

UNIVERSITY OF OREGON
DEPARTMENT OF THEATRE ARTS



GRADUATE HANDBOOK

Revised Winter 2026

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GRADUATE PROGRAM PHILOSOPHY & ASPIRATIONS

In keeping with our department's longstanding commitment to a liberal arts approach, each of our graduate students is expected to develop and maintain high standards in both scholarship and theatre practice. For us, research informs artmaking and artmaking fuels our research. We not only study the theory, history and literature of the field, we also explore a wide variety of collaborative models in our teaching and practices. Our department sustains a special interest in new works development, which ranges from staging new adaptations of classical plays, or devising original works, to scholarly examination of the practitioners and histories currently at work in new areas of theatrical creation.

We encourage students to study with each faculty member to achieve depth and breadth in their scholarship and practice. To that end, we also require every student to pursue graduate coursework in related fields outside of our department, as such work assists students in gaining cross-disciplinary perspectives and developing new approaches to artistic and pedagogical practices.

The Department of Theatre Arts at the University of Oregon is looking for graduate students who have had a breadth of experience in the art and study of the theatre, who are ready to draw on, challenge, and transform their knowledge and skills.

We seek to attract students who think about theatre because they love doing it; and who make theatre because they enjoy thinking deeply about why and how theatre matters. Our graduate students are not only curious about methods, but also hungry for knowledge about the theatre's histories, purposes, and possibilities. Our students know that the meaning and making in theatre are reciprocal, not separable. Our students are people who want to work collaboratively and are willing to be challenged and changed by that process. We seek graduate students who have more questions than answers – who take serious joy in the process, whether in the archive or rehearsal hall, of making meaning in the study and practice of the theatre arts.

We hope your journey will be one that opens possibilities for your work that you did not foresee, possibilities that take you beyond the goals you have currently outlined for yourself into the vital terrain of exploration and wonder. Collaboration is an adventure as much as it is a practice of many methodologies. We have faith that you will encounter other scholars and artists who enrich your work in unexpected ways. We hope your time here will include an experience of artistic and intellectual generosity, through which you not only find your "voice" as scholar and/or artist, but also learn to listen with new awareness of, and respect for, the contribution of others. You may leave with as many questions as you brought with you – but they will be stronger questions, questions that dare you to commence, with new collaborators and your own students, new journeys into the uncharted potential of theatre in our world.

POLICIES AND PROCEDURES

Admission

Admission to the graduate programs of the University of Oregon Department of Theatre Arts is competitive and granted by vote of the faculty. Students should apply through the University's Division of Graduate Studies – applications are due on February 1 of each year, and all applicants are notified of their status no later than April 15.

Tuition and Fees

As a Graduate Employee (GE) you receive tuition remission as part of your GE contract. However, the University of Oregon charges a variety of fees not counted as tuition. For a complete breakdown of UO fees, see the costs and fees on the Office of the Registrar website: <https://tuition.uoregon.edu/tuition-fees/graduate>.

Academic Support Unit Organization

The Department of Theatre Arts is part of Academic Support Unit (ASU) 5 within the College of Arts and Sciences. When you have a question, here are some of the people who can help you:

- **ASU 5 staff** handle the day-to-day operations of the department, including budgetary matters, scheduling, room space, ordering supplies, and assisting students and faculty with course registration. The Graduate Coordinator, together with the Department Head(s), handles GE contracts and employment questions – and also serves as a liaison with the Division of Graduate Studies, assisting with online forms for advancement to candidacy and degree completion. Operations staff can assist with guest artist contracts and travel reimbursements.
- **Department Head/Co-Department Head** are the people with whom to discuss GE teaching assignments, or to address questions that may come up regarding your employment at UO. They are also the people to whom you should submit requests for department funding, and/or summer course proposals. (Typically, the Department Head is also a PhD faculty member and is also available to discuss your academic and creative work.) Currently, the Department Head is [Bradley Branam](#).
- **Director of Graduate Studies (DGS)** is discussed more fully below, but in summary this is the person who can advise you on all matters academic, or relating to your degree requirements, research and/or creative work, and also help you secure funding, navigate the university systems, including the Division of Graduate Studies. Currently, the Director of Graduate Studies is [Malek Najjar](#).
- **Production Manager** is the person who oversees the production calendar for University Theatre, the Department's production wing. The production manager oversees staffing of University Theatre productions, and coordinates student production assignments. See also, University Theatre in this document. Currently, production management is shared by [Janet Rose](#) and [Bradley Branam](#).

- **Graduate Representative to Faculty Meetings (aka ‘Grad Rep’)** functions as a regular conduit of information between the collective faculty and graduate students regarding the ongoing governance of the department. The Graduate Representative will bring the collective ideas, perspective and/or concerns of grad students to the faculty and will report information from faculty meetings back to the grad students. Your representative this year is [Shaun Leonard](#).
- **Union Representative** is a graduate student from Theatre Arts, elected by TA graduate students to represent them in relation to the Union. Additional information below under GTFF Union. (Sometimes this person and the grad rep above are the same person, sometimes two different individuals.) Currently, your Union Shop Steward for Theatre Arts is Shaun Leonard.
- **Pocket Playhouse Board** is the undergraduate board that runs the Pocket Playhouse. Additional information can be found under University Theatre in this document.

Handbooks

You will find that faculty often references various “handbooks” for students, which provide information and guidance regarding program requirements, production procedures, and other topics. We recommend that you explore the table of contents for each so that you are familiar with where information is located. As someone who interacts regularly with undergraduates, even the information in the Student Handbook for undergraduates contains information that will be useful to you. All handbooks are online, located as PDF links on the [Theatre Arts website](#). Below is a quick guide to the handbooks:

- **Graduate Handbook** – the document that you are currently reading.
- **Undergraduate Student Handbook** – contains general information about the Theatre Arts department, and program descriptions for the theatre majors and theatre minors, as well as information about extra-curricular opportunities such as the Pocket Playhouse: [Undergraduate Student Handbook](#).
- **Production Handbook** – contains information about the department’s artistic production process and has important information especially for potential directors and designers.
- **Other Handbooks** include Casting Policy, Tool Use Manuals, Scene Lab Rules, all with important information.

Graduate Advisors

If you are a first year MFA student you will be working closely with an MFA faculty member in your focus area (scenic, lighting, costume, technical direction). This person will also serve as your academic advisor. They will introduce themselves during the Week of Welcome. All graduate students are encouraged to meet with the DGS in the first and/or second term of their first year, and then periodically as needed or useful.

The **Director of Graduate Studies (DGS)** is your first point of contact for questions, particularly in your first year as a graduate student in our department. Currently, the Director of Graduate Studies is [Malek Najjar](#). He can advise you on the trajectory of your study, discuss

classes to take, suggest useful courses in other departments, help with orientation to University systems, including the Library and other research centers, help identify funding sources within the University for travel and research support, suggest conferences and events that might augment your research, and assist you with any other matter related to your studies, research and/or creative work. The DGS is also your advocate and interface with UO's Division of Graduate Studies, and can assist with paperwork, identifying deadlines, and any other matters related to being a graduate student at UO. Graduate students are encouraged to meet with DGS regularly, and graduate advising office hours are posted here: [Malek Najjar](#).

Week of Welcome

During the University of Oregon's Week of Welcome (the week preceding the start of classes), new graduate students meet with our faculty and fellow graduate students for an informal introduction to the department, as well as attend orientation sessions throughout the week with the faculty supervisors, the Graduate Teaching Fellows Federation, and the Division of Graduate Studies. Be prepared for a full week of meetings, orientation sessions, and social events. During this week, new graduate students take an exam intended to identify special areas of interest and to evaluate relative levels of basic preparation for graduate study. Following the exam, faculty meet with each student to suggest a plan of coursework and possible artistic projects in their first year. The exam and any informal advising notes are saved in the student's file for reference. These are only intended as a record of our best advice to each student at the start of a degree program. We fully expect some change in interests and goals as each student moves through the combined experience of graduate study, teaching, and artistic production.

Evaluation of Academic Progress/End of Year Letter

The best indicator of academic progress is through regular meetings with the faculty. Near the end of every Spring term, the Director of Graduate Studies will gather comments on graduate student academic work from the full faculty and will summarize these comments in a letter to each student. This letter will provide the graduate student with the collective faculty's evaluative responses to the student's academic and artistic progress and make recommendations for future progress. A copy of this letter will be sent to the student, and one will be copied for the student's file in the department office.

In the rare instance that a student's academic progress is found unsatisfactory, specific guidelines for immediate improvement will be outlined for the next term of coursework. If no such improvement is made, faculty have the right to withdraw all GE support, including both teaching assignments and tuition waiver.

Every spring term faculty also meet to award scholarships of varying scope and design to graduate students of outstanding merit in academic and artistic work, teaching, and departmental support.

Graduate Employee (GE) Appointments

Graduate Employees work for the Department of Theatre Arts to assist in undergraduate instruction. GEs receive a tuition waiver and stipend for the period appointed. GE assignments are programmatically determined by the Department Head in consultation with the DGS and full faculty. Areas needing GE support are discussed each spring in faculty meetings, and the final number of GEs awarded is subject to budgetary constraints. A GPA of 3.50 must be maintained for a GE appointment. (See the [Theatre Arts General Duties and Responsibilities Statement](#) for details).

GE funding for the MFA is limited to limit three years.

Graduate Employees - General Duties and Responsibilities

Often referred to as the GDRS, this document outlines the duties and responsibilities of GEs in Theatre Arts to insure and demonstrate that the administration of GEs is consistent with the Collective Bargaining Agreement between the University of Oregon and the Union. The GDRS is available online and is updated regularly as employment policies change. As a GE you should become familiar with this document and the information it provides. Questions regarding the GDRS can be discussed with the Union representative and/or the Department Head of Theatre Arts.

GTFF Union for Graduate Employees (Union)

At the University of Oregon graduate students are represented by a collective bargaining union, the **Graduate Teaching Fellows Federation, or GTFF (hereafter referred to as “Union”)**. During most years, a graduate student from Theatre Arts serves as Union representative for GEs. During the Week of Welcome, you will meet with your Union representative, and they will provide information regarding the Union. Your shop steward is your point of contact for questions or concerns governed by the Union collective bargaining agreement. The current Union Shop Steward is [Shaun Leonard](#). Serving as shop steward can be an important aspect of your academic experience, and contributes greatly to the university and department, as well as your fellow GEs. If you have an interest in becoming involved in your union, or serving as shop steward in future years, talk to your current steward.

GE Office Support

All graduate students who have contracts as Graduate Employees will be provided with the following by the University:

- Access to facilities on campus and services conducive to carrying out their assignment (i.e., teaching, research, or administration) in a professional atmosphere, including reasonable office or desk space. The TA Graduate Employee office is located in Villard Hall room 341. Those GEs assigned to teaching acting courses can also make arrangements with department/ASU personnel to reserve appropriate rehearsal/practice space.

- Reasonably secure storage space for books, papers, and supplies; and reasonable access to a computer and internet.
- Access to Microsoft Teams for the purpose of making and receiving phone and video calls, as well as chat messaging.
- Reasonable access to private facilities for conferring with students and faculty and for other job-related purposes.
- Desk copies of, or electronic access to, all texts required for their assignment.
- Access to common office supplies needed for their assignment; the use of a photocopier/scanner, and printers (PLEASE NOTE: Printing and copying is to be restricted to instructional materials and not personal course material, papers, or thesis/dissertation drafts.) The office supplies and copier are located in the Villard Hall Work Room 214.

Space assignments are generally made at the beginning of each academic year. ASU operations staff will provide space assignments and necessary keys at that time. You are free to use GE spaces and assigned offices for study, class preparation and office hours. Please be considerate of others in your use of the space, including decorations, food, and noise.

Graduate Scholarships and Travel Funds

Department scholarships and travel funds. The department of Theatre Arts is dedicated to supporting graduate student research and creative work. We often offer end-of-year scholarships for graduate students with proven records of scholarship and creative work. Because we cannot predict year to year what resources we may have, the Director of Graduate Studies and/or the Department Head will make announcements of these opportunities on a case-by-case basis.

The Department provides limited support for graduate students to attend conferences to present their research and creative work, as well as funds to conduct research related to their dissertation. Funding resources and opportunities vary from year to year. Students should discuss the potential for this type of funding with their advisor to determine available opportunities and next steps for requesting funds.

University of Oregon scholarships and travel funds. There are a number of resources across campus to help you fund your research and creative work. The UO Division of Graduate Studies and several on-campus institutes and centers have grants for graduate student research and creative work, including travel to conferences and dissertation research. We recommend that you explore the grants for graduate students offered by the Center for the Study of Women in Society (CSWS), the Oregon Humanities Center (OHC), each of which have a variety of research interest groups (RIGs) that might be congruent with your interests. All of these centers have websites connected to the UO homepage.

If you have questions or would like to discuss sources of support at UO, please feel free to meet with the Director of Graduate Studies.

The Graduate Student Research Forum. Each year the Division of Graduate Studies sponsors an on-campus conference dedicated to showcasing the work of UO graduate students. You are encouraged to participate in this exciting opportunity to share your work. The rewards include meeting graduate students who share your research interests from other departments, forging long-lasting intellectual partnerships, and cash prizes. See <https://gradforum.uoregon.edu/>

Annual GE (teaching) Observation and Evaluation

Continuing annual GE appointments are contingent both on maintaining a 3.5 GPA in your coursework, and observation of teaching by supervising faculty. Depending on what courses you are assigned to teach, observations generally take place at least once per year. Typically, observations include a short pre-observation meeting, class observation of your teaching (on a day convenient to you and the observing faculty), and a follow-up conversation with your supervising faculty about your teaching strengths and areas for improvement. However, this structure adapts to the type of teaching assignment. For example, if you are a GE for Acting I, a faculty will observe one of your classes or coaching sessions; but if you are a GE for Introduction to the Theatre, or Theatre History, or one of the undergraduate design lab classes, you will be working alongside supervising faculty day-by-day, and observations may be made at various points in the term. Whatever form observation takes, teaching observations and follow-up conversations are part of the ongoing give and take of a collegial atmosphere and are intended to support your successful teaching.

Classroom observations, when they occur, will be arranged well in advance so that you know when your teaching is being observed. (While it is the supervising faculty's responsibility to schedule your observation, you should let them know which days are times would be most convenient for you). They should schedule your observation when you and your students would feel comfortable having a faculty observer present. Prior to the scheduled classroom visits you and the faculty observer should meet to discuss your goals for the class and go over any explanation of the syllabus that might be important to a fair and supportive evaluation process.

For lab and shop classes: Typically, you will be teaching skills and processes alongside your faculty supervisor. In these cases, the faculty supervisor may make observations of your teaching throughout the term. However, they must tell you either immediately prior to or directly following any observations that might be noted and a part of your teaching evaluation for that course.

Observations and discussion may include the following performance areas:

- Planning and productivity
- Quality and completion of work
- Judgement/problem solving/decision making
- Communication
- Relationships with colleagues and co-workers
- Leadership and supervisory skills
- Adherence to department and university policies and procedures

Conversation serves as the first mode of evaluation. Occasionally, if specific improvement in key teaching areas is needed, the supervising faculty will provide written notes for the student's file. Any discussion of GE performance may ONLY address GE duties, responsibilities and performance in work as a teacher, and should not encompass academic performance or skill acquisition that would be part of your own coursework.

If you have concerns about your evaluation, or would like to discuss comments further with faculty, the Department Head, the Director of Graduate Studies, or your Union Shop Steward, please feel free to do so. We want you to be a successful and engaged teacher and we are here to support one another to that end.

DEGREE REQUIREMENTS

Coursework

For each degree program, credit and coursework requirements vary. NOTE: a graduate course is one in which more than one student meets at least once a week with faculty, offered for registration at the 500 or 600 level, and which is listed on the [UO Class Schedule](#) as part of the curriculum. Not qualifying as courses in this sense are independent readings or projects undertaken by an individual under such catalogue numbers as TA 601, 603, 605, and 606. All graduates must take required coursework for a grade.

Credit for Production and Independent Readings

Credits can be earned in production, independent readings in approved research towards a thesis. Students reading foundational material for thesis or dissertation, or in preparation for qualifying examinations or qualifying design projects, may enroll in TA 605.

MFA students enroll in TA 606 for execution of design and TA 601 for writing their MFA final document.

Graduate-level credit for production is available through TA 606 Practicum, granted for faculty-guided directing and assistant directing, design, technical direction, dramaturgy, and other major production assignments. For graduate-level credit in performance, students should register for TA 606 Rehearsal and Performance. Twelve Practicum credits are required for the MFA. Each Practicum project may be taken only for a maximum of 3 credits.

Every graduate student director must also schedule a meeting with the project's faculty advisor and design faculty for informal review. The report should be written and submitted to relevant faculty within one week following the close of the production. The review meeting for directors should convene no later than two weeks after submission of the report.

Transfer of Credit

Some courses taken for graduate credit at other schools may be transferred for credit at the University of Oregon, as long as the work has been taken within the seven-year time limit and a grade no lower than B was awarded. Determination of the applicability of these credits to specific degree requirements is made by the faculty. In any case, no more than 15 quarter-equivalent credits may be transferred. A form for this purpose may be obtained from the Division of Graduate Studies. It should be discussed by the student's advisor and the DGS, then presented to the Department Head for signature. Final approval is given by the Division of Graduate Studies.

MASTER OF FINE ARTS

Introduction

The Master of Fine Arts (MFA) degree in theatre is a juried degree that will be evaluated at various stages of the student's academic and creative progression toward candidacy. For this reason, the student's continuation in the program will depend on the faculty's personalized assessment of the student's creative progress, commitment, and academic ability. The basis for decisions will include classroom and outside project work.

Requirements for the MFA Degree

The Master of Fine Arts in Theatre Arts at the University of Oregon includes both academic and production components. It differs from the MA essentially through additional credit hours in design and technology, and the satisfactory completion of a design project with a written component. Students are approved to begin work on a final project after a satisfactory qualifying presentation given to the full faculty. The qualifying presentation is usually scheduled during the winter term of the second year. All MFA final projects are juried by the full faculty and must demonstrate high artistic ability. The MFA requires a minimum of 88 credit hours beyond the bachelor's degree. The minimum requirement for financial aid and a GE appointment is nine credits per term. Students most commonly enroll for 12 credits per term, including practicum credits, except for the term in which the final project is being executed when the minimum of 9 credits is recommended.

Minimum Course Requirements

- 4 credits in acting, directing, stage management, or dramaturgy.
- 8 credits of theory, history, or literature at 500/600 level.
- 8 credits of TA 600-level graded course work.
- 8 credits in a related field, for example, textiles, art history, history of interiors, computer graphics (allow undergraduate courses at 300 level or above).
- 24 credits of design/technology classes including at least one class in each of lighting, scenery, and costumes.
- 16 credits of TA 606 practicum in design and technology (including 3 - 4 for the final MFA project).

- 4 credits of 601 Research (final project).

General Requirements

- A minimum GPA of 3.0
- Completion of approved final project
- Completion and approval of written document of final project
- All required credits in courses must be graded, with the exception of production credits

During the application process, potential students will submit a portfolio. Upon acceptance, the student will be given recommendations for preparation for the assessment exam. Upon arrival the student will take an assessment exam for the purpose of advising and setting a schedule of coursework for the first year. Advice may include a review of theatre history or other foundation courses. A letter recording the recommendations of the faculty assessment committee will be sent to the student and placed in their file to provide guidance for the first year of courses and production work. In subsequent years, students will meet with their advisors prior to registration for each term.

Based on the results of the diagnostic exam, a student may be given an additional reading list and register for a 1-credit reading course during Winter term to cover subjects from the diagnostic evaluation.

Transfer of Credit

Some courses taken for graduate credit at other schools may be transferred for credit at the University of Oregon, as long as the work was taken within the seven-year time limit and a grade no lower than B was awarded. Determination of the applicability of these credits to specific degree requirements is made by the student's faculty advisor. A form for this purpose may be obtained from the Division of Graduate Studies. It should be discussed by the student's advisor and the Graduate Coordinator, then presented to the Department Head for signature. Final approval is given by the Division of Graduate Studies.

Evaluation of Academic Progress

The best barometer of academic progress is through regular meetings with the student's advisor to review course plans and progress in the degree program. Near the end of every spring term, the Graduate Coordinator, after consultation with the full faculty, will issue a letter of evaluation. This letter will summarize faculty response to the student's academic and artistic progress and address any specific issues that arise. A copy of this letter will be sent to the student and one will be copied for the student's file in the department office.

In the rare instance that a student's academic progress is found unsatisfactory, specific guidelines for immediate improvement will be outlined for the next term of coursework, and if no such improvement is made, faculty have the right to withdraw all GE support, including both teaching assignments and tuition waiver.

Every spring term faculty also meet to award scholarships of varying scope and design to graduate students of outstanding merit in academic and artistic work, teaching, and departmental support.

Term Projects

To demonstrate a grasp of the artistic-practical application of the craft, all MFA students will complete two to three production assignments per academic year until their final project. The student should consult with their advisor and the faculty member that supervises the production area when initiating all projects. Projects should be selected to provide a broad base of experience. The student will be responsible for notifying the rest of the faculty of production dates three weeks in advance so that faculty can schedule seeing the project in their calendars.

Qualifying Presentation

During the second year in residence the student will submit a portfolio to qualify for their final project. The presentation will include the following:

1. An oral statement outlining the reasons for pursuing this degree and a summary of the student's professional objectives, and self-evaluation of progress towards these objectives.
2. Supportive and visual materials from class and production projects. This should include course work samples as well as documentation and images of completed production assignments.
3. A current curriculum vita or resume.

The student will attend a faculty meeting to present their portfolio and to answer questions posed by the faculty. Following this presentation, the faculty will vote on whether they qualify for a final project for the MFA degree. The results of this vote and feedback on the presentation will be communicated to the student by the advisor and a written copy of the decision will be placed in the student's file. If there are any academic or performance stipulations attached to the approval of the request, the advisor will make note of that in the applicant's file. If the student achieves qualification, they will be assigned a final project during the next academic year.

Final Project

Following faculty approval of the qualifying presentation, a final project will be scheduled. This project will be a presentation of University Theatre and will include full technical support and be directed by a faculty member or guest artist. Although the student's input will be considered during the play-selection process, the choice of the actual project will be made as part of the regular play-selection process for University Theatre. The final project may not be directed by a student.

After the student has been assigned a final project, and before the first production meeting, the student should meet with the director of the production and their advisor. This meeting is to discuss the parameters of the project, the responsibilities of the student, the general timeline for

the production, and the other responsibilities of the student and department during the timeline of the production. This meeting is not to be considered a production concept meeting.

At the time of the first production meeting the student should have been given a schedule of deadlines for the production, and for the steps in executing the design. The success of any theatre design is based on achieving production deadlines. Meeting these deadlines is part of successfully completing the final project, and missing deadlines may result in the student being removed from the project.

An important part of the scheduling will be a feasibility meeting. The reason for this meeting is to ensure the design can be executed in the allotted time and within the allotted financial and labor budgets. The meeting should coincide with the deadlines in the general production schedule. This meeting should include the student, their advisor, and the faculty member responsible for executing or overseeing the finished design. This could be the technical director, costume shop supervisor, or production manager.

Students register for 3-4 credits of TA 606 Practicum for the preparation and execution of their final project and an additional 3-4 credits of TA 601 Research for the writing of the supporting document.

All preparation must be completed before the production phase of the project. Materials supporting this project will be developed in a thorough and timely process (see outlines at the end of this section).

The student should schedule weekly meetings with their advisor to discuss the progress of the project. The advisor will inform the student of issues arising in missing deadlines. If at any time in the production schedule a determination is made the student is not successfully meeting deadlines or design criteria, the student will be informed that the design will not be accepted as a final project. That determination should be made after a meeting of the student, advisor, and another faculty member. That faculty member should be either the director or the person responsible for executing the design.

The faculty will meet within one week of the final performance of the final project to assess the work. This may be delayed if dead week, finals, or vacation make such a deadline impossible. The student designer will present a summary of preparation and goals for the project as well as a brief critical analysis of successes and shortcomings of the process and the product. The student designer will also be asked to respond to faculty comments and questions. At the close of the meeting, the faculty will vote on acceptance of the project as sufficient to fulfill the requirements of the degree. The student's advisor will inform the student designer of the results of this vote, and the names of the three faculty members to form the committee to review the final MFA document.

MFA final projects should be completed by the end of the eighth term in residence so that the final project document can be completed by the end of the ninth term. Upon approval of the final

document the student will provide the Theatre Arts office with an electronic version of the final document and appendices. This should include a separate page, noting approval and signed by the student's advisor. Degrees will only be awarded to students who have completed all requirements for the final project and the degree.

Failure to successfully complete the final project, either the design or the final paper, will result in the student requesting another design assignment in the following production season. The additional time in residence required by this situation may not necessarily be supported with a GE appointment.

Failure of MFA Candidacy

At any phase, a juried opinion may remove the student from the MFA program. Such a decision would be based on noted deficiencies in some facet of the student's demonstrated work record and failure to demonstrate corrective growth based on previous evaluations. Consistent failure to meet deadlines may also lead to failure of candidacy for completion of the MFA degree.

Outlines for Proposals and Analysis of Final Project

Scope of Project

- Statement of design concept including reference to visual resources and documentation.
- Timeline for completion of each phase of the project, as determined by the needs of the individual project.

Preparation Outline by Area

Costumes

Prior to beginning construction, the student designer shall have completed all of the following:

1. Delineation of scope of project (i.e. number of costumes, necessary rentals or purchases, special projects, size of crew, budget).
2. Research of visual and written resources arranged in a show bible, slide presentation, or other easily accessible format to substantiate design concept and choices including script analysis and relationship to other designs.
3. Full color renderings for each costume being constructed (approved by the director and design advisor).
4. A costume change plot indicating all characters and the planned costume changes.
5. A costume list with all costume items and costume props that will be required for the production.
6. A Build/Pull/Rent/Purchase chart that clearly indicates how all items on the costume list are planned to be realized. A costume plot indicating all costumes and costume props and how these items are to be realized (construction, pulling, rental, purchase).
7. Selection and purchase of all major fabrics and materials needed to execute costumes and costume props.
8. A construction schedule calendar for organization and assignments of show personnel, made in conjunction with the faculty advisor and costume shop manager.

During the construction process, the student costume designer will be responsible for the following:

1. Preparing or supervising patterns, mockups, and fittings for all major costume pieces.
2. Supervising construction crew for their portion of costume assignments.
3. Obtaining or supervising purchase of all additional materials needed for completion of the costumes.
4. Attending rehearsals as needed to monitor cohesion of movement and costume needs. This should include attending at least 2 run-throughs prior to the first dress rehearsals.
5. Tracking expense records and keeping to assigned budget. This will include conferring with the Costume Shop Supervisor on a weekly basis as to expenditures during the process.
6. Keeping a record of the process of execution including insights and problem solving.
7. Preparing research materials and planning makeup and hair designs for actors. Organizing and overseeing the makeup teaching sessions for the cast, typically held on the Saturday of tech weekend.
8. Preparing a Wardrobe bible and organizing costume running crew for dress rehearsals and performances. Prior to first dress rehearsal, preparing check-in sheets of all costume items per actor, using UO standard Wardrobe sheets, for use by the wardrobe crew. These documents will include laundry and care requirements for each item.

Lighting

Prior to beginning of hanging and focusing, the student designer shall have completed the following:

1. Notes of meetings with the director and other designers establishing design concepts.
2. Storyboard renderings or photo morgue showing the designer's research.
3. A completed light plot from which a master electrician could hang the design. This should include a hanging section, instrument schedule and color inventory.
4. A schedule outlining dates for hanging, focusing and all technical rehearsals.
5. A list of personnel needed to run the show.
6. Submission of any expenditures for lighting effects.

During the production process, the student designer will be responsible for the following:

1. Meeting with the director after attending a run-through, to establish a scope of the lighting and a rough cue list.
2. Attending a paper tech with the director, stage manager, and other designers as necessary.
3. Overseeing focusing of all instruments.
4. Estimating and tracking expenditures for lighting effects.
5. Training of board operator and other crew.
6. Supervising the stage manager in regard to properly notating light cues in prompt book.

7. Keeping a journal of the process of execution including insights and problem solving.

Scenery

Prior to the construction phase, the student designer shall have completed all of the following:

1. Research and documentation of visual and written resources to substantiate design concept.
2. Journal of all design conferences with the director, other designers and technical director.
3. Preliminary designs in sketch, story board and/or model form.
4. Scale plans, elevations, and construction drawings approved by the design advisor, technical director and director.
5. Scale color model showing scenic shifts and/or color renderings of a measured perspective.
6. Painter's elevations showing paint and fabric swatches.
7. A scenic inventory by unit, including set properties, furniture, etc.
8. Budget outline of all planned expenditures prepared in concert with the technical director.
9. Proposed building/painting schedule.

During the construction process, the student will be responsible for the following:

1. Journal of all design conferences with the director and technical director.
2. Daily contact with the director and the technical director.
3. A journal of the process of execution, including insights and problem solving.
4. Supervise artistic fabrications where skills are beyond what is expected of shop personnel.
5. Attend rehearsals periodically as needed to monitor developments.

Technical Direction

Prior to beginning construction, the student technical director shall have completed all of the following:

1. A journal of meetings with the director and other designers documenting the evolution of the overall design.
2. Research of construction methods, material choices, and scenery movement methods required to realize the designs.
3. A detailed production calendar citing specific deadlines for designs, drawings, budgets, construction drawings, construction schedule, paint schedule, set installation, technical rehearsals, and strike.
4. An itemized budget for the production based on preliminary designs showing the cost of materials for the show. The budget should also include a list of "stock" items to be used.
5. A feasibility time estimate to evaluate the labor and time required to construct the set.

6. A scale ground plan generated with CAD software to be used by all departments as a master ground plan.
7. Detailed scale construction drawings illustrating how each scenic element will be constructed and how each element will relate/attach to other elements.
8. A rigging plan or lineset schedule, if required by the design.
9. Research into fire code to determine if proposed seating meets standards for safety and egress.
10. A detailed scenic element checklist to be used to track progress in the scene shop.

During the construction process, the student will be responsible for the following:

1. Daily communication with the scene shop.
2. A record of expenditures for materials and supplies.
3. Revising drawings as needed due to shifts or additions made to the design after construction has started.
4. Communication with the scenic designer and scenic charge about paint schedules.
5. Develop a schedule for installation of scenic elements that accommodates the needs of the rehearsal schedule, paint schedule, and construction schedule.

During the technical rehearsal and performance process, the student will be responsible for the following:

1. Attending all technical and dress rehearsals.
2. Reading and responding to daily rehearsal and performance reports.
3. Developing a method of moving scenery around on stage and training the stage crew to operate stage machinery.
4. Planning for and maintaining safety backstage.
5. Repairing scenery as needed.
6. Developing a strike plan to safely and efficiently dismantle the set after the final performance.

The Final MFA Project Document

The full faculty will meet within one week of the final performance to assess work for the final project. The student designer will present a summary of preparation and goals for the project and will be asked to respond to faculty comments and questions. At the close of the meeting, the faculty will vote on acceptance of the project as sufficient to fulfill the requirements of the degree. At that point, a committee will be chosen for the project. The committee will consist of three faculty members, including the student's advisor and usually including the production director as well.

Within two weeks of the faculty's approval of the final project, the student will meet with the committee chosen to read and approve the final production document. At that meeting a timeline and a set of parameters for the document should be created. The timeline should include, but not be limited to, deadlines for drafts of the document, dates for future committee meetings, and

deadlines for finished appendices (drawings, renderings, etc.). The student should work with their advisor to ensure the structure of the document fits the parameters and that they are on schedule with drafts and submitting the agreed upon appendices.

The parameters should include, but not be limited to, the contents listed in the outline below, plus specific areas the student and committee feel should be addressed in the document. These areas could include challenges and issues particular to the specific project.

The student and committee should meet at least two more times. The second meeting should be after the committee has read the first draft. At that meeting, the committee members will inform the student of their opinions on the direction the final document is taking. They will discuss with the student additions and/or changes they feel are necessary. The meeting will end with a reminder, or agreed upon change, of the timeline for finishing the document. The third meeting should be after the committee has read the final draft and the appendices submitted. This meeting should result in the recommendation of only a few changes in preparation for the committee approving and signing the document.

The MFA project document is intended to be written for future generations of theatre designers. The paper is an addition to the body of research that is created around theatre design in the United States at this time and place. Information and terms that are commonly known by theatre designers can be assumed throughout the paper, while more specialized information should be defined or explained.

The content of the MFA project document should include:

1. Introduction to Project
 - a. The play, director, design team, theatre in which it is to be produced, time frame of when it would be presented and amount of time to produce the design.
2. Analysis of Project
 - a. Script analysis - summary of plot, characters, major themes, visual images from the script.
 - b. Design and directing concepts from the director, as well as the designer's impressions of the play and their concepts.
 - c. Time period, visual concepts, other directing and design choices made in response to the play and how the choices support the script.
3. Research (as Applicable to the Project)
 - a. Production history of the play, notable productions.
 - b. Time and place in which the play was written.
 - c. Time and place in which the play was set by the playwright.
 - d. Time and place in which this production would be set.
 - e. Implications of the time(s) and place(s) on design decisions, characters, manners, and customs.
 - f. How the time and place in which the show would be produced might affect the reception of the play and the concepts.

- g. Technical challenges presented by the script or production concept.
- 4. Development
 - a. Development during production meetings.
 - b. Initial design, through the development to the final design as approved by the director, design advisor, shop head.
 - c. Considerations of practicality and budget that shaped the development of the final design.
 - d. Description of final project, related to the design concept for the production and the script.
- 5. Implementation
 - a. Realization of the design. How the budget, amount of labor, amount of skill available, and other practical considerations impacted the realization.
 - b. Tech/dress rehearsals, and how the project developed over the week.
 - c. Any modifications that took place as the project was developed and realized.
- 6. Analysis of Results
 - a. Process - things that were successful, things that needed improvement, lessons learned for the future.
 - b. Realized project - what was successful, what needed improvement, lessons learned for the future.
 - c. Any reviews, evaluations, audience reactions.
 - d. Overall growth of the student as an artist due to this project.
 - e. Identification of future goals after reviewing this project.

Appendices

Appendices should include:

Costumes

1. A Costume Change Plot, indicating all characters per each actor and the planned costume changes for each character.
2. A Costume List with all costume items, costume props, and wigs that will be required for the production.
3. A Buy/Pull/Build list that indicates how each item on the Costume List is to be obtained
4. Copies of designs with swatches evident.
5. Visual record of executed designs.
6. A proposed budget and the final budget that indicates how money was spent for the production.
7. Images of artwork, photos, or other visual inspirations.

Lighting

1. A quarter-inch light plot (or scaled computer-generated plot).
2. A hanging section.
3. An instrument schedule.
4. "Magic" or "Cheat" sheet.

5. Color inventory.
6. Schematic of any special effect created.
7. Visual record of executed design.
8. Optional story board renderings or research images.

Scenery

1. A scale floor plan and a scale centerline section.
2. A photo of the preliminary scale model.
3. A full color rendering or photographs of a full color scale model.
4. Painters' elevations.
5. Complete working drawings.
6. Thumbnail sketches.
7. Visual record of executed design.
8. Inspirational Imagery: color copies of specific works of art, photos, etc.

Technical Direction

1. All construction drawings.
2. Budgets based on preliminary designs.
3. Record of expenditures.
4. Production calendar.
5. Scenic elements tracking sheet.
6. Construction calendar.
7. Line set schedule.
8. Process photos showing construction methods.

UNIVERSITY THEATRE

University Theatre (UT) is the production wing of the Department of Theatre Arts. We typically produce four 'mainstage' productions per academic year for our campus and community audience. We operate two stage spaces in the Miller Theatre Complex for this purpose: the Hope Theatre (a flexible or 'black box' space), and the Robinson Theatre (our proscenium stage). Season productions are directed by faculty directors, sometimes guest artists, and on occasion a graduate student. Season productions are designed both by design faculty, and by MFA student designers for whom such design is a regular part of the MFA program requirements.

Artistic Opportunities

We encourage graduate students to become involved in UT productions in ways that augment their research and/or career goals. Graduate students often serve in positions such as dramaturg, assistant director, actor, vocal or movement coach, and sometimes stage manager.

While graduate designers are primarily MFA students assigned by design faculty, production designers have occasionally included MA and PhD students who have demonstrated interest and skill and have worked closely with design faculty.

Graduate students wanting to perform in our season should plan to audition with all other students and are cast with no special priority or educational entitlement above undergraduate actors. Graduate students interested in playwriting are eligible to submit short plays for potential production as New Voices, under review to participate in the American College Theater Festival short play competition.

NOTE: Graduate directors for University Theatre may be invited to propose a production after the faculty discussion; typically, the invitation will be made sometime in Winter term, after the faculty has determined the structure of the season for the following year. Not all grad students are invited to direct for University Theatre. If you are interested in assistant directing or dramaturgy, please speak directly with the faculty director.

UT Season Selection Process and Potential Graduate Directors

The UT season is determined by faculty proposal, review, and vote. This process reflects an attempt to balance faculty creative interests with a variety of additional concerns, including the educational needs and interests of our undergraduate students, relevance to coursework or other academic events expected for the coming year, balance of historical and stylistic opportunities, balance of practical budgets and shop scheduling. If a graduate director is invited to direct, that invitation will be made only after the other plays of a given season are selected by the faculty.

Directing for the UT season is not a necessary part of the graduate program but is an artistic opportunity that occurs periodically and by invitation. This opportunity arises at the discretion of the faculty and in consultation with the Theatre Arts faculty.

If you are invited to direct, your proposal should be given to the Department Head and should include a brief summary that offers a clear statement of design scope, facts regarding number of roles for male-identified and female-identified actors, expected number of costumes, and discussion of any particular or especially difficult effects. While no proposal can address all and every variable, graduate students who are invited to propose plays for the season should keep in mind the complex needs discussed in the first paragraph of this section. Scripts should be made available in our department office in conjunction with the proposal summaries. Please see the Director's Handbook for more information about the University Theatre production process.

Pocket Playhouse/Pocket Theatre

The Pocket Playhouse is a student-run production organization which exists as a student club under the Associated Students of the University of Oregon (ASUO). It has a board of directors composed of elected undergraduates and operates semi-autonomously within the Department of Theatre Arts to provide undergraduates with the valuable experience of managing their own small theatre and producing an annual season of short plays.

The Pocket Theatre, the stage space used by the Pocket Playhouse, is located on the first floor of Villard Hall.

A graduate student who wishes to direct a short production may do so in the Pocket Theatre. All Pocket directives concerning running time, minimal technical requirements, and limited rehearsal times do apply. (See the Director's Handbook for Pocket Theatre guidelines.)

THEATRE ARTS FACULTY

Aycan Akçamete, Assistant Professor

BA 2007, Hacettepe University; MA, 2010 Hacettepe University; PhD. University of Texas, Austin. contemporary theater criticism; contemporary theater in England and Turkey; intercultural theater; political theater. (2024)

Alexandra Bonds, Professor (Emerita)

BS 1972, Syracuse; MA 1974, Denver. Costume design, period styles, historical context and Asian theatre costumes. (1979)

Bradley Branam, Associate Professor

BA 2000, Luther College, MFA 2009. Theatre design and technology, technical direction, sound and media design; University Theatre Technical Director. (2012)

Jeanette deJong, Associate Professor

BA 1982, University of Puget Sound; MFA 1984, University of Oregon. Costume design, patterning/draping, professional practice in costume design, and fashion. (2015)

Mary Jungels Goodyear, Associate Teaching Professor

BS 1994, Illinois State University, MFA 2005, University of Oregon. Theatrical scene design, scenic artistry, painted backings, murals, fine art, watercolor illustration, graphic design, mid-century modern design and architecture.

Jerry Hooker, Associate Professor, (Emeritus)

BA 1978, University of Puget Sound; MFA 1985, Utah State. Scenic design, scenic painting, and rendering. (2001)

Theresa May, Professor (Emerita)

BA 1980, University of California, Irvine; M.F.A (Acting). 1983, University of Southern California; PhD 2000, University of Washington. Acting, movement for actors, ecocriticism, critical theory, applied theatre, Native theatre. (2006)

Malek Najjar, Professor and Director of Graduate Studies

BA 1993, University of New Mexico; MFA 1999, York University; PhD 2011, UCLA. Theatre history and performance studies, playwriting, Arab-American theatre. (2011)

Tricia Rodley, Career Instructor and Director of Undergraduate Studies

BA 1994, University of Oregon; MA 2005, The Central School of Speech and Drama, London; PhD 2014, University of Oregon. Acting, dramaturgy for actors, classical acting, voice and dialect, KCACTF Liaison.

Janet Rose, Senior Instructor and University Theatre Production Manager

B.F.A. 1977, Florida Atlantic; MFA 1979, Ohio. Lighting design, technical production, stage management, history of stage design; University Technical Director and Production Manager. (1987)

John Schmor, Associate Professor (Emeritus)

BA 1984, Willamette; MA 1989, PhD 1991, University of Oregon. Acting, performance theory, history of acting and directing. (1999)