

# MFA HANDBOOK

## 2021 - 2022

DEPARTMENT OF THEATRE & DANCE  
UNIVERSITY OF CALIFORNIA, DAVIS

### INTERDISCIPLINARY MFA IN DRAMATIC ART

#### MISSION STATEMENT

The UC Davis Department of Theatre and Dance is committed to:

Creative exploration and critical reflection grounded on a fundamental understanding of artistic practice as a form of research and knowledge creation.

Performance work, both traditional and experimental, that explores artistic, political, and social issues and speaks to diverse audiences, locally and globally.

A culturally and creatively diverse environment that fosters interdisciplinary collaboration and an openness to thinking and working in new ways.

#### SEPTEMBER 2021

##### [A Message from the MFA Advisor September 2021](#)

As you probably already know, our campus is planning to return to in-person instruction after eighteen months of being fully remote. Policies to keep us healthy have been put in place including vaccination mandates, the wearing of masks while indoors during all activities, and intermittent Covid-19 testing. UCD is following the guidelines set by the state and county authorities with safety as the priority. ([Link to Covid policy and news updates from Grad Studies.](#)) The department of Theatre and Dance is finalizing policies and procedures to keep us safe in our spaces. As the pandemic is hard to predict we will be updating our teaching and production policies as the academic year continues. We are looking forward to seeing everyone in person!

Professor Maggie Morgan

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## MFA PROGRAM GUIDE INTRODUCTION

Welcome to the Master of Fine Arts program in the Theatre and Dance Department at UC Davis.

This innovative program is designed to provide a course of rigorous exploration and practice that enables mid-career artists, who have already achieved a high level of technical expertise in their field, to explore and expand skills in order to develop artistically and professionally. With the focus firmly on interdisciplinary practice, the MFA program offers artists the opportunity to create and explore new dimensions of classical and contemporary performance through a combination of required courses (including Core courses and production assignments) and elective courses (chosen by each student from across campus).

The program is designed for flexible interchange between artists and faculty. Bringing maturity, self-knowledge, and discipline, you will work closely with your faculty advisor to design your individual program of study in order to understand and articulate your vision within an interdisciplinary context. A collaborative curriculum of interdisciplinary seminars/laboratories covers a full spectrum of performance practices, including acting, design, directing and choreography. You will be expected to pursue studies that augment your specialties and open up new areas of expertise. The program culminates in a Thesis Project, which you create to address your personal research questions.

There is also the opportunity to expand your professional horizons by working with faculty and internationally recognized artists who are active practitioners in their fields. The department's Granada Artist-in-Residence program hosts internationally renowned directors, choreographers, actors, performance artists, playwrights, and designers. Each year Granada Artists undertake special projects or theatrical productions and teach a course in their field of expertise.

Please use this handbook as a guide but note that information and classes are subject to change. In addition, please refer to <http://www.gradstudies.ucdavis.edu/students/handbook/index.html> for the current UC Davis Graduate Student Guide. We hope this handbook will answer many of your questions throughout your graduate studies: please don't hesitate to ask if you have further questions.

Welcome to Theatre and Dance at UC Davis!

## **FACULTY**

(See also biographical material on the department's website <http://arts.ucdavis.edu/theatre-dance-faculty> )  
Department Chair (Interim)– Timothy Lenoir (Cinema and Digital Media Department)  
MFA Graduate Advisor – Maggie Morgan

### **PERMANENT FACULTY**

Lawrence Bogad (Political Theatre, Performance of Non-Fiction) on leave 2021-22  
Mindy Cooper (Musical Theatre, Directing, Acting, Choreography) on leave Spring 2022  
David Grenke (Dance, Choreography)  
Lynette Hunter (Rhetorics of Performance)  
Margaret Kemp (Acting)  
Maggie Morgan (Costume Design for Stage and Screen)  
Jon Rossini (Chicano and Latino Theatre, Identity and Community)

### **ADJUNCT AND VISITING FACULTY**

Stuart Carroll (Ballet)  
MaryBeth Cavanaugh (Movement)  
Michele Leavy (Acting)  
Steven Schmidt (Technical Design and Production)  
Pamila Gray (Lighting Design)  
Ian Wallace (Scenic Design)

### **GRANADA ARTISTS-IN-RESIDENCE 2021 - 22**

Fall: Annie Saunders <https://about.me/anniesaunders> (with Jackie! Zhao)  
Winter: Shinichi Iova-Koga [http://www.inkboat.com/inkbio/shinichi\\_iova\\_koga/](http://www.inkboat.com/inkbio/shinichi_iova_koga/)  
Spring: Jason Ma (3 weeks) <https://www.jasonmamusic.com/>  
Greg Pierotti (7 weeks) <https://tftv.arizona.edu/people/directory/pierotti/>

## **STAFF SUPPORT**

### **PRODUCTION STAFF**

Susie Owens (Production Manager), Wright 216, 530-752-7090 [sowens@ucdavis.edu](mailto:sowens@ucdavis.edu)  
Megan Kimura (Facilities Manager, Sound Designer) Wright 210, 530-752-4635 [mekimura@ucdavis.edu](mailto:mekimura@ucdavis.edu)  
Michael French (Publicity and Marketing Director) Wright 245, [mjgfrench@ucdavis.edu](mailto:mjgfrench@ucdavis.edu)  
Myke Kunkel (Assistant Technical Director) Wright 122, 530-752-2010 [mskunkel@ucdavis.edu](mailto:mskunkel@ucdavis.edu)  
Rebecca Valentino (Costume Shop Director) Costume Shop, 530-752-0740 [rvalentino@ucdavis.edu](mailto:rvalentino@ucdavis.edu)  
TBA (Senior Wardrobe Technician) Costume Shop 530-752-0740  
Patrick O'Reilly (Master Electrician) Wright - Main Theatre lobby 530-752-4635 [pmoreilly@ucdavis.edu](mailto:pmoreilly@ucdavis.edu)  
Cat Kunkel (Scene Technician) Wright Scene Shop, 530-752-6795

### **THE ARTS ADMINISTRATIVE GROUP**

Chief Administrative Officer - Karen Ostergard, Wright 212, 752-0138 [ostergard@ucdavis.edu](mailto:ostergard@ucdavis.edu)  
Graduate Program Administrator - Melany Miners, Art 216A, 752-8710 [mjminers@ucdavis.edu](mailto:mjminers@ucdavis.edu)  
Undergraduate Program Coordination - Julie McGilvray, Art 107, 752-6244 [jmcgilvray@ucdavis.edu](mailto:jmcgilvray@ucdavis.edu)  
For further details of administrative staff see <http://arts.ucdavis.edu/theatre-dance-staff>

## **PRODUCTION SEASON**

The Main Production Season consists of work by Granada Artists-in-Residence (see below), faculty directors and choreographers, and other visiting artists. A typical season will include a combination of classic and contemporary scripts, as well as new plays, dances, and films, as well as Catalyst: A Theatre Think Tank, MFA Thesis shows, and work supported by the Institute for Exploration in Theatre, Dance and Performance, ITDP (see below).

## **GRANADA ARTIST-IN-RESIDENCE**

The UC Davis Granada Artist-in-Residence program is unique in American university theatre, bringing outstanding theatre artists – directors, playwrights, choreographers, actors, or filmmakers – to campus to teach, work with students, and create a work for public performance. The Granada-Artists-in-Residence Bios will be available on the departmental website: <https://arts.ucdavis.edu/granada>. Any member of the UC Davis community – students (undergraduate and graduate), staff and faculty – may audition for these productions.

## **OUTSIDE THE LINES**

Outside the Lines is usually held at the end of each quarter and provides a forum for collaboration among student choreographers and dancers, in creating and developing new work, primarily by undergraduates. This series also highlights the work of outside professional artists and engages the audience in questions and ideas about composition through a historical context. When appropriate, graduate students may participate directly in these performances or act as supervisors.

## **FILM FESTIVAL @ UC DAVIS**

Film Fest @ UC Davis is co-produced by the Art and Art History, Cinema and Digital Media, Design, Music and Theatre and Dance departments. This campus-wide, short-film festival is held annually each Spring at the downtown Davis Varsity Theatre. (Spring 2020 and 21 the festival was held in a streaming format.) MFA students have the opportunity to initiate and collaborate on these student-made films. The festival provides a professional style showcase for students interested in all aspects of filmmaking, as well as exposure to faculty who specialize in film production.

## **THE INSTITUTE FOR EXPLORATION IN THEATRE, DANCE AND PERFORMANCE (ITDP)**

In 2012, the Department introduced an Institute for Exploration in Theatre, Dance and Performance (ITDP) with the following aims:

- To support the interdisciplinarity between and among scholars and practitioners that exists at the heart of the department's identity;
- To allow for research and creative work to take place on campus in direct and dynamic dialogue with the campus community;
- To serve as a site for the development and fostering of nationally and internationally recognized scholarly and creative work and collaboration.

The ITDP offers opportunities for undergraduate and graduate students, faculty, and staff to further their research through practical and informal exploration and application. The specifics of each ITDP work are based on the needs and desired outcome of the project and are not constrained by any typical "theatrical paradigm." There will be no tickets sold, no designers allocated, nor any space pre-assigned. The needs and wants of the specific work will define how the Department can best support it. These projects will usually be modest in scale, well-planned and must fit within the standard departmental season. The emphasis of the exploration should be on 'conception of ideas' rather than full-blown production of a polished performance.

ITDP works must be approved by the chair of the Department of Theatre and Dance and the production manager. Applicants must be sponsored by a Theatre & Dance faculty member. Application Overview and Guidelines providing detailed information can be obtained by visiting the departmental website or emailing the production manager. Calls for proposals are usually made in each quarter of the academic year.

#### CATALYST: A THEATRE THINK TANK (formerly The Ground and Field Theatre Festival)

Playwrights, composers, and lyricists develop new works under the guidance of the festival's co-artistic directors Mindy Cooper, UC Davis professor of theatre and dance, and alumna Lisa Quoresimo (Ph.D., performance studies, '18), assistant professor of theatre and dance at Southern Utah University. Professors, MFA, and Ph.D. students often join our team as dramaturgs, performers, and designers. The 2021-22 festival will take place in winter quarter.

## **IMPORTANT DATES AND DEADLINES 2021 – 2022**

ACADEMIC CALENDAR <https://registrar.ucdavis.edu/calendar/quarter.cfm>

Fall Quarter, 2021

**MFA Orientation for Department of Theatre & Dance (mandatory) – Monday, September 20**

**New Teaching Assistant Orientation (mandatory) – Tuesday, September 21**

Instruction begins: Wednesday, September 22

Register for Winter classes: early November

Fellowship application writing Workshop (mandatory for first year students): TBA – late October

First year students' fellowship applications due to advising faculty for review: mid-November

Fellowship application deadline for continuing students: December 1

Instruction ends: Friday, December 3

Winter Quarter, 2022

Instruction begins: Monday, January 3

Register for Spring classes: late February

Instruction ends: Friday, March 11

Spring Quarter, 2021

Instruction begins: Monday, March 28

Register for Fall classes: early May

Graduating candidates file forms:

[Master of Fine Arts Report \(GS340\)](#)

Instruction ends: Thursday, June 2

## **OPPORTUNITIES FOR PRODUCTION**

MFA students are required to work on two Granada productions during their two years in the program, and for elective units and/or thesis units, may work on more. Much of the focus of your work will be in developing your Thesis Project (see below) and collaborating on interdisciplinary work in Core courses (see below). Further opportunities for productions/performances may arise from proposals submitted to the Institute for Exploration in Theatre, Dance and Performance (ITDP) and (in some circumstances) Main Stage Dance/Outside the Lines.

## **INTERNSHIPS**

When possible, MFA candidates are encouraged to do an internship on a research project or production with a professional company or faculty member. The internship, which must be approved by the student's advisor, may be completed during the summer following their first year in the program. While the student's advisor may give guidance on an appropriate selection, it is the student's responsibility to obtain and complete this part of the educational program.

## **CURRICULUM**

### **ETHOS**

The unique Interdisciplinary MFA in Dramatic Arts in the Theatre and Dance Department at the University of California, Davis, combines the individual mentorship of competitively selected graduate students with collaborative courses integrating the collective cohort. Each student is nurtured through their two-year program by a member of faculty acclaimed nationally and internationally in their specialized fields of Acting, Choreography, Design and Directing. Students have the opportunity to: master established skills; acquire new techniques; devise and develop their own pieces; address personal questions of research and practice; work collaboratively with their peers in ensemble-based classes; and engage each quarter with professional practitioners in the prestigious Granada Artists- in-Residence program.

### **STRUCTURE**

The Interdisciplinary MFA in Dramatic Arts has 6 key components:

1. CORE courses (DRA 250 series - which essentially focus on practice-led research through a diversity of interdisciplinary perspectives, and begin to create a bibliography of references which may inform your Thesis Project)
2. GRANADA PRODUCTIONS (DRA 280 - which includes your assignment to specific areas e.g., acting, performing, dancing, assistant directing, assistant choreography, design, dramaturgy, musical assistance, etc.)
3. THESIS PROJECT (DRA 299 - which includes performance-based work, written documentation and review, and a Thesis Project Committee meeting)
4. GROUP STUDIES (DRA 298 - to hone established disciplines or acquire new interdisciplinary skills)
5. ELECTIVES (which enable you to personalize and define your overall MFA program within the context of an ambitious and expansive 'research-intensive' institution; these may include Individual Studies with faculty for 299 units and/or 200-level and 100-level classes across the campus)
6. TEACHING PRACTICUM (DRA 396 - which harnesses your extant skills towards the delivery of the department's undergraduate program, and develops your higher teaching and learning experiences)

### **OVERVIEW**

Each quarter you are required to take 12 units, including 4 units of Core class PLUS a combination of the following:

- 4 units of 280 credits of Granada production work

- 4 units of 298 GROUP STUDY credits
- 4 units of ELECTIVES
- 4 units of 299 THESIS PROJECT
- Teaching Practicum (396 units) may be taken in addition to the required 12 units per quarter.

### **CORE COURSES** (24 units – DRA 250 series)

The Core courses meet every quarter throughout the two-year program. Designed as seminars/laboratories, these classes explore the question of interdisciplinary study by inviting dialogue between the disciplines of Acting, Choreography, Design, and Directing. Core courses focus on the creative journey of the individual in collaboration and communication with the group. Guided by the professor, graduate students participate in rigorous research and experimentation, through directed and self-directed projects. These projects involve the re-imagining of various mediums in relation to composition and performance in theatre, film/video, design, and dance practices. Classes may combine the exploration of established texts and scores with the creation of original or devised work. Courses comprise:

- DRA 251 Scoring and Scripting in Performance (4 units)
- DRA 252 Performance: Concepts of Space, Place and Time (4 units)
- DRA 253 Approaches to Collaboration (4 units)
- DRA 254 Performing Identities/Personae (4 units)
- DRA 255 Composition in the Arts (4 units)
- DRA 256 Visual Language for Performance (4 units)

### **GRANADA PRODUCTIONS** (8 units of DRA 280)

Granada productions take place throughout the year and cross a range of styles, genres, and media. It is usual for one production per year to be an established play or musical (classical or contemporary) while at least one other production may be a more experimental vein, such as a devised or choreographed piece, or an adaptation from one genre/medium to another. During the course of your two years, you are required to participate in two Granada productions in at least two different capacities. (For example, you may work as a performer in one and as a costume designer in another, or as an assistant director in one and as a lighting designer in another.) You will be asked to submit in writing to your advisor and the MFA advisor your requests for Granada assignments. The faculty will take all requests into account when making assignments. Priority for assignments will go to second year MFAs needing to complete their Granada requirements. Additional assignments will be prioritized appropriate to the students' goals and needs. Through discussion with faculty, it is determined whether you may work as an assistant designer / choreographer / director / visual artist / musician / composer, etc. or whether you may perform in the piece. It is important to note that distribution of roles in the casts of these productions is by audition only; while you may be assigned to perform in a production, the casting of the specific role is at the director's discretion. Granada production auditions are open to the entire campus community, providing you with the exciting opportunity to work in depth with undergraduates, graduates of all kinds, faculty, and staff from many disciplines outside of Theatre and Dance. (It is possible for work on a third Granada production as a production project to count directly towards thesis project units (299), as approved by the Graduate Faculty Advisor: see Production Project Option below.)

### **THESIS PROJECT** (8 units of DRA 299)

The Thesis Project is an expression of your creative work in the two-year Interdisciplinary MFA program. For the Thesis Project, each student takes 8 units of DRA 299 Individual Study with their faculty advisor. The project should focus on personal research questions and avenues of enquiry in dialogue with their faculty advisor. Your

Thesis Project should generate a creative contribution to any of traditional, contemporary and/or experimental performance practices. You work with your faculty advisor through both years of the program to develop a Thesis Project, which comprises three elements:

1. Practice-based work
2. A 5000-8000-word written report of documentation, analysis, and review of the thesis project
3. An hour-long Thesis Project Committee meeting (your advisor and two members of faculty)

In ongoing consultation with your faculty advisor, you determine the specific nature of the production-based work of your final Thesis Project, for which there are four options:

- A. **A Portfolio** (comprising projects undertaken over the 2-year program in any of the fields of design, choreography, acting, directing, and performance)
- B. **A Production Project** (i.e., an additional Granada production) where your contribution is significant in terms of design, performing a lead role, assistant directing, choreography, etc.)
- C. **A Solo Showcase** (lasting 20-30 minutes, researching through practice questions concerning performance)
- D. **An Exploratory Collaboration** (lasting 40-60 minutes, involving two or more MFA students from your year's cohort, examining traditional, contemporary, or experimental scripts and scores, and/or creating devised work)

(See THESIS PROJECT REQUIREMENTS below for further details)

### **ELECTIVE CLASSES** (32 units)

Electives enable you to pursue specific areas of specialty and/or research interest across the campus using upper division (100-level), and 200, 300 or 400-level courses. Theatre and Dance offers electives in Graduate Voice (DRA 211: 3 units) and Movement (DRA 212: 3 units), Individual Studies (299) and Group Studies (298) may also be arranged in collaboration with faculty across campus on special topics of interest (dependent on faculty availability).

### **GROUP STUDIES**

298 Group Study credits are for study of special topics not reflected in current course offerings and must be undertaken with a faculty member. They may also be accrued by participating in advanced undergraduate Theatre and Dance classes in disciplines that you wish to develop, such as design, text analysis, acting, dance composition, directing, playwriting, tactical theatre, or history, theory, and criticism with approval of faculty.

## **COURSE DESCRIPTIONS**

DRA 200. Methods and Materials in the Dramatic Arts (4)

Seminar – 3 hours seminar: term paper. Essential tools in theatre and related fields for professional development. To include guidance on pedagogy, grant preparation, business and administration, and a wide range of relevant materials.

DRA 211. Advanced Voice and Speech (3)

Laboratory - 4 hours. Prerequisite: Graduate standing in the MFA Program. Voice production and speech related to specific acting problems in classical plays, particularly in verse. Open to advanced undergraduates with consent of instructor.

DRA 212. Advanced Stage Movement (3)

Laboratory - 6 hours. Prerequisite: graduate standing in the MFA Program. The application of modes of exploration, breath placement, and the use of imagery as well as Laban's effort/shape system as a method of analysis in classic and modern plays. Open to advanced undergraduates with consent of instructor.

DRA 251. Scoring and Scripting in Performance (4) Seminar - 3 hours; laboratory - 3 hours. Prerequisite: graduate standing. The process of weaving together various performance elements brought into play by the artists in their respective disciplines. The "script" is the thread from which the artist's "scores" will layer and transform the "script" into performance for specific time, place, and audience.

DRA 252. Performance: Concepts of Space, Place and Time (4) Seminar -3 hours; laboratory - 3 hours. Prerequisite: graduate standing. Innovative theories of creating performance spaces, establishing a sense of place, and communicating the concept of time explored through collaborative interaction. Research includes traditional principles, site-particular spaces, and consideration of various tempi from music and movement.

DRA 253. Approaches to Collaboration (4) Seminar -3 hours; laboratory -3 hours. Prerequisite: graduate standing. Exploration of different approaches to collaboration among artists in different media and their influence on the creative process.

DRA 254. Performing Identities/Personae (4) Seminar -3 hours; laboratory -3 hours. Prerequisite: graduate standing. Historical and contemporary theories of constructing stage identities. Discussion and project collaborations based on theories. Questions of identity related to ethnicity, gender, or sexual orientation.

DRA 255. Composition in the Arts (4) Seminar -3 hours; laboratory -3 hours. Prerequisite: graduate standing. Examines the manner in which specific elements utilized by actors, dancers, directors, choreographers, and designers are combined or related to form a whole place and time, as well as methods of sequencing used by each discipline to produce artistic productions. May be repeated once for credit.

DRA 256: Visual Language for Performance (4) Seminar – 3hours; laboratory – 3 hours. Prerequisite: graduate standing. Exploration of different approaches and methods to the visual elements of performance. Focus on design and style for different media and genres, storytelling through visual elements of performance.

DRA 280. Theatre Laboratory (1-12) Advanced practice in acting, designing, directing, playwriting, and technical theatre. May be repeated for credit. For Actors: performance in production. For Choreographers: either performance in production or choreography of production. For Designers: assistant designing and/or designing a production. For Directors: assistant directing or directing a production.

DRA 298. Group Study (1-5) Prerequisite: consent of instructor. Any 2 or more graduate students collaborating on research under faculty supervision.

DRA 299 Individual Study (1-12) Individual study with faculty member. Can be voice work, movement work, design work, consultation on thesis work or internship under faculty supervision, etc. S/U grading only.

DRA 396. Teaching Assistant Training Practicum (1-4) Prerequisite: graduate standing. May be repeated for credit.

EACH MFA STUDENT MAY TAKE 24 UNITS OF UPPER DIVISION UNDERGRADUATE COURSES FOR CREDIT TOWARDS THE MFA DEGREE AS ELECTIVES. These are courses in the 100 series in relevant subjects. In addition, Dra 298 group study may be used while taking theatre and dance undergraduate upper division (100 level) courses. Lower division courses (001 – 099) do not count towards an MFA degree.

## **WORKLOAD AND TIME MANAGEMENT**

### **TOTAL UNIT LOAD**

A minimum of 72 units total is required for the MFA, comprising 24 units of Core coursework, 8 units of Thesis Project (DRA 299), 8 units of Granada Production, and a further 32 units of 298 Group Studies and Electives (which may include up to 24 units of 100-level undergraduate units over two years and up to 6 units of 396 Teaching Practicum).

### **QUARTERLY UNIT LOAD**

Each quarter should contain a minimum of 12 units. This should comprise no more than 12 graduate units. Up to 4 more units of 100 level courses may also be added, giving a maximum total of 16 units per quarter. Teaching practicum 396 units are taken in addition to the minimum 12 units, and do not count towards the 72-unit minimum for graduation.

The formula for unit credits at UC Davis operates on the Carnegie Unit model: one unit of credit equates to three student credit hours. Therefore:

- 4 units of Core = 6 hours in the studio per week + 6 hours prep time.
- 4 units of practical Electives = 4 hours in class per week + 8 hours prep time.
- 4 units of Taught Courses (usually as Electives) = 3 hours in seminar per week + 6 hours prep time and 3 hours writing time.
- 2 units of Individual or Group Study = 6 student-hours per week, typically involving 30-60 mins with supervising faculty

This is the suggested minimum. At the graduate level, it would not be uncommon for a student seeking an 'A' grade to be spending more time than this.

The exception to this rule is Production work. While work in productions is usually credited with 4 units, a performer, assistant director, choreographer, or designer could expect to spend as many as 30 hours a week (5 evenings @ 4 hours average per night plus c. 10 hours at the weekends) in rehearsal, particularly at peak times leading up to the performance run. It is possible at certain times of the program to be rehearsing until 10 or 11pm every evening (plus weekends) and teaching courses (such as DRA10) at 8am twice a week.

### **TEACHING ASSISTANTSHIP HOURS**

Your MFA is funded through Teaching Assistantships and on some occasions Associate Instructors. A 50% TA-ship carries a 20-hour a week workload; a 25% TA-ship carries a 10-hour a week workload. Therefore, it is important to manage time and energy levels responsibly. The Teaching Practicum for some courses may include bi-monthly meetings held with the Instructor of Record. During your two years, you may elect to take up to 6 units of DRA 396 Teaching Practicum for Teaching Assistantships. 396 units are not credited to Associate Instructorships.

## CREATING TEACHING OPPORTUNITIES

On occasion, it is possible to create courses for undergraduates to help you galvanize research ideas and pedagogy. You should first discuss a potential course with your faculty advisor. You should then talk to the faculty immediately responsible for a particular discipline (e.g., Head of Acting, Directing, Choreography, Design, Theory/History/Criticism, etc.) to see whether your proposed course fits in with the year's curriculum. Your proposed course should advance your Thesis Project ideas as well as accommodate needs in the department's program. A course document should be submitted to the Chair of the department, and classes should be held on Fridays for 2-3 hours and for 1x198 credit for the undergrads. You receive 299 Individual Study credits under a faculty advisor, to be approved by the MFA graduate advisor and the departmental chair.

## SAMPLE CALENDAR (subject to change)

| Year      | Fall   | Winter   | Spring  |
|-----------|--|--|---|
| 2021-2022 | CORE- 254: Performing Identities (4)<br><br>+ a combination of:<br>4 units of 280 Granada production<br>4 units of 298 (Group Study attached to faculty UG courses)<br>4 units of Electives. Electives may include: University Writing Course (2), Graduate Voice (3)                        | CORE -255: Composition in the Arts (4)<br><br>+ a combination of:<br>4 units of 280 Granada production<br>4 units of 298 (Group Study attached to faculty UG courses)<br>4 units of Electives  | CORE - 252: Space, Place and Time (4)<br><br>+ a combination of:<br>4 units of 280 Granada production<br>4 units of 298 (Group Study attached to faculty UG courses)<br>4 units of Electives                                    |
| 2022-2023 | CORE - - 256: Visual Language for Performance (4)<br><br>+ a combination of:<br>4 units of 280 Granada production<br>4 units of 298 (Group Study attached to faculty UG courses)<br>4 units of 299 (Thesis Project)<br>4 units of Electives. Electives may include:<br>Graduate Movement (3) | CORE - 253: Approaches to Collaboration (4)<br><br>+ a combination of:<br>4 units of 299 (Thesis Project)<br>4 units of 298 (Group Study attached to faculty UG courses)<br>4 units of Electives.<br>Electives may include:<br>University Writing Course (2) | CORE - 251: Scripting and Scoring (4)<br><br>+ a combination of:<br>4 units of 299 (Thesis Project)<br>4 units of 280 Granada production<br>4 units of 298 (Group Study attached to faculty UG courses)<br>4 units of Electives |

Overview of required units: Total: 72 units

6 x Core classes (24)

2 x Granada productions (8)

Thesis Project (8)

Electives (32) Combination of 298 Group Studies, 299 Individual Study, upper division (100-level), 200 level courses, and 300 or 400 level courses.

# THESIS PROJECT REQUIREMENTS

## PRACTICE-BASED WORK

The practice-based part of your Thesis Project may explore traditional, contemporary, and experimental scripts, scores, or designs, and/or create new and devised work. By the middle of the Winter quarter of Year 1, you should determine with your faculty advisor which of the four practice-based options you wish to follow for your Thesis Project. The Portfolio, Production Project and Solo Showcase are individually crafted. The Exploratory Collaboration involves yourself plus two or more of your year's cohort (and potentially up to eight undergraduates, as approved by your faculty advisor), and therefore requires integration of each MFA's individual research questions.

### Portfolio Option

Typically, during the last two weeks of the Spring quarter of Year 2, candidates present their Portfolio in public exhibition. It may contain documentation in photographs and with items such as costumes and/or props of actual productions undertaken during the MFA program as well as paper projects for imagined productions. The Portfolio comprises photographs, video footage, scale set models, drafting elevations, light plots, hook-ups, lighting sketches, thumbnail mood boards, research, sketchbooks, costume plots, swatches, costume and/or scenic renderings, etc. The work should be of the depth and craft of professional standard. If material is deemed below professional standard, then the student will be asked to submit a 'Reflection' document with their written report. This 'Reflection' will respond to the challenges of articulating the work, where the problems lay, interaction with the audience (as appropriate), etc.

### Production Project Option

A third Granada production may count as 4 practice-based units of the Thesis Project when you are involved in a large and impactful way – e.g., leading role, design of set, lights, costume or sound, choreography, assistant direction, dramaturg, or playwright, etc. If you choose this option, you will need to work carefully with your faculty advisor and the faculty Graduate Advisor, since dialogue will need to be initiated both with the Granada Artist-in-Residence and the faculty in design, acting, choreography or directing to determine the most appropriate production for your Thesis Project questions. If material is deemed below professional standard, then you will be asked to submit a 'Reflection' document with your written report. This 'Reflection' will respond to the challenges of articulating the work, where the problems lay, interaction with the audience (as appropriate), etc.

### Solo Showcase or Exploratory Collaboration Options

If you choose this option, then typically during the first four weeks of the Spring quarter of Year 2, you present your work in public (examination) performance, either as a Solo Showcase (20-30 mins) or an Exploratory Collaboration (40-60 mins). The Solo Showcase involves yourself alone. An Exploratory Collaboration is a piece created in collaboration between you and one or more other students from your year's peer-group. (It may be possible to incorporate other students as approved by the Department.) An Exploratory Collaboration may, for example, involve two performers, a designer, and a director, all from your MFA peer-group: or one performer and a choreographer, both from your MFA peer-group. The Solo Showcase or Exploratory Collaboration is a presentation of work designed to demonstrate skill, creative involvement, and commitment of the highest quality, underpinned by research questions into performance processes. It should be of the depth and craft of professional standard. If you choose this option, there are various stages of proposal, sharings, and discussion with your faculty advisor, the MFA advisor, and the Production Manager, to ensure that the proposed size, scope, and underpinning research questions can be supported and investigated, given the Department's fiscal, human, and logistical resources.

A Pre-Proposal Proforma addressing the ‘bones’ of your project is submitted in Week 8 of the Winter quarter of Year 1. (See PRE-PROPOSAL PROFORMA below.)

Once all Pre-Proposals for Solo Showcases and Exploratory Collaborations have been approved by the Department, each student can begin to craft a more detailed Thesis Project Proposal. The first draft of the Thesis Project Proposal is due in Week 5 of the Spring quarter of Year 1 and should include a budget and budget justification. A budget of between \$200-500 per student is typically available for each Solo Showcase/Exploratory Collaboration: this may be spent on set or costume builds, rentals, publicity, props, etc. as appropriate. (See GUIDELINES FOR FRAMING THESIS PROJECT PROPOSALS below.)

### ***Production Meetings***

Throughout the Fall and Winter of Year 2, production meetings are held in collaboration with the departmental Production Manager and MFA Advisor. (These are indicated in the Timeline Overview below). Production meetings provide opportunities to ensure that everyone’s requests and requirements are understood and can be accommodated. Undergraduate Stage Managers are usually assigned by the Winter of Year 2, and whenever possible will be present at the production meetings.

### ***Winter Quarter Sharings***

There are two sharings of your exploration-in-progress in Weeks 4 and 8 of the Winter quarter of Year 2, to which your Thesis Project Committee should be invited. This is an opportunity for you to receive feedback on your investigation of interdisciplinarity, your aesthetic choices, how your research questions are manifesting in your exploration, and any other insights/evaluations that you feel are helpful as you evolve your Solo Showcase/Exploratory Collaboration. If the Solo Showcase/Exploratory Collaboration is deemed below professional standard within the bounds of exploration, it will be withdrawn from the public program and participants will be asked to present the piece to faculty only, within two weeks of the original date. The need for a second iteration, however, may lead to the forfeiture of departmental production support. Should the Thesis Project Committee determine that the Solo Showcase/Exploratory Collaboration is unacceptable, even after the second iteration, the MFA Graduate Chair may recommend to the Dean of Graduate Studies that the student be disqualified from the program.

### ***Documentation and Review***

To accompany the practice-based work, you are required to write a 5000-8000 word documentation and review, addressing the performance-oriented research questions, as developed and explored with your faculty advisor over the course of two years of study. This is to be submitted in Week 8 of the Spring quarter of Year 2. Any student failing to submit a written report of an appropriate academic level will be asked to re-work and resubmit it by the first week of August. Should the Thesis Project Committee determine that the Thesis Project is unacceptable, even after revision of the written report and/or the production-based projects, the MFA Program Chair may recommend to the Dean of Graduate Studies that the student be disqualified from the program.

### ***Thesis Project Committee Meeting***

The Thesis Project culminates in an hour-long Thesis Project Committee meeting typically in Week 8-9 of the Spring Quarter of Year 2. The Thesis Project Committee comprises your faculty advisor (who may serve as the Chair) plus two more members of the faculty, whom you nominate and who have agreed to undertake the commitment. You are strongly urged to nominate one of the two additional faculty members from outside the Department of Theatre and Dance. This nomination takes place by the beginning of Year 2 of the program. Since you are encouraged to take electives from across the UC Campus, it may be that your invited third member of faculty is from a course that you have taken in another department, and which feeds directly into the research

questions driving your Thesis Project. When inviting the outside member of faculty, you should alert them to the responsibilities entailed in sitting on your committee:

#### *Portfolio*

- Attending the Portfolio exhibition typically during Weeks 8-9 of the Spring quarter of Year 2
- Reading the Written Report, submitted by the student typically in Week 7-8 of the Spring quarter of Year 2
- Attending a 1-hour Thesis Project Committee meeting during Weeks 8-9 of the Spring quarter of Year 2.

#### *Production Project*

- Attending a performance of the Granada (or other departmental) production comprising your Thesis Project's practice-based component (this may be in any quarter of your 2-year program).
- Reading the Written Report, submitted by the student in Week 7-8 of the Spring quarter of Year 2.
- Attending a 1-hour Thesis Project Committee meeting during Weeks 8-9 of the Spring quarter of Year 2.

#### *Solo Showcase/Exploratory Collaboration*

- Being available for the two 1-hour sharings typically in Weeks 4 and 8 of the Winter quarter of Year 2.
- Attending one of the examination performances typically during Week 1-4 of the Spring quarter of Year 2.
- Reading the Written Report, submitted by the student in Week 7-8 of the Spring quarter of Year 2.
- Attending a 1-hour Thesis Project Committee meeting during Weeks 8-9 of the Spring quarter.

In brief, you are encouraged to make connections across campus from the early stages of your MFA program.

The Thesis Project Committee meets with you (at your arrangement) in a Question-and-Answer forum to discuss the process, findings, and evaluation of your Thesis Project. The Thesis Project Committee will evaluate your Thesis Project based on the following criteria:

- the quality of your work in form, execution, and professionalism
- the integrity of your work in relation to the questions posed in the project proposal
- the thoroughness with which the written report articulates the processes used to explore the posed research questions
- and the overall excellence of the written material

The document should also discuss your methodology in researching the questions, the practitioners and theorists who have influenced your research, and the quality of the process and portfolio / production project / solo showcase /exploratory collaboration.

**Please note:** It is your responsibility to invite the external faculty member to join the Committee by Fall of Year 2, and to liaise a mutually agreed time for the Thesis Project Committee meeting. You are advised to arrange this time early in the Spring quarter. It is also your responsibility to book a room, and to notify your Thesis Project Committee of the date, time, and venue for the meeting. In cases where a second iteration of the Solo Showcase/Exploratory Collaboration is needed or where the Written Report is to be resubmitted over the summer, the Thesis Project Committee may directly address these issues. If necessary, a second Thesis Project Committee meeting will be scheduled following resubmission of the Written Report.

## TIMELINE OVERVIEW – THESIS AND FELLOWSHIP APPLICATIONS

### Year 1: Fall

- Orientation Week: Meeting of all faculty and all MFAs
- Week 7: Year 1 MFA Fellowship workshop (We recommend you register your three recommenders no later than November 15th. Recommenders must submit their letters of recommendation for you by December 1)
- Week 8: Year 1 submission of Fellowship proposal to faculty advisor
- Week 10: Year 1 submission of Fellowship application due to Grad Studies (Dec. 1)

### Year 1: Winter

- Week 6: Thesis Project practice-based component agreed with faculty advisor
- Week 8: Solo Showcase/ Exploratory Collaboration option: Submission of Pre-Proposal Performance to Graduate Faculty Advisor & Production Manager

### Year 1: Spring

- Weeks 2-4: Meeting of the MFA Chair, Production Manager and MFA students to consolidate Pre-Proposals from those students selecting Solo Showcase/Exploratory Collaboration
- Week 5: Submission of draft Thesis Proposal (including possibilities for Thesis Project Committee)
- Week 6: Preliminary production meeting to discuss needs for Year 1's own Solo Showcase/Exploratory Collaboration
- Week 7: Advisor feedback on Draft 1 of Thesis Project Proposal
- Week 9: Submission of Draft 2 of Thesis Project Proposal

### Year 2: Fall

- Orientation week: Meeting of all faculty and all MFAs
- Week 2: Final Thesis Project proposal submitted to advisor
- Week 5: Production meeting for Solo Showcase/Exploratory Collaborations
- Week 7: Production meeting for Solo Showcase/Exploratory Collaborations

### Year 2: Winter

- Assignment of UG Stage Managers to Solo Showcase/Exploratory Collaborations
- Week 3: Production meeting for Solo Showcase/Exploratory Collaborations
- Week 4: 1st sharing of Solo Showcase/Exploratory Collaborations with Thesis Project Committee
- Week 5: Production meeting for Solo Showcase/Exploratory Collaborations
- Week 7: Production meeting for Solo Showcase/Exploratory Collaborations
- Week 8: 1st sharing of Solo Showcase/Exploratory Collaborations with Thesis Project Committee

### Year 2: Spring

- Week 1: Tech rehearsals for Solo Showcase/Exploratory Collaborations
- Week 2: Performances for Solo Showcase/Exploratory Collaborations
- Week 3: Submission of sample chapter & contents page of Written Report to advisor
- Week 7-8: Submission of Written Report to Thesis Project Committee members
- Week 7-8: Portfolio Exhibition
- Weeks 8-9: 1 x hour Thesis Project Committee per student

## SOLO SHOWCASE/EXPLORATORY COLLABORATION PRE-PROPOSAL PROFORMA

To be submitted by email to student's advisor and MFA Advisor, and MFA Chair.

Submission Date: Year 1, Winter Quarter, Week 8, Friday at 5pm

**Note:** The purpose of this document is for faculty and staff to assess whether all proposed Solo Showcases/Exploratory Collaborations submitted in a year's cohort may be accommodated in terms of resources, rehearsal spaces, budgets, etc. While the essence of the research questions and the fine details of the project may change in the course of research and rehearsal, it should be noted that, once this pre-proposal has been accepted, the number of performers cannot be significantly extended and the allocated time cannot be adjusted. Time allocation is approximately 20-30 minutes for a piece involving 1 MFA, and between 40-60 minutes for 2 or more MFAs from your year/group working together on an Exploratory Collaboration.

NAME

ADVISOR:

DATE:

1. SOLO SHOWCASE (20-30 mins) / EXPLORATORY COLLABORATION (40-60 mins) (please delete one)  
What is your fundamental research question?
2. What is the essential nature of your Solo Showcase/Exploratory Collaboration? (e.g., to direct a one-act play applying the principles of Grotowski's *via negativa*; to choreograph a new piece addressing issues of chaos and control in the performer, etc.; to devise and perform a one-person show)
3. Will you be using an extant text/score or creating/imagining a new piece?
4. If this is an Exploratory Collaboration, with which other students in your MFA-year cohort will you be working?
5. Will you be performing / directing / designing / choreographing / scripting your piece (please circle the relevant creative activities)?
6. If designing, please specify in what capacity you will be exploring/showcasing your work: COSTUME / SET / LIGHTING / PROJECTION / SOUND
7. How many performers will there be in total in your piece?
8. Anything else that we should know at this stage?

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TO BE COMPLETED BY FACULTY:

Pre-proposal accepted: YES / NO

If no, please detail what adaptations need to be made for the pre-proposal to be accepted:

Signed:

Date:

Printed name:

# SHOWCASE / EXPLORATORY COLLABORATION WORKING GUIDELINES

## 1. Configuration

- 5 x 20-30 min 'solo' performances (tbd)
- 0 x 40-60 min 'collaborative' performance (tbd)

## 2. Performance dates

Tbd

## 3. Locations

Wyatt Pavilion Theatre, Lab A, Arena Theatre and found space (must be logistically feasible, faculty-approved, and safe), accessible both to Wyatt and/or Arena. Please note Arena holds c.50 people. Wyatt holds c.200 people. Lab A holds c. 60 people.

## 4. Ticket Sales

\$5 suggested donation on the door. Each MFA student may reserve a total of 10 tickets across the performance run.

## 5. Name for Performance

Student cohort is asked to come up with a collective name for the performance event by Winter quarter of Year 2. Alternatively, a generic name may be crafted – with MFA Exploratory Showcase/Performance as a subtitle (e.g., Master-X 15 – as in Masters of Fine Art Explorations 2019).

## 6. Budget

\$200-500 per MFA student. All expenditures must be approved by the production manager in advance. Students must follow departmental guidelines for spending and reimbursement and their approved budget. As part of the Thesis Proposal, students apply for funds to the Production Manager for materials and equipment rental etc. (Please note: labor or employment of other performers is not permissible, or anything constituting a contract.) A budgetary justification should be provided in the proposal. The first draft of the Thesis Proposals should be submitted by email to your advisor and to the Production Manager by 5pm of Friday Week 5 Spring Quarter of Year 1. Once these have all been submitted, the Production Manager will assess how funds can be applied overall. Students must specify if they plan to apply for grants to assist in the cost of their Solo Showcase/Exploratory Collaboration. Students will be responsible for any further cost of bringing in outside help, musicians/performers, etc.

## 7. Designers

These are explorations and not fully realized productions. Therefore, unless an MFA student is specifically using a Solo Showcase/Exploratory Collaboration to showcase their design work, the design element should be conceived so that all Showcases/Collaborations taking place in one performance can be adapted to any overall design concept. In other words, simplicity, fluidity, and collaboration are the order of the day. Some MFAs will opt to design their own pieces (in overall collaboration with the cohort). Other MFAs will not wish to design their own pieces. (See Production Team below.)

## 8. Production Management

The Production manager will oversee the entire event, including production meetings and production week (in coordination with production staff). In discussion with the MFAs, s/he will determine the final running order of the two programs, taking into consideration technical needs and the aesthetic/tonal nature of each piece.

## 9. Stage Management

In the Winter quarter of Year 2, undergraduate production Stage Managers will be assigned by the Production Manager (one per venue, incorporating outdoor spaces)

## 10. Rehearsal schedule

Rehearsal space will be booked for all evenings throughout the Winter quarter and throughout the Spring break + the first two weeks of the Spring quarter of Year 2. Time is to be reasonably and fairly divided up between the MFAs undertaking Solo Showcase/Exploratory Collaborations.

## 11. Spring quarter production schedule (tbd)

## 12. Publicity

History has shown that, given the capstone/showcase nature of the event, houses fill very quickly, and much of the audience comprises colleagues, friends, family, students, and the community. However, certain publicity mechanisms will be in place:

- Information will be available on the arts and university websites
- Postcards/flyers may be made at the student's expense
- Students are encouraged to create their own twitter/Facebook accounts and share links with publicity manager
- A media advisory is sent to local print and broadcast sources
- Students will coordinate with the publicity manager for establishing a timeline for information due for the creation of programs

## 13. Documentation

A basic film of the event will be made for archival purposes. Should you desire anything more complex, it is possible for you to coordinate in your budgets, the hire of a professional videographer.

## 14. Duties of a Thesis Project Committee member

- Be available for the 2 sharings in Week 4 and 8 of the Winter quarter
- Attend one of the showcases/collaborations typically during Week 2 of the Spring quarter
- Read the Written Report, submitted by the student in Week 7 of the Spring quarter
- Attend a 1 x 60min Thesis Panel Committee during Weeks 8 or 9 of the Spring quarter.

# GUIDELINES FOR FRAMING THESIS PROJECT PROPOSAL

The practice-based part of your Thesis Project may manifest in one of four ways:

a. A **Portfolio** presented in exhibition (For choreographers and directors, this may feature the concept and imagined manifestation for a production which is significantly outside the scope of an Exploratory Collaboration such as a 7-hour version of *The Oresteia* or a site-specific circus performance for 3000 people, or a feature-length movie, or a flash-mob event outside the White House, etc. For designers, this may feature drawings, models, swatches, elevations, etc., for a series of productions – imagined or staged perhaps as a Granada production for which you were the designer)

b. A **Production Project** (focusing on work undertaken in a Granada production or other departmental production as approved by your faculty advisor)

c. A **Solo Showcase** (20-30 mins)

d. An **Exploratory Collaboration** (40-60 mins) involving yourself and one or more fellow students from your year's cohort

You are advised to follow these guidelines in formulating and presenting your Thesis Project Proposal:

A) Project Goals: i.e. What are you asking about processes in interdisciplinary work?

1. What questions are you asking about your interdisciplinary work in theatre, dance, and performance?
2. Which aspects of practice are you seeking to challenge/expand/evolve through your Thesis Project?
3. What kinds of interdisciplinary collaborations are necessary in the pursuit of your artistic goals?
4. How do these questions shape your own unique voice as a dramatic arts practitioner?

B) Methodology: i.e. How are you asking what you're asking?

1. How are you going about researching these questions?
2. Upon which practitioners' work are you building? Which key concepts are you exploring?
3. Which critical thinkers have influenced your methodology and research?

C) Evaluation: i.e. How will you know whether (or how well) you've answered your own questions?

1. What is your method of recording your findings to your research?
2. How do you intend to evaluate the answers/findings to your research questions?

D) Thesis Project Committee

1. Which member of faculty from outside of Theatre and Dance might you invite onto your Thesis Project Committee?
2. In what way are/will you draw upon the specialties of your Thesis Project Committee?

E) Audience: i.e. How will you use/benefit from your audience?

1. Are there industry professionals whom you would like to see your work?
2. What kind of audience (faculty, professional, student, general public) feedback are you looking for?

F) Budget and Budget Justification

G) Select Bibliography

## **GUIDELINES FOR CRAFTING THESIS PROJECT WRITTEN REPORT**

The Thesis Project Written Report (c.5000-8000 words) provides you with the opportunity to galvanize all your practical research, experience, scholarly research, and self-reflection into a coherent document. As such, it is an important piece of academic work, requiring a certain organization and presentation:

- The type should be 12 pt. Times New Roman, Ariel or like.
- Line spacing 1.5 to 2.
- Paginated throughout.
- Photographs, tables, graphs, and charts must be mounted on 8 1/2" X 11" regulation paper.
- The final approved version should be bound with a soft cover with flexible spine. (Loose-leaf binders may be used where extensive design materials are included).

The text should include:

- A cover page (see below)
- A table of contents (see below) A cover page (see below)
- Accurate references and citations.
- Bibliography.
- Illustrations, photographs, drafting, paint elevations, light plot, magic sheets, costume renderings and supporting material (as appropriate)
- Appendices (as appropriate).

The following are guidelines as to how you might frame, present, and write up your work. Please note that, with the exception of the Cover Page and the Table of Contents, these are not prescriptive chapter headings, but suggestions.

**Cover Page:**

- Title of work.
- Candidate's email and telephone number.
- Format for thesis committee signatures
- Chair of Thesis Committee.
- Date

**Table of Contents:**

You may wish to use the outline below for your Table of Contents. However, you choose to shape your Thesis Project Written Report, ensure that in the body of your text you make a heading for each section.

**Statement of Purpose:**

Your statement of purpose is essentially an introduction to the reader, explaining your basic concepts, i.e. – what was your intent? Which aspects of interdisciplinary processes were you seeking to explore? What problems were you trying to solve or resolve? What were your inspirations or motivations?

**Methodology:**

Discuss the theories, methods, techniques, and practices that you used in developing your Thesis Project.

1. What did you do to help support or jumpstart the original idea – e.g., brainstorm, concept map, preliminary drawings/designs, research, improvisation, etc.?
2. Which processes, influences, or practitioners' methods did you use in realizing your Exploratory Showcase/Performance?
3. Which critical thinkers and theories have shaped your scholarly research into practice? (Citations from your primary sources should be included in your written document.)
4. How did you stretch yourself beyond your normal showcase/performance vocabulary (or 'comfort zone') and into interdisciplinary work, and what did you learn from doing this?
5. In reflecting on the craft involved in the interdisciplinary work you have developed, which methods were conscious decisions, and which ones seemed to emerge from the process?

**Development of the Thesis Project Process:**

1. How did you go about the process of organizing/managing the collaborative experience?
2. What was your problem-solving methodology?
3. Discuss the construction of your working timetable and how that related to the way you work in process.

4. What were the key 'guidelines' in developing your ideas?
5. How did your scholarly research impact on your practical decisions?
6. How did you collaborate with your peers? How did you work with your Assistant to the Production?

**Production Elements as relevant:**

Discuss how these were related to your overall concept.

1. Set, props and/or staging.
2. Costumes.
3. Lighting
4. Music and sound.
5. Composition and Collaboration.
6. Realization through directing, devising, design, improvisation, character-work, performance, or choreography.

**Preliminary Discussions with Faculty and/or Sharings, and Feedback:**

1. Discuss the overall value of preliminary discussions and/or sharings for you.
2. Discuss the value of feedback from peers, faculty, and Thesis Project Committee.
3. Did you or did you not incorporate suggestions from peers, faculty, and Thesis Project Committee? Why or why not?

**Evaluation:**

Consider how this Thesis Project reflects both the skills you brought into the MFA program with you and the skills you have learned during your MFA program.

1. Which systems did you put into place to evaluate your work? How have you assessed your findings and the answers to your research? (peer review, audience questionnaire, feedback forum, video footage, etc.)
2. Where relevant, did you invite feedback from audience members by setting up forums, handing out questionnaires, conducting interviews?
3. In what ways have you gained interdisciplinary skills? (i.e., which aspects of your Thesis Project would you not have been able to execute prior to the Interdisciplinary MFA program?)
4. How did your scholarly research affect the journey and development of your practical interdisciplinary work?

One original and one copy for each Thesis Project Committee member should be submitted to your advisor by the end of Week 7 of the Spring quarter, i.e., at least one-two weeks before your final Thesis Project Committee Meeting. Because your committee may request editing, revisions, and corrections to your written report please give it to them in a 3 ring binder. Your final approved version (this will be the bound copy) must be submitted with the required edits to the committee and the Graduates Program Administrator (Staff) after your committee meeting to an agreed upon schedule before the end of your final quarter in the program.

**INTERDISCIPLINARY GRADUATE AND PROFESSIONAL STUDENT SYMPOSIUM**

Every year, the Office of Graduate Studies hosts the Interdisciplinary Graduate and Professional Student Symposium (IGPS) early in the Spring quarter. This is an opportunity for graduate and professional students to share their research, creative, and scholarly work with each other, the UC Davis campus, and the wider community. Students from every professional school and academic college give short talks, present posters, show artistic displays or performances, and participate in student-organized sessions to highlight their work. In 2013, a research paper category was added. More than 200 students present their work and hundreds more attend. This is a unique opportunity for submitting your practice-based research for presentation to the wider

campus community and ‘dry- running’ your Thesis Project methods and explorations. Keep an eye open for the submission date during the Winter.

## **GENERAL EXPECTATIONS OF MFA STUDENTS**

Although the MFA program is unique for each student, all graduates of the program are expected to have mastered certain areas of expertise. These include the student’s ability to:

Articulate ideas in oral and written form with professional competence.

Work independently and collaboratively on performance projects.

Demonstrate a practical knowledge of the technical elements of theatrical production and an ability to communicate effectively and respectfully with faculty, students, staff, technicians, and the broader community. Demonstrate and communicate awareness of the social and cultural implications of your work and works of contemporary artists.

Demonstrate the scholarly and intellectual capabilities appropriate to the degree, which could include:

Knowledge of theatre, dance, and performance history from a broad range of cultures.

Knowledge of historical and contemporary performance theories.

Research skills (bibliography, methodology, etc.) and their relation and application to creative work, and computer skills.

Create or reach new audiences.

## **APPLYING FOR FELLOWSHIPS**

In the Fall of your first year, you are required to apply for the University fellowships for your second year.

Guidelines are provided in a faculty-led seminar shortly before submission in Week 7. As you prepare your submission, you are encouraged to consider the broader, community, social and (potentially) global impacts of your research, bearing in mind that you are up against scientists, social scientists, and disciplines right across campus in the evaluation of your application. For more information regarding internal campus fellowships, please go to [FINANCIAL SUPPORT AT UC DAVIS](#).

## **PROFESSIONAL CONDUCT**

MFA candidates are required to deport themselves in a professional manner. This means behaving in an open, creative, and respectful manner towards students, staff, and faculty alike. We expect you to have passion and enthusiasm for your chosen areas and for the Department as a whole. This means helping to foster a creative and positive working atmosphere both in classes and within the production program. We expect you to conduct your research with absolute integrity. Your professional behavior within the program needs to match the level of professionalism accepted outside of the university since, ultimately, you become our representatives to this community.

## **POLICY REGARDING PROFESSIONAL ENGAGEMENTS**

While it is understandable that during your time here you may find yourself interested in outside opportunities, it is not recommended that you undertake such external commitments during the quarters of your MFA, given the time commitment to classes, teaching and departmental productions.

The missing of required classes and electives is not permitted. If, however, a professional opportunity does arise, you must first consult your faculty advisor with details of

- The venue
- The director

- The company
- The role(s) or position(s)
- The time commitment

If it is deemed an appropriate and viable opportunity, it may be possible to undertake the commitment with the written permission of both your faculty advisor and the departmental Chair.

Please note: the missing of teaching commitments such as DRA10 or other TA-ships is not acceptable as this is a working contract which must be honored and upon which other students rely.

## **MENTORING AND ADVISING GUIDELINES**

Students working in the MFA program each have a faculty advisor from the moment they enter the program. The faculty advisor provides academic advice and will usually be the faculty member most immediately concerned with their Thesis Project. If the area of the Thesis Project changes in the first year, students may apply to change their faculty advisor as long as this is completed by the end of the spring quarter of their first year.

Graduate Programs Coordinator/Student Affairs Officer, Melany Miners, provides administrative and practical advice to all graduate students, such as information on grants, funding, graduate student research opportunities, registration for courses, teaching assistantships, and other areas of administrative direction. Information about deadlines for fellowships and related issues can also be obtained through the Graduate Programs Coordinator.

Between the faculty advisor and the Graduate Program Coordinator, the full range of advising support is available. Should students not be able to resolve an issue or answer a question in consultation with their advisor or with the Graduate Program Coordinator, they should arrange to meet with the MFA Graduate Advisor. The departmental Chair should be contacted if the above stated contacts do not resolve the issue of concern.

Graduate Council recognizes that the advising of graduate students by faculty is an integral part of the graduate experience for both. Faculty advising is broader than advising a student as to the program of study to fulfill course work requirements and is distinct from formal instruction in a given discipline. Advising encompasses more than serving as a role model. The UC Davis Graduate Council has outlined the following advising rules that govern the relationship between faculty and graduate students. Faculty and graduate students must realize that, while the faculty advisor will be the primary advisor during a student's career at UCD, many of the "functions" defined below may be performed by program faculty. An important corollary to this recognition is that faculty members must realize that much of their interaction with all students has an important advising component to it. Graduate students also have responsibilities to ensure successful advising and these are indicated below.

Faculty has a responsibility to advise graduate students. Advising has been defined as:

Guiding students through degree requirements. This means:

- Providing a clear map of program requirements from the beginning, making clear the nature of the course work requirements, and defining a timeline for their completion.
- Providing clear guidelines for starting and finishing thesis work, including encouraging the timely initiation of the thesis research.

Guiding students through the thesis. This means:

- Clearly evaluating the strengths and weaknesses of the student's research.
- Encouraging an open exchange of ideas, including pursuit of the student's ideas.
- Checking regularly on progress.

- Critiquing oral, written, portfolio and performed work.
- Providing and discussing clear criteria for authorship of collaborative research.
- Assisting in finding sources to support thesis research, such as teaching assistantships, graduate student researcher assistantships, fellowships, etc.
- Being aware of student's research needs and providing assistance in obtaining required resources. For example,
- serve as the student's advocate for necessary desk and/or laboratory space.

Guiding students through professional development. This means:

- Providing guidance and serving as a role model for upholding the highest ethical standards.
- Treating students respectfully.
- Encouraging and critiquing oral, written, portfolio and performed presentations.
- Encouraging participation in professional meetings of regional groups as well as learned societies.
- Facilitating interactions with other scholars and practitioners, on campus and in the wider professional community.
- Assistance with applications for research funding, fellowship applications, and other applications as appropriate for the respective discipline.
- Being the student's advocate in academic and professional communities.
- Providing career guidance, specifically assistance in preparation of CV and job interviews, and writing letters of recommendation in a timely manner.
- Recognizing and giving value to the idea that there are a variety of career options available to the student in his or her field of interest and accepting that the student's choice of career options is worthy of support. For example, guiding the student toward teaching opportunities when appropriate for the student's goal.

As partners in the advising relationship, graduate students have responsibilities.

As Advisees, students should:

- Be aware of your advising needs and how these change throughout your graduate tenure. Graduate students should discuss these changing needs with their faculty advisor.
- Recognize that one faculty member may not be able to satisfy all your advising needs. Seek assistance from multiple individuals/organizations to fulfill the advising roles described above.
- Recognize that your advising needs must respect your advisor's other responsibilities and time commitments.
- Maintain and seek regular communication with your advising professor.

## **STUDENT INFORMATION**

### **GRADUATE STUDIES INFORMATION**

[GradLink \(Graduate Student Newsletter\):](#)

GradLink is designed to serve UC Davis graduate students, postdoctoral scholars, and the campus community. It includes event announcements and news of interest about graduate programs, graduate student and postdoctoral scholar accomplishments, updates from the Dean of Graduate Studies, and other information that impacts graduate and postdoctoral education at UC Davis.

[Staff Concerned with Graduate issues](#)

JP Delplanque, Associate Dean for Graduate Students 752-8644

Holly Hatfield Rogai, Student Affairs Officer, [hhatfield@ucdavis.edu](mailto:hhatfield@ucdavis.edu), 752-9292 Arts, Education, Humanities, Mathematics, and Social Sciences

Teresa Dillinger, Coordinator of Professional Development, [tdillinger@ucdavis.edu](mailto:tdillinger@ucdavis.edu), 752-7566 Professional Development, Professors for the Future

#### Graduate Student Association (GSA)

253 South Silo, 530-752-6108, email: [gsa@ucdavis.edu](mailto:gsa@ucdavis.edu)

GSA is the officially recognized student government for UC Davis graduate students. GSA is a communications network which links graduate students from all corners of the campus to other graduate students and to the UCD administration. GSA provides a place for discussion of any issue affecting graduate student academics or quality of life. Every graduate program should have elected or designated GSA representatives. For GSA to advocate graduate student concerns effectively, input is needed from the graduate student body. GSA provides advocacy, services, and information to all graduate students, but in turn, needs participation. GSA General Assembly meetings are held once a month and are open to all. Graduate students are elected to the GSA Executive Council in a variety of positions, mandated to carry out the policies and/or functions of the organization. A small portion of your registration fees is used to support the activities of GSA. Please find out about your student organization by calling or visiting the GSA office. The GSA has a graduate student lounge available for meetings, study or just relaxation. The lounge is adjacent to the GSA office. The GSA also has provision for Travel Awards and Financial Support, as well as a number of other interesting services.

## STUDENT CONDUCT

A standard for student conduct is outlined in the booklet University of California Policies Applying to Campus Activities, Organizations and Students. The operation of the campus student disciplinary system is outlined in the booklet UCD Administration of Student Discipline. These policies and regulations are available from the Office of the Vice Chancellor for Student Affairs, 541 Mrak Hall and the Coordinator of Student Judicial Affairs, 463 Memorial Union, and on the [Student Judicial Affairs web pages](#). Alleged violations of campus or University standards will be investigated by the Student Judicial Affairs staff. If complaints cannot be resolved informally between the Student Judicial Affairs staff, the accused student, and the referring party, the case may be referred to a formal hearing panel or a hearing officer for adjudication.

## GRADUATE HOUSING

If you are single, married, or a student with a minor child, you are eligible to live in Orchard and Solano Park apartments. These apartments are University-operated one and two bedroom unfurnished units. Vacancies are filled from chronological waiting lists and students with children are given first priority to move into vacant apartments.

For more information or to request an application, please call (530) 752-2033, email [studenthousing@ucdavis.edu](mailto:studenthousing@ucdavis.edu), or visit the web site. Additional on-campus, privately-owned and managed housing is available: Russell Park offers one, two, and three bedroom unfurnished apartments. The complex includes a child-care facility for student families. The Atriums offers studio and two-bedroom unfurnished units for single graduate students. Contact the Russell Park Office for further information on either Russell Park or The Atriums. La Rue Park Children's House and Russell Park Child Development Center provide childcare to student families.

## OFF-CAMPUS HOUSING

The city of Davis has a population of about 64,000 of whom 22,500 are students. Only about 25% live in the dormitories or other on-campus housing, so there's quite a rush for housing in the community. The Community Housing Listing Service has rental listings in a variety of categories. There is no charge for using the service and

it is available to everyone. There are many listings in the local newspaper, The Davis Enterprise, and in the campus paper, The California Aggie. Visit the Housing Office web site for more information about finding a place to live in Davis.

## **FINANCIAL AID**

Many forms of financial aid are available to MFA students. The dance and theatre faculty, acutely sensitive to students' needs, acts vigorously on their behalf. In recent years, we were able to offer assistance to nearly all our MFA students. The faculty is extremely proud of this record and works hard to maintain financial assistance levels that enable students to do their best work during their residencies. For further information, direct inquiries to the Graduate Program Student Affairs Officer, Melany Miners or to the UC Davis Financial Aid Office, or to Student Support, Office of Graduate Studies.

## **RESOURCES & LINKS**

### **UC Davis Ticket Office:**

Tickets may be purchased at the UC Davis ticket office, located on the north side of Aggie Stadium, 10 a.m. to 5 p.m. Monday through Friday, or by phone (530) 752-2471 during the same hours. Tickets are available online at [theatredance.ucdavis.edu](http://theatredance.ucdavis.edu). (Online there will be a direct link to the ticket office's events page where we will be listed.) MFA shows and undergraduate department shows ticket sales will be handled differently.

### **[THE GRADUATE CENTER](#)**

#### **[GRAD STUDIES LISTSERVS](#)**

#### **[GRADUATE STUDENT RESOURCE GUIDE](#)**

#### **[GRAD STUDENT RESOURCES BLOG](#)**

#### **[COVID-19 | UC DAVIS GRADUATE EDUCATION](#)**

#### **[KEEP TEACHING STUDENT RESOURCES](#)**

#### **[IMPORTANT FORMS](#)**

#### **[UC DAVIS ARTS](#)**

#### **[DEPARTMENT OF THEATRE AND DANCE](#)**

#### **[T & D PERFORMANCE VENUES](#)**

#### **[T & D PRODUCTION FACILITIES](#)**

#### **[MONDAVI CENTER](#)**

#### **[CAMPUS RECREATION AND UNIONS](#)**

#### **[STUDENT HEALTH AND COUNSELING SERVICES](#)**