

 UGA DEPARTMENT OF
THEATRE & FILM STUDIES



The Thaliens. 1894

Handbook 2016

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Athens, GA 30602-3154
(706) 542-2836
www.drama.uga.edu

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Preface

Department History Overview

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

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

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

Dr. David Saltz is the current Head of the Department of Theatre and Film Studies. There are 22 faculty members, five full-time staff members, and 34 graduate assistants.

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

The Department currently offers two Bachelor of Arts degrees — one in Theatre, the other in Film Studies — a Master of Fine Arts degree with three emphases — Performance, Design and Technology, and Dramatic Media — and a Ph.D. in Theatre and Performance Studies.

The graduate and undergraduate programs of the Department are accredited by the National Association of Schools of Theatre (NAST).

About this Handbook

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

No matter how hard we try to be thorough, there will always be some information overlooked or problems not anticipated. Should there be any confusion, please check with an advisor or the Department Head.

Part I: Department of Theatre and Film Mission and Bylaws

The Mission of the UGA Department of Theatre and Film Studies

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

Department of Theatre and Film Studies Bylaws

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

Preamble

1. These bylaws delineate the decision making process within the Department. They establish policies governing the operations and responsibilities of component parts of the Department.
2. These bylaws operate within the procedures, regulations and structures of the University System of Georgia and its Board of Regents, the University of Georgia, the Franklin College of Arts and Sciences and the Graduate School. Specifically, the Statutes of the University of Georgia, the Guidelines on Promotion and Tenure, and the Bylaws of the Franklin College of Arts and Sciences all supersede these departmental bylaws.
3. The mission of the Department of Theatre and Film Studies is to provide instruction and research in the dramatic arts, those arts dedicated to the presentation of human beings as characters engaged in imagined action. Such spectacle may reside in any of several media: the stage, the screen, the computer, or any combination of these media in

interaction. Instruction and research entails not only traditional research in history, theory and criticism, but also laboratory research in the form of production and performance. Thus, the dramatic arts are both the object of study and the field of creative endeavor of the Department. Its production program is as integral to its mission as its teaching and publication work.

4. These bylaws may be amended by a two-thirds vote of the faculty. Any proposed amendment must circulate to all voting members at least two weeks prior to the vote.

Article I: The Faculty of the Department

- A. The faculty shall consist of all those directly involved in the teaching and research of the Department holding the ranks of professor, associate professor, assistant professor, instructor, lecturer, or academic professional, and budgeted for more than half time, in accordance with Article VIII of the University Statutes. These members of the faculty all have voting rights. When voting is on a policy to take effect the subsequent year, voting rights would be limited to those whose appointment or reappointment is reasonably expected to continue into that year.
- B. The faculty bears the responsibility for determining the curriculum and programs of study offered by the Department. Accordingly, requirements for the various degree programs, the nature of the curriculum and specific course offerings all require approval of the full faculty.
- C. All matters of policy governing the overall operation of the Department must also have faculty approval.
- D. The selection of major productions of the Department, such as those offered as part of the subscription season, must be approved by the faculty.
- E. The faculty must be consulted on matters pertaining to searches and hiring. Ordinarily, any candidate must receive statements of support from at least two-thirds of the faculty prior to appointment to the faculty.
- F. The tenured faculty must take responsibility for conducting third-year review of tenure track faculty members and for voting on their eventual promotion and tenure in accordance with the Guidelines on Promotion and Tenure of the University of Georgia. Tenured faculty must also conduct post-tenure reviews in accordance with University System policy.
- G. The faculty will be represented by an Advisory Committee described below, to serve the Department Head for consultation on matters arising in the day-to-day operation of the Department.
- H. Faculty meetings must take place on a regular basis at least twice each semester.
 1. The Department Head will schedule these regular meetings prior to the outset of each semester. The Head may also call emergency meetings on short notice if necessary, but all other meetings require five days' notice and publication of the agenda.

2. Meetings may also be called by any of the Department's standing committees with the same required notification.
 3. The faculty may call for a meeting of the faculty by a petition signed by a majority of the members of the faculty with the same required notification.
 4. A quorum for a faculty meeting shall be three fourths of the voting members of the faculty.
 5. The agenda for regular meetings shall include approval of minutes, the Head's report to the faculty, reports of standing committees, action items, and old and new business.
 6. Business shall be conducted on the basis on majority votes. Votes on personnel matters shall be by secret ballot.
 7. The faculty shall elect from their membership a person to serve a one-semester term as Faculty Secretary charged with creating a record of actions taken.
- I. In sustained periods (such as the summer months) when the full faculty may not be in residence, a "committee of the whole" may act on behalf of the faculty in matters demanding urgent action. This committee shall be composed of the faculty in residence.

Article II: The Staff

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

Article III: Department Head

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

Article IV: Departmental Coordinators

A. Graduate Coordinator

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

B. Undergraduate Coordinator

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

C. University Theatre Director

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

Article V: Standing Committees of the Department

A. The Faculty Advisory Committee

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

B. The Areas Council

1. The Areas Council shall consist of the Heads of the various areas of concentration of study offered in the Department. These areas are history, theory, and criticism, design and technology, acting, and film. The Head shall appoint the Area Heads, designate the faculty of each area, and serve as chair of the Council.
2. The Council must meet at least twice a semester to consider policy governing programs of study and ways in which they can be mutually supportive, to address student needs and concerns, and to review the state of the instructional programs generally.
3. The Council may recommend curricular changes as appropriate to the Graduate or Undergraduate Committee or to the Faculty.

C. The Graduate Committee

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

D. The Undergraduate Committee

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

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

E. The Production Committee

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

F. The Technology Committee

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

G. The Honors and Awards Committee

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

Part II: Personnel and Communication

General Matters

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

The Student Advisory Committee exists as a communication link between the Department and graduate and undergraduate students. The elected students on the Committee meet regularly with the Department Head. All problems will be held in strictest confidence. Members of the Committee will also bring information from the Department Head to the students.

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

The Department's Master Calendar is publicly available on the faculty, staff and student sections of the Department's website. The Master Calendar lists all official departmental meetings and events. Faculty and staff can enter items directly onto the calendar through the website. Students should submit items to the main office for entry onto the calendar.

The Department publishes an in-house paper called *Now Showing* every Friday that school is in session during the academic year. It contains announcements of upcoming events, meetings, auditions, deadlines, and other important information. It is posted in the main office and on the callboard; both hardcopy and electronic versions are distributed to all faculty, and the electronic edition is emailed to all graduate students and undergraduate Theatre majors subscribed to the undergraduate listserv. It is very important that faculty, staff, and students review this publication in timely fashion to avoid missing meetings or deadlines.

All committee meetings and production meetings should be announced in *Now Showing*. *No formal action should be taken* if the meeting had not been so announced. All meetings, events and news items entered through the Master Calendar system will automatically be included in *Now Showing*. Items to be placed in *Now Showing* must be posted online to the master calendar or emailed to Dina Canup at dinac@uga.edu by Thursday noon to ensure inclusion in the Friday edition of *Now Showing*.

All members of the Department, faculty, staff and students, have mailboxes for the purpose of getting messages and information to individuals. Mailboxes for the faculty, staff and graduate students are located in room 203. Mailboxes for undergraduate students, assigned by request, are located in the corridor leading to the Costume Shop and by room 115 in the basement. There are also bulletin boards throughout the building, most of them specializing in certain types of information: production notices and calls are on the board opposite the vending machines in the basement. There also are fliers and announcements from other universities and colleges. Applied Drama notices are in the lower corridor near room 115. Job notices and playwriting opportunities are on the callboard.

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

The faculty, then, plays a crucial role in the individual student's education. Students should feel free to consult with faculty members on matters concerning ideas, principles and information germane to their education in the field. Contacting an individual faculty member may be done at his or her regular office hours, which are posted on the faculty member's door. One may also make an appointment with the faculty member. If a student still has trouble reaching a faculty member, the problem should be reported to the Program Coordinator, Mr. Carroll, or to the Department Head, David Saltz.

Generally, it is not a good idea for a student to telephone a faculty member on his or her mobile or home line without express permission.

Some questions and concerns may be resolved by contacting one of the departmental coordinators: Marla Carlson, Graduate Coordinator, Kristin Kundert-Gibbs, Undergraduate Coordinator, Richard Neupert, Coordinator of Film Studies, Ray Paolino, Director of Theatre, and Steven Carroll, Business Manager. Mr. Carroll handles all financial and faculty records, payroll, posting of courses, and office assignments. He also acts as the administrative assistant to the Department Head, David Saltz. In addition, some questions and concerns may be addressed to other members of the staff. Ms. Dina Canup, who is in charge of student services and public relations, has among her duties the maintaining of graduate records and assisting the Graduate Coordinator, Dr. Carlson. If a question or situation arises concerning the graduate programs, one should contact either Ms. Canup or Dr. Carlson. Ms. Canup also maintains undergraduate records and assists the Undergraduate Coordinator, Professor Kristin Kundert-Gibbs, and can assist with many problems related to the undergraduate programs as well. Clay Chastain, administrative assistant, is in charge of the main office and handles the department listservs, copier, mailroom, permission of department requests, and provides administrative support for student and faculty. Erwin Greene, facilities manager, oversees all space scheduling in the building. In case of problems with computers, either in the offices or the computer lab, one may contact the Department's IT specialist, Thomas Stewart, who is responsible for maintaining departmental computer equipment and software.

If an answer or resolution cannot be found through any of these contacts or if an important or urgent matter arises, feel free to contact the Department Head, David Saltz (saltz@uga.edu). He is always willing to see any faculty or staff member, or any student majoring in or taking courses in the Department. For an appointment, see the Business Manager, Steven Carroll, or call (706) 542-2890.

Student Employment Within the Department

Graduate Assistants

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

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

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

Student Workers

The Department retains a number of part-time student workers who aid in the operations of the office, the audio-visual/media shop, the scene/lighting/prop shop, the costume/makeup shop, front of house, and other departmental programs. Undergraduate students majoring in Theatre are given preference for student jobs in the shops and house management. Anyone interested in a position as student worker in the Department should see the Program Coordinator or the faculty member in charge of the area of interest. The Department also encourages volunteer helpers in any of the production areas, but any student wishing to volunteer must first have the express permission of the faculty supervisor of the area. All

student volunteers may only work under the direct supervision of a faculty or staff member. All other student workers must be either on payroll or working as a class assignment.

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

Student-Advisor Relationship

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

Undergraduate students in their freshman and sophomore years are advised by professional advisors in the offices of the Franklin College of Arts and Sciences. Beginning with the junior year, theatre majors are advised by the departmental faculty. Dina Canup, undergraduate administrator, assigns faculty advisors for upper-level theatre majors. She is located in room 204 (dinac@uga.edu) and can also answer many advisement-related questions for any theatre major.

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

Any registration changes made by the student without agreement of his or her departmental advisor removes the Department from any responsibility for the student's program. In the case of graduate programs, any change in registration must be approved by the advisor on the appropriate form.

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

Students should plan to see their advisor whenever a need arises. Checking in periodically makes it possible for students, advisors, and the Department better to communicate in making plans. Official advising periods for each upcoming semester will be announced on the undergraduate listserv and posted on the callboard.

In short, the faculty advisor is the principal communication link between the individual student and the Department as a whole. Contacts between student and advisor should therefore be open and frequent. Students should feel free to discuss with their advisors any matter relating to the academic/artistic activities of the Department. The student has the assurance of the Department that such discussions will be kept confidential.

Because of the vital nature of the student/advisor relationship, any student experiencing problems with an individual advisor can contact Dina Canup to request a reassignment, and should also feel free to contact the Department Head, David Saltz.

Student Organizations

Thalian-Blackfriars. This student run production group dates back to 1893, as a descendent of extra-curricular clubs that helped found the Department of Theatre and Film Studies. The purpose of this organization is to provide opportunities to all areas of theatrical production, including acting, directing, writing, designing and stage management. Each semester, a number of works are selected and are fully produced on department stages. Auditions are held at the beginning of each semester, and are open to all students. The organization is entirely student governed and run, although a faculty member of the Department serves as advisor to the organization. See the Thalian-Blackfriars bulletin board outside room 115 for more information or visit www.facebook.com/thalianblackfriars. Email: thethalianblackfriars@gmail.com

Black Theatrical Ensemble. BTE creates an opportunity for students interested in drama to showcase their talents while exposing members and audiences to the works of African American playwrights. Membership is open to all and does not require a theatrical background. BTE has a playwright's guild for individuals interested in creating original works or converting novels and children's books into stage works. This group operates under the auspice of the Division of Student Affairs, but has very close ties to the Department. The Department's faculty and students frequently serve as directors, designers and performers for the group. Visit www.facebook.com/UGABlackTheatricalEnsemble or Email: UGA.BTE@gmail.com

Improv Athens. Improv Athens is a group of graduate and undergraduate students dedicated to the practice of improvisational theatre for purposes of community outreach, social activism and sheer fun. Currently one of the top ten college improv troupes in the nation, Improv Athens performs short and long form improvisation on campus and downtown Athens. They also compete in competitions around the United States. All skill levels are welcome to come play. Email : Improv.Athens@gmail.com

Next Act. Next Act is UGA's only entirely student run musical theatre group. Our goal is to provide an outlet for those interested in musical theatre, whether it be in performance or otherwise. We work at providing a positive environment for growth in the arts. We produce several works a year, ranging from cabarets and song cycles to full musicals, sometimes written by UGA's own. Visit www.facebook.com/UGANextAct or Email: nextactmusicaltheatre@gmail.com

UGA Children's Theatre Troupe. An acting troupe comprised of UGA student actors and directors, UGA Children's Theatre aims to provide a venue for entertainment, enrichment, and education for children through theatrical performances at the University of Georgia. Visit facebook.com/childrenstheatretroupe or Email: childrenstheatretroupe@gmail.com

USITT @ UGA. The United States Institute of Technology student chapter here at the University of Georgia. This organization aims to foster a free exchange of ideas and information regarding theatre technology and design and to engage in research and other projects. Our activities include hands on learning activities, supporting members technical work, and more. For more information email usittuga@gmail.com.

CineClub UGA. CinéClub offers all students of the University of Georgia with a cultural, educational and communal forum to observe classic and independent cinematic art. Its goal is to be a relaxed environment where students watch and discuss movies. Meetings and events happen bi-weekly, including: screenings, roundtables, trivia nights and panels. The organization provides networking opportunities and educates members about film, the industry, its auteurs, and internships. Those interested in joining can email cineclubuga@gmail.com and request to join the CineClub listserv.

Athens Playwright's Workshop. The workshop provides readings and feedback sessions for playwrights and screenwriters. It is open to students and members of the community. If you're interested, contact Professor John Patrick Bray at jpbray@uga.edu.

Lady Parts Improv is an all-female non-auditioned Improv Troupe. Lady Parts holds open rehearsal twice weekly to develop improvisational skills in a safe environment for learning and taking risks. One rehearsal a week is also open to men, so boys are welcome at Lady Parts rehearsals, as well! Visit facebook.com/athensladypartsimprov or Email: ladypartsimprov2013@gmail.com.

SHARKwiNG is UGA's only student sketch comedy troupe. We write, produce and perform several live shows each semester in addition to filming video sketches throughout the year. Aimed at entertaining, we focus on developing skills in both writing and acting for comedy. Message or email us if you want to audition or see a show. Email: sharkwing2015@gmail.com or visit www.facebook.com/SHARKwiNG

The Society for Students in Animation is A learning community for University of Georgia students with a passion for animation. Our goal is to bring students together to learn from one another and build lasting relationships within the animation industry through workshops, industry speakers, team projects, and social events. Email animationatuga@gmail.com.

Part III: Undergraduate Degree Programs

The Department of Theatre and Film Studies offers four degree programs: two are Bachelor of Arts degrees, one in Theatre and the other in Film Studies, and two are graduate degrees, the Master of Fine Arts (M.F.A.), and the Doctor of Philosophy (Ph.D.). Both bachelor's degrees are liberal arts degrees providing an exposure to several fields of knowledge in the physical, biological and social sciences, the humanities and the arts while also allowing a concentration in either theatre or film studies. The master's degree program is pre-professional in nature, offered with concentrations in several specialties of dramatic art: dramatic writing, acting, scenic and lighting design, costume design, and dramatic media. Finally, the doctorate is a scholarly degree with a program that emphasizes research in the history and theory of dramatic art.

The Bachelor of Arts in Theatre

Admission to Undergraduate Major

In order to be admitted to the B.A. program, the student must meet the entrance requirements of the University. Usually one is first admitted in the College of Arts and Sciences. The student may declare a major in Theatre at any time. General degree requirements for the B.A. degrees are stated in the *Undergraduate Bulletin*. An up-to-date statement of requirements is accessible on the web, at bulletin.uga.edu. All students should acquaint themselves with these general matters. During the freshman and sophomore years, the student will work with a professional advisor in the office of the Franklin College of Arts and Sciences. That advisor is available to answer questions and solve problems for the student; the student may also contact the department's student services administrator, Dina Canup, with questions about the major. Once the student has earned 60 total credit hours, he or she should contact Ms. Canup in order to be assigned an advisor in the Department of Theatre and Film Studies. Thereafter, much of a student's coursework will be in the field of theatre.

General Outline of B.A. Degree Requirements in Theatre

All undergraduate theatre majors at the University of Georgia must complete a core of theatre courses designed to introduce the various facets of the field of theatre. They include courses in acting, design, play analysis and theatre history. In addition two courses at one semester hour each are "Applied Drama" courses (THEA 2040 and 2050) involving the student in the actual work of theatre in such areas as costuming, stagecraft, and box office and promotion. THEA 2000 is strongly recommended for your first semester, along with either 3300 or 3500 if possible. In planning their schedules, students should note that Acting I (THEA 3500) is a prerequisite for most upper division acting courses (which are major electives), and Design Foundations (THEA 3300) is a prerequisite for most upper division design courses (also electives). In planning their schedules, students should note that Acting I (THEA 3500) is a prerequisite for most upper division acting courses (which are major electives), and Design Foundations (THEA 3300) is a prerequisite for most upper division design courses (also electives). The Senior Seminar (THEA 5053) must be taken in the Fall semester of the senior year.

**Theatre Courses Required for the B.A. Degree in Theatre
(effective for all new majors as of fall 2016)**

Number	Title	Hours
THEA 2000	Drama Appreciation (counted in area 6)	3
THEA 2040, 2050	Applied Drama (counted in area 6)	2
THEA 3300,	Foundations of Performance Design	3
THEA 3500	Acting I: Foundations of Acting	3
THEA 3290	Script Analysis	3
THEA 4210	Theatre and Modernity	3
THEA 4220	Theatre and Society	3
THEA 4230	Theatre and Ritual	3
THEA 5110 or 5600	Stage Management or Play Direction	3
THEA 5053	Senior Seminar	1
<i>Any five three-hour THEA courses numbered 3000-level or above</i>		15

Notes about the B.A. Degree in Theatre

1. No course will count toward the major unless it is earned with a grade of "C" or better. Note that a grade of "C-" does *not* satisfy this requirement.
2. A minimum of 30 hours in theatre must be earned at the University of Georgia.
3. No more than 15 transfer credit hours may be applied to the major.
4. Non-equivalent transfer courses may not satisfy the requirements for the major; all transfer theatre courses must be evaluated by the department if equivalent credit is to be offered.
5. Theatre Majors who minor in Film Studies cannot count the same credits toward both the Theatre Major and Film Studies Minor.
6. Franklin College requires in the study of a foreign language through the third semester or its equivalent.
7. Theatre majors who have declared the theatre major before spring 2013 take 18 hours of upper level THEA electives (six courses). They are required to take THEA 4210 and one of the following: THEA 4200 (no longer offered), THEA 4220, or THEA 4230. Majors declared before fall 2016 take 15 hours of electives, do not take THEA 2000, are not required to take 5110 or 5600, and count 2040/2050 in the major requirements rather than in area 6. Their area six requirements are also different (check the bulletin)
8. The Department offers three courses that may be applied to the general requirements for the B.A. degree. THEA 2000 (Appreciation of Theatre), FILM 2120 (Introduction to Cinema) and FILM 2130 (American Ethnic Cinema) may all satisfy the requirement for a fine arts course. In addition FILM 2130 and THEA 4480 (African American Drama) may be applied to the College's multicultural requirement. Except for THEA 4480, these courses may not be applied to the theatre major. THEA 2000 in particular is not recommended for majors. THEA 3500 is for Theatre majors only.
9. For more information on the B.A. degree requirements, please see Appendix A and the *Undergraduate Bulletin*. See Appendix C for a list of all courses offered by the Department of Theatre and Film Studies

The Bachelor of Arts in Film Studies

Admission to Undergraduate Major

In order to be admitted to the B.A. program, the student must meet the entrance requirements of the University. Usually one is first admitted in the College of Arts and Sciences. The student may declare a major in Intended Film Studies during their first or second year. General degree requirements for the B.A. degrees are stated in the *Undergraduate Bulletin*. During the freshman and sophomore years, the student will work with a professional advisor in the office of the Franklin College of Arts and Sciences. That advisor is available to answer questions and solve problems for the student; the student may also contact the department's student services administrator, Dina Canup, with questions about the major. Once the student has earned 60 total credit hours and has a minimum 2.8 GPA, he or she is eligible to apply to for the Film Studies major; declaration of major forms are available in the main office and will require the signature of Dr. Richard Neupert, head of Film Studies, who will assign advisors to Film Studies majors.

Description of Film Studies Major

The major in Film Studies concentrates on the history and theory of film as an art form. It provides exploration of the medium through courses in several fields, including not only film studies but also comparative literature, English, Romance languages, and Germanic and Slavic languages. Film is among the newest of the arts and its development reflects the changes in the modern and contemporary world. While the focus of the program is on history and theory of film, courses are also included that deal with acting, directing and writing for camera. An up-to-date statement of requirements is accessible on the web, at bulletin.uga.edu. All students should acquaint themselves with these general matters.

Courses in Film Studies

Major Requirements. All majors must take the following three courses (nine hours total):

FILM 4250	History of Cinema I (prerequisite FILM 2120)
FILM 4260	History of Cinema II (prerequisite. FILM 2120)
FILM 5900	Film Theory (prerequisite. FILM 4250 or 4260)

Major Electives. Select any six of the following courses (18 hours total):

THEA 3020	Basic Dramatic Writing
THEA 4000	Dramatic Writing I (prereq. THEA 3020)
FILM 4490	African American Women in Cinema (Permission of Department)
FILM 4600	Women and Film (prereq. FILM 2120)
FILM 4650	French Film History (prereq. FILM 2120)
FILM 4660	History of Animation (prereq. FILM 2120)
FILM 4670	Film, Technology, and Style (prereq. FILM 2120)
FILM 5481	Special Topics in Cinema (prereq. FILM 2120)
THEA 5620	Dramatic Writing II (prereq. THEA4000)
FILM 4680	Intro to Digital Video Production (permission of department)
THEA 5810	Computer Animation for Dramatic Media I

THEA 5820	Computer Animation for Dramatic Media II
THEA 5830	Computer Animation for Dramatic Media III
CMLT 4210	Literature and Cinema
CMLT 4220	East Asian Cinema
CMLT 4230	African Cinema (prereq. ENGL 1030, 1101, or 1102)
CMLT 4670	Chinese Cinema
ITAL 4040	Italian Cinema, Culture, and Literature
HIST 4750	History and Film
GRMN 3300	Introduction to German Cinema [in English]
GRMN 3820	German Film (prereq. GRMN 3001 or 3010 or 3070)
SPAN 4081	Spanish Film (prereq. SPAN 3030)
SPAN 4082	Latin American Film (prereq. SPAN 3030)
RUSS 3300	Introduction to Russian Cinema

Notes about the B.A. Degree in Film Studies

1. No course will count toward the major unless it is earned with a grade of "C" or better.
2. Refer to College-wide requirements when selecting 21 hours of elective courses.
3. Students must be junior status to declare the Film Studies Major and have a minimum GPA of 2.8.
4. Film Studies Majors who minor in Theatre cannot count the same credits toward both the Theatre Minor and Film Studies Major.
5. Film Studies Majors must complete the fourth semester of a foreign language (see AREA VI requirements in the *Undergraduate Bulletin*). FILM 2120 and 2130 should be taken in Area IV.
6. Film Studies Majors are encouraged to pursue a Minor in a foreign language, English, Comparative Literature, History, Art History, or Mass Communication, or a certificate in New Media Studies.

Minors and Double Majors

Minor in Theatre

The Theatre minor requires a total of 15 credit hours. *Film Studies majors may not count any courses toward the minor that they use in their major.*

Required course (three hours total): THEA 2010, Introduction to Acting

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

THEA 4210	Theatre and Modernity
THEA 4220	Theatre and Society
THEA 4230	Theatre and Ritual
THEA 3020	Basic Dramatic Writing
THEA 3290	Script Analysis
THEA 3300	Introduction to Design
THEA 4400	Asian Theatre and Drama
THEA 4480	History of African-American Drama and Theatre

General Electives. Six hours from any theatre course above 3000 (*Note: courses in acting above 3000 are open only to majors*)

THEA 2010 cannot be substituted for THEA 3500 if you declare Theatre as a major. THEA 3500 is for Theatre majors only and cannot be used for general elective.

No course will count toward a minor unless it is earned with a grade of "C" or better. (A grade of C- does not satisfy this requirement.)

Transfer students may count no more than 3 transfer credit hours toward the theatre minor.

Film Studies Minor

Theatre Majors may not count any courses toward the minor that they use in their major.

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

FILM 2120	Introduction to Cinema*
FILM 2130	American Ethnic Cinema*
THEA 3020	Basic Dramatic Writing
FILM 4250	History of Cinema I (prereq. FILM 2120)
FILM 4260	History of Cinema II (prereq. FILM 2120)
FILM 4600	Women and Film (prereq. FILM 2120)
FILM 4650	French Film History (prereq. FILM 2120)
FILM 4660	History of Animation (prereq. FILM 2120)
FILM 4670	Film Technology and Style (prereq. FILM 2120)
FILM 5481	Topics in Cinema (prereq. FILM 2120)
FILM 4680	Intro to Digital Video Production (permission of department)
FILM 5900	Film Theory (prereq. FILM 4250 or FILM 4260)

Other allowable options:

THEA 4000	Dramatic Writing I (prereq. THEA 3020)
THEA 5810	Computer Animation I (prereq. THEA 3300)
THEA 5820	Computer Animation II (prereq. THEA 5810)
THEA 5830	Computer Animation III (prereq. THEA 5820)

* "Introduction to Cinema" and "American Ethnic Cinema" *cannot* count toward the Minor IF they are also used to satisfy the student's "Degree Core Requirement" as their Fine Arts course (Area IV). BUT FILM 2130 *may* be used to satisfy the multicultural requirement *and* count toward the Film Minor.

Transfer students may count no more than 3 transfer credit hours toward the film studies minor.

Double Major

Undergraduates, with careful planning, may carry a double major in the B.A. program by judicious arrangement of electives and required general education courses. Students interested in a double major should consult their faculty advisor.

Students may double major in Theatre and Film studies, and are allowed to count up to, but no more than, 6 credit hours (typically 2 courses) toward both majors. Students interested in such a double major should also note that the area VI requirements differ slightly between the majors, and they are responsible for satisfying both sets of requirements. IDS Animation majors may only count 6 credit hours towards both the IDS Animation major and either the theatre or film studies major.

The Honors Program

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

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

Part IV: Graduate Degree Programs

The Master of Fine Arts Degree Program

Nature and scope

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

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

Admission

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

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

Upon notification by the graduate school that a student's materials are complete, the academic faculty in a student's indicated area of specialization will review the application. The committee may make one of three recommendations: 1) acceptance, 2) refusal of acceptance, or 3) acceptance with conditions. (For information on assistantships, see p. 10.)

Advisement

Upon admission a major professor will be assigned to each student. Prior to the end of second semester in residence, the student must be certified as proficient to pursue a chosen area of specialty by a review board composed of faculty in the appropriate specialty area. Students who fail to establish proficiency will be dropped from the program. Under rare circumstances, they may be encouraged to pursue a different specialty, if strength is evident there. After successful completion of a proficiency review, the student must pass a written comprehensive examination (three hours), which is usually scheduled in the third semester in residence. If the student's performance on the comprehensive examination is satisfactory, a program of study is made out and the student is admitted into candidacy. Upon admission to candidacy, the student is assigned a committee of two to work with the major professor and the student on thesis project preparation, potential internship or special projects.

Minimum Number of Courses

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

Foreign Language Requirement

None.

Admission to Candidacy

A student will be admitted to candidacy upon completion of the following steps:

1. Certification of proficiency in one of the specialty areas. Students must take their proficiency reviews at the end of their second semester.
2. Passing of a comprehensive three hour written examination in the discipline of dramatic art, focusing on history and theory as these areas affect production issues. The comprehensive examination is based on individual study topics given to students upon passing the proficiency review. The faculty in the student's area of specialty designs and grades the exam. Comprehensive examinations are given on the second Wednesday of each semester. Students must take the comprehensive examination in their third semester.

The Creative Project and Written Document

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

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

Students in the M.F.A. program should realize that there are a limited number of opportunities for suitable M.F.A. projects. The departmental administration will make every effort to assign

significant and timely projects, but the Department cannot be responsible to students who have not followed a normal program as outlined in this handbook. In general, it is best for a student to commence M.F.A. programs in the fall of the academic year, especially in acting, media and design.

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

I. Performance

The primary focus of the program is to provide each student with a strong set of acting tools that can be used whether performing on stage or in front of the camera. Classes in the performance curriculum include intensive studies in acting, voice/speech and movement. Foundational actor training draws on Stanislavsky-based techniques, including the Method of Physical Action, Meisner, Suzuki, and Michael Chekhov, supplemented by approaches such as contact improvisation, Alexander, Linklater, and solo performance. In addition to being trained to perform in all traditional areas of acting — theatre, film and television — students in the program study the latest multi-media and digital technologies being used in the industry, giving graduates of the MFA performance program an edge in the job market.

While a minimum of 60 credits is required for the M.F.A. degree, depending upon the student's undergraduate background, additional course work may be required for acting specialists. No more than 12 active students may be registered in the M.F.A. program in acting at any one time. Students are admitted to the program every third year, and completion of the degree requires a three year residency period.

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

Performance Core:

THEA 7590	Acting Process (3 hours)
THEA 7540	Characterization (3 hours)
THEA 7331	Shakespeare (3 hours)
THEA 7550	Genre and Style (3 hours)
THEA 7570	Acting for the Camera (3 hours)
THEA 7592	The Business of Acting (1 hour).
THEA 7595	Non-Traditional Performance Methods (3 hours)
THEA 7571	Acting for Digital Media (3 hours)
THEA 7521	Voice 1 (3 hours)
THEA 7522	Voice 2 (3 hours)
THEA 7523	Voice 3 (3 hours)
THEA 7524	Voice 4 (3 hours)
THEA 7511	The Moving Body Expresses (3 hours)
THEA 7512	Masks and the Physical Actor (3 hours)
THEA 7513	Creating Physical Performance (3 hours)
THEA 7514	Staged Physical Violence in Performance (3 hours)
THEA 7770	Internship (3-9 hours)

Please note: In order to participate in an internship the student must be in academic good standing, have completed all history requirements, directing requirement, 8000 level requirement, and THEA 6510. Students are not guaranteed an internship. Although the

department will create opportunities for networking; it is the responsibility of the student to research, contact, audition, and interview for internships.

Academic Core:

THEA 6510	Introduction to Graduate Studies (1 hour)
THEA 6210	Theatre and Modernity I (3 hours)
THEA 6220	Theatre and Society (3 hours)
<i>or</i>	
THEA 6230	Theatre and Ritual (3 hours)
THEA 7610	Directing Lab (3 hours)
THEA 7210	Thesis Project (3 hours)

In addition the student must take at least 3 hours of a 8000 level graduate seminar in theory, history or criticism and 6 hours of graduate level electives.

For those students who have already had two semesters undergraduate theatre history survey must take any two of the following graduate level theatre history courses:

THEA 6280	Women in Performance
THEA 6300	Queer Theatre and Film
THEA 6400	Asian Theatre
THEA 6460	History of Dramatic Art: Special Topics
THEA 6470	African Theatre
THEA 6480	African American Theatre
THEA 6500.	The Broadway Musical and American Culture
THEA 6800	Topics in History

Progression toward degree

Upon admission, a major professor will be assigned to each student. The student and major professor will set out their program of study working towards admission into candidacy for the degree. They will also identify and periodically review the student's personal goals and assess the student's progress in the program. In addition to satisfactorily completing coursework, M.F.A. performance students are expected to demonstrate talent, professional potential and to respond to the training over and above the minimum qualifications. All M.F.A. performance students are expected to audition for and perform as cast in the subscription season plays of the University Theatre. Satisfactory academic progress in the curriculum does not in itself guarantee continuance in the program, nor does continuance in the program guarantee the automatic granting of the M.F.A. degree. M.F.A. acting students will be reviewed after the first semester and each subsequent semester and will receive feedback from the appropriate faculty both verbally, and in the form of an official letter.

Factors that figure into the evaluation of the M.F.A. student included, but not restricted to:

- academic progress;
- evidence of growth in craft and knowledge;
- potential for continued growth in the program and craft;
- professionalism according to industry standards and per department's production protocol (see Production Protocols in Handbook);
- maintaining a positive and open professional conduct and attitude towards the training;

- ability to work in a collegial manner with faculty, personnel, and students;
- ability to work collaboratively within the graduate ensemble;
- personal responsibility and initiative;
- achievements in production;
- being a model of professional standards and conduct for the undergraduate students;
- performance of assistantship duties.

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

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

First Semester

Qualifying project. The qualifying project consists of a major role in the University Theatre season, followed by an evaluation by the performance faculty on the student's work in the production and in the classroom. *Students who fail to meet the minimum standards on the Qualifying Project will be dismissed from the MFA program.*

Second Semester

Proficiency review. Students must take their proficiency reviews at the end of their second semester. A proficiency review is administered in the form of a performance of three monologues with a short presentation describing the student's process in developing them. Each member of the performance faculty grades the student with a "Pass" "Low Pass" or "Fail." The student must receive at least "Pass" or "Low Pass" on all three of the monologues. The student's overall contribution for the entire year is also evaluated at this point and a determination is made by the performance faculty whether to continue the student in the MFA program. *Students who fail to establish proficiency will be dismissed from the MFA program.*

Third Semester

Comprehensive written examination. The comprehensive three hour written examination focuses on the history, theory, and techniques of acting as these areas affect performance. Comprehensive examinations are given on the second Wednesday of the fall semester. The faculty develops individual study topics for each student following the proficiency review. The students are given a reading list from which their answers should be drawn. The performance faculty design the questions and a committee of three grades the exam with a

“Pass” “Low Pass” “Fail.” The student must receive “Pass” or “Low Pass” on three of the questions to continue in the program.

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

Fourth Semester

Second year creative project. It is expected that student will have shown growth in areas identified by faculty. Evaluation will focus on issues that need to be addressed in the thesis project.

Fifth and Sixth Semester

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

Students in the M.F.A. program should realize that there are a limited number of opportunities for suitable M.F.A. projects. The departmental administration will make every effort to assign significant and timely projects, but the Department cannot be responsible to students who have not followed a normal program as outlined in this handbook.

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

II. Design/Technology

The Department offers an MFA program in Design/Technology that allows students to focus on costume, scene or lighting design. While the primary focus is on designing for stage, students also learn to apply these same design principles to a wide range of media, including film, television, computer animation, video games and interactive installations.

Students in the program are required to become proficient in more than one area of design and to test their skills by designing for University Theatre productions. Students also gain proficiency in a secondary design area. In addition to mastering traditional design techniques and technologies, students train with digital media and high-end computer-assisted design (CAD) software.

Design students progress through a series of increasingly difficult assignments as assistant designer, followed by one or more realized designs for smaller scale stage or media

productions, and culminating in the design of costumes, scenery and/or lighting for a major stage or media production.

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

Required Courses

THEA 6510 Introduction to Graduate Studies (1 hour)
THEA 8300 Seminar in Design (3 hours)
THEA 7210 M.F.A. Thesis Project (3 hours)
THEA 7050 Applied Drama (2 hours)
THEA 7060 Applied Drama (2 hours)
THEA 7070 Applied Drama (2 hours)
THEA 7080 Applied Drama – Assistant Designer (1 hour)

THEA 7315 Conventional Drafting (3 hours)
THEA 7340 History of Costume and décor (3 hours)
THEA 7370 Studio I: Drawing Media (3 hours)
THEA 7371 Studio II: Other Media (3 hours)
THEA 7560 Projects in Drama (3 hours)
THEA 7970 Design Portfolio (1 hour)

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

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

Design I in Third Design Area (3 hours)

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

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

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

Theatre History (6 hours)

Dramatic Media: THEA 7815, Animation I, or THEA 7865, Interactive Media, or
THEA 7875, Multimedia Performance (3 hours)

Graduate-Level Electives (9 hours)

Notes

Applied Drama. 1 credit to be taken every semester. Order to be taken are: first year (THEA7050), second year (THEA7060), and third year (THEA7070). Outside reviews/critiques (two each semester) will be assigned through the Applied Drama. Additional Applied Drama is earned under THEA7080. One credit is required in the first year of study and is earned while fulfilling the role of an assistant designer for a departmental production. THEA 7080 can be repeated for up to 6 credits and is reserved for special opportunities (Examples include: Assisting, Special Seminar Topics, Additional Production Activities like Sound, Scenic Painting or Media Assignments, and Remedial Work or Activities in Special Topics).

History requirement. Students must complete a minimum of six credits in theatre history. The design area will allow a student to use any departmental history classes as well as any other design history classes related to their discipline (as approved by their advisor) to satisfy the departmental history requirement. In order to pursue this option, a student's transcripts

(graduate or undergraduate) must demonstrate a minimum grade of B in a traditional Theatre History course (i.e., Theatre History I and II) for each class to be substituted by any alternate history courses.

Proficiencies and Assessment

First semester review. All first year students will go through an informal portfolio review in the first several weeks of their second semester to (1) evaluate their progress and transition into the MFA program, (2) identify student design assignments for the upcoming season, and (3) discuss their topic assignment for the writing component and preparation for the Proficiency / Comprehensive Exam.

Proficiencies (first and second year students). This review will be conducted near the end of the second and fourth semester of a student's study. The first year proficiency forms a critical point of examination for first year students who must pass the proficiency in order to continue in the program. The actual proficiency exam has three primary components: a writing component (which forms the design area's comprehensive exam), a review of a student's portfolio, and progress/work in the classroom and production program. The proficiency exam primarily consists of a formal portfolio presentation and interview with the design faculty who are accompanied by several external guest reviewers. First year students will receive a formal evaluation of this exam along with a notification of their passing or failing the exam. Second year students will receive a formal evaluation that will become part of their permanent graduate record. The writing portion of the exam will consist of a written research assignment based on a topic (with student input) that is assigned to the student shortly after their first semester review and based on materials and topics drawn from the design area's reading list. The student will have the majority of the semester to work on this paper, which will be due approximately one week prior to the proficiency exam. Failure to pass a proficiency exam will result in a student being placed on probation or being dismissed from the program.

Comprehensive exam. There is no comprehensive exam in the design area. The formal paper that is submitted as part of the proficiency exam replaces the comprehensive exam as a means of student evaluation.

Qualifying design assignment. All design students will complete a significant design assignment within their major discipline for a departmental or otherwise approved realized design/production. This assignment is completed under THEA 7560 (Projects in Drama) and is advised and graded by the student's major professor. Upon satisfactory completion of this assignment, the student will be assigned to a thesis production.

Thesis production / creative project. The creative project concentrates on creative work within the student's specialty area and is based on a realized design assignment to a major production within a student's specialty area. In addition to the accomplishment of the creative work itself, the student will be required to provide a written analysis and evaluation of the project. The written document must be presented in final form at an oral examination formed by a committee of the student's advisor and at least two additional thesis committee members. Two bound copies of the written document are required. A final oral examination on the project completes the process.

III. Dramatic Media Production

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

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

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

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

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

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

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

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

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

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

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

THEA 6510	Introduction to Graduate Studies in Drama
THEA 7815	Computer Animation for Dramatic Media I
THEA 7865	Interactive Media as Drama I
THEA 7875	Interactive Multimedia and Live Performance
THEA 7781	Dramatic Media Studio I
THEA 7782	Dramatic Media Studio II
THEA 7783	Dramatic Media Studio III
THEA 7784	Dramatic Media Studio IV
THEA 7610	Play Direction Laboratory, FILM 6680 Introduction to Digital Video Production, or FILM 7640 Directing for the Cinema
THEA 7560	Projects in Drama
THEA 7210	M.F.A. Thesis Project

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

Proficiencies and Assessment

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

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

Thesis Production. Students must successfully complete a creative project approved by their major professor. Such project may involve the creation of a short 3D animation, film, or interactive media project, or work as writer, director, content creator and/or media director on a work of live theatre or performance incorporating digital media or interactive technologies.

The student must submit a written thesis analyzing and evaluating the creative project, and must defend the project and thesis in an oral examination with their thesis committee.

The Ph.D. Program in Theatre and Performance Studies

Nature and Scope

The doctoral program is designed to promote the study of dramatic art in all its media: stage, screen and new technology. It is a scholarly, research degree that encourages the interaction of scholarly work with the practice of dramatic art. As such, it is restricted to those who have both a strong creative background and the ability to research, analyze, and write. It requires a full prior commitment to the pursuit of research and scholarly writing.

Course work is complemented by study in cognate fields outside the Department and by regular tutorials, whereby the student engages in individual research with a member of the Graduate Faculty. Naturally, the focus of any individual program of study is determined by the interest and abilities of the student and the faculty.

The program, then, has these fundamental characteristics:

- It requires a continuous pursuit of research and writing.
- It is intended to produce graduates who will continue to pursue scholarship while being capable of contributing to programs of artistic production.
- It must yield dissertations that contribute significantly to the knowledge and literature of the disciplines.

Admission

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

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

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

Financial assistance

A limited number of departmental assistantships are available. Students seeking additional financial assistance should consult the graduate school website for information on the Dissertation Completion Award, the Willson Center Graduate Research Fellowship, the Jo

Ann Terry Walker Scholarship, and other potential funding opportunities.

Minimum Number of Courses

The Ph.D. is designed as two years of coursework plus the researching and writing of a dissertation, with at least three years in residence. The degree requires 47 semester hours of graduate level course work, a minimum of 10 hours of dissertation research, a research skills proficiency (most often in a foreign language), and an original dissertation that contributes significantly to the discipline. The program is designed on an individual basis to explore the nature of, and approaches to, the research topic. Each individual program builds upon the student's strengths and addresses specific needs.

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

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

Foreign language requirement

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

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

Advisement

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

Required courses

THEA 6510	Introduction to Graduate Studies in Drama (1 hour)
THEA 8010	PhD Proseminar (1 hour)
THEA 8020	Prospectus Workshop (1 hour)
THEA 8100	Seminar in Critical Methods (3 hours)
THEA 8200	Seminar in Performance Historiography (3 hours)
THEA 8400	Seminars in Dramatic Theory and Criticism (12 hours)
THEA 9000	Portfolio Development: 1-hour tutorials in support of the teaching and writing portfolios (3 hours)
THEA 9010/9020	Doctoral Research: Students are required to engage in individual research on a tutorial basis; credit for this work is variable, from 1-9 semester hours
THEA 9300	Doctoral Dissertation: a minimum of 10 hours are required after advancement to candidacy

Graduate assistants enrolled in the Ph.D. program are required to enroll each semester in THEA 9005, which grants credit for assistantship work. This credit, however, does not count toward the degree.

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

Teaching Apprenticeship

THEA 6210/20/30	One course from our core history/theory curriculum (3 hours)
THEA/FILM 6XXX	One 6000-level course appropriate for the student's teaching interests (3 hours)

Major electives

Minimum of three courses from the following: THEA 6280, 6400, 6470, 6480, 6500, 6700, 6800, 7710, 8030, 8200, 8400; FILM 6250, 6260, 6490, 6600, 6650, 6660, 6670, 7481, 7900, 8200, 8400 (9 hours).

Minimum of two cognate courses (6 hours).

Theatre history

Students in the Ph.D. program are expected to have completed an advanced survey of theatre history, at least one full year in length, comparable to THEA 6210, 6220, and 6230. When the student begins matriculation in the program, the major professor in consultation with the graduate coordinator will determine whether the student has already satisfied this requirement. If not, the student will be required to complete THEA 6210, 6220, and/or 6230. These courses will contribute to the overall number of required graduate credits.

Examining committee

An examining committee comprised of the major professor and at least two additional faculty

members in the Department's Theory / History area will approve the program of study and administer the comprehensive written and oral examinations in the area of specialization. The student, in discussion with his or her advisor, must select the members of this committee—who agree to serve at their discretion—by the end of the student's second semester.

First-Year Proficiency Review

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

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

Upon completion of a successful first-year review, the student will use the committee's recommendations to refine these bibliographies during the third semester.

If the first-year review reveals problems with the student's progress, the committee will schedule a second review upon completion of the student's third-semester coursework.

Pedagogical Training

During the first two years of study, each student will complete a teaching apprenticeship with two different members of the doctoral faculty. One apprenticeship must be completed in a course from our core history / theory curriculum (THEA 6210/20/30) and the other should be any THEA or FILM 6000-level course appropriate for the student's teaching interests.

For each course, the apprentice will complete all work normally required for a graduate student enrolled in the class. In addition, the student will enroll in a 1-hour tutorial (THEA 9000) with the instructor of record to support the following pedagogical training:

- Lecture for a minimum of 60 minutes, which can be broken up into several small presentations;
- Prepare a syllabus or pedagogical essay for the teaching portfolio, as specified below;
- Receive a written evaluation from the instructor of record to be included in the teaching portfolio.

These courses must be separate from any assignment as a Teaching Assistant. Enrollment is at the discretion of the instructor, who must agree to mentor the student in preparing to teach a comparable course and in preparing materials required for the teaching portfolio.

Portfolio Assessment

At the end of the fourth semester, students will prepare the following materials to demonstrate knowledge of a substantial body of the history and theory of theatre, cinema, or performance, together with the related dramatic literature, films, or equivalent traces of performance. Portfolio materials will demonstrate the student's readiness to teach undergraduate courses and to write academic articles. The examining committee will assess the following materials:

- Teaching portfolio: For each of the two courses designated as pedagogical training, either (1) an original syllabus complete with sample assignments or (2) a pedagogical essay suitable for publication. The teaching portfolio also includes a written evaluation from the instructor of record for each of these courses.
- Writing portfolio: An essay suitable for submission to a peer-reviewed journal or anthology. Ideally, this essay will be a seminar paper, revised as necessary with the support of at minimum one hour of THEA 9000 with the major professor.

Portfolio assessment takes the place of general comprehensive examinations, and students are expected to work independently in preparing these materials beyond the guidance provided by THEA 9000. Each student is solely responsible for the quality of his or her portfolio. Students who fail any portion of the portfolio assessment will be allowed a re-assessment during the following semester. Any student who does not pass the portfolio assessment on the second attempt will be asked to leave the program.

Please note that the materials prepared for portfolio assessment constitute a start on what the student will wish to present in support of job applications.

Comprehensive Examinations: Area of Specialization

The specialization defines the area of scholarship to which the dissertation will make a significant contribution. This area is related to but more broadly conceived than the precise dissertation topic.

In the written and oral examinations, the student must show both general and specific knowledge of the chosen specialization. The examination process is designed to prepare the student to complete the dissertation prospectus and begin work on a dissertation.

The comprehensive written examination will be completed at the start of the third year, typically in August. The exam will be administered on site, in one four-hour session. Students will be provided with a computer and lab or office space, and in most cases will not be allowed to use the internet, notes, books, or articles during the exam. The department will make provisions to cover the student's teaching assignments during the exam.

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

Students who fail either portion of the comprehensive examination will be allowed a re-examination during the following semester. Any student who does not pass the comprehensive exams on the second attempt will be asked to leave the program.

The Dissertation Committee

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

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

The Dissertation Prospectus

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

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

The purpose of the prospectus is to prove convincingly that the dissertation will be based on a sound historical, critical, and/or theoretical argument. The prospectus must also explain how this study builds upon and surpasses previous research and publication in the discipline. Thus a summary review of the most pertinent literature on the subject is essential. More detailed instructions on the preparation of the prospectus are available in the main office.

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

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

In summary, the prospectus should address the following:

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

Admission to Candidacy

Candidacy is granted upon the completion of these steps

1. Completing 47 semester hours of course work
2. Completing a formally approved program of study
3. Formally satisfying the foreign language requirement
4. Passing the portfolio assessment
5. Passing the comprehensive written and oral examination

Dissertation

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

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

The Oral Dissertation Defense

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

Ph.D. Program Checklist

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

First year

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

Second year

- Update program of study worksheet each semester.
- Complete THEA 8100 or 8200 (as offered in the fall), two 8400 seminars, and three major electives or cognate courses.
- Complete one teaching apprenticeship fall semester—make arrangements with the instructor of record well in advance and enroll in THEA 9000 as well as the selected course.
- Finalize reading list for comprehensive exams.
- Enroll in THEA 9000 with your major professor and finalize essay for the writing portfolio.
- Complete portfolio assessment at the end of the spring semester.
- Complete two 9010/20 tutorials (strongly suggested).

Third year

- Finalize program of study form; submit to Graduate School.
- Finalize dissertation committee and submit revised Advisory Committee form if necessary.
- Complete written and oral comprehensive examinations at start of fall semester.
- Enroll in THEA 8020 in the fall along with THEA 9010 or 9020 with your major professor in order to develop the dissertation prospectus.

- Complete graduate school IRB form if required for dissertation research (mandatory for using data from any type of interview or survey in the dissertation).
- Complete prospectus review.
- Apply for advancement to candidacy.

Candidacy

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

Part V: Course Policies

Course Offerings

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

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

Undergraduate students are limited in the number of lower level theatre or film studies courses they may apply toward their degree. No courses numbered below 6000 apply to graduate degrees.

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

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

Prerequisites and Permission of the Department

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

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

A course that requires Permission of the Department (P.O.D.) is one in which the number or kind of registration is controlled or limited. For example, some courses in design are limited to the eighteen design stations in the Department. For some P.O.D. courses it is necessary to audition or present a portfolio or samples of written work. P.O.D. clearance must be obtained from the course instructor. P.O.D. forms are available from Clay Chastain in room 203. Alternatively, you can ask the instructor to send Mr. Chastain an email—this message *must* come directly from the instructor—that includes the course number, CAN number, year and

semester, the student's full name, including middle name, and the student's 810 or 811 ID number.

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

Graduate students registering in directed research or independent study courses—i.e. courses such as THEA 7050, 7060, 7070, 7210, 7560 7770, 9000, 9010, 9020, and 9300—must submit a Graduate Program Multiple-Instructor Form, signed by the instructor, along with their advisement form. This form is available in the main office.

Sitting-in

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

Class Schedule

Prior to preregistration, the University publishes a schedule of classes for the upcoming semester. The class schedule gives the courses offered by all departments at the University, together with the time, place, credit hours, and teacher (where appropriate) of each class, or section thereof, which will be offered in the upcoming semester. Also included is the computer call number for each class. Classes not open to the general student body are labeled P.O.D. Permission to register in a P.O.D. course must be obtained from the Department offering the course.

Appendix C at the end of this handbook is a list of the courses of the Department. Those in yearly rotation are shown with their scheduled semester. Some other courses are shown as offered in odd numbered or even numbered years. Still others are shown as occurring irregularly. The schedule is tentative because some changes each year are unavoidable. Nevertheless, it should enable the student to plan with some accuracy his or her academic schedule in theatre or film studies several semesters in advance.

Because the schedule of a large theatre department and of a major state university is of necessity varied and complex, students may find that they are frustrated in their plans for an ideal or even reasonably satisfactory schedule. If a student has sincerely tried for more than one semester to schedule a desired course or if a student finds through no fault of his or her own that normal graduation will be delayed because of scheduling difficulties, the Department Head should be advised of the problem. Adequate course substitutions or changes can usually be arranged.

Course Loads

The normal undergraduate course load per semester in Theatre is 12-18 credits, or semester hours, including one or two hours of Applied Drama. The normal course load for graduate students is 12-15 credits per semester, including one to two hours of Applied Drama or doctoral tutorials. Graduate assistants may not take more than 15 nor less than 12 hours

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

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

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

Course Registration Procedures

Prior to registration, every Theatre major and graduate student must confer with their advisors or major professors on a schedule of courses for the upcoming semester. Students then submit their advising forms, signed by their advisors, to Dina Canup, before a deadline prior to the official "early" registration begins. No student will be cleared to register without turning in an advisement form, signed by both the student and the advisor, to the office. See the section above on "Prerequisites and Permission of the Department" for information on procedures to register for courses requiring P.O.D.

All graduate students must register by the end of Late Registration or their assistantships will be canceled. Late registration takes place just before classes begin each semester.

Remember, doing one's own scheduling without the consent of a faculty advisor absolves the Department of any responsibility for mistakes in requirements. A graduate student wishing to change his or her registration after advisement must secure the advisor's approval on a course change form.

Payment of Fees and Financial Aid

Students who do not pay their fees as due must attend late registration, which may result in the inconvenience of not being able to schedule the courses they desire or need. If a student is experiencing financial problems, he or she should discuss with the Financial Aid Office the possibility of partial postponement of fees or of making a loan. The Financial Aid Office is in the Holmes-Hunter Academic Building, tel. 542-6147 or email osfa@uga.edu.

Add/Drop

Students who cannot complete registration at late registration or who for legitimate reasons find that they cannot meet the classes for which they registered are allowed to change schedules during the "add/drop" period. The time for adding and dropping courses is usually the first four class days of a given semester. A student is *not* excused from class in order to engage in adding or dropping a class.

Students are urged to discuss adding/dropping with their faculty advisor. Again, any changes made during the add/drop period without the advice and consent of the faculty advisor will remove the Department from responsibility for the student's degree program. A graduate student must consult his or her major professor and have that person's consent on the appropriate form.

Academic Probation

An undergraduate whose average falls below "C" (2.0) in any semester and a graduate student whose average falls below "B" (3.0) in any semester will be placed on probation. Students on probation are liable for dismissal from the University. For conditions of probation, dismissal and reinstatement, the student should consult the applicable graduate or undergraduate bulletin.

Graduate students on probation are liable to have their assistantship appointment canceled. Undergraduates on continued-probation might also have their financial assistance altered. Students on probation may not participate in departmentally sponsored off-campus summer programs.

Applied Drama, Special Projects and Directed Research Courses

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

Applied Drama

Applied Drama courses involve work in the production program of the Department, in the shops, on stage or in publicity and promotion. These are experiences that directly involve the student in the process of production. Two courses in Applied Drama, THEA 2040, 2050 (one hour each) are required of all undergraduate theatre majors. THEA 5051 (one hour) may be taken as an elective up to three credits by undergraduates who have completed THEA 2040 and 2050. Only theatre majors may register for Applied Drama. THEA 2040 and 2050 may not be scheduled before the first semester of the sophomore year, but they are appropriate in the sophomore year. The two courses must be taken in two separate areas. THEA 5051 should be used by advanced undergraduate students for practical experience.

All Applied Drama students should report at the time and room announced for Applied Drama during the first week of each semester. The meeting usually occurs at the scheduled class time after the "drop/add" period. It also is announced by way of *Now Showing* and on bulletin boards in the building. Students will then be assigned to appropriate areas and notified of their supervising teacher. Supervisors will notify each student of the duties expected of them. Ordinarily a minimum of 60 hours of laboratory work is required to earn one hour's credit in Applied Drama. Students who do not report during the first week of the semester will be dropped from the rolls.

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

Projects in Drama

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

The project must have the agreement of the student's major professor and, in cases where the Department is involved, the Department Head. The project undertaken must be designed to be completed in a single semester. The Department does not award "I" grades for THEA 7560. Graduate students are not eligible for THEA 7560 during their first academic year of residence. THEA 7560 is intended to be taken in areas in which the graduate student has completed available coursework and no further courses are offered. Permission to register for THEA 7560 must be obtained from the Graduate Coordinator. The course is not open to students from other departments.

Directed Research

Both graduate and undergraduate courses are available in directed research. On the undergraduate level the directed research courses are THEA 4960H, 4970H, 4980H and 4990H. They are open to honors students and are designed for directed research culminating in a critical, theoretical, or historical paper. Other students with an overall 3.0 average may be allowed to register for THEA 5590, Special Projects in Drama, with the permission of the Undergraduate Coordinator or the Department Head.

On the graduate level, the research courses are THEA 9000, 9010 and 9020. THEA 9000 is restricted to doctoral students. THEA 9010 and 9020 are open to graduate students and they are intended for independent research leading to a final paper. Creative projects or papers based mainly on creative projects are not acceptable in THEA 9010 or 9020. Directed research courses are designed for students who have completed all possible course work in an area of history or theory, and a strong academic background in these areas is prerequisite for registration. As with THEA 7560, research courses must be completed in the semester registered. No "Incompletes" (I grades) are awarded in directed research whether at the graduate or undergraduate level. On the master's level, students cannot register for more than three hours of 9010 or one hour of 9020. Doctoral students may register for up to nine hours of THEA 9000 (Doctoral Research.) Doctoral students must register for at least one hour credit in independent research every semester to cover their tutorial research work.

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

Course Credit for Thesis Projects and Dissertations

The M.F.A. degree program culminates in a major creative thesis project, to be completed under the course THEA 7210 for three semester hours credit. This course is to be taken only once, usually in the semester in which the bulk of the work on the course is to be accomplished. It is graded on the basis of "Satisfactory" or "Unsatisfactory."

Once a doctoral student has passed preliminary written and oral exams and been admitted into candidacy with an approved prospectus, he or she should enroll in THEA 9300, Doctoral Dissertation. This course may be repeated and the student must be enrolled in it for at least three semester hours whenever he or she is making use of faculty advice, the University

Libraries or other facilities. He or she must also be enrolled for at least three hours in the semester in which he or she graduates. This is graded on the basis of "Satisfactory" or "Unsatisfactory."

Studies Abroad

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

Conduct of Classes

Class Attendance and Promptness

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

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

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

Students whose attendance is poor, especially in performance classes, may expect to have their grade significantly affected. Teachers also have the right to withdraw students from class for poor attendance.

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

Course Syllabi

University policy requires that each teacher distribute a syllabus during the first week of class. The outline should contain the topics to be covered, the requirements of the course, the name of the teacher, his or her office hours, the grading policy, and the textbook or other materials

the student is expected to own or acquire. All syllabi should also include the following two statements:

- *As a University of Georgia student, you have agreed to abide by the University's academic honesty policy, "A Culture of Honesty," and the Student Honor Code. All academic work must meet the standards described in "A Culture of Honesty" found at: www.uga.edu/honesty. Lack of knowledge of the academic honesty policy is not a reasonable explanation for a violation. Questions related to course assignments and the academic honesty policy should be directed to the instructor*
- *The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.*

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

Course Tests and Final Exams

The student should expect to be given a timely announcement of the time and focus for each examination in a class. The student should also be aware that unannounced "pop quizzes" may occur in some classes. Final examinations are usually appropriate to the class content: projects or performances for performance classes, written exams for lecture classes. Departmental policy calls for all classes to have some written work of a "culminating" nature. The student is guaranteed in any event that part of his or her final grade will be based upon work presented during the scheduled University finals period so that more time will be available for preparation.

Grading

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

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

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

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

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

A	4.0 (Excellent)
A-	3.7
B+	3.3
B	3.0 (Good)

B-	2.7
C+	2.3
C	2.0 (Satisfactory)
C-	1.7
D	1.0 (Passing)
F	0.0 (Failure)
I	Incomplete
W	Withdrawn
WF	Withdrawn/Failing
S or U	Satisfactory or Unsatisfactory

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

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

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

"WF" means withdrawal with failure. This grade is equivalent to "F".

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

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

Student Evaluations of Courses and Teachers

Each semester most students will have the opportunity to evaluate their courses and their teachers. The evaluations are done online, with information emailed to all students in the class. All evaluations are confidential. Copies are retained and read by the Department Head and instructor after grades have been posted for classes, unless the the instructor allows others to read her or his evaluation for reasons such as retention, honors, or promotion.

Senior Exit

The Department has a policy mandated by the Board of Regents calling for a Senior Exit Examination. This is intended as a measure of a senior student's grasp of the field of drama at the point when the major is nearly completed. The Board of Regents has also mandated that all departments adopt a policy of outcomes assessment, intended as a measure of the department's success in designing and implementing its major program. Both of these functions are carried out in the context of the Senior Seminar, THEA 5053, required of all graduating seniors.

Outcomes Assessment

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

At the M.F.A. level, the assessment is based on documents submitted for admission and the thesis project. It calls for review at the time of the final orals, and a questionnaire for the graduating student. The doctoral program is assessed in much the same way, based on research work prior to admission and the final dissertation and questionnaire. There is also a follow-up questionnaire sent out five years after graduation from either of the graduate programs.

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

Graduation

The University conducts graduation exercises and formally awards degrees at the end of each semester. It is strongly recommended for all majors to have a graduation check through the Franklin College Graduation office starting in their junior year and again at the beginning of the senior year (www.franklin.uga.edu/students/graduation.php). This serves to clarify that all requirements will be met in timely fashion. Undergraduates should see or email Dina Canup in room 204 (dinac@uga.edu) for any problems related to degree completion and major graduation requirements. Students are required to apply to graduate through Athena.

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

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

Part VI: Physical Facilities and Equipment

The Fine Arts Building

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

The central office of the Department of Theatre and Film Studies is in the west wing of the building, Room 203. The staff located here service the main telephone switchboard and message center. Faculty, staff and graduate assistant mailboxes are also located in that room. The Department Head's office is room 203B. The Business Manager is room 203A. The Administrative Assistant is room 203, and the Public Relations and Student Services Specialist is room 204.

Faculty and graduate student offices are located on all three floors of the Fine Arts Building. A directory of offices is found in the Baldwin Street entrance foyer of the building.

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

On the basement level (rooms numbered in the 100's and below) are located the costume shop and costume storage areas, a performance studio (115), the Arena Theatre (151), an acting studio (51), a screening room/lecture hall (53), the Cellar Theatre (55), a costume/makeup classroom, which also serves as the backstage for the Cellar Theatre (56-58), a general-purpose classroom (54), and the trap room consisting of a sub-basement shop, props room, scene storage and the light dock. A student lounge is also located on the lower level (108).

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

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

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

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

condition for the public and to prevent theft of or damage to equipment is carefully to control usage.

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

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

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

Specialized Shops, Studios and Rooms

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

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

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

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

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

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

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

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

Sound Studio (Sound Booth, Fine Arts Theatre). Open only to those working under supervision on authorized projects. Supervisor: Technical Director.

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

Graduate Computer Lab (Room 309E). Open only to graduate students for checking e-mail, word processing and taking comprehensive examinations. Supervisor: Media Lab Supervisor.

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

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

Undergraduate Student Lounge (Room 54). This room contains chairs and a sofa, a refrigerator, and microwave for student use. Please cooperate in keeping the space clean and free of debris and garbage. This room is not to be used as storage for student productions.

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

Building Regulations

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

The entire UGA campus is designated as tobacco-free.

Additional building regulations:

- Leave rehearsals and classrooms as you found them (desks in same arrangement, etc.).
- Do not leave props or personal property in classrooms or other public spaces.
- Never prop open the exterior doors of the building.
- All classrooms should be left secured after use: the last one to use a room in the evening are required to lock it.
- Do not sleep in lounges or classrooms at any time. Anyone found sleeping in lounge areas during daytime will be asked to leave. Anyone found sleeping in a classroom or lounge area overnight will be reported to campus police.

Equipment and Supplies

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

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

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

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

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

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

Office and Shop Hours

The Central Office (Room 203) opens at 8:00 a.m. and closes at 5:00 p.m., Monday through Friday.

The Box Office opens one hour before University Theatre performances in the Cellar or Fine Arts Theatre. (At other times, tickets for University Theatre productions may be purchased in person, on the phone, or on the web through the Performing Arts Center; see www.uga.edu/pac/boxoffice.html.)

Faculty office hours are posted on their individual office doors or may be obtained from the departmental main office.

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

Rehearsals in the Building

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

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

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

Procedures to Reserve a Room in the Fine Arts Building.

Does not apply to The Cellar Theatre and Fine Arts Theatre. These spaces are available for rent. Requests for class or departmental projects (with the exception of video shoots) are due by **5:00 pm two days prior to the desired date**. Requests for video shoots and rehearsals for student theatrical productions are due by Wednesday, 5:00 pm, **the week prior to the desired reservation**.

To reserve a space, log into the department website (drama.uga.edu) using your UGA MyId. The fields to log in are located on the lefthand side below the Programs section.

The screenshot displays the drama.uga.edu website dashboard. On the left, there is a 'LOG IN' section with fields for 'UGA MyID' and 'Password', and a 'Sign In' button. The main content area features an announcement for the play 'MRS. PACKARD' by Emity Mann, directed by Joelle Re Arp-Dunham, running from October 13 to October 18. Below this is a 'NEWS & ANNOUNCEMENTS' section with an 'All News' button. On the right, there is a calendar view showing events for September 27, 29, 30, and October 1, all titled 'A Behanding in Spokane' at 8:00 PM in the Fine Arts Building Cellar Theatre (Room 55).

Once you are logged on, the panel on the lefthand side (the "dashboard") will display an option to "Request a Space."



When you submit the form, your reservation information will be forwarded to the facilities manager. Once your space request is approved, you will receive an email with confirmation.

Regulations on Performance and Rehearsal Space

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

Student Productions

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

Criteria for student directors

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

For Undergraduates:

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

For Graduate Students:

1. Have prior directing experience or have assistant directed a faculty or guest artist production in the department.
2. Have successfully completed a graduate or undergraduate directing course at UGA or elsewhere.
3. Must have prior approval of major professor in writing.
4. Be in good academic standing in their program of study.

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

The Computer Labs

Main and High End Graphics Computer Labs

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

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

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

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

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

Film Editing Suite and Interactive Performance Lab

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

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

Rules Governing the use of the Computer Labs

- No food or drink is allowed.
- No visitors or pets are allowed.
- No owner software or hardware is allowed.
- Machines must be left as they are found.
- The front glass door will be kept locked.
- The lab will be closed and locked by 10:00 p.m. in the evening.
- The lab attendants are not teachers or substitute teachers. Their responsibility is to protect the equipment and software. They are not, however, responsible for guarding your personal possessions, so be vigilant about keeping track of your belongings.

Fire and Other Safety Regulations

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

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

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

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

Injuries that occur on the assigned job to those employed as student workers, staff, or faculty are usually covered in terms of hospital costs by workman's compensation. Follow-up treatment or non-emergency treatment for those on Workman's Compensation is limited to certain physicians. These physicians are posted in the main office (room 203) and in the

various shops, or see the Program Coordinator. An accident report must be issued in such cases before coverage may be claimed. The accident report must be initiated by the supervisor of the shop or production organization in which the person is employed. For those not on payroll, student health insurance is advised. The Department will not allow persons not employed or registered in an appropriate class to work in shops which use power equipment.

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

Part VII: Production Activities

Categories of Productions

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

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

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

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

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

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

Touring Shows. From time to time, any of the productions from the first three categories could also fall into this fourth category of a touring show. This may occur for a variety of reasons. A production could be entered into ACTF, moved to a different venue, performed at local schools, etc. The Production Committee must endorse such a tour and the Executive Producer must approve the added expense.

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

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

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

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

Policies of the Production Program

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

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

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

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

General Production Positions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Production Calendar Guidelines

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

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

All meetings are called by the Production Coordinator

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

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

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

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

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

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

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

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

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

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

Crew Watch. At the rehearsal before dry tech, the shift rehearsal or the media rehearsal, the running crew is introduced to the cast and production team. A full run-through is performed for the running crew. In attendance: running crew, technical director, costume shop supervisor, plus others required at nightly rehearsals. Call will be at 7:00 pm, go for the start of the show will be as close to 7:30 pm as possible.

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

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

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

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

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

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

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

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

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

Opening. The production opens.

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

Strike. Immediately following the final matinee performance, the entire company will strike all technical aspects including costumes, scenery, lights, sound, media and properties. Strike is

the responsibility of every member of the production. The technical director and the costume shop manager will supervise. All work will cease before 10 pm.

Auditions, Tryouts and Rehearsals

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

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

Rehearsals

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

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

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

The general periods allowed for rehearsal are as follows:

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

During the normal five-week rehearsal period, rehearsals are to occur no more than six days per week, and last no longer than four hours per day on weekdays and six hours (out of seven, one hour for meal break) per day on the weekend. Mandatory breaks for actors, crew, stage

managers, etc. are to occur after 55 minutes of rehearsal (5 minute break), or after 80 minutes of rehearsal (10 minute break). Prior to technical rehearsals, one complete weekend day (Saturday or Sunday) must be free from rehearsal to allow students personal time and class preparation time.

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

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

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

Participants should mutually support all efforts to secure safe transportation.

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

Studio Production Guidelines

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

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

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

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

Casts for Studio productions are determined through the department's regular season auditions. Upon being cast students have the option to take Production Practicum THEA 5080 for 1-3 credit hours: 1 credit for any role, 2 for role plus journal, 3 for role, journal, and paper; the only way credit can be given after the semester in which the role is performed is to gain

one credit – unless they have kept a journal. Any show credit must be taken during the semester of the work or the one immediately following. The director serves as professor of record and is responsible for determining assignments. If a guest/graduate student director is involved, students may contact a professor in the appropriate area who will serve as teacher of record.

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

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

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

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

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

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

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

Lights: A lighting board and a house plot will be made available to all Studio productions in the Cellar Theatre. In the interest of safety and equipment preservation the facility manager or his designee will review operation with the stage manager. If any lighting instruments are moved or refocused, they must be restored to their original focus and position in the house plot at strike. Gels may be added. If gels are going to be added, they must be cleared with the

production coordinator. For a complete list of lighting support offered to Studio Productions, please refer to Appendix H (?)

Hand Props: When possible props should be obtained through donations from the production's ensemble. Directors may request particular props from the department's properties manager. The properties manager will aid the director or stage manager in pulling and recording these pieces. Appointments must be made with the properties master in advance and the production representative will come with a specific list of what they intend to pull. The properties manager will allocate no more than a total of two hours to any single Studio production, and will always give first priority to fully produced productions. The pieces must be returned to properties manager at strike.

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

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

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

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

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

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

University Theatre Production Protocols

Standards

University Theatre productions function as laboratories in which theatre and film students, alongside non-majors, are given the opportunity to learn and hone rehearsal and performance techniques and to apply methodologies from studio classes. In addition, students should develop the qualities of self-discipline, inter-personal communication, responsibility, maturity, teamwork, selflessness and dedication to a larger common goal, skills that will enable them to excel in any field, from the arts to business or public service. The Department of Theatre & Film Studies expects the students who audition for University Theatre (UT) productions to

respect the protocols listed below. It is recommended that all student producing organizations, classroom projects, workshop productions, etc. adhere to the below standards.

1. **Commitment to Contract.** By auditioning for the UT season, actors implicitly enter into a contract to accept any part in which they are cast. Honoring this commitment, regardless of the size of a role, builds an actor's integrity and reputation among directors, faculty and peers. Quitting a production after being cast is as a breach of contract, unless exceptional, emergency circumstances occur.
2. **Punctuality.** Students are expected to be in the rehearsal space, dressed and ready to work, at the time when the rehearsal is scheduled to begin. It is suggested that actors arrive 15 minutes before rehearsal to be ready to begin at the designated rehearsal start time. Chronic lateness impedes the rehearsal process and shows disrespect for the work and is a breach of contract.
3. **Attendance.** Actors are expected to attend all rehearsals as called. At the auditions, and again on the first day of rehearsal, you will be asked to list any conflicts you have during the production period. Any additional conflicts that arise after that time may cause serious disruption of rehearsal and performances and may result in your being replaced. Any unexcused absence can result in the actor's replacement and affect your ability to be cast in future productions. If an actor finds it difficult or undesirable to comply with the schedules and policies set forth in the handbook they should reconsider auditioning for productions. Additional disciplinary action may be taken if a student misses a class, then attends rehearsal or performance in that evening's show, particularly during dress/tech week.
4. **Focus and Attention.** The actor agrees to perform his/her services as reasonably directed by the Director and sustained by the Stage Manager. The actor will remain focused, quiet, and attentive while others are working and show respect for all members of the production team (Assistant Director, Choreographer, Costume Designer, Set Designer, Light Designer, etc.). Socializing, joking, chatting, etc. with others while any member of the production team is working or speaking is disrespectful and often disruptive. It disturbs the focus of a rehearsal and should be avoided at all times.
5. **Preparation.** Performers are expected to write down direction, blocking, choreography, music direction and notes when receiving them. They should know all these elements and execute them well by the next rehearsal. Observe all script, music and choreography deadlines. The harder a performer works, the more likely that performer is to get cast again and earn a solid reputation.
6. **Ensemble.** Group effort and cohesiveness is an essential component of making theatre. Students should support every member of an ensemble and staff and the overall project itself. Bad-mouthing others, the staff or the production creates nothing but widespread negativity, stifling creativity and trust. The theatre is a safe environment and has no place for gossip, insensitivity and meanness. The process is highly enjoyable when everyone involved functions as a team.
7. **Drugs and Alcohol.** The use of drugs and/or alcohol is strictly forbidden on campus as part of UGA policy. Students who appear at rehearsal or performance under the influence of either drugs or alcohol are in major violation of both UGA and Departmental policies and will be immediately removed from production, regardless of the size of role and regardless of the point in the production process.

8. **Unsolicited Input.** The performer's responsibility is to create a characterization and execute directions of the production staff. Students should not direct other performers nor give notes unless specifically delegated to do so by a member of the production staff. Giving notes or direction to fellow actors is counter-productive, extremely unprofessional, breeds resentment and ill will, wastes time and in some cases can create safety problems. Disagreements between cast members should be brought to the attention of the appropriate staff member. Avoid displaying superior attitudes or challenging your director, choreographer, stage manager or any other member of the production staff.
9. **Respect the Space and Equipment.** The actor agrees to conform to the language of the script to the best of his/her ability, to properly care for costumes, makeup, props, and to respect the physical property of the production, the theatre, and the department, and to abide by all rules and regulations of the UGA Theatre and Film Studies Department and the University of Georgia. The only edible/potable substance allowed in the rehearsal room or theatre is bottled water.

Penalties

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

They may be dropped from the cast.

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

Tickets, Reservations, Complimentary Passes

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

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

Video Taping of Copyrighted Material

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

Photographing the Production Process and Live Performances

The policies outlined in this section pertain to the use of cameras on personal devices to photograph within areas of the costume shop, dressing room, backstage areas, and live performances, and have been developed to safe guard the privacy of those that trust us within

an intimate environment. All students (graduate or undergraduate) must abide by these restrictions

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

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

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

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

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

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

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

Revisions in Programs, Courses, Production Procedures

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

Part VIII: Faculty Raises, Promotion and Tenure

Promotion and Tenure

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

Faculty Raises

The possibility of faculty raises may vary from one year to another, with occasional across-the-board raises linked with merit raises. In difficult budget times, there may be no raises at all. Faculty members will receive credit for factors including (but not limited to) the following, always taking into account the faculty member's assigned duties and area of specialization:

- record on teaching
- contributions to the production program (directing, acting, design)
- service to the department
- published book
- major professional engagement (directing, acting, design)
- chapter in book
- edited book
- published article in a refereed journal
- other professional engagement
- external grants or sponsored research
- encyclopedia or reference book entries
- other professional engagement
- publications relating to creative work
- service on university committees
- service on national organizations
- service on regional or state organizations

Note that while service is not a direct factor in tenure and promotion decisions, a faculty member's service to the department and to the production season are important factors in determining annual raises.

Evaluation of Teaching:

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

1. Questionnaires are distributed online to all classes for the students to evaluate the design of the course and its instruction. The form uses a sliding scale on a number of factors and provides room for commentary on the best features of the class and suggestions for its improvement. The use of online evaluations ensure accuracy and avoid

identification of handwriting. After grades are submitted, each instructor receives a copy of the tabulation and comments as does the Head of the Department. The Head will on some occasions counsel with the instructor.

2. Peer review is conducted through visits to classes and analysis of the syllabi in use. Normally, one or two senior professors will visit classes from time to time. Each tenure track professor is assigned a mentor with whom he or she may explore issues and questions involving instruction.

3. Year end reviews are conducted on the progress of all tenure track professors and these always involve an examination of the teaching record. Tenured professors are also subject to examination of their records on teaching at the time of their post-tenure review.

4. Informally, the department becomes aware of the effectiveness of teaching through the production work students carry out that often reflects the skill and knowledge they have gained in courses in acting, design, computer work and dramatic writing. Moreover, some courses, such as the introductory courses in theatre or film, involve guest lecturers from our own faculty, providing another opportunity for peer review.

Appendix A: Theatre Major Worksheets For Theatre Majors Declared Fall 2012 or Earlier

THEATRE MAJOR REQUIREMENTS for majors declared fall 2012 or earlier	Semester Planned/Taken:
REQUIRED COURSES (18 HOURS)	
THEA 2040 – Applied Drama (1 hr)	
THEA 2050 – Applied Drama (1 hr)	
THEA 4220 or 4230 (for 4200) – Theatre and Society or Ritual (3 hrs)	
THEA 4210 – Theatre and Modernity (3 hrs)	
THEA 3290 – Script Analysis (3 hrs)	
THEA 3300 – Foundations of Performance Design (3 hrs)	
THEA 3500 – Acting I: Foundations of Acting (3 hrs)	
THEA 5053 – Senior Seminar (1 hr)	
Major Electives (18 hrs). Choose from THEA or FILM 3000 to 5990	
THEA _____ (3.0 hrs)	
THEA _____ (3.0 hrs)	
THEA _____ (3.0 hrs)	
THEA _____ (3.0 hrs)	
THEA _____ (3.0 hrs)	
THEA _____ (3.0 hrs)	

** Only classes with a grade of "C" (2.0) or better can be counted toward a theatre major.*

Notes:

1. All students should get a graduation check during their junior year and at the beginning of their senior year (<https://www.franklin.uga.edu/oaa/graduation-certification-office-0>)
2. Once a student reaches 60 credit hours, they will need to be assigned a departmental advisor.
3. Check the UGA Bulletin for current UGA, Franklin College, and departmental requirements.
4. Area VI requirements:
 - Two semesters of a [Foreign Language](#)
 - One 1000/2000-level 3-hour literature course (in addition to any literature course taken in the core) – see bulletin for list of courses
 - Three hours in 1000/2000-level fine arts ([ARHI](#), [ARTS](#), [DANC](#), or [MUSI](#)) – one 3-hr. or 3 1-hr courses
 - Choose two 1000/2000-level 3-hour courses from the following (one course each from two of the areas below):
[CLAS](#) or [CMLT](#)
[HIST](#)
[PHIL](#) or [RELI](#)
 - If any of the courses in Area VI have been used to satisfy Areas I-V of the Core Curriculum, general electives may be taken here. (Refer to College-wide requirements when selecting general electives.)

For Theatre Majors Declared Spring 2013 or Later

THEATRE MAJOR REQUIREMENTS for majors declared spring 2013 or later	Semester Planned/Taken:
REQUIRED COURSES (21 HOURS)	
THEA 2040 – Applied Drama (1 hr)	
THEA 2050 – Applied Drama (1 hr)	
THEA 4220 – Theatre and Society (3 hrs)	
THEA 4230 – Theatre and Ritual (3 hrs)	
THEA 4210 – Theatre and Modernity (3 hrs)	
THEA 3290 – Script Analysis (3 hrs)	
THEA 3300 – Foundations of Performance Design (3 hrs)	
THEA 3500 – Acting I: Foundations of Acting (3 hrs)	
THEA 5053 – Senior Seminar (1 hr)	
Major Electives (15 hrs). Choose from THEA or FILM 3000 to 5990	
THEA _____ (3.0 hrs)	
THEA _____ (3.0 hrs)	
THEA _____ (3.0 hrs)	
THEA _____ (3.0 hrs)	
THEA _____ (3.0 hrs)	

** Only classes with a grade of "C" (2.0) or better can be counted toward a theatre major.*

Notes:

5. All students should get a graduation check during their junior year and at the beginning of their senior year (<https://www.franklin.uga.edu/oa/graduation-certification-office-0>)
6. Once a student reaches 60 credit hours, they will need to be assigned a departmental advisor.
7. Check the UGA Bulletin for current UGA, Franklin College, and departmental requirements.
8. Area VI requirements:
 - Two semesters of a [Foreign Language](#)
 - One 1000/2000-level 3-hour literature course (in addition to any literature course taken in the core) – see bulletin for list of courses
 - Three hours in 1000/2000-level fine arts ([ARHI](#), [ARTS](#), [DANC](#), or [MUSI](#)) – one 3-hr. or 3 1-hr courses
 - Choose two 1000/2000-level 3-hour courses from the following (one course each from two of the areas below):
[CLAS](#) or [CMLT](#)
[HIST](#)
[PHIL](#) or [RELI](#)

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

Appendix B: Film Studies Major Worksheet

FILM STUDIES MAJOR REQUIREMENTS	Semester Planned/Taken:
REQUIRED COURSES (9 HOURS)	
FILM 4250 (3 hrs) – History of Cinema I (prereq. FILM 2120)	
FILM 4260 (3 hrs) – History of Cinema II (prereq. FILM 2120)	
FILM 5900 (3 hrs) – Film Theory (prereq. FILM 4250 or 4260)	
Major Electives (18 hrs). Choose 6 Courses from List Below	
____ (3.0 hrs)	
____ (3.0 hrs)	
____ (3.0 hrs)	
____ (3.0 hrs)	
____ (3.0 hrs)	
____ (3.0 hrs)	
____ (3.0 hrs)	

** Only classes with a grade of "C" (2.0) or better can be counted toward a film studies major.*

MAJOR ELECTIVE CHOICES

Major Electives. Select any six of the following courses (18 hours total):

THEA 3020	Basic Dramatic Writing	FILM 5700	Internship in Film & Media
THEA 4000	Dramatic Writing I (prereq. THEA 3020)	THEA 5810 – 5830	Computer Animation I, II, III
THEA 4490	African American Women in Cinema (POD)	CMLT 4210	Literature and Cinema
FILM 4600	Women and Film*	CMLT 4220	East Asian Cinema
FILM 4620	Genre Cinema	CMLT 4230	African Cinema (prereq. ENGL 1030, 1101, or 1102)
FILM 4640 (LACS 4640)	Latin American Film & Media	ITAL 4040	Italian Cinema, Culture, and Literature
FILM 4650	French Film History*	HIST 4750	History and Film
FILM 4660	History of Animation*	GRMN 3300	Intro to German Cinema [& GRMN 3820; in German]
FILM 4670	Film, Technology and Style*		
FILM 4680	Intro to Digital Video Production	RUSS 3300	Introduction to Russian Cinema
FILM 5481	Special Topics in Cinema*	SPAN 4081	Spanish Film (prereq. SPAN 3030)
THEA 5620	Dramatic Writing II (prereq. THEA 4000)	SPAN 4082	Latin American Film (prereq. SPAN 3030)
FILM 5640	Directing for Cinema (POD and FILM 4250 &/or 4260)		

* prerequisite FILM 2120

Notes:

1. All students should get a graduation check during their junior year and at the beginning of their senior year (<https://www.franklin.uga.edu/oa/graduation-certification-office-0>)
2. Refer to College-wide requirements when selecting 21 hours of elective courses
3. Students must be junior status with a minimum 2.8 overall GPA to declare this major.
4. **Area VI requirements:** [FILM 2120](#) or [FILM 2121H](#) (if not taken in area IV) and [Foreign Language](#) through the fourth semester, plus:
 - Choose any of the following courses for a total of **18 credit hours in Area VI:**
 - [ARHI 2300](#) or [ARHI 2311H](#), [ARTS 2000](#), [ARTS 2050](#), [CMLT 2212](#) or [CMLT 2280H](#), [CMLT 2400](#) or [CMLT 2410H](#), [CMLT 2500](#), [CMLT\(AFAM\) 2600](#), [ENGL 2320](#) or [ENGL 2360H](#), [ENGL 2340](#) or [ENGL 2380H](#), [ENGL 2400](#) or [ENGL 2390H](#), [FILM\(AFAM\) 2130](#) or [THEA 2131H](#), [HIST 2112](#) or [HIST 2112H](#), [HIST 2302](#) or [HIST 2312H](#), [HIST 2702](#) or [HIST 2702H](#), [MUSI 2020](#) or [MUSI 2200H](#), [MUSI 2040](#), [MUSI 2060](#), [MUSI\(AFST\)\(AFAM\) 2080](#), [PHIL 2010](#) or [PHIL 2010H](#), [PHIL 2020](#) or [PHIL 2020H](#), [PHIL 2400](#) or [PHIL 2400H](#), [PHIL 2500](#) or [PHIL 2500H](#), [PSYC 1101](#) or [PSYC 1030H](#), [PSYC 2530](#), [THEA 2110](#), [WMST 2010](#) or [WMST 2010H](#)
5. Film Studies Majors are encouraged to pursue a minor in foreign language, English, Comparative Literature, History, Art History, or a certificate in New Media Studies.

Appendix C: Schedule of Course Offerings

This appendix lists all courses offered in the Department of Theatre and Film Studies. This information can also be found in the UGA Bulletin.

Film Studies (FILM)

Course ID: FILM 2120. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: **Introduction to Cinema**
Course Description: Film aesthetics and film as an art form, including critical viewing of selected films in laboratory, and papers on topics in film and audience values.
Athena Title: INTRO TO CINEMA
Duplicate Credit: Not open to students with credit in DRAM 2120
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: A-F (Traditional)

Course ID: FILM 2121H. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: **Introduction to Cinema (Honors)**
Course Description: Film aesthetics and film as an art form, including critical viewing of selected films in laboratory, and papers on topics in film and audience values.
Athena Title: INTRO TO CINEMA
Duplicate Credit: Not open to students with credit in DRAM 2120 or DRAM 2121H
Prerequisite: Permission of Honors
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: FILM(AFAM) 2130. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: **American Ethnic Cinema**
Course Description: Cultural history of the most important ethnic film makers in the American cinema from the 1920's to the present, with emphasis on stories and styles of the films, as well as on the underlying economic and social contexts.
Athena Title: AM ETHNIC CINEMA
Duplicate Credit: Not open to students with credit in DRAM(AFAM) 2130
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: FILM 4250/6250. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: **History of Cinema I**
Course Description: The development of the international film and of film theories from 1895 to 1945, with emphasis on cinema as a dramatic medium.
Athena Title: HIST OF CINEMA I
Duplicate Credit: Not open to students with credit in DRAM 4250/6250
Prerequisite: FILM 2120 or DRAM 2120
Semester Course Offered: Offered fall and spring semester every year.

Grading System: A-F (Traditional)

Course ID: FILM 4260/6260. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: **History of Cinema II**
Course Description: The development of international film and film theories from 1945 to the present, with emphasis on cinema as a dramatic medium.
Athena Title: HIST OF CINEMA II
Duplicate Credit: Not open to students with credit in DRAM 4260/6260
Prerequisite: FILM 2120 or DRAM 2120
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: FILM 4600/6600. 3 hours. 3 hours lecture and 2 hours lab per week.
Course Title: **Women and Film**
Course Description: A survey of feminist film criticism and theory, as well as the valuable contributions of key women directors.
Athena Title: WOMEN & FILM
Duplicate Credit: Not open to students with credit in DRAM 4600/6600
Prerequisite: FILM 2120 or DRAM 2120
Semester Course Offered: Offered spring semester every even-numbered year.
Grading System: A-F (Traditional)

Course ID: FILM 4620/6620. 3 hours. Repeatable for maximum 6 hours credit. 2 hours lecture and 2 hours lab per week.
Course Title: **Genre Cinema**
Course Description: An in-depth analytical survey of one or multiple historically significant film genres.
Athena Title: Genre Cinema
Prerequisite: FILM 2120 or permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: FILM(LACS) 4640/6640. 3 hours.
Course Title: **Latin American Film and Media**
Course Description: A historical survey of cinema and related audio(visual) media, including radio, television, and digital media, in Latin America. The course traces the role played by cinema and media in nation-building in Latin American countries as well as the relationship between film aesthetics, politics, and globalization.
Athena Title: Lat Am Film/Med
Duplicate Credit: Not open to students with credit in FILM 41640I, LACS 4640I or FILM 6640I, LACS 6640I
Prerequisite: FILM 2120 or FILM 2121H or permission of department
Semester Course Offered: Offered every even-numbered year.
Grading System: A-F (Traditional)

Course ID: FILM(LACS) 4640I/6640I. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: Latin American Film and Media
Course Description: A historical survey of cinema and related audio(visual) media, including radio, television, and digital media, in Latin America. The course traces the role played by cinema and media in nation-building in Latin American countries as well as the relationship between film aesthetics, politics, and globalization.
Athena Title: Lat Am Film/Med
Duplicate Credit: Not open to students with credit in FILM 4640, LACS 4640 or FILM 6640, LACS 6640
Nontraditional Format: Students enrolled in the I-suffix version of the course will complete a list of primary and secondary readings in Spanish, which total at least 25 percent of the number of total readings assigned, in lieu of the English-language material assigned for those class meetings. These students will also write their term papers (7-9 pages) in Spanish and meet once a month with the instructor and their fellow I-suffix classmates for a required fifty-minute discussion section in Spanish, to be scheduled outside of class/lab hours by agreement with the instructor.
Prerequisite: FILM 2120 or FILM 2121H or permission of department
Semester Course Offered: Offered every even-numbered year.
Grading System: A-F (Traditional)

Course ID: FILM 4650/6650. 3 hours. 1 hours lecture and 2 hours lab per week.
Course Title: French Film History
Course Description: History of major films, directors, and movements in French cinema from 1895 to present.
Athena Title: FRENCH FILM
Duplicate Credit: Not open to students with credit in DRAM 4650/6650
Prerequisite: FILM 2120 or DRAM 2120
Semester Course Offered: Offered fall semester every even-numbered year.
Grading System: A-F (Traditional)

Course ID: FILM 4660/6660. 3 hours.
Course Title: History of Animation
Course Description: History of major techniques, films, directors, and movements in motion picture animation from 1895 to present. Emphasis on narrative and representational strategies.
Athena Title: ANIMATION
Duplicate Credit: Not open to students with credit in DRAM 4660/6660
Prerequisite: FILM 2120 or DRAM 2120
Semester Course Offered: Offered fall semester every odd-numbered year.
Grading System: A-F (Traditional)

Course ID: FILM 4670/6670. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: Film Technology and Style
Course Description: History of major technological inventions in cinema and the results on narrative film style.
Athena Title: FILM STYLE

Duplicate Credit: Not open to students with credit in DRAM 4670/6670
Prerequisite: FILM 2120 or DRAM 2120
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: FILM 4680/6680. 3 hours.
Course Title: **Introduction to DV Production**
Course Description: Essential filmmaking techniques, the basic digital video (DV) production process and procedures. A basic technical foundation in DV cinematography, sound, and editing. Student will learn basic crew responsibilities and how to collaborate as a team and be prepared for more advanced production courses.
Athena Title: INTRO TO DV PRODUCT
Prerequisite: FILM 2120 or permission of department
Grading System: A-F (Traditional)

Course ID: FILM 5481/7481. 3 hours. Repeatable for maximum 9 hours credit. 3 hours lecture and 2 hours lab per week.
Course Title: **Topics in Cinema**
Course Description: Special topics course in cinema studies, combining history and critical analysis of specific topics (animation, national cinema, authorship, genre).
Athena Title: TOPICS IN CINEMA
Duplicate Credit: Not open to students with credit in DRAM 5481/7481
Nontraditional Format: Two-hour lab for possible film screenings.
Prerequisite: FILM 2120 or DRAM 2120
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: FILM 5640/7640. 3 hours. 6 hours lab per week.
Course Title: **Directing for the Cinema**
Course Description: Theories and techniques of the dramatic cinema.
Athena Title: DIRECT FOR CINEMA
Duplicate Credit: Not open to students with credit in DRAM 5640/7640
Prerequisite: Permission of department
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: FILM 5700. 3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Internship in Film/Media**
Course Description: Under the supervision and approval of an advisor, students perform the duties of an internship within film, television, animation, and media. Students report to work as required by their employers, maintain a record of duties, and write a final paper summarizing their experiences and responsibilities.
Athena Title: Internship in Film/Media
Nontraditional: Students arrange an appropriate work schedule with their on-site supervisor.

Format:
Prerequisite: Permission of department
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: A-F (Traditional)

Course ID: **FILM 5900/7900.** 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: **Film Theory**
Course Description: An introduction to 100 years of film theory and criticism. Students are introduced to key concepts and major figures from Classical Film Theory (Eisenstein, Arnheim, Bazin) through Structuralism, Semiotics, Psychoanalysis, Feminism, and Cognitive Studies.
Athena Title: FILM THEORY
Duplicate Credit: Not open to students with credit in DRAM 5900/7900
Prerequisite: FILM 4250/6250 or FILM 4260/6260 or DRAM 4250/6250 or DRAM 4260/6260
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: **FILM 8200.** 3 hours. Repeatable for maximum 9 hours credit. 3 hours lecture and 2 hours lab per week.
Course Title: **Seminar in Film History**
Course Description: Study of major issues in cinema history (movements, national cinemas, directors, eras, or technologies).
Athena Title: SEM FILM HISTORY
Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: **FILM 8400.** 3 hours. Repeatable for maximum 9 hours credit. 3 hours lecture and 2 hours lab per week.
Course Title: **Seminar in Film Theory and Criticism**
Course Description: Study of major topics in cinema theory and criticism. Narrative, gender, authorship, psychoanalysis, ideology, spectatorship, structural vs. poststructural, and/or cognitive.
Athena Title: SEM FILM THEORY
Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Theatre (THEA)

Course ID: THEA 2000. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: **Appreciation of Dramatic Art**
Course Description: Aesthetics and craft of the theatrical experience on stage, screen, and television. Discussions and analyses of all aspects of the theatrical arts; critical viewing of performances both in and out of class with written analyses. May not be used for credit towards the theatre major.
Athena Title: Appreciation of Dramatic Art
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 2010. 3 hours. 3 hours lab per week.
Course Title: **Introduction to Acting**
Course Description: Basic acting skills for non-theatre majors and theatre minors.
Athena Title: INTRO TO ACTING
Duplicate Credit: Not open to students with credit in DRAM 2010
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 2040. 1 hour. 2 hours lab per week.
Course Title: **Applied Drama Laboratory**
Course Description: Individual production crew assignments for theatre majors.
Athena Title: Applied Drama Laboratory
Prerequisite: Permission of department
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 2050. 1 hour. 2 hours lab per week.
Course Title: **Applied Drama Laboratory**
Course Description: Individual production crew assignments for theatre majors.
Athena Title: Applied Drama Laboratory
Prerequisite: Permission of department
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 2060. 1 hour. 2 hours lab per week.
Course Title: **Applied Drama Laboratory**
Course Description: Individual production crew assignments (open to non-majors).
Athena Title: Applied Drama Laboratory
Prerequisite: Permission of department

Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 2100H. 3 hours.
Course Title: **Appreciation of Theatre (Honors)**
Course Description: All aspects of the theatrical experience on stage and screen, emphasizing the role of the audience as well as that of the artist. May not be used for credit towards the theatre major.
Athena Title: APPREC THEATRE HON
Duplicate Credit: Not open to students with credit in DRAM 2000 or THEA 2000 or DRAM 2100H
Prerequisite: Permission of Honors
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 2110. 3 hours.
Course Title: **Voices of Diversity in American Drama and Theatre**
Course Description: Survey of dramatic literature that foregrounds issues of race, gender, culture, and/or ethnicity. Emphasis is placed on African American, Asian American, Latino/Latina, and Native American drama and theatre. The origin and development of these theatre movements are contextualized within the social and cultural milieu of the times.
Athena Title: Voices of Diversity
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 2110E. 3 hours.
Course Title: **Voices of Diversity in American Drama and Theatre**
Course Description: Survey of dramatic literature, including musical theatre, playwrights, directors, actors, designers, and theatre companies that foregrounds issues of race, gender, culture, and/or ethnicity. Emphasis is placed on African American, Asian American, Latino/Latina, and Native American drama and theatre.
Athena Title: Voices of Diversity
Duplicate Credit: Not open to students with credit in THEA 2110
Nontraditional Format: This course will be taught 95% or more online.
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 2131H. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: **American Ethnic Cinema (Honors)**
Course Description: Cultural history of the most important ethnic film makers in the American cinema from the 1920's to the present, with emphasis on stories and styles of the films, as well as on the underlying economic and social contexts.
Athena Title: AM ETHNIC CINEMA
Duplicate Credit: Not open to students with credit in DRAM 2130 or DRAM 2131H

Prerequisite: Permission of Honors
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 2140. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: **Drama and Sports**
Course Description: A theatre appreciation course for non-theatre majors who have an interest in sports. This course will investigate representations of athletes and/or athletic events and will also discuss the ways in which sports are a form of live performance/theatre.
Athena Title: DRAMA & SPORTS
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 3020E. 3 hours.
Course Title: **Basic Drama Writing**
Course Description: The principles and process of dramatic writing.
Athena Title: Basic Drama Writing
Duplicate Credit: Not open to students with credit in DRAM 3020
Nontraditional Format: This course will be taught 95% or more online.
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 3020. 3 hours.
Course Title: **Basic Dramatic Writing**
Course Description: The principles and process of dramatic writing.
Athena Title: BASIC DRAM WRITING
Duplicate Credit: Not open to students with credit in DRAM 3020
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 3290. 3 hours.
Course Title: **Script Analysis**
Course Description: A method for analyzing scripts intended for performance.
Athena Title: SCRIPT ANALYSIS
Duplicate Credit: Not open to students with credit in DRAM 3290
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 3291H. 3 hours.
Course Title: **Script Analysis (Honors)**
Course Description: A method of analyzing scripts intended for performance.
Athena Title: SCRIPT ANALYSIS
Duplicate Credit: Not open to students with credit in DRAM 3290 or DRAM 3291H
Prerequisite: Permission of Honors
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 3300. 3 hours.
Course Title: **Foundations of Performance Design**
Course Description: Basic principles and techniques of design in contemporary performing arts, including the development and practice of scenery, costume, lighting, and other design aspects of stage and media production, with a look at major contemporary designers.
Athena Title: FOUND OF PERF DESGN
Duplicate Credit: Not open to students with credit in DRAM 3300
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 3330. 3 hours.
Course Title: **Costuming for the Performance Arts**
Course Description: Planning and design of performance costumes, including exploration of drawing, painting, production, and play analysis.
Athena Title: COST FOR PERF ARTS
Duplicate Credit: Not open to students with credit in DRAM 3330
Prerequisite: THEA 3300
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 3340. 3 hours.
Course Title: **Scenery Fabrication and Painting**
Course Description: Introduction to principles of stagecraft relating to the fabrication, construction, and finishing of entertainment scenery. Primary focus relates to becoming familiar with popular construction materials and practices used throughout the entertainment industry. Theatrical painting and other forms of finishing treatments are also presented throughout the class.
Athena Title: Scenery Fabrication Painting
Prerequisite: THEA 3300
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 3500. 3 hours. 6 hours lab per week.
Course Title: **Acting I: Foundations of Acting**

Course Description: Participation in a series of group and individual activities designed to develop basic acting skills. The course also includes exercises for the actor's voice and body. Open only to theatre majors.
Athena Title: Acting I Foundations of Acting
Pre or Corequisite: Permission of major or THEA 2010
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 3510. 3 hours.
Course Title: **Voice and Movement Fundamentals**
Course Description: Voice and movement fundamentals for the actor. Essential topics include diagnosis of vocal and physical misuse; re-alignment of the spine; re-education of breathing, phonation, and physical process toward healthy, connected use for stage; conditioning of the instrument; and broadening of vocal/physical repertoire for versatility in character development.
Athena Title: Voice and Movement Fundamental
Nontraditional Format: Studio course consisting of solo, partnering, group vocal, and physical exercises. Class requirements may also include readings, discussions, rehearsal assignments, written assignments, original performance, and the viewing of live performance.
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 3520. 3 hours. 6 hours lab per week.
Course Title: **Makeup for the Performance Arts**
Course Description: Fundamental principles and practices in makeup for stage and media. Drawing and face painting skills as well as practice in use of cosmetics, wigs, hair pieces, and work with departmental productions.
Athena Title: MAKEUP FOR PERF ART
Duplicate Credit: Not open to students with credit in DRAM 3520
Prerequisite: THEA 3300 or DRAM 3300
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 3600. 3 hours.
Course Title: **Fundamentals of Acting on Camera**
Course Description: A foundation in acting for TV, film, and internet. Covers on-camera acting techniques, industry protocols, equipment, and terminology required to create successful screen performances. Also covers casting and audition strategies as well as how to work effectively with actors, directors, and cinematographers in production.
Athena Title: Acting on Camera Fundamentals
Duplicate Credit: Not open to students with credit in or THEA 5570
Prerequisite: Permission of department
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: THEA 3700. 3 hours.
Course Title: **Design for Film and Television**
Course Description: Provides a foundation in taking a script through the transformative process from written word to visual image. An exploration of the working relationships between the director, director of photography, and production designer. Other topics include the various roles of the art department, production cycles, and camera work.
Athena Title: Design for Film and Television
Grading System: A-F (Traditional)

Course ID: THEA 4000/6000. 3 hours.
Course Title: **Dramatic Writing I**
Course Description: Planning, writing, and polishing the short script for performance.
Athena Title: DRAM WRITING I
Duplicate Credit: Not open to students with credit in DRAM 4000 / 6000
Prerequisite: THEA 3020 or DRAM 3020
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 4200/6200. 3 hours.
Course Title: **Theatre History I**
Course Description: History of theatre and dramatic arts from their beginning to ca. 1800.
Athena Title: THEA HISTORY I
Duplicate Credit: Not open to students with credit in DRAM 4200 / 6200
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 4210/6210. 3 hours.
Course Title: **Theatre and Modernity**
Course Description: History of theatre and dramatic arts from ca. 1800 to the present.
Athena Title: THEATRE & MODERNITY
Duplicate Credit: Not open to students with credit in DRAM 4210 / 6210
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 4220/6220. 3 hours.
Course Title: **Theatre and Society**
Course Description: Examines theatre as a cultural form crucially interwoven with systems of social organization and government. As a forum for debate, a dangerous location to be regulated, a tool for molding citizens, or a revolutionary force; studies theatrical practices and dramatic literature across historical periods; global in scope.

Athena Title: THEA HIST: SOCIETY
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: THEA 4230/6230. 3 hours.
Course Title: **Theatre and Ritual**
Course Description: Examines theatre as a cultural form crucially interwoven with systems of ritual as didactic and community bonding events. Exploration of ritual as an origin for theatre, although other theories of theatre origin will be explored. Studies theatrical practices and dramatic literature (global in scope).

Athena Title: THEA HIST RITUAL
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: TXMI(THEA) 4270/6270. 3 hours.
Course Title: **History of Dress: Antiquity to Nineteenth Century**
Course Description: Dress and textiles as reflections of social, cultural, political, and economic environments as well as art, customs, religion, and technological developments from the beginning of recorded history to the nineteenth century, through those areas of the world having major influence on the development of Western dress.

Athena Title: HIS DRESS AN 19TH
Prerequisite: Permission of department
Semester Course Offered: Offered spring semester every even-numbered year.
Grading System: A-F (Traditional)

Course ID: THEA 4280/6280. 3 hours.
Course Title: **Women in Performance**
Course Description: Women's contributions to the performing arts, focusing on contemporary American artists in such fields as theatre, film, dance, performance art, and other contemporary performance genres.

Athena Title: WOMEN IN PERF
Duplicate Credit: Not open to students with credit in DRAM 4280 / 6280
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 4300/6300. 3 hours.
Course Title: **Queer Theatre and Film**
Course Description: Overview of the presentation of gay, lesbian, bisexual, and transgendered characters in theatre, film, and television. Through readings of theoretical texts and dramatic scripts and through viewings of films and theatre productions, students will examine the social, historical, artistic, and political context in which queer performance has been created and the manner in which the queer character has been presented in dramatic forms from prehistoric ritual drama to the present day sitcom.

Athena Title: QUEER THEATRE / FILM

Duplicate Credit: Not open to students with credit in DRAM 4300 / 6300
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 4400/6400. 3 hours.
Course Title: **Asian Theatre and Drama**
Course Description: Genres of performance in India, China, Japan, and Southeast Asia. Focus on social and cultural significance of performances, including examples of Noh, Kabuki, Beijing Opera, Kathakali, Kutiyattam, Wayang Kulit, and Topeng.
Athena Title: ASIAN THEA & DRAMA
Duplicate Credit: Not open to students with credit in DRAM 4400 / 6400
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA(AFST) 4460/6460. 3 hours.
Course Title: **History of Dramatic Art: Special Topics**
Course Description: The history of dramatic art in the context of studies abroad programs. Must be registered in the Studies Abroad Program and participate on-site. Offered only in conjunction with Studies Abroad.
Athena Title: HIS DRAM ART ABROAD
Duplicate Credit: Not open to students with credit in DRAM(AFST) 4460 / 6460
Nontraditional Format: Must be registered in the Studies Abroad program and participate on-site.
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA(AFST) 4470/6470. 3 hours.
Course Title: **African Theatre: An Historical Overview**
Course Description: The course will survey some of the major areas of theatre activity, as well as provide a general history of African theatre and performance. Playwrights well known in the West, such as Wole Soyinka, Ngugi wa thiong'o, Femi Osofisan, and others will be discussed, primarily within the context of their contributions to African theatre on the continent itself.
Athena Title: AFRICAN THEATRE
Duplicate Credit: Not open to students with credit in DRAM(AFST) 4470 / 6470 or THEA(AFST) 4470 / 6470
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA(AFAM) 4480/6480. 3 hours.
Course Title: **History of African American Drama and Theatre**
Course Description: The emergence of a distinct and conscious African American theatre in the United States.
Athena Title: HIST OF AF AM DRAMA
Duplicate Credit: Not open to students with credit in DRAM(AFAM) 4480 / 6480

Semester Course Offered: Offered spring semester every even-numbered year.
Grading System: A-F (Traditional)

Course ID: THEA 4500/6500. 3 hours.
Course Title: **The Broadway Musical and American Culture**
Course Description: Studies the Broadway musical as one of the most quintessentially American forms of performance. Explores the history of musical theatre and its relationship to other entertainment media. Analyzes the messages about gender, race and ethnicity, sexuality, and the meaning of "America" that musicals have conveyed.
Athena Title: MUSICALS & AMERICA
Grading System: A-F (Traditional)

Course ID: THEA 4700/6700. 3 hours.
Course Title: **Dramaturgy**
Course Description: A dramaturg is a theatrical literary advisor, whose responsibilities include play development (including new plays, adaptations, or translations), production research and support, and educational support. Students will learn that set of skills and how to communicate their knowledge productively.
Athena Title: DRAMATURGY
Grading System: A-F (Traditional)

Course ID: THEA 4800/6800. 3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Topics in History**
Course Description: Topical issues in theatre or cinema, combining history and critical analysis of specific significant topics (e.g., national theatre or cinema, animation, authorship, genre).
Athena Title: TOPICS IN HISTORY
Duplicate Credit: Not open to students with credit in DRAM 4800 / 6800
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: THEA 4960H. 3 hours.
Course Title: **Directed Reading and/or Projects (Honors)**
Course Description: Individual study, reading, or projects under the direction of a project director.
Athena Title: DIRECTED READING
Duplicate Credit: Not open to students with credit in DRAM 4960H
Prerequisite: Permission of Honors
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 4960. 1-3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Directed Readings or Projects**
Course Description: Individual study, reading, or projects under the direction of a faculty advisor.

Athena Title: DIRECTED READING
Duplicate Credit: Not open to students with credit in DRAM 4960
Nontraditional Format: Directed study.
Prerequisite: Permission of department
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 4970H. 3 hours.
Course Title: **Directed Reading and/or Projects (Honors)**
Course Description: Individual study, reading, or projects under the direction of a project director.
Athena Title: DIRECTED READING
Duplicate Credit: Not open to students with credit in DRAM 4970H
Prerequisite: Permission of Honors
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 4980H. 3 hours.
Course Title: **Directed Reading and/or Projects (Honors)**
Course Description: Individual study, reading, or projects under the direction of a project director.
Athena Title: DIRECTED READING
Duplicate Credit: Not open to students with credit in DRAM 4980H
Prerequisite: Permission of Honors
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5010. 3 hours. 6 hours lab per week.
Course Title: **Acting II: Scene Study**
Course Description: Concentration on voice, movement, and character study for actors.
Athena Title: Acting II: Scene Study
Pre or Corequisite: THEA 3500
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5051. 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.
Course Title: **Applied Drama Laboratory**
Course Description: Open only to theatre majors. Individually assigned production and/or performance crew.
Athena Title: APPLIED DRAMA LAB
Duplicate Credit: Not open to students with credit in DRAM 5051
Prerequisite: THEA 2040 or DRAM 2040 or THEA 2050 or DRAM 2050 or permission of

department
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5052. 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.
Course Title: **Applied Drama Laboratory**
Course Description: Open only to theatre majors. Individually assigned production and/or performance crew.
Athena Title: APPLIED DRAMA LAB
Duplicate Credit: Not open to students with credit in DRAM 5052
Prerequisite: THEA 5051 or DRAM 5051
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5053. 1 hour.
Course Title: **Senior Seminar**
Course Description: The current status of dramatic arts with specific planning and preparation to enter into the profession. The course includes senior exit examination. Open only to theatre majors.
Athena Title: SENIOR SEMINAR
Duplicate Credit: Not open to students with credit in DRAM 5053
Prerequisite: Senior standing or permission of department
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5080/7080. 1-3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Production Practicum**
Course Description: Assigned artistic production work in directing, acting, design, technology, dramaturgy under the supervision of a faculty advisor relative to the student's area of interest; performance, technical, design, media, management.
Athena Title: Production Practicum
Nontraditional Format: Practicum.
Undergraduate Prerequisite: Permission of department
Graduate Prerequisite: Permission of department
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5110/7110. 3 hours.
Course Title: **Stage Management**
Course Description: A survey of the organization and practical application and execution of performance events.

Athena Title: STAGE MANAGEMENT
Duplicate Credit: Not open to students with credit in DRAM 5110/7110
Prerequisite: DRAM 3300 or THEA 3300 or DRAM 3500 or THEA 3500 or permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5310/7310. 3 hours. Repeatable for maximum 6 hours credit. 6 hours lab per week.
Course Title: **Technical Problems**
Course Description: Special topics in advanced theory and techniques of performance technology, including scenery construction and rigging, costume construction, lighting technology, and sound.
Athena Title: TECH PROBLEMS
Duplicate Credit: Not open to students with credit in DRAM 5310/7310
Prerequisite: THEA 3300
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5315/7315. 3 hours.
Course Title: **Drafting**
Course Description: An introduction to the tools and techniques of drafting for theatre scenic design and other related fields.
Athena Title: Drafting
Pre or Corequisite: THEA 3300
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5320/7320. 3 hours. Repeatable for maximum 6 hours credit. 6 hours lab per week.
Course Title: **Computer-Aided Design for the Performance Arts**
Course Description: Techniques of computer-aided design and drafting in the performing arts.
Athena Title: CAD FOR PERF ARTS
Duplicate Credit: Not open to students with credit in DRAM 5320/7320
Prerequisite: THEA 3300 or permission of department
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5330. 3 hours. 6 hours lab per week.
Course Title: **Costume Design for the Performance Arts**
Course Description: Costume design for the performing arts, emphasizing conceptualization and application for basic research and technology to meet dramatic needs.
Athena Title: COSTUME DESIGN
Duplicate Credit: Not open to students with credit in DRAM 5330

Prerequisite: THEA 3330 or DRAM 3330
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5331/7331. 3 hours. 6 hours lab per week.
Course Title: **Shakespeare**
Course Description: Performance of Shakespeare's plays.
Athena Title: Shakespeare
Prerequisite: THEA 5010
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: THEA 5335/7335. 3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Shakespeare Practicum**
Course Description: An intense, practical application of the techniques necessary to rehearse and perform one of Shakespeare's plays for public presentation.
Athena Title: SHAKESP PRACTICUM
Nontraditional Format: Contact house are variable depending on the length of session.
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5340/7340. 3 hours.
Course Title: **History of Costume and Décor I : Ancient Civilization to the French Revolution**
Course Description: Survey of architecture, interiors, and clothing styles for use in the entertainment design industry.
Athena Title: History of Costume and Décor I
Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5341/7341. 3 hours.
Course Title: **History of Costume and Décor II: Post Revolution-20th Century**
Course Description: Survey of post revolution to 20th-century architecture, interiors, and clothing styles for use in the entertainment design industry.
Athena Title: History Costume and Décor II
Undergraduate Prerequisite: Permission of department
Graduate Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5351. 3 hours. 9 hours lab per week.
Course Title: **Scenic Design for the Performance Arts**
Course Description: Scenic design for the performing arts, emphasizing conceptualization and application for basic research and technology to meet dramatic needs.
Athena Title: SCENIC DESIGN
Duplicate Credit: Not open to students with credit in DRAM 5351
Pre or Corequisite: THEA 3300 or DRAM 3300
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5352. 3 hours. 6 hours lab per week.
Course Title: **Lighting Design for the Performance Arts**
Course Description: Lighting design for the performing arts, emphasizing conceptualization and application for basic research and technology to meet dramatic needs.
Athena Title: LIGHTING DESIGN
Duplicate Credit: Not open to students with credit in DRAM 5352
Prerequisite: THEA 3300 or DRAM 3300
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5372/7372. 3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Scenic Painting**
Course Description: An introduction to the history, materials, and techniques of creating painted scenery for the theatre. Demonstration/studio meetings of two- and three-dimensional scenic painting techniques. Practical projects in painting architectural detailing, materials, foliage, landscapes, and lettering.
Athena Title: Scenic Painting
Nontraditional Format: Combination of lecture and studio/lab meetings.
Prerequisite: THEA 3300
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5380/7380. 3 hours.
Course Title: **Design Technology for the Performance Arts**
Course Description: Basic technology for performance production. Costume materials and construction, scenery rigging and movement, lighting equipment and technology, and sound equipment and practices.
Athena Title: DESIGN TECHNOLOGY
Duplicate Credit: Not open to students with credit in DRAM 7380
Semester Course Offered: Offered every odd-numbered year.
Grading System: A-F (Traditional)

Course ID: THEA 5381/7381. 3 hours.

Course Title: **Entertainment Technology and Skills: Metals and Plastics**
Course Description: Information and applied skills regarding safe, efficient, and effective use of metals, plastics, and other such nontraditional materials in scenic and costume construction.
Athena Title: METALS AND PLASTICS
Pre or Corequisite: THEA 3300
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5382/7382. 3 hours.
Course Title: **Entertainment Technology and Skills: Rigging, Facilities, and Safety**
Course Description: Presentation of information and applied skills in theatrical rigging, physical theatrical facilities/venues, and the safety and well-being of all who work in entertainment-related fields. Safety is an integral part of all courses and work in Theatre and Film Studies. Course participants are required to tour local performance facilities.
Athena Title: RIGGING/SAFETY
Nontraditional Format: Combination of lecture, studio/lab sessions, and on-site tours.
Undergraduate Pre or Corequisite: THEA 3300
Graduate Pre or Corequisite: Graduate student status
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5383/7383. 3 hours.
Course Title: **Management and Production for Theatre**
Course Description: An introduction to the most basic elements of management and production for theatre and other live performance: elements of technical production, lighting, sound, painting, vertical and load bearing scenery, and rigging. Standard theatre organizational structure, terms, scheduling, unions, stage management, and technical coordination.
Athena Title: MANAGE PRODUCTION
Semester Course Offered: Offered spring semester every odd-numbered year.
Grading System: A-F (Traditional)

Course ID: THEA 5480/7480. 3 hours. Repeatable for maximum 9 hours credit. 6 hours lab per week.
Course Title: **Topics in Design**
Course Description: A special topics course in theatre design.
Athena Title: Topics in Design
Nontraditional Format: Special workshops with guest artists.
Prerequisite: THEA 3300 or permission of department
Semester Course Offered: Not offered on a regular basis.

Offered:
Grading System: A-F (Traditional)

Course ID: THEA 5500. 3 hours. 6 hours lab per week.
Course Title: **Acting III: Advanced Acting**
Course Description: Role analysis and the problems and techniques of creating subtext with special relation to text and improvisation.
Athena Title: Acting III: Advanced Acting
Prerequisite: THEA 5010
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5510. 3 hours. 6 hours lab per week.
Course Title: **Actor Training I: Physical Actor**
Course Description: Intensive study in physical techniques for the actor.
Athena Title: Actor Training I Phys Actor
Prerequisite: THEA 5010
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5530. 3 hours. 6 hours lab per week.
Course Title: **Actor Training II: Voice for the Actor**
Course Description: Intensive training in voice techniques for the actor.
Athena Title: Actor Train II Voice for Actor
Prerequisite: THEA 3500
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5560. 3 hours. Repeatable for maximum 9 hours credit. 6 hours lab per week.
Course Title: **Acting Styles**
Course Description: In-depth practical study of particular theatrical theories, approaches, and techniques. Based on instructor's area of interest.
Athena Title: Acting Styles
Nontraditional Format: Could include intensive workshops with guest artists and/or seminars.
Prerequisite: THEA 3500
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5565/7565. 3 hours. 6 hours lab per week.
Course Title: **The Meisner Technique**

Course Description: An intensive study of the Repetition Exercise developed by Sanford Meisner. By the end of the course, the student should have mastered the basic exercise, begun to respond honestly, impulsively, and with full emotional, vocal, and physical engagement to a partner and have applied the technique to the study of text and character.

Athena Title: The Meisner Technique

Nontraditional Format: Six hours of studio/lab work per week.

Prerequisite: THEA 2010 or THEA 3500 or permission of department

Semester Course Offered: Offered summer semester every year.

Grading System: A-F (Traditional)

Course ID: THEA 5570. 3 hours. 6 hours lab per week.

Course Title: **Acting for the Camera**

Course Description: Applying theatre acting techniques to the demands of modern media. Practical work in class with emphasis on the vocal and physical demands of dramatic material designed for television and cinema.

Athena Title: Acting for the Camera

Prerequisite: THEA 5010 or THEA 3600

Semester Course Offered: Offered every year.

Grading System: A-F (Traditional)

Course ID: THEA 5580/7580. 3 hours. Repeatable for maximum 9 hours credit. 6 hours lab per week.

Course Title: **Performance Topics**

Course Description: Selected performance topics and theories.

Athena Title: Performance Topics

Prerequisite: Permission of department

Pre or Corequisite: THEA 3500 or permission of department

Semester Course Offered: Not offered on a regular basis.

Grading System: A-F (Traditional)

Course ID: THEA 5590. 1-3 hours. Repeatable for maximum 6 hours credit.

Course Title: **Special Projects in Drama**

Course Description: Special projects for the advanced student, including internships.

Athena Title: SPECIAL PROJECTS

Duplicate Credit: Not open to students with credit in DRAM 5590

Nontraditional Format: Directed study.

Prerequisite: Permission of department

Semester Course Offered: Offered fall and spring semester every year.

Grading System: A-F (Traditional)

Course ID: THEA 5591/7591. 3 hours. Repeatable for maximum 9 hours credit.
Course Title: **Performance Critique/London Study Abroad**
Course Description: Students will attend 10-12 performances in and around London, covering a variety of historical periods, styles, and subject matter. Students will prepare a presentation about aspects of the productions, write three papers (5-7 pages) critiquing the performances, and participate in group discussions.
Athena Title: LONDON CRITIQUE
Duplicate Credit: Not open to students with credit in DRAM 5591 / 7591
Nontraditional Format: Seminar.
Undergraduate Prerequisite: Permission of department
Graduate Prerequisite: Permission of department
Grading System: A-F (Traditional)

Course ID: THEA 5600. 3 hours. 6 hours lab per week.
Course Title: **Play Direction**
Course Description: Basic methods and procedures of the art of dramatic directing.
Athena Title: Play Direction
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5610/7610. 3 hours. 6 hours lab per week.
Course Title: **Play Direction Laboratory**
Course Description: The director's analysis of the script, the actor-director relationship, and theatrical style. Each student directs a one-act play or short film.
Athena Title: PLAY DIRECT LAB
Duplicate Credit: Not open to students with credit in DRAM 5610 / 6710
Prerequisite: THEA 5600
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5620/7620. 3 hours.
Course Title: **Dramatic Writing II**
Course Description: Developing the full length script for performance.
Athena Title: DRAM WRITING II
Duplicate Credit: Not open to students with credit in DRAM 5620 / 7620
Prerequisite: THEA 4000 / 6000
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5630/7630. 3 hours. 6 hours lab per week.
Course Title: **Producing the New Script**

Course Description: Critical and practical work in producing new scripts for writers, actors, directors, and designers.
Athena Title: PRODUCE NEW SCRIPT
Duplicate Credit: Not open to students with credit in DRAM 5630/7630
Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5680/7680. 3 hours. Repeatable for maximum 9 hours credit.
Course Title: **Topics in Dramatic Writing**
Course Description: A special topics course in dramatic writing.
Athena Title: Topics in Dramatic Writing
Nontraditional Format: Special workshops with guest artists.
Prerequisite: THEA 3020 or THEA 3020E
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5700. 3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Internship in Theatre/Film/Animation**
Course Description: Under the supervision of an advisor, or with the permission of the undergraduate coordinator, students perform the duties of an internship within their areas of interest. Student apply for the internship as they would for a job and report to work as required by their employers. Students maintain a record of duties and responsibilities and write a final paper summarizing their experiences.
Athena Title: INTERNSHIPS
Duplicate Credit: Not open to students with credit in DRAM 5700
Nontraditional Format: Internship.
Prerequisite: Permission of department
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5710S/7710S. 3 hours.
Course Title: **Community-Based Theatre**
Course Description: An introduction to the history, theories, and practice of community-based theatre. Hallmark troupes and artists, and techniques of theatre for social change. Involves outreach in the community, critical reflection, and the creation our own community-based performance.
Athena Title: Community-Based Theatre
Nontraditional Format: Course includes a service-learning project during the semester that either employs skills or knowledge learned in the course or teaches new skills or knowledge related to course objectives. Students will be involved in the planning and implementation of the project(s) and may spend time outside of the classroom. Students will be engaged in the service-learning component for approximately 25-50% of overall instructional time.

Grading System: A-F (Traditional)

Course ID: THEA 5730. 3 hours. 6 hours lab per week.
Course Title: **Advanced Costume Design for the Performance Arts**
Course Description: Projects in costume design for the performing arts, emphasizing multi-character and highly complex designs using traditional and complex methods and technologies.
Athena Title: ADV COSTUME DESIGN
Duplicate Credit: Not open to students with credit in DRAM 5730
Prerequisite: THEA 3330 or DRAM 3330
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5732/7732. 3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Cutting and Draping Patterns for Costuming**
Course Description: An introduction to the history, tools, and techniques of creating patterns for costumes and clothing. Class time will be devoted to both demonstration and practical exercises in flat pattern technique, draping, sizing, and creation of sloper patterns for the individual body. Students must have basic hand sewing and machine sewing skills before taking this course.
Athena Title: Cutting and Draping Patterns
Prerequisite: THEA 3300 or permission of department
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: THEA 5733/7733. 3 hours.
Course Title: **Millinery**
Course Description: Interpreting flat two-dimensional designs into actualized three-dimensional hat construction for use in costumes and prop manufacture. Students must have basic hand sewing and machine sewing skills before taking this course.
Athena Title: Millinery
Prerequisite: THEA 3300 or permission of department
Grading System: A-F (Traditional)

Course ID: THEA 5734/7734. 3 hours.
Course Title: **Stage and Screen Fabric Modification**
Course Description: Introduction into various forms of fabric manipulation used in costume and scenic design areas of the entertainment industry, including dye, fabric painting, silk screening, block printing, and various forms of pleating.
Athena Title: Stage and Screen Fabric Mod
Prerequisite: THEA 3300 or permission of department
Grading System: A-F (Traditional)

Course ID: THEA 5751. 3 hours. 6 hours lab per week.
Course Title: **Advanced Scenic Design for the Performance Arts**
Course Description: Advanced scenic design for the performing arts, emphasizing multi-character and

Description: highly complex designs using traditional and complex methods and technologies.
Athena Title: ADV SCENIC DESIGN
Duplicate Credit: Not open to students with credit in DRAM 5751
Prerequisite: THEA 5351 or DRAM 5351
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5752. 3 hours. 6 hours lab per week.
Course Title: **Advanced Lighting Design for the Performance Arts**
Course Description: Projects in lighting design for the performing arts, emphasizing multi-character and highly complex methods and technologies.
Athena Title: ADV LIGHTING DESIGN
Duplicate Credit: Not open to students with credit in DRAM 5752
Prerequisite: THEA 5352 or DRAM 5352
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 5756/7756. 3 hours.
Course Title: **Automated Lighting and Visualization**
Course Description: Practical instruction in the installation and programming of automated luminaries and advanced DMX controlled equipment. Programming logic and incorporation of automated gear into productions in a variety of appropriate production styles. Visualization is also explored and used as another element of controlling and communicating design decisions related to automated lighting.
Athena Title: AUTOMATED LIGHTING
Duplicate Credit: Not open to students with credit in DRAM 5756 /7756
Pre or Corequisite: THEA 5352
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5757/7757. 3 hours.
Course Title: **Lighting for Non-Traditional Events**
Course Description: Exploration of lighting for a diverse range of venues and specialty areas of entertainment design. Significant topics include: lighting for television/ film, industrials and corporate theatre, concert lighting, virtual lighting, and spectacle events. Practical design exercises related to these specialty areas and the documentation associated with each form of design.
Athena Title: EVENT LIGHTING
Duplicate Credit: Not open to students with credit in DRAM 5757 /7757
Pre or Corequisite: THEA 5352
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5758/7758. 3 hours.
Course Title: **Architectural and Themed Lighting**

Course Description: Study of lighting equipment and design in architectural and themed design applications. Topics include: light sources, luminaries, design considerations, lighting codes, and recommended standards of architectural and landscape lighting. Practical exercises related to lighting a selection of architectural environments (interior and exterior) as well as design documentation and specification practices.

Athena Title: ARCHITECT. LIGHTING

Duplicate Credit: Not open to students with credit in DRAM 5758 / 7758

Pre or Corequisite: THEA 5352

Semester Course Offered: Not offered on a regular basis.

Grading System: A-F (Traditional)

Course ID: THEA 5780/7780. 3 hours. Repeatable for maximum 9 hours credit. 6 hours lab per week.

Course Title: **Topics in Computer Technology**

Course Description: A special topics course in computer technology not otherwise offered in the drama and theatre curriculum.

Athena Title: TOPICS COMPUTR TECH

Duplicate Credit: Not open to students with credit in DRAM 5780 / 7780

Nontraditional Format: Lecture and discussion is integrated with hands-on work at the workstations.

Undergraduate Prerequisite: Permission of department

Graduate Prerequisite: Permission of department

Semester Course Offered: Not offered on a regular basis.

Grading System: A-F (Traditional)

Course ID: THEA 5810. 3 hours. 6 hours lab per week.

Course Title: **Computer Animation for Dramatic Media I**

Course Description: Computer animation in television, film, and theatre from the perspective of the director / animator. The hardware and software necessary to create computer animation is accompanied by the principles of kinetics and narrative story-telling in a visual medium.

Athena Title: Comp Animation Dram Media I

Semester Course Offered: Offered fall and spring semester every year.

Grading System: A-F (Traditional)

Course ID: THEA 5820/7820. 3 hours. 6 hours lab per week.

Course Title: **Computer Animation for Dramatic Media II**

Course Description: Advanced computer animation techniques and digital compositing which integrate live action with computer generated environments.

Athena Title: Comp Animation Dram Media II

Prerequisite: THEA 5810

Semester Course Offered: Offered every year.

Grading System: A-F (Traditional)

Course ID: THEA 5830/7830. 3 hours. 6 hours lab per week.
Course Title: **Computer Animation for Dramatic Media III**
Course Description: Preparation of a portfolio-quality computer animation project, including a narrative script story book, pre-production meetings, schedules and budgets, production and post-production.
Athena Title: Comp Animation Dram Med III
Prerequisite: THEA 5810
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5840/7840. 3 hours. 6 hours lab per week.
Course Title: **Technical Animation with Computers**
Course Description: Principles and techniques of technical animation. Topics include skeletal and control rigging virtual characters, simulation of cloth, simulation of hair and fur, simulation of fluids (fire, water, etc.), and simulated particle systems.
Athena Title: TECHANIM
Prerequisite: THEA 5810
Semester Course Offered: Offered fall semester every even-numbered year.
Grading System: A-F (Traditional)

Course ID: THEA 5850/7850. 3 hours. 6 hours lab per week.
Course Title: **Motion Capture for Animation and Media**
Course Description: Principles and techniques of motion capture. Exploration of motion capture as a technical medium. Development of rigs for capture sessions. Methods for capturing multiple performances in single sessions. Post-processing MoCap data for quality output, and making use of the captured data. Performance and camera capture in a green screen environment. Performance capture techniques.
Athena Title: Motion Capture Animation Media
Prerequisite: THEA 5810
Grading System: A-F (Traditional)

Course ID: THEA 5860. 3 hours. 6 hours lab per week.
Course Title: **Interactive Media as Drama I**
Course Description: Practice and theory of interactive multimedia as a dramatic medium. Multimedia hardware and software, principles of interactive design, and comparison of development tools and delivery systems including CD-ROM and the World Wide Web.
Athena Title: Interactive Media as Drama I
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: THEA 5861/7861. 3 hours. 6 hours lab per week.
Course Title: **Interactive Media as Drama II**
Course Description: Advanced exploration of interactive media as a dramatic form, with an emphasis

Description: on algorithmic structures, self-generating media, adaptive behaviors, and object-oriented programming techniques.
Athena Title: INTERACTIVE MEDIA II
Duplicate Credit: Not open to students with credit in DRAM 5861 / 7861
Undergraduate Prerequisite: THEA 5860 / 7860
Graduate Prerequisite: THEA 5860 / 7860
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5870. 3 hours. 6 hours lab per week.
Course Title: **Interactive Multimedia and Live Performance**
Course Description: The use of computers to trigger and manipulate media events, including sound, lighting, digital images and video, and techniques allowing performers and spectators to interact with such media events in real time. Topics include sensors, motion capture, MIDI, and theoretical issues concerning the interaction between live performance and media.
Athena Title: Interactive Multimed Live Perf
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5880/7880. 3 hours. 6 hours lab per week.
Course Title: **Sound Effects for Stage and Screen**
Course Description: Principles and techniques of sound design for live theatre, film, and animation. Considers both the theory of sound design and the practical application of sound as a design medium. Topics include emotional and narrative content of sound, analyzing scripts for sound needs, creating foley effects, and researching and using music for effect.
Athena Title: Sound Effects Stage and Screen
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 5970. 1 hour.
Course Title: **Design Portfolio**
Course Description: Independent projects in scenery, costume, or lighting design, aimed at developing professional placement skills and portfolio presentation techniques. Students will use the semester to develop professional resumes, reference banks, and placement skills while developing design portfolios in both electronic and traditional formats.
Athena Title: DESIGN PORTFOLIO
Prerequisite: Permission of department
Pre or Corequisite: THEA 5330, THEA 5351, or THEA 5352
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 6290. 3 hours.
Course Title: **Dramatic Analysis and Criticism**
Course Description: Dramatic art applied to script analysis and performance criticism.
Athena Title: DRA ANALYSIS & CRIT
Duplicate Credit: Not open to students with credit in DRAM 6290
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: THEA 6510. 1 hour.
Course Title: **Introduction to Graduate Studies in Drama**
Course Description: Resources and methods for graduate level research in theatre and dramatic media.
Athena Title: GRAD STUDIES IN DRA
Duplicate Credit: Not open to students with credit in DRAM 6510
Prerequisite: Permission of department
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 6520. 3 hours. 2 hours lecture and 2 hours lab per week.
Course Title: **Makeup for the Performance Arts**
Course Description: Fundamental principles and practices in makeup for stage and media. Drawing and face painting skills as well as practice in use of cosmetics, wigs, hair pieces, and work with departmental productions.
Athena Title: MAKEUP
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7005. 3 hours. Repeatable for maximum 45 hours credit.
Course Title: **Graduate Student Seminar**
Course Description: Advanced supervised experience in an applied setting. This course may not be used to satisfy a student's approved program of study.
Athena Title: GRAD STUDENT SEM
Duplicate Credit: Not open to students with credit in DRAM 7005
Nontraditional Format: Seminar.
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: S/U (Satisfactory/Unsatisfactory)

Course ID: THEA 7050. 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.
Course Title: **Applied Drama Laboratory**
Course Description: Individually assigned production and/or performance crew. Open only to drama majors.

Athena Title: APPLIED DRAMA LAB
Duplicate Credit: Not open to students with credit in DRAM 7050
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7060. 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.
Course Title: **Applied Drama Laboratory**
Course Description: Individually assigned production and/or performance crew. Open only to drama majors.
Athena Title: APPLIED DRAMA LAB
Duplicate Credit: Not open to students with credit in DRAM 7060
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7070. 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.
Course Title: **Applied Drama Laboratory**
Course Description: Individually assigned production and/or performance crew. Open only to drama majors.
Athena Title: APPLIED DRAMA LAB
Duplicate Credit: Not open to students with credit in DRAM 7070
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7210. 3 hours.
Course Title: **MFA Project**
Course Description: MFA thesis project.
Athena Title: MFA PROJECT
Duplicate Credit: Not open to students with credit in DRAM 7210
Nontraditional Format: Independent research and thesis preparation.
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: S/U (Satisfactory/Unsatisfactory)

Course ID: THEA 7330. 3 hours. 6 hours lab per week.
Course Title: **Graduate Costume Design I**
Course Description: Costume design for the performing arts, emphasizing conceptualization and application for basic research and technology to meet dramatic needs.
Athena Title: COSTUME DESIGN I
Duplicate Credit: Not open to students with credit in DRAM 7330
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7351. 3 hours. 9 hours lab per week.
Course Title: **Graduate Scenic Design I**
Course Description: Scenic design for the performing arts, emphasizing conceptualization and application for basic research and technology to meet dramatic needs.
Athena Title: SCENIC DESIGN I
Duplicate Credit: Not open to students with credit in DRAM 7351
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7352. 3 hours.
Course Title: **Lighting Design for the Performance Arts**
Course Description: Lighting design for the performing arts, emphasizing conceptualization and application for basic research and technology to meet dramatic needs.
Athena Title: LIGHTING DESIGN I
Duplicate Credit: Not open to students with credit in DRAM 7352
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7370. 3 hours. 6 hours lab per week.
Course Title: **Studio I: Dramatic Drawing and Dry Media**
Course Description: An introduction to drawing and dry media techniques typical to application in theatrical design presentations. This includes drawing and sketching techniques for architecture and landscape, natural lighting observations, the human figure, and various surface textures.
Athena Title: STUDIO I
Duplicate Credit: Not open to students with credit in DRAM 7370
Prerequisite: Permission of department
Pre or Corequisite: THEA 3300
Semester Course Offered: Offered fall semester every odd-numbered year.
Grading System: A-F (Traditional)

Course ID: THEA 7371. 3 hours.
Course Title: **Design Studio II**
Course Description: A continuation of Design Studio I with an emphasis on color, painting, and other media not presented in Studio I. An introduction to a variety of media used for theatrical design presentations. Students are also introduced to working in digital media like PhotoShop as a further aid to theatrical design.
Athena Title: DESIGN STUDIO II
Duplicate Credit: Not open to students with credit in DRAM 7371
Prerequisite: Permission of department
Semester Course Offered: Offered spring semester every odd-numbered year.
Grading System: A-F (Traditional)

Course ID: THEA 7511. 3 hours. 6 hours lab per week.
Course Title: **The Moving Body Expresses**
Course Description: The course begins by diagnosing the individual's accustomed use of the body, employing the theories of F.M. Alexander to examine alignment and conditioning of the body in neutral. Drawing from diverse vocabularies such as Feldenkrais, modern dance, and contact improvisation, we explore the organic use of the body in motion.
Athena Title: The Moving Body Expresses
Duplicate Credit: Not open to students with credit in DRAM 7511
Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7512. 3 hours. 6 hours lab per week.
Course Title: **Masks and the Physical Actor**
Course Description: This class continues the work begun in Movement I, moving to expand the body's capabilities by drawing from such vocabularies as Laban; mime, gesture, and Psychological Gesture; and Animal Essences. An exploration of movement and gesture for blue-screen, green-screen, and motion-capture work comprises one unit of the class.
Athena Title: Masks and the Physical Actor
Prerequisite: THEA 7511 and permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7513. 3 hours.
Course Title: **Creating Physical Performance**
Course Description: Exploration of essential movement and characterization using neutral and character masks and techniques adapted primarily from theories of masters of theatrical mask, such as Jacques LeCoq.
Athena Title: Creating Physical Performance
Nontraditional Format: Studio course consisting of solo, partnering, and group physical exercises. Class requirements will likely also include readings, discussions, rehearsal assignments, written assignments, original performance, and the viewing of live performance.
Prerequisite: Permission of department
Pre or Corequisite: THEA 7512
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7514. 3 hours.
Course Title: **Staged Physical Violence in Performance**
Course Description: Using standard stage weapons (unarmed, rapier/dagger, quarterstaff, broadsword, and knife), students improve reflexes, balance, strength, and form, and learn to safely execute stage fight choreography, with and without dialogue.
Athena Title: Staged Phys Violence Perform
Nontraditional Format: Studio course consisting of solo, partnering, and group physical exercises. Class requirements will likely also include readings, discussions, rehearsal assignments,

Prerequisite: written assignments, original performance, and the viewing of live performance.
Pre or Corequisite: Permission of department
Semester Course Offered: THEA 7512
Grading System: Not offered on a regular basis.
A-F (Traditional)

Course ID: THEA 7521. 3 hours. 6 hours lab per week.
Course Title: **Voice I: Freeing the Voice**
Course Description: Voice I focuses on freeing the natural voice. This course addresses relaxation, alignment, freeing habitual postures and tensions, freedom of breath, dropping the voice into the body, releasing sound from the body, resonance, range, and vocal power.
Athena Title: VOICE I: FREE VOICE
Duplicate Credit: Not open to students with credit in DRAM 7521
Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7522. 3 hours. 6 hours lab per week.
Course Title: **Voice II: Standard Speech and Dialect**
Course Description: Voice II focuses on speech and dialect addressing issues such as articulation, diction, dialect reduction, standard American speech, and dialect using IPA and Lessac's vocal notion as tools.
Athena Title: VOICE II: SPEECH
Duplicate Credit: Not open to students with credit in DRAM 7522
Prerequisite: THEA 7521
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7523. 3 hours.
Course Title: **Voice III: Verse and Heightened Text**
Course Description: This course focuses on the use of the voice in verse drama, poetry, and heightened text looking both technically at the use of scansion, figures of speech, diction, phrasing, and at the connection of breath and voice to meaning and intention.
Athena Title: VOICE III: VERSE
Duplicate Credit: Not open to students with credit in DRAM 7523
Nontraditional Format: Studio/lab course focusing on solo and group vocal exercises. Class requirements will also include readings, discussions, written assignments, and performance of monologues, poetry, and scenes.
Prerequisite: Permission of department
Pre or Corequisite: THEA 7522
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7524. 3 hours.

Course Title: **Voice IV: Voice for Media**
Course Description: This course focuses on the use of the voice in media, including vocal extremes and character voices. Examination of the business of marketing, the actor as a voice over artist, and ultimately production of a professional voice reel.
Athena Title: VOICE IV: MEDIA
Duplicate Credit: Not open to students with credit in DRAM 7524
Nontraditional Format: Studio/lab course focusing on solo and group vocal exercises. Class requirements will also include readings, discussions, written assignments, and performance and recording of monologues, voice-overs, advertisements, and radio drama.
Prerequisite: Permission of department
Pre or Corequisite: THEA 7522
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: **THEA 7540.** 3 hours. 6 hours lab per week.
Course Title: **Characterization for the Actor**
Course Description: Role analysis and the problems and techniques of creating subtext with special relation to text and improvisation.
Athena Title: CHARACTERIZATION
Duplicate Credit: Not open to students with credit in DRAM 7540
Prerequisite: THEA 7512 or THEA 7521
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: **THEA 7550.** 3 hours. 6 hours lab per week.
Course Title: **Genre and Style**
Course Description: Problems and techniques of period manners, customs and style. Practice and performance of theatrical genre. Topics may include farce, Greek theatre, Restoration, comedy of manners, musical theatre, etc.
Athena Title: GENRE AND STYLE
Duplicate Credit: Not open to students with credit in DRAM 7550
Prerequisite: THEA 7590
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: **THEA 7560.** 3 hours. Repeatable for maximum 6 hours credit. 3 hours lab per week.
Course Title: **Projects in Theatre**
Course Description: Advanced projects in dramatic performance.
Athena Title: PROJECTS IN THEATRE
Duplicate Credit: Not open to students with credit in DRAM 7560
Prerequisite: Permission of department
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7570. 3 hours. 6 hours lab per week.
Course Title: **Acting for the Camera**
Course Description: Applying theatre acting techniques to the demands of modern media. Practical work in class with emphasis on the vocal and physical demands of dramatic material designed for television and cinema.
Athena Title: ACTING FOR CAMERA
Duplicate Credit: Not open to students with credit in DRAM 7570
Prerequisite: THEA 7522 or THEA 7540
Semester Course Offered: Offered fall semester every odd-numbered year.
Grading System: A-F (Traditional)

Course ID: THEA 7571. 3 hours.
Course Title: **Acting for Digital Media**
Course Description: Students will take part in studio time and gain experience acting on camera using digital media techniques such as motion capture, acting with a green screen, and dubbing and looping voice over techniques. Students will also compile, design, and edit their own production reel.
Athena Title: ACT DIGITAL MEDIA
Duplicate Credit: Not open to students with credit in DRAM 7571
Nontraditional Format: Studio course consisting of solo, partnering, and group physical exercises. Class requirements will likely also include readings, discussions, rehearsal assignments, written assignments, original performance, and the viewing of live performance.
Prerequisite: Permission of department
Pre or Corequisite: THEA 7570
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7572. 3 hours.
Course Title: **Actor as Entrepreneur**
Course Description: Students create, produce, and market their own original artistic work. Create press releases, websites, and social media. Research and write grants to fund work. Learn tools to document their creative work as applied scholarship. Develop critical assessment tools for artistic process. Create CV's, teaching philosophies, and practice academic interviews.
Athena Title: Actor as Entrepreneur
Prerequisite: THEA 7590
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7590. 3 hours. 6 hours lab per week.
Course Title: **Acting Process**
Course Description: Development of consistent acting process through partner work, exercises, scenes, play and character analysis, scoring a role, and Stanislavski's method of physical action. Additional major focus will be on the actor's creative self and development of the inner instrument.
Athena Title: ACTING PROCESS

Duplicate Credit: Not open to students with credit in DRAM 7590
Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7592. 1 hour.
Course Title: **The Business of Acting**
Course Description: Seminar on the performer's market which includes preparation for professional field or academia. Topics covered are auditions, interviews, headshots and resume, academic vita, agents, casting directors, periodicals, and online job sources.
Athena Title: BUSINESS ACTING
Duplicate Credit: Not open to students with credit in DRAM 7592
Prerequisite: Permission of department
Pre or Corequisite: THEA 7590
Semester Course Offered: Not offered on a regular basis.
Grading System: S/U (Satisfactory/Unsatisfactory)

Course ID: THEA 7595. 3 hours.
Course Title: **Non-Traditional Performance Methods**
Course Description: An exploration of varied non-traditional approaches to text and performance. Through readings of theoretical texts, dramatic scripts, and practical application, students will be introduced to the concepts of ritual drama, playmaking through group theatre techniques, solo performance, and postmodern deconstruction as applied to performance.
Athena Title: NONTRADITIONAL PERF
Duplicate Credit: Not open to students with credit in DRAM 7595
Prerequisite: Permission of department
Pre or Corequisite: THEA 7590
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7660. 1-3 hours. Repeatable for maximum 9 hours credit.
Course Title: **Playwrights Studio**
Course Description: Laboratory course testing new dramatic writing by critical examination of scripts in progress, public readings, trial stagings of scenes, and improvisational work.
Athena Title: PLAYWRIGHTS STUDIO
Duplicate Credit: Not open to students with credit in DRAM 7660
Nontraditional Format: Course is a laboratory course experimenting with new work.
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7730. 3 hours.
Course Title: **Advanced Costume Design for the Performance Arts**

Course Description: Intermediate level projects in costume design for the performing arts, emphasizing multi-character, multi-setting, and highly complex methods and technologies.
Athena Title: ADV. COSTUME DESIGN
Duplicate Credit: Not open to students with credit in DRAM 7730
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7731. 3 hours.
Course Title: **Advanced Costume Design III**
Course Description: Exploration of costume design for theatre, film, and television. Students develop an understanding of professional presentations of ideas and themes, including renderings, photo montage, 3D character representations, and computer-aided illustrations. Students will also develop a greater understanding of materials, fabric, and sources used in costume design.
Athena Title: COSTUME DESIGN III
Duplicate Credit: Not open to students with credit in DRAM 7731
Prerequisite: Permission of department
Pre or Corequisite: THEA 7730
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7751. 3 hours.
Course Title: **Graduate Scenic Design II**
Course Description: Intermediate-level projects in scenic design for the performing arts, emphasizing multi-character, multi-setting, and highly complex methods and technologies.
Athena Title: SCENIC DESIGN II
Duplicate Credit: Not open to students with credit in DRAM 7751
Prerequisite: THEA 7351
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7752. 3 hours.
Course Title: **Graduate Lighting Design II**
Course Description: Intermediate-level projects in lighting design for the performing arts, emphasizing multi-character, multi-setting, and highly complex methods and technologies.
Athena Title: LIGHTING DESIGN II
Duplicate Credit: Not open to students with credit in DRAM 7752
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7753. 3 hours.
Course Title: **Graduate Scenic Design III**
Course Description: Advanced design assignments in scenic design. Examination of scenic design

Description: solutions for more specialized applications of performing arts like musicals, operas, dance, concerts, industrials, virtual, and themed design projects. Further refinement of design skills in rendering, drafting, model making, conceptualization, and design communication/presentation.

Athena Title: SCENIC DESIGN III

Duplicate Credit: Not open to students with credit in DRAM 7753

Prerequisite: Permission of department

Pre or Corequisite: THEA 7751

Semester Course Offered: Offered fall semester every year.

Grading System: A-F (Traditional)

Course ID: THEA 7755. 3 hours.

Course Title: **Graduate Lighting Design III**

Course Description: Advanced design assignments and study in lighting design. An examination of lighting design for a selection of specialized applications within the performing arts. Design problems drawn from specialized areas like musicals, operas, dance, concerts, industrials, virtual, and themed design projects. Refinement of design skills in drafting, visualization, and conceptualization.

Athena Title: LIGHTING DESIGN III

Duplicate Credit: Not open to students with credit in DRAM 7755

Prerequisite: Permission of department

Pre or Corequisite: DRAM 7752

Semester Course Offered: Offered spring semester every year.

Grading System: A-F (Traditional)

Course ID: THEA 7770. 1-9 hours. Repeatable for maximum 9 hours credit.

Course Title: **Internship in the Performance Arts**

Course Description: Professional experience in the performance arts under the supervision of experts in the field.

Athena Title: INTERN IN PERF ARTS

Duplicate Credit: Not open to students with credit in DRAM 7770

Nontraditional Format: A minimum of two months full-time supervised employment for three credit hours. Student may be required to work off-campus.

Prerequisite: Permission of department

Semester Course Offered: Offered fall, spring and summer semester every year.

Grading System: S/U (Satisfactory/Unsatisfactory)

Course ID: THEA 7781. 3 hours. 6 hours lab per week.

Course Title: **Dramatic Media Studio I**

Course Description: Real world production scenarios that students will encounter upon completion of their degrees. The course is designed to accommodate numerous types of productions, including creation of animated shorts, 3D visualizations, media for theatrical productions, and interactive media installations.

Athena Title: STUDIO I

Semester Course Offered: Offered fall semester every year.

Grading System: A-F (Traditional)

Course ID: THEA 7782. 3 hours. 6 hours lab per week.
Course Title: **Dramatic Media Studio II**
Course Description: Real world production scenarios that students will encounter upon completion of their degrees. The course is designed to accommodate numerous types of productions, including creation of animated shorts, 3D visualizations, media for theatrical productions, and interactive media installations.
Athena Title: Dramatic Media Studio II
Prerequisite: THEA 7781
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7783. 3 hours. 6 hours lab per week.
Course Title: **Dramatic Media Studio III**
Course Description: Real world production scenarios that students will encounter upon completion of their degrees. The course is designed to accommodate numerous types of productions, including creation of animated shorts, 3D visualizations, media for theatrical productions, and interactive media installations.
Athena Title: Dramatic Media Studio III
Prerequisite: THEA 7782
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7784. 3 hours. 6 hours lab per week.
Course Title: **Dramatic Media Studio IV**
Course Description: Real world production scenarios that students will encounter upon completion of their degrees. The course is designed to accommodate numerous types of productions, including creation of animated shorts, 3D visualizations, media for theatrical productions, and interactive media installation.
Athena Title: Dramatic Media Studio IV
Prerequisite: THEA 7783
Semester Course Offered: Offered spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7815. 3 hours.
Course Title: **Computer Animation for Dramatic Media I**
Course Description: Computer animation in television, film, and theatre from the perspective of the director/ animator. The hardware and software necessary to create computer animation is accompanied by the principles of kinetics and narrative story-telling in a visual medium.
Athena Title: ANIM DRAM MEDIA I
Semester Course Offered: Offered fall and spring semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 7865. 3 hours.
Course Title: **Interactive Media as Drama I**
Course Description: Practice and theory of interactive multimedia as a dramatic medium. Multimedia hardware and software, principles of interactive design, and comparison of development tools and delivery systems, including CD-ROM and the World Wide Web.
Athena Title: INTERACTIVE MEDIA I
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: THEA 7866. 3 hours.
Course Title: **Interactive Media as Drama II**
Course Description: Advanced exploration of interactive media as a dramatic form, with an emphasis on algorithmic structures, self-generating media, adaptive behaviors, and object-oriented programming techniques.
Athena Title: INTERACTIVE MEDIA II
Duplicate Credit: Not open to students with credit in THEA 5861/7861
Prerequisite: THEA 7865
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7875. 3 hours.
Course Title: **Interactive Multimedia and Live Performance**
Course Description: The use of computers to trigger and manipulate media events, including sound, lighting, digital images and video, and techniques allowing performers and spectators to interact with such media events in real time. Topics include sensors, motion capture, MIDI, and theoretical issues concerning the interaction between live performance and media.
Athena Title: MULTIMEDIA & PERF
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 7970. 1 hour.
Course Title: **Design Portfolio**
Course Description: Independent projects in scenery, costume, or lighting design, aimed at developing professional placement skills and portfolio presentation techniques. Students will use the semester to develop professional resumes, reference banks, and placement skills while developing design portfolios in both electronic and traditional formats.
Athena Title: DESIGN PORTFOLIO
Duplicate Credit: Not open to students with credit in DRAM 7970
Prerequisite: Permission of department
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 8010. 1 hour.
Course Title: **Doctoral Study Support Seminar I**
Course Description: Develops methodologies and strategies to support the student's completion of coursework and comprehensive exams for the Ph.D. in Theatre and Performance Studies; mentors the student entering professional organizations and conferences.
Athena Title: PHD PROSEMINAR I
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 8020. 1 hour.
Course Title: **Doctoral Study Support Seminar II**
Course Description: A multiple-instructor course that develops methodologies and strategies to support the student's preparation of the Ph.D. dissertation in Theatre and Performance Studies and successful transition to the professional world; develops students as mentors.
Athena Title: PHD PROSEMINAR II
Semester Course Offered: Offered fall semester every year.
Grading System: A-F (Traditional)

Course ID: THEA 8030. 3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Seminar in Dramatic Writing**
Course Description: Dramatic form and style concentrating on specific problems and writers.
Athena Title: SEM DRAM WRITING
Duplicate Credit: Not open to students with credit in DRAM 8030
Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 8100. 3 hours.
Course Title: **Seminar in Critical Methods**
Course Description: A comparison of current critical approaches to theatre and performance.
Athena Title: SEM IN CRIT METHODS
Duplicate Credit: Not open to students with credit in DRAM 8100 or DRAM 6100 or THEA 6100
Semester Course Offered: Offered every year.
Grading System: A-F (Traditional)

Course ID: THEA 8200. 3 hours. Repeatable for maximum 9 hours credit.
Course Title: **Seminar in History of the Performance Arts**
Course Description: Problems in the study of stage, cinema, and media history.
Athena Title: SEM HIST PERF ARTS
Duplicate Credit: Not open to students with credit in DRAM 8200
Prerequisite: Permission of department

Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 8300. 3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Seminar in Design for the Performance Arts**
Course Description: Problems in visual design for the performing arts.
Athena Title: SEM DESIGN PERF ART
Duplicate Credit: Not open to students with credit in DRAM 8300
Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 8400. 3 hours. Repeatable for maximum 9 hours credit.
Course Title: **Seminar in Dramatic Theory and Criticism**
Course Description: Problems in the study of dramatic theory and criticism for stage, cinema, and media.
Athena Title: SEM THEORY & CRIT
Duplicate Credit: Not open to students with credit in DRAM 8400
Prerequisite: Permission of department
Semester Course Offered: Not offered on a regular basis.
Grading System: A-F (Traditional)

Course ID: THEA 9000. 1-9 hours. Repeatable for maximum 9 hours credit.
Course Title: **Doctoral Research**
Course Description: Research while enrolled for a doctoral degree, under the direction of faculty members.
Athena Title: DOCTORAL RESEARCH
Duplicate Credit: Not open to students with credit in DRAM 9000
Nontraditional Format: Independent research under the direction of a faculty member.
Prerequisite: Permission of department
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: S/U (Satisfactory/Unsatisfactory)

Course ID: THEA 9005. 3 hours. Repeatable for maximum 45 hours credit.
Course Title: **Doctoral Graduate Student Seminar**
Course Description: Advanced supervised experience in an applied setting. This course may not be used to satisfy a student's approved program of study.
Athena Title: DOC GRAD STU SEM
Duplicate Credit: Not open to students with credit in DRAM 9005
Nontraditional Format: Seminar.
Semester Course Offered: Offered fall, spring and summer semester every year.

Grading System: S/U (Satisfactory/Unsatisfactory)

Course ID: THEA 9010. 3-9 hours. Repeatable for maximum 9 hours credit.
Course Title: **Research Seminar and Special Problems in the Performance Arts I**
Course Description: Individually directed study under faculty supervision on research problems in drama, theatre, and media.
Athena Title: RESEARCH PROBLEM I
Duplicate Credit: Not open to students with credit in DRAM 9010
Nontraditional Format: Independent research under the direction of a faculty member.
Prerequisite: Permission of department
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: S/U (Satisfactory/Unsatisfactory)

Course ID: THEA 9020. 1-3 hours. Repeatable for maximum 6 hours credit.
Course Title: **Research Seminar and Special Problems in the Performance Arts II**
Course Description: Individually directed study under faculty supervision on research problems in drama, theatre, and media.
Athena Title: RESEARCH PROBLEM II
Duplicate Credit: Not open to students with credit in DRAM 9020
Nontraditional Format: Independent research under the direction of a faculty member.
Prerequisite: Permission of department
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: S/U (Satisfactory/Unsatisfactory)

Course ID: THEA 9300. 1-12 hours. Repeatable for maximum 12 hours credit.
Course Title: **Doctoral Dissertation**
Course Description: Dissertation writing under the direction of the major professor.
Athena Title: DOCT DISSERTATION
Duplicate Credit: Not open to students with credit in DRAM 9300
Nontraditional Format: Independent research and preparation of the doctoral dissertation.
Prerequisite: Permission of department
Semester Course Offered: Offered fall, spring and summer semester every year.
Grading System: S/U (Satisfactory/Unsatisfactory)

Appendix D
Theatre and Film Studies Faculty and Staff, 2015-2016

Faculty

Professors

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

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

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

Dr. Frances Teague, Ph.D., University of Texas at Austin. University Professor. Specialties: Performance History and Theory; Early Modern Drama; Dramaturgy.

Associate Professors

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

Marla Carlson, Ph.D., City University of New York. Specialties: Theater and Performance History and Theory.

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

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

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

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

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

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

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

David Zucker Saltz (Department Head), Ph.D., Stanford University. Specialties: Interactive Performance and Media, Theatre History, Theory and Aesthetics, Directing

Assistant Professors

Amma Gharthey Tagoe Kootin, Ph.D. Joint appointment with the Institute for African American Studies. Specialties: Performance Studies; Performing History; Archival Research Methods; African Diasporic Performance; Theatre History (late 19th/early 20th centuries); Blackness in Popular Culture.

Christopher Eaket, Ph.D., Carleton University. Joint appointment with English. Specialties: Performance Theory, Modern Drama, Locative Media, Interactive Narrative, Digital Humanities.

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

Rielle Navitsky, Ph.D., University of California, Berkeley. Speciality: Film History.

Julie Allardice Ray, Ph.D., University of California, Irvine. Speciality: Scenic Design, Production Design.

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

Senior Academic Professional

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

Academic Professionals

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

Michael O'Connell. M.F.A, University of Iowa. Specialties: Theatre Technologies, Lighting Design, Scenic Design

Lecturer

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

Visiting Assistant Professor

Charles Michael, Ph.D., University of Wisconsin, Madison. Specialty: Film History.

Professors Emeriti

John Burke, Ph.D., Ohio State University. Specialties: Acting, Theatre History

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

Freda Scott Giles, Ph.D., City University of New York. Joint appointment with the Institute for African American Studies. Interim Director, African American Studies (Fall 2011). Specialties: African-American Theatre, African Theatre, Theatre History, Directing

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

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

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

W. Joseph Stell, Ph.D., Bowling Green State University. Specialties: Scenery and Lighting Design, Design History, Musical Theatre

Adjunct Faculty

Nicolas Coster, stage and screen actor, Los Angeles

Rick Clark, Senior VP of Entertainment Design Group, Inc.

Lawrence Hill, scene designer, formerly of Western Carolina University

Monte Markham, actor, director, producer, Los Angeles

Department Staff

Business Manager:

Public Relations and Student Services:

Office Administration:

Facilities Manager:

IT Professional:

Steven Carroll

Dina Canup

Clay Chastain

Erwin Greene

Thomas Stewart

Appendix E
Department of Theatre and Film Studies
Administrative and Committee Assignments,
2016-2017

Administrative Assignments

Head of Department	David Z. Saltz
Graduate Coordinator	Marla Carlson
Undergraduate Coordinator	Kristin Kundert-Gibbs
Director of Theatre	Ray Paolino
Production Coordinator	Rich Dunham
Technical Director	Michael O'Connell
Applied Drama Supervisor	Michael O'Connell
Stage Management Supervisor	Tina Hantula
Design/Technical Theatre Area Head	Rich Dunham
History/Theory Area Head	Marla Carlson
Dramatic Media Area Head	Mike Hussey
Performance Area Head	Ray Paolino
Costume/Makeup Supervisor	Tina Hantula
Studies Abroad Program, Cortona	Ray Paolino
Studies Abroad Program, London	George Contini
Studies Abroad Program, Costa Rica	John Kundert-Gibbs, Antje Ascheid
Executive Director, ICE	David Z. Saltz
Artistic Director, ICE	Mark Callahan
Advisor, Thalian-Blackfriars	TBA
Advisor, Next Act	TBA
Advisor, Improv Athens	TBA
Advisor, UGA Children's Troupe	TBA

Area Committees

Design and Production

Richard Dunham, Chair
Tina Hantula
Ivan Ingermann
Michael O'Connell
Julie Ray

Dramatic Media

Michael Hussey, Chair
Chris Eaket
John Kundert-Gibbs
David Saltz

Film Studies

Richard Neupert, Chair
Antje Ascheid
Rielle Navitsky
Chris Sieving

History and Theory

Marla Carlson, Chair
Antje Aschied
John Bray
Chris Eaket
Amma Ghartey-Tagoe Kootin
John Kundert-Gibbs
Rielle Navitsky
Richard Neupert
Farley Richmond
Emily Sahakian
David Saltz
Chris Sieving
Fran Teague

Performance

Ray Paolino, Chair
George Contini
Kristin Kundert-Gibbs
Anthony Marotta

Standing Committees

Undergraduate Theatre Committee

Kristin Kundert-Gibbs, Chair
Dina Canup
Julie Ray
Emily Sahakian
TBA (Undergraduate Student Representative)

Honors and Awards Committee

Chris Sieving, Chair
Rich Dunham
Anthony Marotta
Fran Teague
Mike Hussey
TBA (Undergraduate Student Representative)
TBA (Graduate Student Representative)

Production Committee

Ray Paolino, Director of Theatre, Chair
George Contini
Rich Dunham
Tina Hantula
Michael O'Connell
David Saltz
TBA (Graduate Student Representative / Facilities Manager)
TBA (Undergraduate Student Representative)

Season Selection Committee

Tina Hantula, Chair
Amma Ghartey Tagoe Kootin
Ivan Ingermann
Michael O'Connell
Kristin Kundert
Ray Paolino
David Saltz
TBA (Graduate Student Representative)
TBA (Undergraduate Student Representative)

Graduate Committee

Marla Carlson
Graduate Faculty acts as a Committee of the Whole

Technology Committee

John Kundert-Gibbs, Chair
Antje Ascheid
Rich Dunham
Chris Eaket
Michael Hussey
David Saltz
Thomas Stewart

Elected Committees

Advisory Committee

Full Professor: Fran Teague
Associate Professor: Ivan Ingermann
Assistant Professor: Julie Ray
Academic Professional / Lecturer: Tina Hantula

Graduate Student Representatives

Faculty: Mark McManus
Production: Larry Cox
Season Selection: Marlon Burney
Honors and Awards: Jean Young

Undergraduate Student Representatives

Faculty/Undergraduate Committee: Madison Silva
Production Committee: Sarah Stratton
Season Selection: Abraham Johnson
Honors and Awards: Amanda Higgs