide a historical context for the directions of modern theatre. Play texts were also chosen to give directors a broad base exposure to dramatic literature that includes classics, modern classics, and contemporary drama. The intention of the faculty is to provide students with a diverse mix of important plays that will also serve to deepen and compliment the theoretical reading.

The bibliographies have purposefully been kept minimal so that the student’s Graduate Advisory Committee can reasonably expect completion of all required reading by the end of the student’s third year in the program.
Requirement
Each M.F.A. candidate will be responsible for reading all texts related to his/her program focus (Design Bibliography or Directing Bibliography). It is recommended that you read at least one current theatre periodical during your course of study; American Theatre is recommended for Directing students and Live Design for Design students. Each student is also required to read the plays in the Script Bibliography. Plan to complete approximately one-third of the required books and scripts each year of the program.

Progress Assessment
At the end of each semester, at the Graduate Advisory Committee meeting, the student will present an annotated bibliography of the required books, plays, and periodicals completed that term. Annotations should be in the form of brief synopses of important ideas presented and an evaluation of the text as it related to the student’s focus of study. Students may add titles to the annotations but not as substitutes for those required. Advisory Committees may assign additional titles for annotation in some circumstances: as in remedial studies.

The ideas encountered in the required texts are a major resource for both the written and the oral comprehensive examinations. Further, if questions formulated for these examinations involve reference to a specific script, it will likely come from the lists of required scripts.

Resource Availability
The books and scripts in the required M.F.A. bibliographies will be placed on reserve in the University of Memphis Library. Scripts may be available in the departmental library. The periodicals American Theatre and Live Design are available in University of Memphis McWherter Library.

The University of Memphis Library holdings include the books and periodicals listed in the M.F.A. Research Resource Bibliography.

Records for File
The following items relating to M.F.A. Bibliographies are to be kept in the student’s departmental file:

- Bibliographic annotations of semester’s readings.
  These annotations will be included as part of the Graduate Student Activity Report, updated each semester and filed electronically.
Preface
All professions assume practitioners have a certain body of fundamental knowledge and competencies. The following guidelines are provided so that you may become aware of these fundamental assumptions for the theatre profession. During the three years of your M.F.A. program you should view the mastery of knowledge and competencies to be a holistic endeavor: opportunities for acquiring understanding and skills are present in your course work, in the theatre production activity of the Department, in the reading lists provided in the M.F.A., bibliographies, and in independent research.

Fundamental knowledge for all Theatre Practitioners

Theatre Production
An understanding of all the theatre arts and crafts at a sufficient level of knowledge to communicate with other artists in the collaborative process and to make critical judgments.

Textual Analysis
A thorough knowledge of objectives and methods of play analysis. An awareness of aesthetics, psychology, and socio-historical context. Ability to integrate advanced play analysis skills into the development of an artistic concept for a stage production.

Dramatic Literature
Comprehensive knowledge of body of plays in various periods of dramatic literature and a detailed knowledge of specific scripts generally regarded as important works of each historical period.

Theatre History
Background knowledge of the history of the theatre and its relationship to the broader context of the history of civilization.
Research
Knowledge of the objectives, principles, and methods of dramaturgical research as well as visual and aural research. Awareness of significant theoretical and practical resource materials in the field.

Interpersonal skills
Cultivation of interpersonal skills that allow one to communicate productively with all artistic collaborators.

Professional Practice
Awareness of standards and expectations of theatre practice according to professional models.

Business of Theatre
Sufficient interpersonal skills and training to deal effectively with such matters as budgets, contract negotiations, professional ethics, legal responsibilities, and public relations.

The Role of the Stage Director
To tell a story
To conceive a Production
To collaborate with designers
To collaborate with actors
To realize truthful human experiences on the stage

Directing Competencies
Interpretive skills
Ability to conceive a production concept from knowledge of the work and advanced skills in play analysis. Ability to articulate the theme of the work and to maintain interpretive integrity in communicating the production concept to designers. Ability to work collaboratively with designers in developing his or her concept in production. Ability to maintain continuity and clarity of theme during the overall rehearsal with the actors. Directorial technique that allows a staging that clarifies theme for the audience.

Analytical skills
Knowing what to emphasize or focus on stage in order to tell the story; having the directorial technique to emphasize selected moments and direct the focus of the audience.
Spatial intelligence
Developing and refining awareness of the use of stage space to communicate ideas and emotions on stage in coherent and expressive form. Mastering techniques of picturization, composition, movement, and the shifting of focus and emphasis.

Aural intelligence
Developing and refining a feeling for language and literature involving an awareness of sound and rhythm in relation to meaning and emotion. Developing an awareness of musicality in performance, the innate tempo/rhythm of the dramatic action.

Styles, Genres, Forms of Performance
Ability to address a variety of styles, theatre genres, and forms of performance.

Knowledge of the art and craft of theatrical design
Ability to communicate his or her staging concept to a design team. Ability to work productively in collaboration with designers in realizing his or her concept. An understanding of the basic principles of light, sound, color, mass, line, texture, and space in the theatre. Sufficient knowledge of each of the design areas to communicate with designers creatively and to make critical judgments.

Knowledge of the art and craft of acting
Developing a range of techniques for an effective audition and interview process and developing awareness of casting considerations. Ability to work with actors from the early stages of creation through the finished performance. Developing a range and variety of rehearsal techniques as a director. Knowing how to enable the actor to realize the performance of which he or she is capable.

Organizational skills
Ability to guide a stage production from conceptualization to realization in public performance within a set period of rehearsal time. Ability to create a strategic plan for progression in rehearsals. Ability to monitor and adjust the plan as the process unfolds so that work is ready for performance within the set period of time. Ability to plan, monitor, and make appropriate and corrective adjustments to a rehearsal schedule.
Leadership ability
Ability to provide an artistic environment that will inspire and shape the creative responses of actors, designers, technicians, and other artists. Ability to create a working atmosphere characterized by cohesiveness and pleasure in the work place.
The Role of the Designer

Lighting Designers should be able to use Light to achieve:
- Visibility (selective)
- Revelation of form, shape, and texture
- Creation of mood and associations
- Compositional emphasis
- Confirmation or enhancement of reality
- Dramatic emphasis in support of theatrical moments
- An effective visual style for the production

Sound Designers should be able to use Sound to achieve:
- Conveyance of information (tell a story, etc.)
- Confirmation or enhancement of reality
- Creation of an environment (a sense of place, time, and character)
- Dramatic emphasis in support of theatrical moments
- Creation of mood and associations
- An effective aural style for the production
- Direct musical/vocal support

Scenic Designers should be able to use Scenery to achieve:
- Conveyance of information
- Confirmation or enhancement of reality
- The establishment of emotional tone and resonance
- Communication of fundamental dramatic rhythms through the establishment of spatial relationships
- Creation of an environment (a sense of place, time, and character)
- Dramatic emphasis in support of theatrical moments
- Dimensionality and texture of theatrical space
- Creation of mood and associations
- Compositional emphasis
- An effective visual style for the production

Costume Designers should be able to use Costuming to achieve:
- Creation of an environment (a sense of place, time, and character)
- Conveyance of information and relationships among characters
- Confirmation or enhancement of reality
- Dramatic emphasis in support of theatrical moments
- Creation of mood, associations, and characterization
- An effective visual and movement style for the production
- The technical needs and practical considerations of the script
Designer Competencies:

**Design Development**

Designers should be able to conceive and develop a design which:

- Supports the point-of-view underlying the production concept.
- Supports and defines the stylistic approach to a production.
- Conveys interpretation through theatrical realization of the images, symbols, and metaphors, which are important to the production.
- Provides compositional focus and balance among and within design elements.
- Creates emotional associations (mood, tone, texture) appropriate to the production.
- Supports and enhances the temporal rhythms of the production.
- Creates a personality or character for the design elements.
- Stimulates Image making.
- Defines the reality or illusion that will serve as the physical environment for a production.
- Creates a sense of time, place, space, character, and personality.
- Convey specific information important to the production.
- Provides for the special theatrical moments or effects important to the production.
- Establishes a viable production scheme for the staging of the production.

**Conceptualization**

- Designers should be contributors to the production conceptualization process by being able to:
- Read and analyze the script with sufficient insight to identify the plot synopsis, important themes and ideas, a character summary, the time and place for each scene, direct references to design elements and physical requirements, and special theatrical moments or effects.
- Contribute visual/aural research as well as historical references and contexts related to production.
- Articulate a Point–of–View toward idea(s) in the script.
- Discuss artistic perceptions of the images, symbols, metaphors, tones, textures, and rhythms that have resonance and importance for the production.
• Collaborate in the determination of the presentational, visual, and aural Style for the production.
• Articulate design objectives important to the production and offer specific design choices that would be effective in realizing the objectives.
• Identify the design tools and techniques that they intend to prominently feature in their realized designs and illustrate the characteristic way they will be used.
• Produce documentation, illustrations, or physical examples that will facilitate an understanding of the design elements.
• Assess the relative emphasis or potential of each of the design elements in this specific production.
• Suggest or respond to the restructuring of elements (scenes, characters, physical requirements, etc), which may be necessary or desirable for the specific production conditions.
• Offer solutions with regard to the production’s staging scheme.

**Conceptualization (continued)**

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**Designer Competencies:**

**Career Development**

Designers should be able to sustain a professional career by being able to:

• Form an accurate self-image that reflects an assessment of their natural and acquired abilities, strengths and weaknesses, work habits, standards and ethics, and professional persona.
• Present themselves to prospective collaborators through a well-conceived and executed portfolio and résumé.
• Express themselves effectively in the vocabulary of their profession.
• Demonstrate artistic vision and imagination, intelligence, technical currency and competence, and craft skill.
• Demonstrate an awareness of professional standards, work environments and (union) regulations, and collaborative responsibilities.
• Demonstrate an awareness of the heritage and current direction of their profession with objectivity and perspective.
• Develop personal and professional organizational skills that enable them to balance multiple, and sometimes conflicting, responsibilities in an efficient and productive manner. This includes the ability to plan effectively,
monitor progress, and respond to the need for adjustment and corrective action.

- Function effectively in a variety of organizational contexts and roles. This includes the ability to respond to directives as well as the ability to supervise and allocate responsibility to others.
- Function effectively in matters of business and opportunity. This includes the ability to assess and negotiate contractual agreements delineating compensation and benefits, working conditions, protection of intellectual and real property, and labor union provisions and compliances.

Craft and Skill Competencies: *(Sample List)*

Lighting Design

- Draft a Lighting plot.
- Produce computer executed lighting documents (Plot, section, and schedules).
- Produce a Lighting Rendering.
- Do a circuit layout for a Lighting Plot.
- Choose correct instruments by beam and performance criteria.
- Establish a color scheme for a production.
- Be able to do both Additive and Subtractive color mixing.
- Design and rig an optical projection effect.
- Light a cyclorama.
- Light a painted backdrop.
- Light a scrim translucency both front and rear.
- Configure a patch scheme for dimmer, and control assignment.
- Focus any type of instrument.
- Wire a connector on a cable.
- Optically align a lamp in an instrument.
- Properly rig, weight, and fly a counterweight batten.
- Layout a contiguous sidelight lighting plane.
- Layout a McCandless acting area.
- Layout a color tone lighting layer for a set.
- Install and control a color scroller.
- Solder an electrical connection.
- Properly use beam-shaping accessories (patterns, barndoors, and top hats).
- Rig a boom lighting position.
- Rig a feeder cable for a rolling (floor) scenic unit.
- Rig, control, and distribute fog atmospherics.
- Produce and annotate a scaled drawing and read a scale rule.
- Create an Instrument Schedule.
• Create a Control Schedule and Control Map (Magic Sheet).
• Rig and cable (power & control) an automated fixture.
• Record and apply “personalities” for an automated fixture.
• Program a lighting cue involving control of an automated fixture.
• Compose a lighting cue on a computer console.
• Compose a cue transition on a computer console.
• Compose a Lead-Lag cue transition.
• Compose a sequential build/fill cue effect.
• Compose a dissolving tag-out cue effect.
• Layout a DMX distribution and control wiring plan.
• Connect a dimmer pack to electrical service distribution box.
• Perform a continuity test on an electrical circuit.
• Identify ground, neutral and hot lines in an electrical circuit and confirm with measurement.

Craft and Skill Competencies:

(Sample List)

Sound Design

• Produce a Cue Requirements list and associated script score.
• Do an assignment plan for playback devices.
• Draw a Sound plot and Sound System Block Diagram for a show.
• Trace a signal path through equipment.
• Compose a MIDI Machine Control message.
• Record to a digital hard-disk recorder.
• Record a custom-made Compact Disc.
• Properly setup a Direct Injection box.
• Create a setup for recording actor dialog in a studio.
• Design a microphone layout for recording an acoustic piano.
• Rig and connect a multi-circuit cable snake for a house mix position.
• Layout a full-coverage speaker pattern for an auditorium.
• Apply a reverberation effect to a sound.
• Compose and send an Auto-Locate command to a playback device.
• Synchronize two devices using SMPTE/MTC protocols.
• Record a microphone signal through a compressor.
• Produce setup documentation for a show sound engineer.
• Layout and wire a line-level signal patchbay with normalled jacks.
• Layout and wire a MIDI patchbay.
• Wire a balanced-line connector (XLR and Phone).
• Control an audio tone generator (synthesizer) from a remote keyboard via MIDI.
• Send a MIDI patch command to a device.
• Properly set up a multi-channel mixer’s input module.
• Properly equalize a signal using a mixer’s input module.
• Configure and assign an Effects Send/Receive loop from a mixer.
• Compose a sound cue employing an acoustic image movement.
• Compose an Underscore-With-Dip sound cue.
• Record a sound sample and configure it for playback.
• Layout and control multiple samples using sample playback software.
• Create a derivative sound by pitch shifting a sample.
• Record a multi-track sound cue by employing a software sequencer.
• Create a cue sequence using automated playback software.
• Create an automated mix using computer software.
• Compose a sequential build/fill cue effect.
• Compose a cue effect that changes acoustic perspective.
• Rig a performer with a concealed body microphone and radio transmitter.
• Design a music reinforcement/monitor layout for a musical.
• Create a sound sources database.
• Set up a production intercom system.

Craft and Skill Competencies: (Sample List)

Costume Design

• Produce research sketches.
• Produce a period research reference book for a production.
• Produce an ensemble color key/swatch palette for a production.
• Produce a costume rendering (various media) with swatches.
• Produce silhouette study for a costume period.
• Create a costume budget for a production.
• Create a staffing plan (personnel and labor) for building and running a production.
• Devise a shopping/buying plan for materials needed for a production.
• Select appropriate fabrics for proposed build project
• Produce a comprehensive build estimate from a rendering.
• Do a three-dimensional realization study of a two-dimensional rendering.
• Develop a pattern from a rendering using the flat pattern method.
• Develop a pattern from a rendering using the draping method.
• Alter an existing pattern.
• Fit a costume to an actor.
• Stitcher Fundamentals: understand construction and alteration notations, machine operation, work in draping team structure.
• First-hand Fundamentals: mark costume for construction and alteration with understandable notations, supervise stitchers, assist cutter/drapier.
• Master a specific garment construction technique: ie: install a zipper closure, stitch a bias-cut gown, tailor’s alteration etc.
• Compose an accessories plan for a costume.
• Take a comprehensive set of actor measurements.
• Produce a costume change plot.
• Setup an offstage quick-change station.
• Design an age/character makeup for a performer.
• Build period footwear using modern shoe bases.
• Produce proper paperwork for backstage crews: check-in lists, laundry schedules and instructions, dressing/tracking cards etc.
• Devise an effective procedure for recording fitting/workshop notes.
• Properly use and operate common machinery and tools found in professional costume shops
• Dye a piece of fabric.
• Distress a costume.
• Use appliqué and additives to create three-dimensional detail.
• Produce a multi-technique sewing example piece.
• Clean and style a wig.
• Ventilate and style a facial hair piece.
• Design and execute a period millinery piece.
• Design and execute accommodations for a costume concealed microphone and radio transmitter.

Craft and Skill Competencies:
(Sample List)

Scenic Design

• Produce a complete set of design documents for a production.
• Produce a computer-drafted ground plan
• Drafting a ground plan and section
• Draft design elevations and set details
• Produce scenic renderings
• Build a white model
• Build a fully painted model
• Do a sightline study
• Prepare a production budget for a scenic design.
• Produce a Props Folio.
• Create a research and concept reference book for a period
production.
- Produce research sketches such as thumbnails and roughs
- Create a color palette (key) for a production.
- Create and produce shift plots for movement and storage of scenery
- Prepare a prop preset and shifting plot.
- Prepare a masking plan.
- Render a cyclorama progression for collaboration with a lighting designer.
- Configure a staging plan a multi-set musical.
- Render a painterly approach for an opera setting.
- Design a turntable based setting.
- Design a setting employing an automated show deck for scenic shifting.
- Choose appropriate scheme for scenery with regard to staging format
- Design a multi-entrance Farce setting.
- Design a Wing-and-Drop setting.
- Design a Simultaneous Staging setting.
- Do a paint elevation for a translucent drop.
- Prepare a paint order for a production.
- Drape and pattern fabric for set dressing
- Read a scale rule
- Understand color structure and its use on stage
- Create dimension in paint using basecoat, highlight, and shade
- Tone set with painted highlights and shadows
- Use applique to create dimension in scenery
- Upholster a chair, settee, etc.
- Use techniques for distressing scenery and furniture
- Assemble a vita and portfolio

Craft and Skill Competencies: (Sample List)

Technical Direction

- Produce a complete set of Technical Drawings for a production.
- Read a scale rule.
- Be proficient in one of the major CAD programs used in the industry.
- Be able to budget time, money, and labor expenditure.
- Create a reference book for tracking the build process.
- Be able to research the usability of a new product.
- Know how to locate vendors in a new area.
- Know how to lay out a scene shop to provide good flow of
• Understand how technical production relates to other aspects of theatre.
• Recognize when research or outside assistance is needed to accomplish a given task.
• Know & apply standard safe rigging practices.
• Properly rig, weight, and fly a counter weight line set.
• Properly rig and fly a running hemp/sandbag line.
• Know how to tie appropriate knots.
• Have knowledge of standard construction practices for theatre.
• Be able to keep abreast of emerging technology.
• Have a working knowledge of scenery automation.
• Have & apply metal working skills.
• Know how to maintain basic shop equipment.
• Be able to make minor repairs on shop equipment.
• Have a working knowledge of environmental safety issues.
• Know how to properly store and dispose of hazardous chemicals.
• Know basic first aid.
• Know how to make basic and three phase electrical connections.
• Know how to test an electrical circuit.
• Know how to make basic plumbing connections.
• Have a working knowledge of pneumatics and hydraulics.
• Have a working knowledge of NFPA codes.

Craft and Skill Competencies:
(Sample List)

Stage Directing

• Compose an Audition Form.
• Structure a Call Back.
• Create a Scene-Character chart.
• Evaluate a proposed ground plan.
• Create a Prop List.
• Produce a rehearsal plan and schedule.
• Structure and implement a rehearsal improvisation.
• Take down blocking notation.
• Build a scene to a climax.
• Stage a Curtain Call.
• Convey notes to actors succinctly and supportively.
• Make a Curtain Speech.
• Write a Press Release.
• Devise a Photo Call.
• Assemble a Vita and portfolio.
• Do a character study for audition preparation.
• Prepare a production conceptualization study for presentation to designers.
• Compose a table & chair arrangement for a key sit-down scene (i.e. Long Day's Journey).
• Prepare a blocking plan for a scene.
• Design a physical and vocal rehearsal warm-up.
• Compose a multi-level stage picturization.
• Do a setup and punchline analysis for a comic bit.
• Do a movement analysis for a raked stage setting.
• Do a blocking analysis for a realistic box setting.
• Do a blocking and movement analysis for a period Wing-and-Drop setting.
• Evaluate a designer’s decorator composite elevation.
• Prepare a language and diction plan for rehearsals of a Shakespeare production.
• Do a blocking study for a stage violence scene.
• Prepare a rehearsal integration plan for book, music, and choreographic rehearsals of a musical.
• Design an effective Producer’s Showcase for a proposed production.
• Write a Director’s Notes section for a program.
• Prepare a Study Guide for a youth audience performance.
• Do a blocking study for a scrim effect staging.
• Propose a season of artistic works for a repertory theatre company.

Curriculum

M.F.A. DIRECTING CURRICULUM

The Theatre Core is specified in the Graduate Bulletin. Additionally, the Department requires of M.F.A. Directing candidates 21 credit hours as designated in the Directing Group. The Directing Group is designed to offer experience in both the theory and practice of stage direction. There are three formal classes in stage direction and also a First Year Directing Studio Project and a Second Year Directing Studio Project. The first year project will have as its central focus directorial skills involving staging techniques and collaboration with actors. The second year project will additionally offer the opportunity for collaboration with designers. Consult the guidelines for “Project Phases and Plans of Action” in the Production Practicum section in order to prepare properly with your Advisory Committee for the First Year Directing Studio Project and the Second Year
Directing Studio Project. Also required of Directing candidates is the Visual History series, which are courses that address design and cultural literacy. Three credit hours must be selected from the History/Literature Group.

The 15 credit hours of elective courses may be taken from any of the areas in the Department: Directing, Performance, Dance, Design, Critical Studies or Musical Theatre. Although adjustments may be made later, these elective courses should be proposed on the initial Plan of Study. Electives should clearly support the personal and professional needs and goals of the individual student. A three-year Plan of Study can be created most effectively by consulting the semester-by-semester Schedule of Classes that identify courses available each semester in the cycle of offerings.

**Directing Group**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>THEA 7521</td>
<td>Stage Direction</td>
</tr>
<tr>
<td>THEA 7526</td>
<td>Directing Studio (1st year)</td>
</tr>
<tr>
<td>THEA 7526</td>
<td>Directing Studio (2nd year)</td>
</tr>
<tr>
<td>THEA 7553</td>
<td>Styles of Directing</td>
</tr>
<tr>
<td>THEA 7554</td>
<td>Seminar in Directing</td>
</tr>
<tr>
<td>THEA 7546</td>
<td>Visual History of Design I</td>
</tr>
<tr>
<td>THEA 7547</td>
<td>Visual History of Design II</td>
</tr>
</tbody>
</table>
**History/Literature Group**
THEA 6548   Musical Theatre History
THEA 6549   Theatre History
THEA 6551   Dramatic Literature I (Classic)
THEA 6552   Dramatic Literature II (Classic)

**Electives in Directing, Performance, Critical Studies and Musical Theatre**
DANC 6101   Dance Repertory
DANC 6201   Dance Composition
DANC 6202   Advanced Dance Composition
DANC 6402   Dance Education in Diverse Settings
THEA 6220   Acting/Musical Theatre
THEA 6221   Stage Dialects
THEA 6223   Musical Theatre Performance Practicum
THEA 6224   Principle/Music Theory/Theatre
THEA 6441   Performance Repertory
THEA 6455   Directing Narrative Theatre
THEA 6457   Vocal Styles for Performance
THEA 6501   Advanced Movement Styles
THEA 6503   Creative Dramatics
THEA 6531   Acting Styles
THEA 6532   Mask Performance
THEA 6559   Theatre of the African Diaspora
THEA 6571   Playwriting
THEA 6592   Theatre Architecture/Facility Planning
THEA 6631   Acting TV and Film
THEA 7440   Seminar in Critical Studies (Asian Theatre)
THEA 7440   Seminar in Critical Studies (African American Theatre)
THEA 7526   Directing Studio (repeatable for 9 hours)
THEA 7551   Seminar in Theatre Aesthetics
THEA 7553   Styles of Directing (repeatable for 6 hours)
THEA 7554   Seminar in Directing (repeatable for 6 hours)
THEA 7571   Advanced Playwriting
THEA 7993   Special Problems (THEA 3532 Advanced Scene Study)

**Electives in Design**
Note: Directing students are encouraged to develop design literacy. The following courses prove most valuable for directors since they focus on design concepts rather than technology.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>THEA 7561</td>
<td>Scenic Design Studio</td>
</tr>
<tr>
<td>THEA 7562</td>
<td>Lighting Design Studio</td>
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<tr>
<td>THEA 7563</td>
<td>Costume Design Studio</td>
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<tr>
<td>THEA 7566</td>
<td>Sound Design Studio</td>
</tr>
<tr>
<td>THEA 7592</td>
<td>Theatre Planning and Management</td>
</tr>
</tbody>
</table>
M.F.A. Design & Technology Curriculum

The Theatre Core is specified in the Graduate Bulletin. Additionally, 39 credit hours of elective courses may be taken by design/tech candidates from any of the areas in the Department: all Production Design & Technology, Directing, Critical Studies, Performance, Dance or Musical Theatre. Courses outside the Department of Theatre & Dance may be included with approval by the Committee Chair.

Because there is great variety of courses among the 5 areas of emphasis within the design & technology degree, MFA candidates work closely with their Advisory Committees to create a Plan of Study. That Plan of Study should support the personal and professional needs and goals of the individual. A three-year Plan of Study can be created most effectively by consulting the All Course Rotation as well as the Course Sequence Sheet. *(Note: no more than 30% may be from 6000 courses.)*

Design & Technology candidates are asked to identify primary and secondary area(s) of emphasis through which to structure the Plan of Study. Although adjustments may be made later, electives should be proposed on the initial Plan of Study and considered in consultation with the Advisory Committee. *Season Assignments* are regularly incorporated into directed study electives or other coursework to satisfy specific objectives.
Directed Studies

Concept
Directed Studies refers to individualized projects undertaken as coursework for academic credit. These projects are typically conceived to allow students to explore topics in a manner or to an extent not provided for in regularly established courses. The form of the project may follow either a traditional academic course model, a research investigation model, or be of a practicum format.

Directed studies coursework is typically undertaken in the latter half of the student’s program building upon and as an extension of regularly established courses.

The Proposal
Students interested in undertaking a directed studies project for credit must prepare a proposal for consideration by prospective faculty supervisors.

The proposal should state the nature of the project and its educational objectives; indicate the contact hours per week anticipated; suggest tangible products to be produced (e.g. a research paper, a design project, a demonstration workshop, a stage production, etc.); and include a calendar indicating major phases of the project. Finally, and most importantly, the proposal must present the criteria for evaluation of the directed studies project.

Selecting a Faculty Supervisor
Supervision of a directed studies project represents an additional responsibility for the faculty member above and beyond his or her normal teaching responsibilities. Therefore the student should approach prospective faculty project supervisors with a clearly developed proposal. Discuss the proposed project with them to determine if there is interest in the proposed topic and time available to give proper attention to the project. Once a faculty member agrees to supervise the project it may be undertaken.

Registration
Commitment from a faculty member to supervise the directed study must be attained *in advance* of registration for credit. Having attained such a commitment, the student may register for the appropriate course [e.g. Directing Studio, THEA 7526; Directed Studies in Design and Technical Production, THEA 7560; Special Problems, THEA 7993; Directed Studies, DANC 6301]. The specific number of credit hours to be undertaken (which should be indicated in the proposal) and the chosen project supervisor, will determine the section of the course for which the student will register.

**Development of the Contract**

The student and the faculty supervisor should agree upon a contract for the project. With consideration of the nature of the project and its educational objectives, they should agree upon the nature of the contact hours with the supervisor, a methodology of research, a delineation of specific tangible products, and a detailed calendar indicating progress points and submittal deadlines. These elements, naturally, may be further developed and refined as the project ensues. Criteria for evaluation, however, must be clearly stated before the directed studies project begins.

The contract for the project must be submitted to the Department Chair at the end of the semester prior to the semester in which the study is to be undertaken (ideally, during the pre-registration period with the Graduate Advisory Committee, but no later than the last day of classes).
First Year Directing Studio Project

General Description
The First Year Directing Studio Project is intended to give directing students the opportunity to focus on various aspects of the directing process to prepare them for success in the culminating Practicum Project in the third year of study.

First Year Directing Studio
The First Year Project takes place in the second semester of study. The production, of not more than one hour in length, focuses on issues of staging and actor coaching and does not require technical and design support. It is typically performed twice—both as a Lunch Box and Dinner Box. The student will discuss several possible choices with the Graduate Committee. After a title is selected, the director will approach prospective faculty in order to secure a supervisor for the project. While any faculty member with graduate status may serve as advisor, it may not be the best idea to ask the Committee Chair to advise this first year project since he/she will advise the Second Year and Practicum Projects. It is the student’s responsibility to schedule performances and rehearsals through departmental procedures.

Required Documentation
1. Proposal
2. Production Concept Paper
3. Rehearsal Plan
4. Rehearsal Schedule
5. Production Evaluation Paper

The Proposal
The student presents a Proposal to the Graduate Advisory Committee and Faculty Supervisor for approval.
The proposal should identify why the title is of interest to the student, the particular directing challenge(s), the proposed dates of performance, cast size, and rehearsal length.

**Pre-Production Documentation**

At least two weeks prior to the commencement of rehearsals directors should submit a Rehearsal Plan, Rehearsal Schedule and a Production Concept paper to the Faculty Supervisor.

The Rehearsal Plan delineates the director’s approach for rehearsing the actors. Issues and challenges unique to the performance of this specific text should be identified and a plan for addressing these in rehearsal should be presented.

The Rehearsal Schedule is a plan for the progression of rehearsal from first rehearsal to opening. It should reflect a point of view as to how to “build” the play through rehearsal phases and time periods. The Production Concept paper should be 5–8 pages. *Guidelines For Developing A Directorial Production Concept* is included in this handbook.

**Evaluation**

The student’s Faculty Advisor will evaluate the success of the *First Year Directing Project*. It is the student’s responsibility to provide the Faculty Member with sufficient notice of rehearsal and production dates to enable them to see the production.

Within two weeks of the close of the project the student should schedule a meeting with the Faculty Advisor for evaluation of the project. Prior to the meeting, the student should submit a written self-evaluation of the results of the project with specific reference to the director’s objectives, goals, and challenges as presented in the Production Concept paper. Particular attention should be paid to the previously determined criteria for evaluation. In addition, the student should discuss the progression of the creative process from project conception through rehearsal and performance; giving particular attention to artistic problems encountered and their resolution. To aid post-production evaluation a daily rehearsal journal is recommended. Recommended length for the post-production self-evaluation paper is five to eight pages.
Second Year Directing Studio Project

General Description
Before attempting a Production Practicum project, M.F.A. candidates must demonstrate that they are qualified to attempt the Practicum with a reasonable expectation of success. In order to show qualification, the student proposes and then produces a Second Year Directing Studio Project supervised and evaluated by the student’s Advisory Committee.

Second Year Directing Studio
The Second Year Directing Studio Project adheres closely to the procedures of the Practicum Project (refer to the section entitled Practicum Project for appropriate procedures and documentation).

Two differences are the scope and scale of the production and the course enrollment procedures.

The Second Year Directing Studio involves the direction of a full production presented as part of the season for a limited number of performances in repertory with other second year Directing Studio projects. In most instances, the projects will share a design team and performing space. The Second Year Project provides the opportunity for the directing student to collaborate with a design team and be supported with moderate production resources in order to realize his or her production.

The directing student will enroll in Directing Studio (THEA 7526) for three hours credit during the semester in which the Second Year Directing Project is presented.

Procedures and Documentation
Refer to the section entitled Practicum Project for information about appropriate procedures and documentation for the Second Year Directing Studio Project.
First Year and Second Year Design and Technology Season Assignments

General Description
Candidates with Design/Technology specializations participate in The University of Memphis Theatre Season each year through Season Assignments. Assignments to scene, costume, light and sound design positions, and those of technical director, design assistants and other lead technical responsibilities are made by the design and technology faculty group and in consultation with the candidates’ advisory committees. Season Assignments are intended to address the student’s skills and development, and complement academic plans and career objectives, and serve the needs of the production season. Participation in the season as assigned is a program requirement and should be understood as separate from graduate assistantship duties.

The body of work that the student completes during the first two years of study is preparatory to the Practicum Project and should be viewed as such in terms of providing competencies and qualifications for the Practicum.

Procedures and Documentation
Season Assignments are made in the spring, after the selection of the next year’s season titles have been announced. Timely and articulate input from the student is requested from continuing graduate candidates to assist the faculty in making assignments. Every effort is made to accommodate second year candidates’ requests and serve the demands of the season; however priority is generally given to successful Practicum proposals. First years’ Season Assignments are
typically made later, and when the recruiting season is complete; these positions are intended to maximize opportunities for new candidates to learn and be successful in a new production organization.

*Design & Technical Direction Season Assignments* adhere close to the procedures of the *Practicum Project* (Refer to the section entitled Practicum Project for appropriate procedures and documentation.)

**Evaluation**

*Season Assignments* may fall under the auspices of a directed study or other coursework; but are not necessarily so. *Season Assignment* activities, whether or not under the purview of an academic evaluation, are discussed and evaluated in context of the Graduate Activity Report during Advising Committee meetings at the end of each term.
Practicum Project

General Description
A requirement of the M.F.A. degree in Theatre is the completion of a Practicum Project. The purpose of this project is to demonstrate that the candidate possesses professional proficiency in the area of specialization. The project is supervised and evaluated by the student’s Advisory Committee, but the student is given significant control and responsibility regarding the implementation of the project.

The body of work that the student completes during the first two years of study is preparatory to the Practicum Project and should be viewed as such in terms of providing competencies and qualifications for the Practicum.

Nature of the Project
For both directing and design students the Practicum Project is usually a project produced as part of The University of Memphis Theatre season. The student will serve as director, designer, or technical director according to their area of emphasis.

Occasionally, opportunities exist for a project at another area theatre and students may propose such as their Practicum if they can demonstrate to their Advisory Committee that appropriate supervision is feasible and reasonable.

The Role of the Advisory Committee
The student’s Advisory Committee has the direct responsibility to supervise the project per se. This involves:

- Counsel in determining project proposals
- Approval and endorsement of the project proposals prior to review by the department’s Season Selection committee
- Guidance in development of the project’s plans of action
- Establishment of evaluation criteria
- Guidance and counsel, as needed, during the implementation of the project
- Conduct of a final review and evaluation of the project
- Certification of successful accomplishment of the project as fulfillment of the MFA degree requirement.
The Advisory Committee will endeavor to provide enlightened consistency to the project with respect to the concept of a *Practicum* in our Department. However, since each student and each committee is unique, the specific agreed upon *Practicum* and its attendant universe will also be...unique.

The Committee Chair will identify key events and instances at which the Chair or a designee will be in attendance for guidance and counsel.

In order for the Advisory Committee to carry out its responsibilities it must be made aware of all developments in the life of the project. Committee meetings will naturally provide a point of communication, as will the plans of action developed for the project. In addition, the Committee may request e-mail notification summarizing the discussions and outcomes of meeting and events that occur during the process of the project.

**Timetable**

The *Practicum Project* is usually produced during the third year of the student’s program of study. In order for a Practicum project to be considered for inclusion in The University of Memphis Theatre season, it must be submitted to the Season Selection committee for review as a potential season production.

Thus, directors should submit proposals to the Season committee by the time they begin their deliberations in the late Fall of the student’s second year. Designers may also submit proposals at that time but more typically submit proposals later the following Spring once the season has been selected.

When considering projects to be produced at other area theatres, students are advised to contact producers and artistic directors well in advance to discuss their season submission procedures and deadlines.

In all cases, the student’s Graduate Advisory Committee must approve *Practicum proposals* before they can be considered for inclusion in the Theatre Season.

**Project Phases and Plans of Action**

The Practicum typically evolves in identifiable phases and each phase involves documented plans of action to achieve objectives. The principle phases are:

- Project proposal
- Preparation for collaboration
- Collaboration and conception
- Process planning and documentation
- Process implementation
- Evaluation
The breadth and complexity of the various plans of action required for each phase—and their submission dates—will be determined by the Advisory Committee.

**The Proposal**

The Proposal is a document that delineates the nature of the project and identifies the goals and challenges of the project. It should offer sufficient information to allow both the Advisory Committee and the Season Selection committee to consider the project for endorsement.

**Directors** should present a sufficient number of proposals to their Advisory Committee to enable that committee to approve and endorse three. The proposals should be sufficiently varied to provide flexibility as potential season productions. The proposals should include such information as title, the principle *raison d’être* for the production as it relates to the director’s program of study, the number and gender of required performers, significant design and technical challenges, rehearsal requirements, and preferred venue. Once approved and endorsed by the committee, three proposals will be forwarded to the Season committee for consideration. Since the Season committee will be attempting to determine which proposed production best integrates with the needs of the Season, the student director should be committed to each proposal.

**Designers** typically are responding to particular productions that have been selected for the Theatre Season (although they may also wish to initiate season proposals). Designers should present a sufficient number of proposals to their Advisory Committee to enable that committee to approve and endorse one. The proposals should include such information as title, the principle *raison d’être* for the production as it relates to the designer’s program of study, the design, technical, and collaborative challenges offered by the project, and an analysis of production and calendar resources required.

**Preparation For Collaboration**

In preparation for and in advance of commencement of collaboration (before the first design meeting) between director and designers, a document should be prepared for review of the student’s Advisory Committee that delineates a plan of action for the collaboration.

This preparation will allow the directors and designers to discuss the important ideas to be engaged by the production at the first design meeting. The discussion will include topics of style, or ways-of-doing, which seem appropriate for the production and will allow the collaborators to identify key moments and
images they feel are important to the production. The initial design meeting discourse will allow the contributory role of the various elements of the production to be articulated. The preparation for collaboration will, in other words, serve as a basis for the first of 4 design meetings that will take place.

The Director’s written response to the text in the preparation for collaboration phase will serve to outline his or her vision of the production in order to give focus to the initial collaborative discussion with designers. The director’s preparation for collaboration paper will be the document that draws forth designers’ ideas based upon an overall vision. This written preparation could be viewed as the director’s first draft of a production conceptualization that will prompt further discussion in the collaborative process. For a full understanding of what is required in producing this initial concept document for collaborative discussion, the Directing students are referred to the headers: Preface, Script Analysis and Vision of the Production under the section Project Conceptualization in the Grad handbook.

Collaboration and Conception

Collaboration and Conceptualization refers to the collaborative discussions towards final conceptualization that will happen over the course of 4 design meetings. During the collaboration and conception process, the student should keep the Advisory Committee apprised of the development of the conceptualization.

Upon commitment to a conceptualization for the production at the 4th design meeting, a Collaboration and Conceptualization Report is to be produced which discusses the artistic choices and commitments that have been made. This report will articulate the implications and consequences of the artistic choices and the challenges they occasion. The report should also delineate the techniques that will be employed to best fulfill the promise of the concept. In producing this paper, the student should also consider the intent of the conceptualization with respect to the communication of ideas to an audience.

* Please see Appendix for a detailed outline of the Production Design Process and Meeting Progression.

Process Planning and Documentation

Having conceived the production, plans of action are developed for realizing the production. These plans of action should reflect an awareness of the resources (human, temporal, physical, and financial) that are available to the project.
**Directors** are to produce a Rehearsal Plan and a Rehearsal Schedule that are submitted to the Committee no later than two weeks prior to the first rehearsal.

The Rehearsal Plan delineates the director’s approach for rehearsing the actors. Issues and challenges unique to the performance of this specific text should be identified and a plan for addressing these in rehearsal should be presented.

The Rehearsal Schedule is a plan for the progression of rehearsal from first rehearsal to opening. It should reflect a point of view as to how to “build” the play through rehearsal phases and time periods.

**Designers** are to produce design documentation for their designs and a schedule of implementation.

Design documentation will vary with respect to the design area but will in all cases be expected to conform to established professional practice and style and be completed according to agreed upon timetables.

Designers are to meet with their Advisory Committee (and, as appropriate, the respective design area supervisor and the Production Manager) to determine the specific design documentation package that will be produced.

The schedule of implementation produced should include a calendar of process dates from design development to opening.

**Process Implementation**

Carpe Diem! Do It!

As the Practicum project progresses some plans will prove effective and successful; some plans will require modification; and some new plans will have to be developed to account for...unplanned events. The student is encouraged to keep a record—a diary (el día, the day), or journal (le jour, the day)—of the process as this will aid in preparing the final evaluation of the Practicum. Naturally, the student is also encouraged to seek advice and counsel from the Advisory Committee.

**Evaluation**

After the close of the Practicum production—within two weeks at the latest—the student is to meet with the Advisory Committee to engage in an evaluation of the Practicum.

In preparation, the student should produce and submit an evaluative report to the Committee (courtesy requires that the report be sent to the committee members at least two days prior to the meeting). This report should evaluate the production as a total experience as well as a series of progressive experiences — from collaboration through implementation.
Discuss the outcome of the collaborative process and the artistic choices made as part of the production conceptualization. Then evaluate the implementation of those choices. Discuss the success or failure of plans and expectations. What was different than expected? What was most successful? What was least successful? What might have been done differently and how would that have improved the production?

**Directors** should discuss the progression of the creative process from conception through rehearsal and performance, giving particular attention to artistic problems encountered and their resolution. Evaluate the outcome of the rehearsal process and rehearsal plan. What were you most pleased with in terms of the rehearsal process and realized performances? What difficulties did you encounter? What would you do differently? Also discuss the maturation of the production through the period of performances, noting insights about your directorial process that are therein revealed.

**Designers** should discuss the evolution of the design process from conception through implementation. In discussing the collaborative process, deal not only with the director but also with other designers and with those responsible for implementing the design. Evaluate the productivity and efficiency of the techniques and technologies employed to realize the goals of the project. Comment on the use of resources (human, temporal, physical, and financial) available to the project.

**Both directors and designers** should provide a summary of the artistic and craft achievements evident in the project, which demonstrate competency and mastery of their specific disciplines. To be effective, the written evaluation should make direct reference to the previously produced Practicum documentation. This is especially important as one tries to evaluate the success in achieving the stated goals of the production conception and of the proposed implementation plans.

Along with the written report students should submit archival documentation relating to the production. Photographic images are especially appropriate to illustrate production concept, spatial composition, design form and style, and specific production solutions. Consider also articulate professional reviews or interesting feature stories. Designers should include a copy of their design documentation package. These archival documents must ultimately be rendered on a CD in the student’s final semester prior to graduation to be submitted to his or her Committee Chair along with other documents/ forms that are specified on the Exit Checklist for the Graduate Student’s Departmental File.

Honest expression and candor is expected in this evaluative report (that includes comments as to the level of helpfulness and effectiveness of the Advisory
Committee during the process). Recriminations and accusations, however, are to be avoided unless they are intrinsically pertinent to an objective assessment of a production experience.

Although the report may engage an emotional retrospective, it should nonetheless be written in a clear and professional style.

For the meeting with the Advisory Committee, the student should bring a Practicum Project Evaluation form (available in the Theatre office) with appropriate sections completed. The purpose of the form is to record the committee’s decision concerning the Practicum. The Committee will discuss and evaluate the Practicum and the evaluative report, and a decision will be made whether to accept the Practicum Project as meeting the requirements for the M.F.A. degree. In the case of rejection the student will be allowed one additional attempt.

All of the above-described Practicum Project paperwork must be put onto one CD by the student and given to his or her Advisory Committee Chair for filing at the end of the student’s final semester prior to graduation. (Please see the Exit Checklist for the Graduate Student’s Departmental File for a complete list of all documents that the student must include on this CD.)

Registration
The student receives six credit hours upon successful completion of the Practicum Project (graded as "Satisfactory/Unsatisfactory"). The student may choose to register for all six (6) hours in the semester of the Practicum or for three (3) hours in the semester of the Practicum and three hours in the prior semester. The course is entitled THEA 7995 – Production Practicum.

Resources
Practicum Projects, scheduled as part of The University of Memphis Theatre Season, will receive the normal production resource support afforded to Season productions. This includes a full production staff, an appropriate production budget, priority space scheduling for rehearsals, production execution and performance, and the authority and respect which is professionally appropriate to the position of director or designer for the production.

In the case of productions at other area theatres, the student should receive assurance from the theatre’s producer that the appropriate production resource support that will be required will indeed be provided. Additional production resources may be made available by The University of Memphis if it is determined that these resources are essential to the success of the project.
Records For File
The following items pertinent to the Practicum Project must be rendered by the student onto one CD and submitted to the student’s Advisory Committee Chair in the student’s final semester prior to graduation. (Please see the *Exit Checklist for the Graduate Student’s Departmental File* for a complete list of all documents that the student must include on this CD.)

- *Practicum Project Proposal(s)*
- *Preparation for Collaboration* document.
- *Production Conceptualization* report
- Process Plans (e.g. *Rehearsal Plan*, *Rehearsal Schedule*, Design documentation package, *Implementation Schedule*, etc.)
- *Practicum Project Evaluative Report*
- *Practicum Project Evaluation* form (from the Advisory Committee review).
- Archival documentation (*Research images, reviews, etc.*).
Preface
Before the initial meeting of the production team, both director and designers will have formulated responses to the text. All productions, however, need a prime motivational force. Most often, that figure is the director. The director provides inspiration and leadership for the evolution of the production concept.

Script Analysis
At the initial meeting, the director will clarify the theme of the production. The director’s ability to articulate the theme and to maintain interpretive integrity as multiple design choices are made throughout the collaborative process is most important. A firm foundation in script analysis will be necessary to arrive at a clarified and rich understanding of the theme one wishes to pursue in the production. As preparation, the director will have studied the given circumstances in the text, the structure of the plot, character development, idea development, the use of metaphor, symbol, and motif, and the language and style of the text. Special attention will have been given by both the director and designers to explicit/implicit references in the text to elements of design such as definition of space, spatial relationships, costumes, props, light values, and sound values.

Vision of the Production
At the initial meeting, the director will engage the imagination of the designers and create vivid seed images that will give a sense of direction to the exploration about to begin. The director should make clear what story is to be told, what ideas, themes, moods, and emotional qualities the design elements should communicate, what theatrical style one envisions for the production treatment, and what experience for the audience is desired. Very importantly, the director should generate a strong sense of personal vision, a communication of a personal commitment to and involvement with the theme to be explored and with the theatrical direction to be taken.

Artistic Choices
After clarifying for the design team what the production is to be about, the director needs to dialogue with the team about what implications the
commitment to theme and idea have for each of the elements of design. Goals and objectives for each element of design should be articulated: what role is this element of design to play in communication of meaning and idea, of emotion and mood? Practical considerations for each element of design should also be articulated. In creating a holistic vision of theme, mood, and style of production, the interrelationship of all the elements of design should be clear.

Validation of Choices
As the collaborative process evolves and each designer proposes artistic choices, the director continues to be responsible for interpretive integrity and for a holistic relationship among all the parts of the design concept.

The director is responsible for testing the “playability” of each artistic choice as it is proposed. The choice is tested to affirm the opportunities it opens in staging the play or to discover potential problems it may pose. For example, once an initial ground plan is suggested by the scenic designer, the director should work with the ground plan in terms of movement patterns and movement qualities he anticipates in staging the play. Especially helpful is an attempt at staging key scenes or key moments with the proposed ground plan in mind in order to discover any aesthetic or practical problems that emerge. The director then returns to the scenic designer for further collaboration and problem solving.

At the same time that the director is attempting to validate the interpretive integrity and technical feasibility of each design choice, he needs to be fully aware of the effect of each proposed design choice on other elements of design. For instance, in considering a commitment to a scenic design, the director should be well informed as to consequences the choice may pose for the lighting designer.

The implications of each choice for the other elements of design should be clearly identified and considered. What will be gained and what will be lost? Once well informed, the director will be better able to prioritize the elements of production so that choices are made in full consciousness of their impact. Very importantly, the director in collaboration with the designers and technical director must validate the feasibility of the artistic choices in terms of the resources available in terms of budget, time, space and personnel.
Questions to Consider During the Collaborative Process

(Sample List)

• What scale and shape of space is desired?

• What level of detail, texture, clarity, or complexity is appropriate for the production?

• How does the genre or period of the play affect particular elements of design?

• What metaphoric meaning should the scenic design communicate?

• How will actors move in the space? Are there movement patterns or motifs (e.g. mechanistic movement, lyrical movement)?

• What psychological aspect or quality of the actor’s character will costume reveal?

• What characters should be linked or, conversely, contrasted through costuming?

• How does the actor need to move in the costume?

• If props are to be selective, what is the basis of selection?

• What ideas, mood, or emotional values will the production’s color palette communicate?

• What types of visual composition (strongly focused, generalized, balanced, dynamic, split focused, etc.) will be most effective for the various scenes and moments of the production?

• Which are the special moments of the play that can be, or must be, enhanced by a specific lighting treatment?

• What techniques should be employed to allow sound to contribute to the play without becoming disruptive or artificial?
Internship

Philosophy
The M.F.A. Internship is intended to engage the student in an experience that approaches a traditional apprenticeship in the theatre profession. The challenge of the professional environment itself is considered of greater significance than the title of the particular job assignment. Ideally the internship will be undertaken away from Memphis in order to explore other theatre environments. Since theatre standards and practice vary considerably, the Internship offers excellent opportunity for exposure to artistic vision and professional practices of colleagues in other settings. The M.F.A. candidate’s graduate education should profit from this broadening of experience. In addition, acquisition of an internship position is good preparation for the experience of finding work in the profession after graduation and is an effective means of establishing professional career connections.

Description
Satisfactory completion of a Graduate Advisory Committee-approved internship is a requirement for graduation. A wide variety of internship possibilities exist in the environments of community, regional professional, summer stock, and commercial theatre. Though naturally desirable, being paid for the internship work is not a requirement. The Graduate Advisory Committee grants approval of an internship proposal according to the specific merits of a prospectus presented by the student.

Typically, an internship involves at least six to eight weeks’ experience in a full-time working theatre environment during the summer months. Full-semester internships during the academic year are also a possibility.

Registration
The student will receive up to six (6) credit hours upon successful completion of the Internship (graded as “Satisfactory/Unsatisfactory”). Typically, the student registers for the determined hours following completion of the Internship.

Timetable
The internship experience is most beneficial in the summer between the second and third years of study, but opportunities may occur earlier. Waiting until after
the third year of study to complete the internship requirement delays graduation; therefore early attention to Internship possibilities is strongly advised.

Approval of Graduate Advisory Committee
Prior to commencing the internship, the student must receive the approval of the Graduate Advisory Committee. An Internship Summary form, which briefly lists the essential details of the proposed internship, should be submitted for to the Committee. The Committee will evaluate the proposed Internship and, if it meets the criteria of a professionally oriented experience, will approve it or make recommendations for alternatives.

Resources
The Department maintains references and information concerning Internship opportunities. Bulletin boards contain postings of brochures received from theatres and production organizations. Copies of various directories and references listings such as the Summer Theatre Directory are available. The Department can also assist with information about employment services such as Art Search, and the SETC Job Contact Bulletin. It is recommended that students consider attending conferences such as SETC or USITT.

Documentation
Internship Summary form. Submitted prior to commencement of the internship and updated as necessary upon completion of the internship.

Internship Evaluation Form: The student shall provide their supervisor with this interactive form to be included in their assessment. The supervisor will complete and submit it to their Committee Chair via Kristin Shupe in the Department office. Evaluations will not be accepted directly from the student.

Journal: During the course of the internship, the student is to keep a journal regarding the internship experience for submittal to the Graduate Advisory Committee for evaluation. Although the journal may contain personal ruminations, it will be most valuable if it focuses on insights related to the professional aspects of the Internship such as standards of theatre practice, objectives of the organization, dynamics of communication within the environment, and efficiencies and inefficiencies of practice.

Evaluation Paper: Following the internship experience the student must submit a written eight-to-ten page evaluation of the internship experience to the Graduate Advisory Committee members. The Internship Report form (available from the Theatre secretary) should be used as a cover page.

The evaluation might include discussion of:
• description of the particulars of the work environment
• an assessment of the extent to which Internship expectations were realized
• evidence of professional standards and artistic vision in evidence in the daily activities of the Internship environment
• insights as to the workings of the profession
• the extent to which the Theater training program prepares students to function in the profession
• a comparative analysis of the efficacy of production practices at The University of Memphis and at the Internship environment
• an evaluation of the effectiveness of communication and production collaboration
• perceptions of the value of the experience for career objectives
• perceptions of growth which will be evidenced upon return to The University of Memphis Theatre environment

**Evaluation**

The Graduate Advisory Committee will evaluate evidence of successful completion of the Internship by assessing the following:

• evaluation materials provided by the Internship supervisor
• the journal
• the student’s self-evaluation paper
• a discussion (subsequent to the submission of the above mentioned items) with the student (in Committee) concerning all aspects of the Internship

As a result of the evaluation the Graduate Advisory Committee will determine the grade to be awarded for the Internship (Satisfactory/Unsatisfactory).

**Records for File**

The following items relating to the Internship are to be kept in the student’s departmental file:

• *Internship Summary* form
• Internship Evaluation form
• Evaluation Paper
Additionally, the student is required to provide his or her Advisory Committee Chair with a labeled CD comprised of all of the above listed materials pertinent to his/her internship. (Please see the *Exit Checklist for the Graduate Student’s Departmental File* for a complete list of all documents that the student must include on this CD.)
Comprehensive Examination

Philosophy
The Comprehensive Examination will consist of two components: (a) a written examination, and (b) an oral defense of the written examination. The written examination consists of questions that address three aspects of Theatre training: theory, history, and practice. There is no set number of questions for this examination but traditionally 3-4 questions appear.

The questions are structured to function as springboards for thought. It is important to be as perceptive as possible in identifying the core concerns of each question so as to address them in the most comprehensive manner. The student should attempt to make insightful connections with the ideas and concepts that have informed the three years of study in the M. F. A. program. Further, the examination is an opportunity for the student to articulate personal artistic vision and commitment to styles of theatre practice.

Schedule
Normally, the Comprehensive Examination is scheduled during the student’s final semester. Each semester the Graduate School publishes on the registrar’s website a date by which notification of successful completion of the Comprehensive Examination must be received in order for a student to be graduated in that semester. It is advisable to schedule the Comprehensive Examination at least one month prior to the Graduate School deadline to provide time for rewriting which may be required.

The student is responsible for taking the initiative in scheduling dates for both the written component and the oral defense (typically, the oral defense is scheduled three to six days after submission of the written examination). The written component of the Comprehensive Examination is normally a take-home examination. In a typical example, the student receives the examination questions at noon on Friday and submits copies of the completed examination response by noon the following Monday. Many variations of this example are appropriate.

Preparation
In preparation for the Comprehensive Examination, the student should review the M.F.A. bibliographies. The books, plays, and periodicals included in these bibliographies were chosen to reflect influential ideas relevant to the Theatre in general and to the Department’s programs of study in particular. These ideas will
most likely serve as an important referent for the Graduate Advisory Committee as it formulates the *Comprehensive Examination*.

The student is advised to schedule the time for the *Comprehensive Examination* with care. There should be no distractions such as theatre production responsibilities or major course assignments due which might limit concentration on the examination.

**Formulation of the Written Examination**

Each member of the student’s Graduate Advisory Committee submits proposed questions to the committee Chair (other faculty members may also submit questions for consideration).

The committee Chair serves as editor, responsible for formulating an examination, which will address theoretical, historical, and practical issues in a context, which is reasonable, given the student’s focus of study and the parameters for the examination administration. Occasionally, most often in the case of Design students, the Chair may include a practical project to be executed on an individually determined timetable.

At the scheduled time for administration of the examination the Graduate Advisory Committee will present the student with a written copy of the examination questions and any supplemental materials (e.g. reference texts, renderings, recordings, etc.) that may be needed. The date and time by which the written response must be submitted will be indicated on the examination.

**Format of the Written Response**

The written examination response must be typed in double-spaced manuscript form, paginated, and conclude with accompanying bibliography and footnotes. Each source consulted should be listed in the bibliography whether footnoted or not. The Harvard (Author/Date) System is recommended for footnote citations (an illustration of the Harvard System is included in this Manual). The text of each question should precede the written response to the question.

Paper copies of the written examination response are to be submitted, at the agreed upon date and time, to each of the Graduate Advisory Committee members. Naturally, the student will be expected to retain one copy for personal reference. The Department will allow the student to make copies at no charge using the office photocopier. Additionally, the student must put a copy of the written examination response on a CD and submit it to his or her Committee Chair prior to graduation. (Please see
the Exit Checklist for the Graduate Student’s Departmental File for a complete list of all documents that the student must include on this CD.)

The Oral Defense

Oral defense of the written examination typically occurs three to six days after submission of the written response. Although normally only members of the Graduate Advisory Committee are in attendance, other faculty members may attend if they so desire.

If, in the opinion of the Graduate Advisory Committee, the written response to the examination questions demonstrates sufficient insight and understanding of the issues raised by those questions as well as a lucid and comprehensive treatment of those same issues, the oral defense will provide an opportunity to engage in further enriched discussion regarding those issues. If, however, insight and understanding are not evident or there is a lack of clarity or breadth of treatment, the committee will focus the oral defense in an attempt to provide clarification and amplification sufficient to render the written examination response acceptable to the committee.

Evaluation

If both the written examination and the oral defense reflect sufficient mastery of the field of study, the Graduate Advisory Committee will certify completion of the Comprehensive Examination with no reservations.

If the written examination leaves important aspects of the questions unanswered or seems to reflect a misunderstanding of issues, opportunity will be available in the oral defense for amplification and clarification. If the oral defense clarifies issues and resolves the Committee’s concerns, the committee will certify completion of the Comprehensive Examination.

If satisfactory resolution is not achieved in the oral defense, the committee may require the student to rewrite the response to one or more of the original questions or the Chair may assign newly formulated questions that address perceived deficiencies. The student will be given a date to complete the rewrite and a second oral defense will be scheduled. Since it is not uncommon to be asked to rewrite one or more response, the student should be careful to schedule the first attempt of the Comprehensive Examination at least one month in advance of the Graduate School’s deadline for notification of successful completion of the Comprehensive Examination.

If the written examination and oral defense reveal a fundamental lack of understanding or lack of ability to make connections among areas of knowledge
in the field of study, the committee will not certify completion of the *Comprehensive Examination*. In this case, the student will be required to address remedial measures recommended by the Committee prior to attempting a *re-take* of the examination. In accordance with published University policy, the student may attempt successful completion of the *Comprehensive Examination* a maximum of three times before being discontinued in the program.

**Submission of Requisite Forms**

Upon successful completion of the *Comprehensive Examination*, the Graduate Advisory Committee members will sign the Graduate School’s *Comprehensive Examination Results* form (available online at http://www.memphis.edu/gradschool/form/comps2.php)—a sample is included with this Handbook) certifying that the student has successfully completed this requirement for the degree. The student should prepare the form online, completing the preliminary information, and provide it to the Graduate Advisory Committee at the time of the oral defense.

Once the Graduate School's *Comprehensive Examination Results* form is completed, the student is responsible for filing the original with the Graduate School and submitting a copy to the Department Chair’s administrative assistant, Room 143, for inclusion in the student’s file (and, naturally, keeping a signed copy for personal reference). It is suggested that the student deliver the form to the Graduate School in person and take that opportunity to confirm that all materials necessary for graduation and degree certification have been received by the Graduate School.

**Records for File**

The following items relating to the *Comprehensive Examination* are to be kept in the student’s departmental file:

- Written response to the *Comprehensive Examination* questions and any subsequent required rewrites
- The Graduate School's *Comprehensive Examination Results* form.

The student will render the above documents onto a CD and submit it to his or her Advisory Committee Chair prior to graduation.
Research Citation

Ethics
It is important that proper attribution be given for the intellectual work and expression (ideas, words—both direct text or paraphrase—and visuals) of persons or entities being cited in research and academic writing. The department recommends the use of the Harvard (Author/Date) System for research citation.

Harvard System: References
The Harvard (author / date) System means that you cite the author's surname, the year of publication, and the page reference immediately after the quoted material, e.g. ‘Private ownership allows wealth to be distributed unequally’. (Bond 1991, p. 253)

With this system it is essential that the bibliography list every work cited by you in the text. Where there are two or more works by one author in the same year, they must be distinguished as 1988a, 1988b, etc.

Harvard System: Notes
Notes are normally placed at the end of the essay, before the bibliography. They are indicated in the text by superior figures thus. Notes at the foot of the page should be avoided; they can usually be incorporated into the text in parentheses.

Notes should be restricted to explanatory statements that develop an idea or expand a quotation, where to do so in the text would disturb the balance.

Harvard System: Bibliography
The bibliographic entry should be typed in the order: author’s last name, first name, initial, date, title, place, publisher:


The bibliography should be typed in alphabetical order. Books and articles by a single author should be arranged in date order followed by books by the author written with other persons.

Book and journal titles are typed in italics, with main words having capitals; article titles are typed with essential capitals only, in single quotes.
Bibliographic Examples


Internet Sources

Information derived from sources accessed via the Internet must also be cited. The recommended format is:

Author/editor. (Last update or copyright date), Title, [online], Publisher. Available from: <URL> [Date of access].


Give a last update date, if one is available, in preference to a copyright date as it tells your reader which version of the page you consulted.
General
Each year students make a professional portfolio presentation to the faculty. The purposes of this presentation are:

- To serve as an assessment of the student’s professional development
- To impress upon the student the importance of having a current portfolio reflecting their professional work and achievements
- To prepare the student for the experience of presenting themselves and their work to prospective employers.

Typically, performance faculty attends director’s portfolio reviews and design faculty attends designer’s portfolio reviews. However, any faculty may attend any review.

You are expected to dress for the presentation and comport yourself as you would for an actual job interview.

Scheduling
The Portfolio Presentations are typically scheduled at the beginning of the Spring semester. Director and designer reviews are scheduled separately.

Directors: Format
You will have a total of thirty minutes for your presentation and faculty response. There will be three aspects to your presentation:

- Formal presentation
- Review of materials
- Faculty evaluative response.

Directors: Formal Presentation
This is a formal oral presentation. It should be presented in a minimum of seven minutes and a maximum of ten. You should plan the presentation for an unfamiliar audience.

Your goal in the presentation is to create a vivid image for the listeners of the kind of director you are and what is engaging about your work. Articulate what you consider to be your strengths at this point in your artistic development. Focus for the listeners what is characteristic of your work whether that is in regard to artistic vision, values, style of staging, or your working process. Do not merely repeat your resume; rather, call attention to accomplishments of which you are especially proud and suggest why that is so.

Always helpful in such a presentation is the inclusion of specific examples and illustrations described in such a way that listeners can quickly comprehend the nature of your work. It is often such shared specific moments that enrich the presentation and linger in the memory of the reviewers.

If you choose to show any visual images from your portfolio in the course of your formal presentation, do be selective as to the number of images and what specific aspect of your work you hope to communicate with each selection.

**Directors: Review of Portfolio Materials**

Following the oral presentation, you will present your portfolio materials. Reviewers will peruse the materials at their own pace. This segment of the presentation will last approximately ten minutes.

Typically, printed materials are presented in a binder, computer format materials on a CD. Materials recommended for inclusion in the Portfolio are:

- A Personal Vita detailing educational background, employment, list of credits in theatre, television, and film (date, venue, title of production, capacity in which you worked), awards or recognition for your work, professional affiliations
- A one-page Director’s Resume
- Documentation of your work as a Director such as:
  - Production video—tape, DVD or computer presentation
  - Still images—slides, photos, or computer presentation
  - Newspaper articles and reviews
  - Theatre programs
  - Written adjudication of your production(s)
Letters of evaluation of production(s)

- Letters of Recommendation from such people as:
  Personnel at theatres where you have worked
  Professors
  Co-workers: designers, actors, other theatre collaborators.

Additional materials available separately for review should they be appropriate:
- Production Concept Papers (2-3 pages) that reflect your directorial approach
- Representative prompt scripts from your productions (fully documented, including cues, blocking as well as ground plan, research, etc.).

**Directors: Faculty Evaluative Response**

During the final 10 minutes of the review session, the faculty will offer evaluative response to both the oral presentation and the portfolio materials. Commendations will be offered as well as suggestions for improving the oral presentation, the content and format of the resume, and the content and visual presentation of production documentation. There will also be opportunity for answers to any questions the student may have about the presentation.

**Designers: Format**

You will have twenty minutes for your presentation. There will be three aspects to your presentation:
- Formal presentation
- Review of materials
- Faculty evaluative response.

**Designers: Formal Presentation**

This is a formal presentation. You should plan the presentation for an unfamiliar audience.

**Preparation**
- Place copies of your resume on the presentation table for the reviewers (one for each reviewer)
• Lay out all portfolio materials on the presentation table in such a manner as to facilitate the reviewers’ perusal of the materials.

• Set-up materials for presentations devices such as computers, video or audio devices.
**Introduction**

Introduce yourself and state where you are in your career development and what your professional career objectives are. Briefly indicate the types of materials you will be presenting and, if you choose, call the reviewers’ attention to any aspects you wish them to focus upon.

**Presentation**

Present your materials—sketches, renderings, draftings, slides, audio, design documentation, etc. The selection of presentation materials is extremely important. Choose them to say something about you, your achievements, professional development, skills, strengths, and very importantly, your artistic vision. Do not choose materials just because of fond memories of the production or interesting “war stories.” The materials you choose should show you to best advantage while at the same time showing us interesting productions—but it is you that we are focusing upon.

Your presentation should be well organized and your materials neatly presented. However, substance is preferred over mere attractiveness.

**Designers: Review of Portfolio Materials**

The reviewers may choose to peruse your portfolio at their own pace—do not be disturbed if they interact with your presentation. Expect questions about your work, professional philosophy, and personal values. Answer them with poise and confidence.

**Presentation Materials**

- You may choose to present your portfolio as a computer-based presentation. If you choose to do so it should be prepared as a Power Point™ presentation consisting of no more than twenty frames. [CD format]. You should choose wisely those images that show your skills and artistic achievements to maximum effect
- You may find photos to be more effective than projected images in terms of color rendition. They should be presented in sizes of 4x6 or larger
- Scenic renderings should be matted and accompanied by a ground plan
- Costume renderings should illustrate both design conception and rendering technique. Ensembles and character progression are best illustrated by arraying renderings on the presentation table
- Technical draftings are best presented in packet form. Choose draftings that show a range of graphic skills rather than redundancy
• Lighting documentation should include production images, and a plot with accompanying schedules

• You may choose to present sound design examples. If you do, they should be recorded on a CD and be limited to ten selections and total no more than five minutes of recorded sound. Sound documentation should include cue lists, a speaker plot and set-up diagrams

• You may wish to include materials from related experiences such as hobbies, non–theatre projects and work experiences but do so only if they show us something about your potential as a theatrical artist.

**Designers: Faculty Evaluative Response**

The faculty will respond to your presentation, assessing your accomplishment, your growth as an artist and craftsperson, and your progress in your degree program.

Criticism consists of identifying both the positive and the negative aspects of one’s work—you should expect discussion of both. We will consider the strengths and weaknesses in your portfolio, your abilities, and your progress toward your objectives.

This discussion will include an evaluation and assessment of your personal commitment, motivation, and time management skills. This is also an opportunity for you to inform us of ways in which we can help you to achieve your goals.

As the annual review process continues, we will expect continued progress from you. Be prepared to discuss your personal developmental schedule with regards to reading (plays, design and technical research, etc.) and skills acquisition (sketching, drafting, manual skills, etc.) Your portfolio will grow as you grow as an artist. You should be constantly looking for items for possible inclusion in your portfolio and pay attention to creating a graphic and photographic record of all your produced work.
EXIT CHECKLIST FOR THE STUDENT’S DEPARTMENTAL FILE

All of the following items must be put onto one CD by the student for submission to his or her Committee Chair towards the end of the student’s final semester prior to graduation. The items that are not already in electronic form must be scanned by the student for inclusion onto the CD.

**Advising**

_____ Plan of Study Form
_____ Graduate Student Activity Report (cumulative for all semesters)
_____ Masters Candidacy Form

**M.F.A. Reading List**

_____ Cumulative Bibliographic annotations for semesters’ readings (included in the comprehensive Graduate Student Activity Report)

**Practicum Project** (as appropriate by discipline)

_____ Practicum Project Proposal(s)
_____ Preparation for Collaboration Paper (initial concept)
_____ Collaboration and Conception Paper (after final design meeting)
_____ Rehearsal Plan and Rehearsal Schedule
_____ Practicum Project Evaluation Paper
_____ Practicum Project Evaluation Form
_____ Copies of tangible products of the project

**Internship**

_____ Internship Summary Form
_____ Internship Evaluation Form (filled out by employer)
_____ Internship Evaluation Paper (written by MFA candidate)