

UNIVERSITY OF FLORIDA
Florida's Premier College of Fine Arts

SCHOOL OF THEATRE AND DANCE

HANDBOOK

2009-2010

School of Theatre and Dance Internet site: <http://www.arts.ufl.edu/theatreanddance>

HANDBOOK 2009-2010

Effective Dates: All information in this School of Theatre and Dance Handbook is effective beginning July 1, 2009. Policies, procedures, rules, etc. apply to all students, events, etc. for the 2009-2010 academic year. Students should adhere to degree program requirements in the Handbook and/or University Catalog for their assigned catalog year.

Availability: This Handbook is posted on the web at:

<http://www.arts.ufl.edu/theatreanddance/pages/whatyouneed/downloads/downloads.asp>. Current Handbook pages reflecting policy changes from the previous year's Handbook will be posted.

Table of Contents

Introduction	5
Mission Statement	5
General Production Philosophy	7
Non-Discrimination Policy	9
Judicial Process for Academic Honesty Violations	10
Building Security	11
Building Usage and Rules	12
Computer Design Studio Operational Policies	13
Scholarships	15
Domestic Scholarships.....	16
International Scholarships.....	18
Degree Programs	21
Undergraduate Programs	22
General Education.....	23
Theatre Core.....	24
BA Theatre Program Goals.....	24
BFA Theatre Components.....	25
BFA Dance Program Goals.....	27
Certificate in Dance in Healing.....	28
Undergraduate Admissions/Auditions.....	29
Auditions for Entrance into BFA Program.....	30
Magna or Summa Cum Laude Honors.....	31
Jury Procedures.....	32
Senior Projects.....	33
Undergraduate Probation and Academic Information.....	36
Theatre Students' Play Checklist.....	37
Dance Students' Choreographer Checklist.....	40
Dance Theory Reading List.....	42
MFA Theatre Program	44
Project Report.....	47
Appendix	52
Faculty and Staff Listing.....	53
Other Important Numbers.....	54
Websites of Interest.....	54
Critical Dates.....	55
School of Theatre and Dance 2009-2010 Season.....	57
Organizations and Special Events.....	58
Senior Project (form).....	60
Individual Study (form).....	61
Production Practicum (form).....	62
Advising Sheets.....	63
Faculty Resources.....	73
Production Policy Manual.....	additional booklet

SCHOOL OF THEATRE AND DANCE

The School of Theatre and Dance at The University of Florida is a part of one of the largest and most comprehensive public land-grant research universities in the United States. The fundamental purpose of the University, to which the School fully subscribes, is to expand humankind's understanding of the natural world, the mind, and the senses, across many disciplines and cultures. The University's institutional purpose includes serving cultural institutions, preserving knowledge, generating creative activity in both pure (theory) and applied (production) forms, participating in a community of artists/scholars, and selecting and developing talented students. The faculty and staff of the University of Florida embrace a threefold mission of education, research, and service.

The School of Theatre and Dance, within the University's College of Fine Arts, understands as its goal, together with the Schools of Music and Art and Art History, to pursue with vigor the highest standards of artistic and intellectual excellence for its faculty, its students, and its community, and to ensure the continued vitality of the arts as the quintessential multicultural and multidisciplinary enterprise in an increasingly pragmatic world. The arts celebrate the greatest achievements of the past and provide a road map for the creation of the future. Theatre and dance share with all the arts the mission of addressing both the hearts and minds of humanity. This precept guides all School of Theatre and Dance activities, both academic and practical. Our mission embraces our students, as well as local and global communities.

Mission Statement

The mission of the School of Theatre and Dance shall be to *educate and train* artists, scholars, and teachers; and to provide for its students a foundation of *professionalism and dedication* to their art within a climate of *diversity, discovery, and risk*. It strives to develop in its students and audiences an enduring passion for theatre and dance.

Educate and Train

The fundamental purpose and primary responsibility of the School, through its various degree programs, is the education and training of the next generation of artists, scholars, and teachers, enabling them to compete successfully in the professional world. Education and training are taken as inseparable. Ideally, stage and classroom are engaged in constant mutual exchange. The School aims for the union between academic and applied knowledge, theory and practice, experience and reflection, within an integrated curriculum that is sensitive to the intellectual needs of the individual student, and to the practical needs of an ever-changing marketplace. As part of a university, the School understands that it contributes also to a larger civilizing project and that the complete artist is the thinking artist who augments the mastery of concrete skills with an acute consciousness of the cultural environments and the broader realm of arts and ideas. Conversely, it provides many non-major students with their first exposure to theatre and dance and nurtures the audiences of the future. To ensure the fusion of education and training, the School promotes collaboration among the several areas within the School, as well as interdisciplinary cooperation with departments and programs on this and other campuses. The faculty is composed of nationally and internationally recognized practicing artists, teachers, and scholars committed to research and creative activity.

The School:

- offers the degrees of Bachelor of Fine Arts with an emphasis in Performance, Dance, and Production, Bachelor of Arts in General Theatre, and the Master of Fine Arts, as well as several minor tracks in Theatre and Dance;

- requires that its majors and minors gain experience in the production process;
- expects its majors to take rigorous academic classes both in and outside of the School;
- supplements the curriculum by residencies of guest artists; and,
- participates in state, regional, national, and international organizations and events.

Professionalism and Dedication

The School of Theatre and Dance places its emphasis on its professionally oriented BFA and MFA programs. The School recognizes that professionalism in the arts encompasses, beyond excellent training and education, four elements: **First**, a combination of reliability, dedication, and self-discipline, which theatre and dance as collaborative arts demand; **Second**, the mastery of fundamental skills and principles, as well as the flexibility to adjust to new and changing demands in the arts; **Third**, the pursuit of the highest attainable standards fostered within an environment of constant self-examination, openness to analysis and evaluation, and an awareness of the standards observed by peer institutions and the professional world; **Fourth**, artistic vision based on integrity. The School pursues its professional standing in a number of ways including:

- membership in and support of the aims and standards of NAST, NASD, URTA, AC DFA, ACTF, and ATHE.
- systematic evaluation of the progress of its BFA and MFA students through auditions, portfolio reviews, and regular juries.

Diversity, Discovery, and Risk

Discovery and often radical innovation have sustained and renewed theatre and dance during their histories. The greatest enemies of an artist are complacency and mediocrity. If anything is certain, it is that theatre and dance of the 21st Century will look nothing like that of the 20th. We seek to create artists for the 21st Century, without fully knowing what the century may hold. Today our sense of discovery and our espousal of risk must be concentrated on more than ourselves. If art is to have meaning in the global community, it must be transgressive in the most positive sense of the word, not only receptive to, but affirming of diverse cultures and ideas, from within or beyond our borders. As the diversity of our students increases, so must the creative diversity of our work. The School of Theatre and Dance is committed to the pursuit of multicultural artistry in theory and practice, and it understands the diverse culture in its broadest sense by geography, race, ethnicity, gender, class, sexual orientation, disability considerations, etc. The School demonstrates its commitment to diversity by:

- an ongoing effort to recruit and retain a diverse faculty and student body;
- the support of student performances in innovative formats;
- international activities in production exchanges; and,
- interdisciplinary and multicultural programs, including, but not limited to residencies, lectures, productions, festivals, and conferences.

GENERAL PRODUCTION PHILOSOPHY

The production program is the laboratory for the curriculum and supports the mission of the School of Theatre and Dance.

It shall be the purpose of the School of Theatre and Dance to provide a climate for discovery, choice, and fulfillment in the development of artists, craftsmen, scholars, teachers, and audiences through practice, study, and experience.

The School of Theatre and Dance embraces a policy of non-traditional, color-blind casting. Casting choices are the prerogative of an individual director. Directors, however, are not limited to traditional typecasting. Decisions are based upon the quality of the audition, the director's concept of the role, and the educational mission of the School.

THE THEATRE PRODUCTION PROGRAM

The qualitative focus of the production program is to present the most effective and affective dance and theatre performances possible. It also provides a laboratory for students and the opportunity for practical application of classroom exercises and theories.

Today's theatre design and production depend heavily on the complex electronic and mechanical systems used in professional theatre, film, and television production. The production curriculum is designed to meet the diverse aesthetic and technological demands of contemporary society. This curriculum provides academic instruction and professional training for careers in costume design, scene design, and lighting design.

Students enrolled in theatre production: costume design, lighting design, and scene design will complete course work in all three areas. Selected independent study, advanced electives, and production assignments in THE 4950 focus on the specialization.

A portfolio is required. For more information, consult the School of Theatre and Dance Undergraduate Advisor, Kevin Austin.

PRODUCTIONS FOR BFA/MFA STUDENTS IN THEATRE PERFORMANCE

Students selected for the pre-professional degree programs (BFA, MFA) are expected to fill most important roles in major season productions. These students will audition prior to the general population for each semester's productions. The performance faculty will observe their auditions and will advise the directors regarding casting to enhance the BFA and MFA students' education and the quality of productions. These students will receive special consideration in casting; however, like all auditionees, they must win roles in competitive, open auditions. Directors will make the final determinations in casting.

After casts have been selected, BFA/MFA students will meet individually with a panel of at least two faculty members, who will evaluate the audition and advise future actions. Auditions are juried events. Continuation in the pre-professional degree programs is contingent upon successful:

- auditions
- performances
- classroom work
- juries.

Lack of success in any of these areas will result in probationary status and/or elimination from the specialized degree programs.

Selection of plays is based on a formula for a four-year cycle that offers opportunity for experiencing the widest possible spectrum of genres and periods of dramatic literature. In a four-year cycle the following should be offered:

- | | |
|--|---|
| 1 non-western production | 2 non-realistic productions |
| 2 Shakespeare plays | 1 representative play by a great modern playwright |
| 2 new plays | 2 productions with the emphasis on multiculturalism |
| 4 dance Repertoire Concerts | 2 modern dance productions |
| 2 pre-19 th Century heightened language productions | 1 experimental workshop production e.g. ,adaptation |
| 4 musical theatre productions | |
| 4 African dance productions | |

NON DISCRIMINATION POLICY

Trust enables us to maintain a climate encouraging of diversity, discovery, and risk; a cornerstone of the mission of the School of Theatre and Dance. In honor of the trust we all work to build in classes and daily interactions, and in recognition of the trust we all bring to the university community that its policies and procedures will protect us, the University of Florida Non-Discrimination Policy follows (6C1-1.006):

6C1-1.006 University of Florida; Non-Discrimination Policy.

(1) The University shall actively promote equal opportunity policies and practices conforming to laws against discrimination. The University is committed to non-discrimination with respect to race, creed, color, religion, age, disability, sex, sexual orientation, marital status, national origin, political opinions or affiliations, and veteran status as protected under the Vietnam Era Veterans' Readjustment Assistance Act. This commitment applies in all areas to students, Academic Personnel (AP), Technical, Executive, Administrative, and Managerial Support (TEAMS) staff, University Support Personnel System (USPS) personnel, and Other Personnel Services (OPS) employees. The University realizes that it must continue to intensify its concern and devote itself to the elimination of conditions from which discrimination spring. In this respect the University accepts the responsibility for solving problems related to these matters. Accordingly, the University will continue to search for the most appropriate ways and means to provide an effective and enduring contribution to the improvement of these relationships.

(2) It is the policy of the University that each employee and student be allowed to work and study in an environment free from any form of discrimination. Sexual harassment is a form of sex discrimination under Title VII of the Civil Rights Act of 1964, and is conduct unbecoming a State employee as provided in Section 110.227, F.S.

(a) Sexual harassment is defined as unwelcome sexual advances, or requests for sexual favors, and other verbal or physical conduct of a sexual nature when:

1. Submission to such conduct or request is made either explicitly or implicitly a term or condition of an individual's employment or academic status
2. Submission to or rejection of such conduct or request by an individual is used as the basis for employment or academic decisions affecting such individual, or
3. Such conduct or request has the purpose or effect of unreasonably interfering with an individual's work or academic performance or of creating an intimidating, hostile work-related or academic environment.

(b) Disciplinary Action.

1. Any employee or student of the University who is found to have sexually harassed another employee or applicant for employment or student will be subject to disciplinary action up to and including dismissal or expulsion.

2. Any employee or student in a supervisory capacity who has actual knowledge by direct observation or by receipt of a complaint of sexual harassment involving any of those employees he or she supervises or over whom he or she has managerial authority, and who does not investigate, and, if appropriate, take corrective action or report the matter directly to the President or the President's designee, shall be subject to disciplinary action up to and including dismissal or expulsion.

(3) Complaints and Appeal Procedures. Any employee or student who believes that he or she is a victim of discrimination, including sexual harassment as defined above, may pursue informal resolution of the complaint or may file a formal written complaint in accordance with University Rules 6C1-1.0063 and 6C1-4.012 F.A.C. Employees and students may contact the Vice Provost for Affirmative Action Programs to seek assistance in informally resolving the complaint or in filing a formal complaint or grievance.

JUDICIAL PROCESS FOR ACADEMIC HONESTY VIOLATIONS

Instructors should meet with the student to explain the nature of their suspicions and listen to the student's account of the incident. If the instructor still believes the student is responsible for cheating, plagiarism, misrepresentation, bribery, conspiracy, or fabrication, then he/she can recommend a sanction to the student. This sanction can include a grade penalty and an educational seminar. If the student accepts the grade penalty and sanction, then he/she will admit responsibility and complete the Faculty Adjudication Form (FAF) as appropriate. The instructor should send the FAF with recommended sanction to Student Judicial Affairs in 202 Peabody Hall within 24 hours of being completed. A disciplinary file will be created for that student. If the student does not accept responsibility for your sanction, he/she may choose to have the case heard by the Student Conduct Committee or the Student Honor Court. Again, the instructor should send the FAF and all original documentation to Student Judicial Affairs in 202 Peabody Hall within 24 hours, so that a disciplinary file can also be created. The student must schedule an appointment with the Assistant Dean and Director of Student Judicial Affairs or his/her designee within 48 hours to discuss the hearing options. The instructor will be asked to be a witness at either type of hearing.

Students found responsible for a first offense violation at a hearing will generally receive a grade penalty, conduct probation, an educational sanction, or any combination thereof. A formal hearing is required for a second offense. The instructor is to contact Student Judicial Affairs at 392-1261 to determine if the student has a prior academic honesty violation. A finding of responsibility for a second offense typically results in suspension from the University of Florida for a period of time.

While a student is under review for academic dishonesty, it is important for him/her to continue class until the matter is resolved. The student cannot drop a class in which there is an unresolved allegation. If the student is found responsible, he/she may not withdraw from the class. A student who does withdraw from the class will be reinstated. If the student is found responsible for academic dishonesty, the faculty member is accountable for adjusting the student's grade to reflect the grade penalty agreed upon when grades are due at the end of the semester.

Building Security

- In the event of an emergency call 911
- Report any suspicious behavior or security issues to the University of Florida Police Department at 392-1111
- The building is closed 7 days a week from 11:00 pm-7:00 am.
- The building is closed on University of Florida Home Football Games unless the Director of the School gives express permission.
- In the event that the University of Florida is closed, there are absolutely no rehearsals, shows, or any other use of this building allowed.
- All rooms are to remain locked when not in use.

Weekdays:

- The building is open for use during normal academic business Monday through Friday from 8:00 am-5:00 pm.
- During that time, rooms are scheduled by the Production Manager and are available on a first come first served basis unless they are already scheduled for academic use.

After Hours on Weekdays:

- The building is closed from 5:00 pm-11:00 pm to undergraduate students who are not accompanied by a graduate student with keys.
- Graduate students with keys may use the building from 5:00 pm-11:00 pm. They must take responsibility to lock up. They are to make sure no one else is in the building that does not have permission when they leave.

Weekends:

- The building is available on weekends (except Home Football Game Days) from 8:00 am-11:00 pm to graduate students with keys and undergraduate students who are accompanied by graduate students with keys.

School Productions:

- Rehearsals can only be called during the times of 6:00 pm-11:00 pm on weekdays and 8:00 am-11:00 pm on weekends.
- Some dance productions rehearse during weekday hours.
- At 11:00 pm the building must be vacated and locked.
 - Any Directors notes or clean-up must be completed before 11:00 pm.
- Stage Managers are responsible for clearing and securing the building on evenings when they have a show in rehearsal or performance.
 - In the event there is more than one show in rehearsal or performance, the last Stage Manager in the building must clear and secure the building.
 - Stage Managers must never clear and secure the building alone.
- Each evening the Stage Manager must submit a Security Report to Production Manager, School Director, and Technical Director.
 - This report must include: time in and out of building, if all exterior doors were locked, and who, if anyone, was still in the building when the Stage Manager left.

Building Usage and Rules

- All rooms in the Nadine McGuire Theatre and Dance Pavilion are laboratories for use exclusively by School of Theatre and Dance faculty, staff, and students.
- No external group, student, or otherwise, may use any of the School of Theatre and Dance facilities without a Contract.
- All Rehearsal Spaces are to be booked through the Production Manager two weeks prior to need. Scheduling is dictated by show or event needs with no Non-School event having inherent priority. Scheduling conflicts are to be resolved by the Production Manager with appeal to the School Director.
- Ric Rose must approve use of Dance Studios in addition to being booked through the Production Manager.
- Absolutely no Street Shoes are allowed in any of the Dance Studios (G-006, G-010, G011). Shoes designed for dance are only allowed in the Dance Studios.
- Aerial Dance equipment may not be used without a dance faculty member present.
- No activities are allowed that scar or mark the floor. This includes tap dance.
- No food or drink is allowed in the studios. Capped water bottles are permitted. Any spills must be cleaned up immediately.
- Hair and body products that leave residue on the floor are not allowed in any of the spaces.
- No tape or any other marks are allowed on any of the floors without the express permission of the Scenic Studio Supervisor.
- No painting or building in any of the Studios.
- All furniture and other objects must be stacked and/or moved from the center of the room towards the walls, in an organized manner, after every use.
- Pianos must be returned to their original placement and may not be moved between rooms without the express permission of the Scenic Studio Supervisor.
- Injuries must be reported immediately to faculty or staff.
- School Productions always have precedence. Spaces for Non-School Events are on a first come, first serve basis. There is always the potential you will be asked to leave because of School events and needs.
- See page 31 in Production Policy Manual for information on the Stephen C. O'Connell Center Dance Studio Room 2450

Computer Design Studio Operational Policies

Introduction:

The computer design studio was initiated to provide support for the design of scenery, costumes, lighting, and sound for the School of Theatre and Dance. Design courses in all areas now utilize computer technology in the design process to some degree. Some areas currently rely heavily on the use of this technology, while others are just beginning to use the technology. The use of computers in theatrical design is now widespread throughout the industry, and our curriculum reflects this trend. The studio is intended to augment the UF computer policy (see CFA web pages for details, www.arts.ufl.edu). Use of the studio has specific purposes, rules, and requirements. Its primary goal is to serve the production program. It also serves as a teaching studio for faculty members teaching small design classes. Designated computers in room 216 may be used for general purposes when they are not required to serve the production program. The teaching lab is primarily for use by classes, and the open lab is only available to School of Theatre and Dance students during normal hours.

Storage of Data/Files:

All stations are equipped with CD Rom readers and USB ports on the front of the machine. **NO DATA OR FILES SHALL BE SAVED TO THE HARD DRIVES OF ANY STATION.** Please provide your own USB travel/jump drives for your data. User accounts and data will be cleared periodically.

Software Restriction:

The installation of personal software in any lab computer station is strictly prohibited. Only UF licensed software shall be permissible on these stations. **A violation of this rule shall result in the loss of studio privileges.**

Food and Beverages:

Under no circumstances is any food or beverage allowed in the computer design labs. **A violation of this rule shall result in the loss of studio privileges.**

Printing:

At this time, the school shall absorb the costs for printing documents related to school productions and academic projects. This shall include paper and ink for plotters and paper and ink for networked printers. Currently two plotters reside in the lab, a 24" black and white and a 36" black and white, as well as a color and an 8.5" x 11" laser printer. Plotters shall only be used to support the production program.

Attitude towards printing:

It is expected that our Theatre and Dance students will respect the privilege and convenience of this lab and treat it accordingly. We anticipate that students and faculty alike will be conscious of the use of ink and paper and will endeavor to be reasonable and sensitive in the use of expendable materials. At this time, it is reasonable for designers to expect to print a full set of drawings of their design work after all revisions are complete for their own records. We expect printing to be used in a judicious and efficient manner. By being conservative with the use of ink and paper, we hope to continue to be able to provide these supplies at no additional charge. Student lab fees will be used to maintain a stock of paper and ink. Please follow a few simple rules:

1. Print only as many copies as needed.
2. Minimize use of "fills" and "hatches" when printing for the scenic and costume studios.
3. Print final versions of your designs at the end of your design process.
4. Print during "off peak" use times (early morning or evening). Printing may occupy the station for a while and slow it down.

5. Make additional copies from the “blue line” machine in the Theatre for additional “shop copies.”

Use of stations:

1. Work with Clean hands. A dirty keyboard or a dirty mouse spread germs and is disrespectful of others who use the machines.
2. Do not ask the machine to work faster than it can. Work at a speed that is appropriate for the application you are working in. A “frozen” computer is often caused by an operator asking too much of the machine’s capabilities.
3. DO NOT TOUCH THE SCREENS. The screens will not appreciate fingerprints on their surface. Use the mouse as a pointer. Use a dry cloth only to clear any smudges on the screens. Any other method can damage the surface coating.
4. Respect the technology.

2009-2010 THEATRE AND DANCE SCHOLARSHIPS

Requirements: 3.0 GPA in school courses.

Faculty will recommend students for consideration for the **NAMED SCHOLARSHIPS**, while students apply for the general ones. Students applying for awards from **GENERAL FUNDING** should submit a letter of application and resume as detailed below.

NAMED SCHOLARSHIPS – Faculty recommended

- (1) JIM RICHARDSON MEMORIAL SCHOLARSHIP @ \$1,000. Upper division or graduate student. Recipient may hold scholarship for two years (maximum).
- (2) M. STOUGHTON THEATRE SCHOLARSHIP @ \$500. Recognizes outstanding undergraduate in performance, production, and dance (1 each).
- (3) ETHEL INGRAM THEATRE SCHOLARSHIP @ \$200. Recognizes outstanding students: a graduate student, a production student, a performance student, a dance student, or a graduating senior.
- (4) BRASK MUSICAL THEATRE AWARD @ \$100. Recognizes outstanding student in Musical Theatre.
- (5) LAWRENCE BAYNARD HUBBELL SCHOLARSHIP IN THEATRE STUDIES @ \$1,000. Recognizes an upper division or graduate student.
- (6) CATHRYN LOMBARDI SCHOLARSHIP @ \$1,000. Recognizes a musical theatre student.

AWARDS FROM GENERAL FUNDING - Students submit letter of application and resume directly to the Director of the School of Theatre and Dance by April 1, 2010.

Applicants write a letter to the awards committee and submit a resume which gives evidence of their outstanding contribution to the School during the current academic year. The letter must have the endorsement (signature only required) of at least one faculty member. Applications are to be submitted directly to the Director by April 1, 2010.

- (1) CONSTANS THEATRE AND DANCE SCHOLARSHIP @ \$500. Recognizes outstanding upper division or graduate students.
- (2) CONSTANS THEATRE SUMMER REP SCHOLARSHIP @ \$500. Established to assist design and production students participating in Summer Repertory Theatre.
- (3) SPECIAL - Variable. Recognizes special, financial needs of talented students.

Nationally Competitive Awards: Domestic Scholarships

Barry Goldwater Scholarship Foundation: <http://www.act.org/goldwater/>

Designated for undergraduates in math and all sciences and engineering. Awards are made to sophomores for two years, to juniors for one year. Scholarship pays all tuition and fees up to \$7,500/year to students planning to pursue careers and mathematics and science (but not in medical practice). Foundation awards up to 300 scholarships.

Beinecke Scholarship: <http://foundationcenter.org/grantmaker/beinecke/>

For juniors who are US citizens or nationals planning to attend graduate school in the arts, humanities, and social sciences. Each scholar receives \$2000 immediately prior to entering graduate school and an additional \$30,000 while attending graduate school.

Carnegie Junior Fellows Program:

<http://www.carnegieendowment.org/about/index.cfm?fa=jrFellows>

For graduating seniors (or students who have graduated during the last academic year) who are interested in political science and international policy. Each year this highly competitive fellowship is given to 8-10 graduates nationwide to work on the Carnegie Endowment's projects such as non-proliferation, democracy building, trade, US leadership, China-related issues, and Russian/Eurasian studies. Junior Fellows are hired for approximately one year, starting August 1, and are paid a gross salary of \$2,500 per month and full benefits.

Hertz Foundation's Graduate Fellowship: <http://www.hertzfoundation.org/>

Applicants should show evidence of exceptional creativity, broad understanding of physical principles, and outstanding potential for innovative research. Eligibility: college seniors and graduate students wishing to pursue the Ph.D. degree in any of the fields of particular interest to the Foundation; appropriate fields are those in the applied physical and engineering sciences, or aspects of modern biology which apply the physical sciences intensively; citizens or permanent residents of the United States.

Homeland Security Scholarship and Fellowship: <http://www.orau.gov/dhsed/>

The U.S. Department of Homeland Security provides undergraduate and graduate awards to students interested in pursuing the basic science and technology innovations that can be applied to the mission of the DHS. Areas of study include: physical, biological, social and behavioral sciences including science policy, engineering, mathematics, and computer science.

Jacob Javits Fellowship Program: <http://www.ed.gov/programs/jacobjavits/applicant.html>

For graduating seniors and first year graduate students. The Jacob K. Javits Fellowship Program assists students who have demonstrated (1) superior ability and achievement, (2) exceptional promise, and (3) financial need, to pursue graduate programs leading to a doctoral degree or Master of Fine Arts (MFA). The Department awards fellowships in selected fields in the arts, humanities and social sciences.

Jack Kent Cooke Foundation: <http://www.jkcf.org/>

The Cooke Foundation awards approximately 35 scholarships worth up to \$50,000 each year to attend graduate or professional programs. The Foundation looks at a student's academic ability and achievement, unmet financial need, will to succeed, leadership and public service, critical-thinking ability, and appreciation for or participation in the arts and humanities.

Madison Memorial Fellowship Foundation: <http://www.jamesmadison.com/>

Designated for students in history and social sciences, especially political science, who plan to enter secondary school teaching; at least one award per state; includes expenses paid summer workshop.

National Science Fellowship: http://www.nsf.gov/funding/pgm_summ.jsp?pims_id=6201

Open to all U.S. citizens at the beginning of their graduate study in the mathematical, physical, biological, engineering sciences, the behavioral and social sciences, and the history or philosophy of science. Students should have completed no more than 20 hours of graduate study. However, Women in Engineering applicants may already hold the MA degree.

National Institute of Health Scholarship: <https://ugsp.nih.gov/>

The National Institutes of Health (NIH) Undergraduate Scholarship Program (UGSP) offers competitive scholarships to students from disadvantaged backgrounds who are committed to careers in biomedical, behavioral, and social science health-related research. The scholarship pays up to \$20,000 per academic year in tuition, educational expenses, and reasonable living expenses to scholarship recipients. Scholarships are awarded for 1 year, and can be renewed up to 4 years.

Thomas R. Pickering Foundation

For sophomores who intend to study international affairs, political and economic analysis, administration, management, and science policy. The fellowship award includes tuition, room, board, and mandatory fees during the junior and senior years of college and during the first year of graduate study with reimbursement for books and one round-trip travel. The Fellow must commit to pursuing a graduate degree in international studies at one of the graduate schools identified by the foundation.

Scoville Jr. Peace Fellowship: <http://www.scoville.org>

For college graduates to gain a Washington perspective on key issues of peace and security with a monthly stipend of \$1800 and travel expenses; students spend six to nine months in Washington. Prospective Fellows are expected to demonstrate excellent academic accomplishments and a strong interest in issues of peace and security.

Soros Fellowship for New Americans: <http://www.pdsoros.org/>

The Fellowships are grants for up to two years of graduate study in the United States. The recipients are chosen on a national competitive basis. Thirty Fellowships will be awarded each year. A New American is an individual who (1) is a resident alien; i.e., holds a Green Card or, (2) has been naturalized as a U.S. citizen or (3) is the child of two parents who are both naturalized citizens. A successful candidate will give evidence of at least two of the following three attributes or criteria for selection: (1) creativity, originality, and initiative (2) a commitment to and capacity for accomplishment (3) a commitment to the values expressed in the U.S. Constitution and the Bill of Rights.

Simon Fellowship for Noble Purpose: <http://www.isi.org/programs/fellowships/simon.html>

The Simon Fellowship is an unrestricted cash grant that will be awarded to graduating college seniors who have demonstrated passion, dedication, a high capacity for self-direction, and originality in pursuit of a goal that will strengthen civil society.

Truman Scholarship Foundation: <http://www.truman.gov>

Designed for students with high GPA's who plan to pursue a career in public service. Student applies during the junior year; award begins during senior year (\$2,000) and continues for initial year(s) of graduate study (\$24,000). Students who apply should be active in community service and campus leadership positions.

Udall Scholarship Foundation: <http://www.udall.gov>

Sophomores and juniors are encouraged to apply for this award, which covers tuition, fees, books, and room and board, up to a maximum of \$5,000 for one year. The award is intended for students in the following categories: anyone intending to pursue a career in environmental public policy or Native American/Alaska Native students interested in careers related to health care and tribal public policy.

NATIONALLY COMPETITIVE AWARDS: INTERNATIONAL
HOW TO APPLY FOR AWARDS THROUGH THE HONORS PROGRAM

1. Read all of the information materials provided on the Honors Program website for the various scholarships. You can access the site at:
<http://www.honors.ufl.edu/scholarships.html>
2. That site provides links to the individual foundations sponsoring awards. You can search the website of the organization directly. There you will find not only helpful information, but the necessary application forms.
3. Fill out the forms, paying particular attention to the essay portions. These are extremely important, since they represent your opportunity to tell the jury about yourself and to convince the reader that you are truly worthy of the award. Be sure that your essays are clear, well-written, and say what you want to tell about yourself and your background. You should have faculty advisors review them. The Awards Advisor in the Honors program will offer suggestions as well.
4. Turn in your completed application to the Honors Office by the deadline listed. ALL materials should be submitted, including transcripts and letters of reference. The letters may be sent by campus mail or delivered by you. If you deliver them, make sure the writer has sealed the envelope and signed across the seal! Otherwise the letter is not considered official.
5. A committee will review your application. Some of the awards require an interview, such as the Rhodes or Truman. If your award does have an interview, you will be asked to submit some available times. If your application is strong enough, we will interview you and will call you to set up the time.
6. Once the committee has reviewed the applications, we will notify you about our decision. Those candidates who are nominated by UF may (and probably will) need to do some revisions or provide additional materials. Stay in touch and be prepared to continue working on your application should you be selected as a UF nominee.
7. For any additional information or assistance, contact the Awards Advisors by visiting their web site at <http://www.honors.ufl.edu/staff.html>

American-Scandinavian Foundation Fellowship: <http://www.amscan.org/fellowship.html>

The American-Scandinavian Foundation (ASF) offers fellowships (up to \$20,000) and grants (normally \$4,000) to individuals to pursue research or study in one or more Scandinavian country for up to one year. Awards are made in all fields. Applicants must have a well-defined research or study project that makes a stay in Scandinavia essential and must have completed their undergraduate education by the start of their project in Scandinavia.

Churchill Scholarship Program of the United States:

<http://www.winstonchurchillfoundation.org/Index.html>

Study abroad; designed for the exceptional student in mathematics, science and/or engineering to pursue graduate study at the University of Cambridge. Awards cover all tuition and fees, £10,000-£12,000 living allowance (depending on length of academic program), \$1000 travel allowance, and possible research funding of \$2,000. At least 13 awarded annually.

DAAD German Academic Exchange Scholarship: <http://www.daad.org/?p=47220>

The DAAD undergraduate scholarship is designed to support study abroad in Germany and at German universities with extremely generous funding packages. German language ability is not a requirement for the grant, but successful applicants should have the language skills that will be

necessary in order to complete their study/research goals. First-Year students are not eligible. According to the program, the success rate for applicants has been 20-30% in recent years.

Fulbright Program: <http://www.fulbrightonline.org>

Research awards for work in other countries. For students in all disciplines at all levels before the Ph.D. Pay travel, tuition, and a monthly stipend. Guidelines differ for each country, so it is imperative that students consult and read carefully the Fulbright handbook and/or web site.

Gates Cambridge Trust: <http://www.gatescholar.org>

The Gates Cambridge Scholarships are available for graduate study or for study for a second Bachelor's degree at the University of Cambridge, England. Scholarships are awarded on the basis of a person's intellectual ability, leadership capacity and desire to use their knowledge to contribute to society throughout the world by providing service to their communities and applying their talents and knowledge to improve the lives of others. The award covers the full cost of study at Cambridge, all approved University and College tuition fees, a maintenance allowance, a discretionary allowance for study-related activities, and one return economy airfare between the UK and the Scholar's normal country of residence.

Gilman International Scholarship Program: <http://www.iie.org/gilman>

One goal of the Gilman program is to encourage students to choose non-traditional study abroad destinations such as the Middle East, Africa, Asia, and South America. The program aims to support students who are traditionally underrepresented in study abroad, including students with high financial need, community college students, students in underrepresented fields such as the sciences and engineering, students with diverse ethnic backgrounds, and students with disabilities. The program seeks to assist students from a diverse range and type of two-year and four-year public and private institutions from all 50 states.

Marshall Scholarships: <http://marshallscholarship.org>

Study in the United Kingdom. Open to all fields of study in fine arts, arts and humanities, social sciences, sciences, business, and engineering. Available subjects vary according to the university. Competition includes essay, campus, and district interviews. Students must be under age 26, preferably single. Only 40 awarded nationally but 5 must come from the southern area.

Mitchell Scholarships: <http://www.us-irelandalliance.org/>

These Scholarships will allow American post-graduates to pursue one year of study at institutions of higher learning in Ireland and Northern Ireland. The Scholarship will be awarded to students who have shown both academic distinction and the potential for leadership. There are no restrictions as to academic field of study.

National Security Education Program: <http://www.borenawards.org>

NSEP Fellowships support students in the study of languages, cultures, and world regions critical to U.S. national security. Specifically, students must study in areas of the world other than Western Europe, Canada, Australia, and New Zealand. Students must be enrolled in or applying to a graduate degree program in the U.S., and are required to seek employment with an agency or office of the federal government involved in national security affairs. Campus contact is Dr. Susanne Hill, UF International Center.

Rhodes Scholarship: <http://www.rhodesscholar.org/>

Study at Oxford. Open to all fields of study in fine arts, liberal arts & sciences and some business and engineering. Students apply during their senior year for 2 years of study at Oxford. Applicants must be single and under age 24. Competition includes written essay, campus, state, and regional interviews. Only 32 awarded, including 4 from the southern area.

Rotary International: www.rotary.org/

Rotary International, a world-wide civic organization, provides generous and highly prestigious scholarships for post-baccalaureate foreign study. Requirements include at least junior standing, a plan to study abroad, and possessing the qualities to be a strong "ambassador of goodwill" before, during, and after the time you study abroad. Scholarships can be for 3 months, 6 months or the academic year. The latter includes the prestigious Peace and Conflict Resolution Scholarship (\$50,000 over two years at one of seven major institutions in the world). Awardees must study in a country other than their own. Countries such as Japan, Taiwan, Eastern Europe, Central and South America, the Middle East, and Africa are likely to yield a scholarship.

Degree Programs

UNDERGRADUATE PROGRAM

The Bachelor of Arts and Bachelor of Fine Arts Degree Programs in Theatre prepare graduates to pursue additional academic degrees, or enter professional theatre, or allied fields such as communication, public relations, etc. The Bachelor of Fine Arts in Dance prepares graduates to pursue additional academic degrees or enter professional dance, teaching, or allied fields. Of those pursuing advanced degrees, BA graduates traditionally enter MA or PhD programs, and BFA graduates generally pursue a MFA. Regardless of degree or career expectations, students complete a core of foundation courses in theatre and dance in addition to general education courses required by the University of Florida.

BACHELOR OF FINE ARTS IN THEATRE: In addition to a liberal arts background, the BFA Degree prepares the aspiring theatre professional in an area of emphasis through a rigorous classroom, laboratory, studio, and performance course of study. Tracks in Acting, Music Theatre, and Design are offered.

BACHELOR OF FINE ARTS IN DANCE: In addition to a liberal arts background, the BFA Degree prepares the aspiring dance professional through a rigorous classroom, laboratory, studio, and performance course of study. Area of emphases such as Performance/Choreography, World Dance, Dance in Medicine, or Theatre may be chosen with dance area approval.

BACHELOR OF ARTS IN GENERAL THEATRE: In addition to a broad liberal arts background, the BA Degree provides the student with creative experience and academic preparation through a classroom and laboratory course of study, with studio and performance work required.

Theatre Minors: The Theatre Minor is designed for students who wish to pursue the study of theatre while maintaining a separate primary academic interest. The Theatre Minor has both required and elective components, providing a solid general background and the opportunity to tailor the minor program to meet individual interests. The General Theatre Minor is 17 credits and the Production Minor is 18 credits.

Dance Minors: The Dance Minor is designed for students who wish to pursue the study of dance while maintaining a separate primary academic interest. The Dance Minor has both required and elective components, providing a solid general background and the opportunity to tailor the minor program to meet individual interests. The Dance Minor is 17 credits.

For information on degree program requirements, contact Kevin Austin, undergraduate advisor for the School of Theatre and Dance.

Current Students, please refer to www.isis.ufl.edu for your individual tracking and course requirements.

New and potential students should visit www.registrar.ufl.edu/catalog for current year tracking and course requirements.

GENERAL EDUCATION

General Philosophy

The purpose of general education at the University of Florida is to lay a foundation for lifelong enrichment of the human experience and for lifelong contribution to society. The objective is to encourage all-around development of students as individuals and as members of society so that they may bring balance and perception to every field of their activity.

In summary, the goal of general education at the University of Florida is to prepare students to:

- think clearly and independently in fields outside their specialty;
- express ideas effectively in speaking and in writing;
- develop a basic understanding of mathematics and language;
- gain understanding of people and the complexity of societies, both their own and others;
- develop aesthetic interest and sensibility; and
- gain an understanding of the scientific method and the societal consequences of research as exemplified by biological and physical sciences.

General Requirements

All students will take a minimum of 36 semester hours of credit from lists of courses especially constructed to provide intellectual balance and breadth. These lists are found in the Undergraduate Catalog. The general education requirement categories are listed below with any specific course requirements for the various theatre tracks in brackets.

English Composition C	3 cr.
Mathematical Sciences M.....	6 cr.
Humanities H	9 cr.
Production: Art History 1 & 2; History of Theatre 1	
Theatre: History of Theatre on Stage 1 & 2, African American Theatre	
Dance: Dance Appreciation for the 21st Century, Introduction to Music Literature	
Social and Behavioral Sciences S	9 cr.
Physical and Biological Sciences (both areas) P and B*	9 cr.

Six credits must also reflect an International component I

*BA students required to take 6 hours of physical science, 6 hours of biological science, 1 hour of either physical or biological lab.

THEATRE CORE

The Theatre core courses challenge the student to:

- understand and appreciate the art form, the artist, and the collaborative process;
- understand the structure and content of representative dramatic literature important in history and culture;
- understand the creative process and the functions of individual practitioners;
- understand and develop basic skills required in theatre/dance practice;
- understand and develop valid artistic criteria and their applications to drama and theatre;
- understand the major trends in the development of theatre arts and dramatic literature; and
- understand architecture, decor, fashion, art, music, and movement as reflections of specific cultures.

BA THEATRE PROGRAM GOALS

In addition to the theatre core challenges and courses, the BA program challenges the student to:

- show proficiency in a foreign language;
- explore theatre studies in a broad liberal arts context;
- tailor a program to meet degree requirements; and
- create an individual emphasis unique to his/her career goals.

BFA THEATRE COMPONENTS

A. ACTING

1. Develop the voice and body as disciplined expressive instruments.
2. Understand and experience the art, craft, and process of performance and its relationship to the other elements of production.
3. Demonstrate the ability to project self into imaginary circumstances, evoked through improvisation and texts, alone, and in ensemble.
4. Demonstrate an ability to analyze, create, and project a variety of characters, drawn from different genres and periods, and ensemble.
5. Demonstrate the unique collaborative skills necessary to assimilate and realize the vision of playwright, director, and designer in performance.
6. Demonstrate the ability to apply makeup for a variety of characters using varied materials and techniques as aids in characterization.
7. Understand traditional and innovative techniques appropriate for varying production formats.
8. Demonstrate the ability to articulate the creative process as performance: acting/dancing.

B. DIRECTING

1. Demonstrate the ability to conceptualize, analyze, articulate (orally and in writing), and defend an approach to the play script as performed.
2. Demonstrate the ability to identify performance and production problems, to propose and test solutions to those problems, and to assume responsibility for their solution.
3. Demonstrate sensitivity to, knowledge of, and aptitude for the art, craft, and process of moving the script onto the stage.
4. Demonstrate the unique communication skills required of one who must inspire, shape, and fuse the individual and collective contributions of all collaborative personnel.
5. Demonstrate the ability to view performances objectively and to apply and articulate critical aesthetic standards.
6. Understand traditional and innovative techniques appropriate for varying production formats.
7. Demonstrate the ability to articulate the creative process as performance.

C. MUSIC THEATRE

1. Develop the highest possible level of performance as a performer/singer/dancer.
2. Understand and experience the art, craft, and process of performance and its relationship to the other elements of production.
3. Develop the basic theatrical and movement skills including mime, stage combat, makeup, and dance as appropriate to musical theatre.
4. Provide opportunities to develop the basic musical skills including voice performance, musicianship, and music theory.
5. Provide opportunities to develop a high level of skill in sight singing.
6. Provide opportunities for performance in workshop and full productions of musical theatre in a variety of formal and informal settings.
7. Develop repertory and techniques for auditions.
8. Demonstrate the unique collaborative skills necessary to assimilate and realize the vision of playwright, director, and designer in performance.

D. TECHNICAL

1. Demonstrate skills in recording and communicating design plans through mechanical drawing, pattern drafting, model building, plotting, and rendering.
2. Demonstrate knowledge of management skills relative to time, cost, space, personnel, and safety.
3. Demonstrate knowledge of basic machinery, equipment, tools, hardware, and materials used to realize theatre designs.
4. Demonstrate current technological and media literacy.

E. HISTORY

1. Understand the major trends in development of theatre art, dramatic literature, art, and music.
2. Understand and demonstrate knowledge of the history of decor to include furniture, decorative arts, and architecture (including theatre architecture).
3. Understand and demonstrate knowledge of the history of costumes and textiles, including techniques for producing costumes for the stage.
4. Understand and demonstrate knowledge of lighting and sound, its development and control.

F. DESIGN

1. Demonstrate the principles of two-dimensional and three-dimensional design aesthetics as applied to the theatre arts of set, light, and costume.
2. Demonstrate sensitivity to, knowledge of, and aptitude for the art, craft, and process of moving the script onto the stage.
3. Demonstrate the ability to apply a conceptual approach to production; organizing, developing, and guiding the creative collaboration with designers, performers, and technicians.
4. Demonstrate the unique collaborative skills necessary to assimilate and realize the visions of playwright, performer, director, and designer in performance.
5. Demonstrate the ability to articulate the creative process as production.
6. Understand traditional and innovative techniques appropriate for varying production formats.

G. PROFESSIONAL

1. Demonstrate research, artistic, and technical skills in the realization of a major project.
2. Demonstrate knowledge of the basic business of the profession.
3. Assess abilities in relation to career expectations.

BFA DANCE PROGRAM GOALS

1. Develop proficiency in modern dance, ballet, jazz, and world dance with mastery in modern.
2. Demonstrate knowledge of appropriate traditional and innovative techniques.
3. Demonstrate competency through public performance.
4. Develop visual and aural perceptions as related to performance quality, movement composition, and production design.
5. Demonstrate competency by developing a composition for public performance.
6. Demonstrate knowledge of historical and cultural dimensions of dance.
7. Understand and evaluate contemporary thinking about dance and related arts.
8. Develop a critical sense of what constitutes a serious work of dance and recognition of ideas and goals embodied in the work.
9. Make informed assessments about quality in works of dance.
10. Develop an informed view of the interaction of art and society for the 21st Century.

DANCE TECHNIQUE CLASS REGISTRATION INFORMATION

UF dance courses are open and available to all eligible UF students

Eligible for DAA 1000—Fundamentals of Dance:

All non-dance majors. This is a course for beginning your formal dance study. It fulfills a General Education (H) credit.

Eligible for Basic Modern, Ballet, Jazz (DAA 2104, DAA 2204, DAA 2504):

Students who have successfully completed Fundamentals of Dance and have permission of instructor.

Students whose prior dance training is approved as equivalent to Fundamentals of Dance. (See a member of the dance faculty. If the faculty member finds your background to be comparable, he/she will give you a permission slip to register for a basic level course.)

Eligible for Intermediate or Advanced Modern, Ballet, Jazz, or Music Theatre Dance Styles (DAA 3108 or DAA 4110, DAA 3208 or DAA 4210, DAA 3548)

All students must complete DAA 2104 to be eligible for Intermediate or Advanced Modern Technique. You may get a permission slip for an intermediate or advanced level class from your present UF dance instructor, or ...

Take a Placement Class:

Modern or Jazz:

1. Attend the corresponding class the prior semester and ask the instructor for placement.
2. Attend the **FIRST CLASS** meeting of the term for which you wish to register.

Ballet:

1. For Fall 2009, the Ballet Placement Class will be held on the first day that the class meets. Please attend the first class. **This will be the only placement class for this course for Fall 2009.**
2. For Spring 2010, the Ballet Placement Class will be held on the first day that the class meets. Please attend the first class. **This will be the only placement class for this course for Spring 2010.**

For all courses with departmentally controlled numbers, take your permission slips to Kevin Austin, Undergraduate Advisor.

CERTIFICATE IN DANCE IN HEALING

The dance area, in conjunction with the Center for the Arts in Healthcare Research and Education (CAHRE), offers a Certificate in Dance in Healing. The Certificate recognizes students' special competency and achievement in the use of movement to enhance health and healing.

Students who complete the requirements for the Certificate in Dance in Healing leave the University of Florida with unique capabilities and experiences. This Certificate, recognizing these special skills, can serve as a credential for developing complementary career options and will encourage healthcare facilities to expand or initiate arts programs.

Requirements: To qualify for the Certificate in Dance in Healing, the student must attain a 3.0 average in the following courses. Students should note that all the listed courses have pre-requisites. Please see the Dance Coordinator or Advisor.

Course

Intermediate or Advanced Modern Dance (min. 2 credits)

Dance Composition 1 (2 credits)

Improvisation or Dance Composition 2 (2 credits)

Dance in Medicine (min. 2 credits)

Dance Clinical Practice, DAN 4930 (3 credits)

To include a minimum of 120 hours of clinical work and a 3,000-4,000 word paper supporting the clinical study.

Procedures: Students interested in obtaining this certificate should apply by their junior year. Students should contact the Coordinator of Dance who will appraise them of Certificate requirements and arrange the clinical work through CAHRE. The Coordinator will send student information to the School of Theatre and Dance Undergraduate Advisor, who will verify the successful completion of all requirements.

Visit <http://www.arts.ufl.edu/CAHRE/certificate.asp> for more information and application.

UNDERGRADUATE ADMISSIONS/AUDITIONS

UNDERGRADUATE ADMISSIONS

Admissions to the **Bachelor of Fine Arts** and **Master of Fine Arts** Theatre and Dance Degree programs are based on artistry and scholarship. Placement in the program will be determined through audition/portfolio interview, academic credentials, diagnostic testing, and personal interview.

Admission to the **Bachelor of Arts** Degree program is based upon scholarship: 2.0 GPA and a grade of C or above in three of the following four courses--TPP 2110 Acting 1; THE 2020 Introduction to Theatre for Majors; and either TPA 2232c Beginning Costume and Makeup or TPA 2202c Stagecraft.

Admissions to the Minor Programs are based upon scholarship (2.0 or above).

POST-BACCALAUREATE STATUS:

The University of Florida has extremely limited space for Post-Baccalaureate students.

The following are the only instances and conditions that admission may be granted.

1. To satisfy pre-requisites for admission to graduate school. However, students who wish to prepare themselves for a graduate program at UF should be admitted conditionally to the graduate program rather than as Post-Baccalaureate status. A contract should be written in conjunction with the School, carefully delineating what the student needs to do to pursue graduate school.

2. Students who need to expand their credentials to become certified to teach or who wish to complete a second degree in an OFF-CAMPUS program.

UNDERGRADUATE ADVISEMENT

Once you become a theatre or dance major, your initial advisement session will be with the School of Theatre and Dance Undergraduate Advisor. See Kevin Austin regarding academic and administrative matters. The Undergraduate Theatre Coordinator, Dr. Ralf Remshardt, and Undergraduate Dance Coordinator, Ric Rose, serves as Career Advisor.

Before registration each semester, you are to see Kevin Austin during his scheduled hours. It is the student's responsibility to see the Advisor.

Ultimately, the responsibility for fulfillment of all University and School requirements rests with the student including applying for graduation at the Registrar's Office (222 Criser Hall) according to posted deadlines. Check ISIS for accuracy each semester.

AUDITIONS FOR ENTRANCE INTO THE BFA PROGRAM

BFA in DANCE AUDITIONS

Fall 2009 BFA Dance Auditions- Friday, October 23, 2009 and
Spring 2010 BFA Dance Auditions- January 29, 2010. McGuire Pavilion, 9:00am-3:00pm.

Complete audition form on-line:

<http://www.arts.ufl.edu/theatreanddance/pages/whatyouneed/auditions/dance.asp>

Contact: Ric Rose rarose@ufl.edu

BFA in ACTING and MUSICAL THEATRE AUDITIONS

FALL- October 10, 2009, Constans Theatre, 9:00am-12:00pm

Contact Tiza Garland, or email: tgarland@ufl.edu

Please submit your application by Saturday, October 3, 2009

Eligibility for BFA ACTING Audition Oct 10, 2009:

- Current High School Seniors
- Current UF Students
- Transfer Students

SPRING- February 6, 2010 Constans Theatre, 9:00am-12:00pm

Contact Tiza Garland, or email: tgarland@ufl.edu

Please submit your application by Saturday, January 30, 2010

Eligibility for BFA ACTING Audition Feb. 6, 2010:

- Current UF students
- Transfer students

BFA PRODUCTION PORTFOLIO INTERVIEWS

–October 10, 2009, McGuire Pavilion, 9:00am-12:00pm. Contact Professor Paul Favini, email: favinip@ufl.edu for more information.

BFA THEATRE PERFORMANCE AUDITIONS/PRODUCTION PORTFOLIO REVIEWS

The BFA Degree prepares the aspiring professional in an area of emphasis through classroom, laboratory, studio, and performance courses of study. Admission to the program will be based on artistry and scholarship. Placement in the program will be determined through audition/portfolio review and academic credentials.

BFA auditions and portfolio reviews will be held twice each year. Specific information available online from the following websites:

- BFA Theatre –
“<http://www.arts.ufl.edu/theatreanddance/pages/whatyouneed/auditions/theatre.asp>”
- BFA Dance –
“<http://www.arts.ufl.edu/theatreanddance/pages/whatyouneed/auditions/dance.asp>”
- BFA Design –
“<http://www.arts.ufl.edu/theatreanddance/pages/whatyouneed/auditions/design.asp>”

Auditions and reviews will be adjudicated on the basis of the student's potential for success in the program. Students may audition for the BFA Degree program before entering or while attending the University of Florida, but must be admitted before accumulating 90 hours. Upon admission to the program, the student becomes responsible for all published regulations of the College of Fine Arts. Admittance to the BFA program is selective; therefore, students are expected to maintain a significant profile in performance and production work within the School of Theatre and Dance, and academic work while at the University. Artistic and academic progress will be evaluated each term.

MAGNA OR SUMMA CUM LAUDE HONORS

ALL CANDIDATES FOR MAGNA OR SUMMA CUM LAUDE MUST CONSULT WITH THE SCHOOL ADVISOR REGARDING NOMINATION, COMMITTEE FORMS, AND DEADLINES FOR THE SUBMISSION OF HONORS THESIS. THE COMPLETED THESIS WILL BE ACCEPTED BY THE HONORS COMMITTEE NO LATER THAN 5:00 PM TWO WEEKS PRIOR TO THE FINAL THESIS SUBMISSION DATE.

REQUIREMENTS

A. Eligibility

A minimum 3.75 upper division GPA is required for eligibility. All students with a minimum 3.40 upper division GPA will graduate *Cum Laude*. Students must be nominated by the School of Theatre and Dance Advisor to qualify for an Honors distinction. Please see the School of Theatre and Dance Advisor the semester prior to graduation for eligibility requirements and deadlines. Students graduating in summer must submit their Honors Thesis the spring prior to graduation.

B. BFA Candidates in Performance, Production, and Dance

1. All candidates will be required to submit a written document/scholarly paper of some 12-15 pages ("Honors Thesis") that will demonstrate capability in research and in conceptual, creative, or analytical thinking. The paper should demonstrate familiarity with the terminology in the field of performance, production/design, or dance.
2. Students may use the work they undertake in THE 4959 or DAN 4959 (Senior Project) as the foundation of the Honors Thesis. However, the submissions for Senior Project paper and Honors Thesis may not be identical.
3. If the Honors Thesis is drawn from a practical project or performance, production majors must include design documentation to support the paper. Performance majors must include slides of the performance. Dance majors should include a videotape/DVD/website if it presents no infringement of copyright laws.
4. The candidate will choose two faculty advisors, complete the Honors Thesis form, and return the form to the Undergraduate Academic Advisor prior to undertaking the Honors Thesis. When the faculty advisors are satisfied with the candidate's work, they will make a recommendation on *Magna Cum laude* or *Summa Cum laude* to the full faculty. The faculty will make a decision based on these recommendations as well as the abstracts of the Honors Thesis. To ensure a smooth process, completed Honors Thesis must be submitted to the Honors Committee no later than two weeks prior to the final thesis submission. The deadline for Honors Thesis submission is set by the Honors College and is available on the Registrar's "Critical Dates" website at <http://www.registrar.ufl.edu/>.

C. BA Candidates in Theatre

BA candidates follow the same procedure as BFA candidates. However, the Honors Thesis may be extensions of THE 4970 (BA Senior Project). The BA Honors Thesis may consist of a conventional research paper, an original play, or a dramaturgical protocol. A design project, with proper documentation, will also be accepted.

For further information about Honors Theses and to download an Honors submission form please visit the Honors web site at "<http://www.honors.ufl.edu/upperdivisionhonors.html>"

JURY PROCEDURES

BFA JURIES

BFA students are juried, evaluated, and advised each semester. BFA students must participate in each semester's block auditions, portfolio reviews, or BFA Dance auditions (as appropriate to the student's respective major).

JURY PROCEDURES: ACTING AND MUSICAL THEATRE

Following each semester's juries, the acting faculty will discuss each student's progress. Their discussion will be based upon observations of auditions, of various performances, of class work, etc. Successful juries are based on jury presentations and how thoroughly and successfully performance responsibilities are met. To remain in good standing BFA Actors and Musical Theatre performers must also maintain high standards in coursework. Jury evaluations are based on the above criteria along with other faculty observations. Faculty remarks will be organized and catalogued by the student's advisors and will become part of the student's permanent file. In the week following auditions/jury presentations students must make appointments with their assigned Performance Faculty adjudicators in order to receive evaluation. At these meetings, students will be advised of their status in the program. Students may also speak with other members of the acting faculty for clarification and/or advice.

Failure to meet expected standards in all criteria in any semester results in probation. Failure to remove probationary status in the following semester may result in advisement out of the BFA program.

DANCE

Fall semester evaluations will be informal discussions scheduled as needed to enhance communication. Either the student or the faculty may request an evaluation meeting.

Formal juries will be held during the spring semester. Students will prepare resumes, self-evaluations, and portfolios. Self-evaluations should use the above criteria in reference to the students' activities during the year and may include discussion of progress toward specific individual goals. Resumes and self-evaluations will be turned in to the faculty by an announced deadline prior to the jury date. The student will bring his/her portfolio to the jury meeting.

The dance faculty will evaluate students based upon observations of work in classes, performances, and other professionally related activities. Students will schedule jury meetings with the faculty on announced dates. At the jury meeting, the student should be prepared to discuss his/her goals and accomplishments for the year as well as future plans. Faculty will write jury reports based upon their evaluations and the meetings. These reports will become part of the student's permanent record.

Fall juries are now required for all dance freshman and senior students and by request for all others. They will be scheduled on the reading days.

Spring juries will be held during Finals week. Students will make individual appointments. Appointment time options will be announced in early April.

PRODUCTION

Production/Design students will participate in a jury at the end of the fall semester. At this time, they should be prepared to present a resume and portfolio. The portfolio may include photos, slides, drawing, and projects from classes and production assignments. At this time, the design faculty will discuss evaluations with the students.

BFA CASTING

BFA Acting and Musical Theatre students are required to participate in each semester's block auditions and jury presentations. Freshman and Sophomore BFA Actors will accept any role assigned to them in a UF SoTD main stage production. Junior and Senior BFA Actors are required to accept any supporting or major role assigned to them in a UF SoTD production. A Junior or Senior BFA Actor cast in a small or bit role in a main stage production, after discussion with the director of the main stage play regarding the circumstances and on a case-by-case basis, may be released from their responsibilities on the main stage *in order to perform a substantial role* in other than a SoTD mainstage production.

SENIOR PROJECTS

All Senior Project students must have the Senior Project proposal signed by a faculty supervisor and presented to the School of Theatre and Dance Advisor before the student can register for that class and section. No exceptions will be made. Individual study registrations will also be bound by the same rules as the Senior Project.

PRODUCTION GUIDELINES: SENIOR PROJECT AND SHOWCASE

STATEMENT OF PURPOSE

The Senior Project and Showcase Series are designed to provide an environment for experimentation and risk taking, promoting the creation of original works. Students should feel free to choose material/projects and develop them on their own. With this freedom, the student also accepts responsibility as a theatre artist.

OBJECTIVES

To explore the creative process
To engage in freedom of expression
To explore the dynamics between artist and audience
To share the aesthetic experience
To create original work

PROCEDURE

Select a project
Submit a proposal form to the Project Advisor, the Undergraduate Coordinator, and the Undergraduate Advisor, which includes:

- (1) Project title
- (2) Statement of purpose/nature of experiment
- (3) Date/time of performance and performance space
- (4) Persons involved

THE 4959 SENIOR PROJECT FOR BFA DEGREES. F, S, SS 2 credits

The Senior BFA student will select a final project in his/her major area of interest. BFA Acting and Musical Theatre students will use roles won through the SoTD block auditions. If not cast in a SoTD main stage play students may elect to use a role from a Florida Players or Hippodrome production. Only under extenuating circumstances and on a case-by-case basis may students develop a project of sufficient scale and scope in a Studio Showcase.

Production students may elect to use projects in design, stage management, or assistant design/ technical direction on SoTD productions. Off-campus projects are discouraged, as shop and personnel support is often unpredictable.

LOGISTICS: BFA students must acquire a Project Advisor appropriate to the focus of their project. Once a project has been agreed upon between the student and Project Advisor the student must submit their proposal to the appropriate Undergraduate Coordinator using the THE 4959 BFA Senior Project Proposal Form. The Undergraduate BFA Acting Coordinator is Tiza Garland, BFA Musical Theatre Coordinator is Tony Mata, and the Design Coordinator is Paul Favini. All BFA Senior Project proposals **MUST BE APPROVED BY THE APPROPRIATE COORDINATOR**. Once the project has been approved by the Undergraduate Coordinator the proposal form must be turned in to the Undergraduate Advisor, Kevin Austin. **All forms should be submitted to the Undergraduate Advisor the semester before the project is to be undertaken.**

Meeting times are to be arranged between the BFA Student and the Project Advisor. The student is responsible for keeping the Project Advisor up-to-date on his/her progress. The Project Advisor will attend rehearsals or performances, shop sessions, production meetings, fittings, etc. - within reason - upon the student's request. During the project, BFA Students will keep a complete journal and record of research, sketches, drawings, budget, and promptbooks, as appropriate to your project. (Prior to your project, clarify with your Project Advisor all the expectations for your BFA Senior Project.) No senior project will be scheduled during the last two weeks of each semester. Upon completion of the project, the student will turn in a 10-12 page process paper to their Project Advisor. In order to guarantee sufficient time for grading, the submission date will usually be no later than *one week before the final day of classes*.

GRADING: The project grade is assessed by the Project Advisor, based primarily on the quality of the written work submitted. The student must work to achieve a "B" or above.

THE 4970 SENIOR PROJECT FOR BA DEGREE. F, S 1 credit

PURPOSE OF COURSE: The Senior Project in the BA is designed as a capstone project for the Bachelor of Arts in General Theatre track. Students enroll in THE 4970, usually during the last semester of their senior year.

REQUIREMENTS: The Senior Project shall consist of a significant piece of work that will demonstrate the students' expertise in both the academic and practical fields of the theatre, resulting in a document of substantial length (usually 10-20 pages). Possible choices are: dramaturgical work on a production, yielding a dramaturge's protocol; a major research paper on a topic of practical importance; the creation of a World Wide Web site; an archival research project using resources such as the Belknap Collection or the School's own archives and primary documents, etc. The BA Senior Project will not usually be a performance project.

LOGISTICS: At the beginning of their final semester, the student contacts the Undergraduate Coordinator of the School to enroll in the course and to agree upon a suitable project or topic. A project must be established *no later than the end of the second week of classes*. The Undergraduate Theatre Coordinator, Dr. Ralf Remshardt, will be the instructor of record for THE 4970 and the default faculty supervisor for all BA Senior Projects. However, every student is free to choose an alternate faculty supervisor. There are no regularly scheduled meetings. The student is responsible for keeping the faculty supervisor up-to-date on his/her progress. In the case of a project connected to a production (e.g., dramaturgy), the faculty supervisor will attend rehearsals or performances - within reason - upon the student's request.

It is the responsibility of the student to select a project and to inform the Undergraduate Advisor of the nature of the project *in writing* on the BA Senior Proposal Sheet. At that time, a submission date will be negotiated, which will be considered binding.

GRADING: The project grade is assessed by the project Advisor, based primarily on the quality of the written work submitted. The grade must be a "B" or better.

DAN 4959 - SENIOR PROJECT FOR BFA IN DANCE PERFORMANCE. F, S, SS 2 credits

BFA in Dance Performance track majors are required to complete two senior projects, one in choreography and one in production/direction. These projects are individually selected in consultation with the project supervisor (a member of the dance faculty), and must meet the following standards of choreography and production:

CHOREOGRAPHY

This should be a piece of choreography of the quality, scope, and aesthetic stance to warrant presentation in either a mainstage or more intimate concert. Therefore, it should be a group work of at least five minutes that successfully realizes its artistic purpose. In some cases, solo works may be of sufficient scope. If the piece is co-choreographed, each choreographer using it as a senior project must be responsible for the choreography of at least five minutes. The maximum time acceptable (including co-choreographed pieces) is twenty minutes.

The student must meet all production responsibilities (e.g., providing information, meeting with designers, meeting deadlines, etc.). In addition, he/she may be asked to arrange extra showings and/or conferences with the supervisor.

DANCE PRODUCTION

The purpose of this project is to allow the student the opportunity (and experience) to synthesize and apply all the information he/she has accrued toward the full realization of a dance performance. The types of project possibilities are:

- assisting the faculty in large projects; or
- being responsible for a smaller project in any of the following capacities:
 - as a Company based producer (manager, director, etc.)
 - self produced and/or "home" programs;
 - a package produced/presented by others and/or touring;
 - as a presenter.

The project supervisor will work with the student to develop an outline of responsibilities specific to the project. It is recommended that the student wishing to be independently responsible for a production keep his/her project within the scope of a 30-minute program.

UNDERGRADUATE PROBATION

Academic Probation is dictated by the University and requires all theatre and dance students to maintain a 2.0 grade point average or above. (See Undergraduate Catalogue for more information.)

PROBATION

(from the Undergraduate Catalog 2009-2010)

The intent of academic probation is to serve notice formally that a student may not be making satisfactory progress. The conditions of academic probation are intended to specify the achievement standards required to graduate, to identify unsatisfactory academic performance at an early date, to provide occasion for counseling, and to give students whose ultimate success is in question further opportunity to demonstrate their ability to meet academic expectations. Academic probation can occur for the following reasons:

- Students may be placed on probation by their college for failure to maintain normal academic progress in their degree program. College probation will be removed when the college determines that satisfactory academic progress has been demonstrated.
- Undergraduate students with less than a 2.0 cumulative grade point average for University of Florida course work and a grade point deficit of fewer than 15 shall be placed on academic probation.
- Academic probation will be continued for all undergraduate students as long as they have a grade point deficit of fewer than 15. It will be removed when the grade point deficit has been reduced to zero. Should the grade point deficit increase to 15 or more, the student will be dismissed from the university.
- Artistic Probation indicates that theatre students must, in the following semester, demonstrate that they possess the requisite qualities to achieve success in their area. If a theatre student has not been cast in a role or production position for two successive semesters, he/she will be required to present a Showcase Production to persuasively demonstrate credentials for success in the future.

IMPORTANT ACADEMIC INFORMATION

- * **No grade below "C" in any required course will be accepted toward completion of the degree.**
- * No required course may be taken S-U. However, the BA foreign language requirement may be taken S/U.
- * Current syllabi are on file in the School office.
- * Students should be aware that the University Undergraduate Catalog requires that nine credit hours be completed during summer terms.
- * Only illness and real emergencies are valid reasons for I's and X's. Too many I and X grades constitute an abuse and create problems for both students and faculty. These grades will be awarded only in extraordinary circumstances.
- * A student's general education program follows the University Catalog for the year the student entered the University. The theatre or dance degree program follows the requirements published in the University Catalog for the year the student enters the School.

THEATRE STUDENTS' PLAY CHECKLIST

The play checklist contains one hundred plays you should have read by the time you graduate. Regard this list not as complete or inalterable, but merely as the basic canon which supplies you with a grounding in dramatic literature. Your real reading starts where this list ends! The plays marked with asterisks can be replaced by another significant play by the same author (*) or of the same period and genre (**).

Antiquity - Greece

- _____ 1. Aeschylus, *The Oresteia* (*Agamemnon*, *The Libation Bearers*, *The Eumenides*)
- _____ 2. Sophocles, *Oedipus Rex*
- _____ 3. Sophocles, *Antigone*
- _____ 4. Euripides, *Medea**
- _____ 5. Euripides, *The Bacchae*
- _____ 6. Aristophanes, *Lysistrata**

Antiquity - Rome

- _____ 7. Plautus, *The Menaechmi**
- _____ 8. Terence, *The Brothers**
- _____ 9. Seneca, *Thyestes**

Middle Ages (Europe/Japan)

- _____ 10. Anonymous, *Quem Quaeritis Trope(s)*
- _____ 11. Anonymous, *Everyman*
- _____ 12. Anonymous, *Second Shepherd's Pageant***
- _____ 13. Kan'ami, *Matsukaze***

Tudor and Stuart England

- _____ 14. Marlow, *Doctor Faustus*
- _____ 15. Shakespeare, *As You Like It**
- _____ 16. Shakespeare, *Hamlet*
- _____ 17. Shakespeare, *Henry V**
- _____ 18. Shakespeare, *King Lear*
- _____ 19. Shakespeare, *Macbeth*
- _____ 20. Shakespeare, *The Tempest*
- _____ 21. Jonson, *Volpone**
- _____ 22. Webster, *The Duchess of Malfi*

Spanish Golden Age And French Neoclassicism

- _____ 23. Lope De Vega, *Fuente Ovejuna*
- _____ 24. Calderon, *Life is a Dream*
- _____ 25. Racine, *Phaedra*
- _____ 26. Moliere, *Tartuffe*
- _____ 27. Moliere, *The Misanthrope**

Restoration and 18th Century England

- _____ 28. Congreve, *The Way of the World***
- _____ 29. Behn, *The Rover***
- _____ 30. Gay, *The Beggar's Opera***
- _____ 31. Sheridan, *The School for Scandal***

18th Century France, Italy, and Germany

- _____ 32. Beaumarchais, *The Barber of Seville**
- _____ 33. Goldoni, *The Servant of Two Masters**
- _____ 34. Lessing, *Minna von Barnhelm*

19th Century

- _____ 35. Goethe, *Faust Part One*
- _____ 36. Kleist, *The Prince of Homburg*
- _____ 37. Buchner, *Woyzeck*
- _____ 38. Gogol, *The Inspector General*
- _____ 39. Dumas, fils, *Camille***
- _____ 40. Rostand, *Cyrano de Bergerac*
- _____ 41. Stowe/Aiken, *Uncle Tom's Cabin*
- _____ 42. Boucicault, *The Octoroon***

Modern Theatre - Britain and Ireland

- _____ 43. Wilde, *The Importance of Being Earnest*
- _____ 44. Shaw, *Major Barbara**
- _____ 45. Shaw, *Heartbreak House**
- _____ 46. Synge, *The Playboy of the Western World*
- _____ 47. Beckett, *Waiting for Godot*
- _____ 48. Beckett, *Endgame**
- _____ 49. Pinter, *The Homecoming*
- _____ 50. Stoppard, *Rosencrantz and Guildenstern Are Dead**
- _____ 51. Churchill, *Top Girls**

Modern Theatre - Scandinavia

- _____ 52. Ibsen, *A Doll House*
- _____ 53. Ibsen, *Ghosts*
- _____ 54. Ibsen, *The Wild Duck*
- _____ 55. Strindberg, *Miss Julie*
- _____ 56. Strindberg, *A Dream Play**

Modern Theatre - Russia

- _____ 57. Chekhov, *The Seagull*
- _____ 58. Chekhov, *The Cherry Orchard**
- _____ 59. Gorki, *The Lower Depths*
- _____ 60. Mayakovsky, *The Bedbug*

Modern Theatre - Germany, Austria, Switzerland

- _____ 61. Hauptmann, *The Weavers*
- _____ 62. Wedekind, *Spring's Awakening*
- _____ 63. Brecht, *The Good Person of Sechuan**
- _____ 64. Brecht, *Mother Courage and Her Children*
- _____ 65. Durrenmatt, *The Visit*
- _____ 66. Weiss, *Marat/Sade*
- _____ 67. Handke, *Kaspar**
- _____ 68. Muller, *Hamletmachine*

Modern Theatre - Belgium, Italy, Spain, and France

- _____ 69. Maeterlinck, *The Intruder**
- _____ 70. Jarry, *King Ubu*
- _____ 71. Pirandello, *Six Characters in Search of an Author*
- _____ 72. Garcia Lorca, *Blood Wedding*
- _____ 73. Sartre, *No Exit*
- _____ 74. Ionesco, *Rhinoceros*
- _____ 75. Genet, *The Balcony**
- _____ 76. Fo, *Accidental Death of an Anarchist*

Modern Theatre - Eastern Europe

- _____ 77. Molnar, *Liliom*
- _____ 78. Capek, *R.U.R.*
- _____ 79. Witkiewicz, *The Madman and the Nun**
- _____ 80. Havel, *The Memorandum*

Modern Theatre - United States

- _____ 81. O'Neill, *The Emperor Jones**
- _____ 82. O'Neill, *Long Day's Journey Into Night*
- _____ 83. Glaspell, *Trifles*
- _____ 84. Treadwell, *Machinal*
- _____ 85. Miller, *Death of a Salesman*
- _____ 86. Miller, *The Crucible**
- _____ 87. Williams, *The Glass Menagerie*
- _____ 88. Williams, *A Streetcar Named Desire*
- _____ 89. Hansberry, *A Raisin in the Sun*
- _____ 90. Albee, *Who's Afraid of Virginia Woolf?*
- _____ 91. Baraka, *Dutchman*
- _____ 92. Shepard, *Buried Child**
- _____ 93. Shange, *spell #7**

Modern Theatre - Africa

- _____ 94. Fugard/Kani/Ntshona, *Sizwe Bansi is Dead*
- _____ 95. Soyinka, *Death and the King's Horsemen*

Five Plays of the Contemporary Theatre (after 1980) – These will change frequently!

- _____ 96. Mamet, *Glengarry Glen Ross*
- _____ 97. Hwang, *M Butterfly*
- _____ 98. Wilson, *The Piano Lesson*
- _____ 99. Guare, *Six Degrees of Separation*
- _____ 100. Kushner, *Angels in America - Millennium Approaches/Perestroika*

Plus: Seven books that are essential reading for theatre majors:

- _____ 1. Aristotle, *The Poetics*
- _____ 2. Stanislavski, *An Actor Prepares*
- _____ 3. Artaud, *The Theatre and Its Double*
- _____ 4. Brecht, *Brecht On Theatre*
- _____ 5. Grotowski, *Towards a Poor Theatre*
- _____ 6. Brook, *The Empty Space*
- _____ 7. Goldman, *The Performer's Freedom*

Recommended theatre histories:

- _____ Brockett, *History of the Theatre (7th Edition)*
- _____ Brown, Ed., *The Oxford Illustrated History of the Theatre*

Dance Students' Choreographers Checklist

1. Alvin Ailey
2. Richard Alson
3. Lea Anderson
4. Karole Armitage
5. Gerald Arpino
6. Fredrick Ashton
7. George Balanchine
8. Pina Bausch
9. Talley Beatty
10. Laurie Booth
11. Matthew Bourne
12. Trisha Brown
13. Ron K. Brown
14. Christopher Bruce
15. Jonathan Burrows
16. Rosemary Butcher
17. Carolyn Carlson
18. Lucinda Childs
19. Michael Clark
20. Robert Cohan
21. Jack Cole
22. John Cranko
23. Merce Cunningham
24. Siobhan Davies
25. Anne Teresa DeKeersmaeker
26. Agnes DeMille
27. Laura Dean
28. David Dorfman
29. Isadora Duncan
30. Katherine Dunham
31. Douglas Dunn
32. Nacho Duato
33. Eiko and Koma
34. Mats Ek
35. Garth Fagan
36. Eliot Feld
37. William Forsythe
38. Bob Fosse
39. Loie Fuller
40. Jean-Claude Gallotta
41. David Gordon
42. Martha Graham
43. Neil Greenberg
44. Eric Hawkins
45. Hanya Holm
46. Lester Horton
47. Doris Humphrey
48. Robert Joffrey
49. Bill T. Jones
50. Kurt Joos
51. Larry Keigwin
52. Michael Kidd
53. James Kudelka

54. Jiri Kylian
55. Daniel Larrieu
56. Bella Lewitsky
57. José Limón
58. Katherine Litz
59. Murray Louis
60. Lar Lubovitch
61. Maguy Marin
62. Susan Marshall
63. Léonide Massine
64. Donald McKayle
65. Kenneth McMillan
66. Bebe Miller
67. Meredith Monk
68. Mark Morris
69. Graeme Murphy
70. Lloyd Newson
71. Daniel Nagrin
72. Vaslav Nijinsky
73. Bronislava Nijinska
74. Alwin Nikolais
75. Ohad Naharin
76. Robert North
77. Kazuo Ohno
78. David Parsons
79. Pilobolus
80. Steve Paxton
81. Inbal Pinto
82. Stephen Petronio
83. Eleo Pomare
84. Pearl Primus
85. Jerome Robbins
86. Marie Rambert
87. Shapiro & Smith
88. Ted Shawn
89. Ian Spink
90. Anna Sokolow
91. Gus Solomons Jr.
92. Ruth St. Denis
93. Elizabeth Streb
94. Kei Takei
95. Paul Taylor
96. Glen Tetley
97. Twyla Tharp
98. Anthony Tudor
99. Doug Varone
100. Charles Weidman
101. Mary Wigma
102. Reggie Wilson
103. Jawole Willa Jo Zollar

Dance Theory Reading List

1. Copeland/ Cohen. *What is Dance?:* Oxford University Press, 1983
2. Steinberg, Cobbett. *The Dance Anthology:* New American Library, 1980
3. Martin, John. *The Modern Dance.* A. S. Barnes and company, Inc., 1933.
4. Foster, Susan. *Choreography & Narrative: Ballet's Staging of Story and Desire* Bloomington & Indianapolis : Indiana University Press 1996.
5. Fernandes, Ciane. *Pina Bausch and the Wuppertal Dance Theater: The Aesthetics of Repetition.* New York: Peter Lang Publishing Inc., 2001.
6. Foster, Susan, ed. *Reading Dancing: Bodies in Contemporary American Dance.* Berkeley, Los Angeles, London: University of California Press, 1986.
7. *Corporealities Dancing, Knowledge, Culture, and Power.* London, New York: Routledge, 1996.
8. Felicia McCarren. *Dance Pathologies: Performance, Poetics, Medicine.* Stanford: Stanford University Press, 1988.
9. Franko, Mark. *The Work of Dance: Labor, Movement, and Identity in the 1930's.* Middleton: Wesleyan University Press, 2002.
10. Franko, Mark. *Dance as Text: Ideologies of the Baroque Body.* Cambridge [England] New York, NY, USA: Cambridge University Press, 1993.
11. Franko, Mark, and Annette Richards. *Acting on the Past: Historical Performance Across the Disciplines.* Hanover, NH: Wesleyan University Press, published by University Press of New England, 2000.
12. Burt, Ramsay. *Alien Bodies: Representations of Modernity, 'Race', and Nation in Early Modern Dance.* London & New York: Routledge, 1998.
13. Thomas, Helen. *The Body, Dance and Cultural Theory.* New York: Palgrave Macmillan, 2003.
14. Sachs, Sid. *Yvonne Rainer: Radical Juxtapositions 1961-2002.* Philadelphia: The University of the Arts, 2003.
15. Desmond, Jane. *Meaning in Motion: New Cultural Studies of Dance,* Durham: Duke University Press, 1997.
16. Wigman, Mary. *The Language of Dance.* London: Macdonald & Evans, 1966.
17. Lepecki, André. *Of the Presence of the Body : Essays on Dance and Performance Theory.* Middletown, Conn: Wesleyan University Press. 2004.
18. Laban, Rudolf von. *Laban's Principles of Dance and Movement Notation.* 2d ed. Boston: Plays, inc., 1975.

19. Massumi, Brian. *Parables for the Virtual Movement, Affect, Sensation. Post-Contemporary Interventions*. Durham : Duke University Press, 2002.
20. Brandstetter, Gabriele, and Hortensia Völkers, eds. *ReMembering the Body*. Ostfildern-Ruit: Hatje Cantz Publishers, 2000.
21. Irigaray, Luce. *An Ethics of Sexual Difference*. Ithaca, N.Y.: Cornell University Press, 1993.
22. Manning, Susan. *Modern Dance Negro Dance: Race in Motion*. Minneapolis: University of Minnesota Press, 2004.
23. Goellner, Ellen W. and Jacqueline Shea Murphy, *Bodies of the Text: Dance as Theory, Literature as Dance* Rutgers University Press, 1994

Essay:

24. Daly, Ann. "Movement Analysis: Piecing Together the Puzzle," *The Drama Review* 32, No. 4, New York University/Tisch School of the Arts. New York MIT Press, 1988.

THEATRE GRADUATE PROGRAM

The Master of Fine Arts is a terminal degree for practical theatre artists. Graduates are prepared to enter professional theatre, teaching, or allied fields.

MASTER OF FINE ARTS IN ACTING: The MFA in Acting Degree challenges and focuses the advanced artist-scholar through a rigorous classroom, laboratory, studio, and performance course of study. It requires intensive and extensive sequential study.

MASTER OF FINE ARTS IN PRODUCTION: Costume, Light and Scene Design
The MFA in Design and Technology focuses and challenges advanced designers and technologists in developing their artistic expression commensurate with the expectations of professional performing arts. Through rigorous classroom, laboratory and studio projects the course of study culminates in a realized thesis production.

THEATRE MFA: ACTING

Acting Core

The MFA in Acting candidate must demonstrate knowledge and competency commensurate with the curricular objectives of the BFA program in theatre. Diagnostic evaluation will determine qualifications. Insufficient preparation for the MFA may result in additional course work or Post-Bac status.

The graduate theatre core component challenges student to:

- Demonstrate the ability to assimilate, articulate, and communicate the creative process.
- Demonstrate knowledge of traditional and innovative techniques.
- Demonstrate mastery and refinement of the artist's tools in area of specialization.
- Demonstrate knowledge of dramatic literature in performance.
- Demonstrate ability to analyze, research, and explore.
- Demonstrate the ability to apply research, selectivity, and skills to the realization of an artistic product.
- Demonstrate the ability to view objectively and sensitively and to articulate and apply discriminating aesthetic standards.
- Apply knowledge of business procedures in career planning and implementation.
- Demonstrate written and oral sophistication.
- Develop a unique personal aesthetic.

Master of Fine Arts in Acting Core Courses Include:		Credits
THE 6525 & 6526	History, Literature & Criticism 1 & 2	6
TPP 6237 & 6238	MFA Company Workshop I & II	3-5 each
THE 6941	Internship	6
THE 6565	Seminar in Creative Process	3
THE 6973c	Project in Lieu of Thesis	6

ACTING

- Demonstrate sound theories of research and analysis in creating characters from plays of all periods and genres.
- Demonstrate ability to act convincingly in plays of all periods and genres.
- Demonstrate mastery of body and voice.
- Demonstrate the ability to communicate the performer's methods, processes, and procedures in preparing and executing roles.
- Demonstrate knowledge, sensitivity, flexibility, and intuition in functioning as a member of an ensemble.
- Demonstrate expertise in the unique collaborative skills necessary to assimilate and realize the visions of playwright, designer, director, and performer in performance.

- Apply research, artistic, and technical skills in the creation of at least two significant roles in production.

MFA THEATRE PRODUCTION COMPONENTS

- Assimilate architecture, decor, fashion, arts, music, and movement as a reflection of specific cultures.
- Demonstrate expertise in communication of design plans with director, performer, and technical staff.
- Demonstrate leadership in management of design execution relative to time, cost, space, machinery, equipment, personnel, and safety.
- Demonstrate the ability to communicate the designer's methods, processes, and procedures.
- Demonstrate knowledge of the principles of theatrical design as applied to scenery, costume, lighting, design, and theatrical crafts.
- Demonstrate expertise in the unique collaborative skills necessary to assimilate and realize the visions of playwright, performer, director, and designer in performance.
- Demonstrate research, artistic, and technical skills in conceptualizing and realizing two major productions: organizing, developing, and guiding the execution in collaboration with director, designers, performers, and technicians.
- Demonstrate expertise in principles and practice of at least two areas of theatrical design, including scenic design, costume design, lighting design, and theatrical crafts.

MFA AUDITION

Interviews and auditions are required of all applicants requesting graduate admission into the School of Theatre and Dance. Often, faculty representatives invite prospective graduates to auditions through contacts at SETC conventions and URTA, as well as interviews at USITT and ATHE. Auditions for entering graduates are held on campus in the presence of the theatre performance faculty. Interviews are also required of candidates before and after school auditions.

MFA JURIES AND PORTFOLIO REVIEW

MFA students are admitted to the program and, when possible, supported with assistantships to form the core of the acting and production company. They must participate in each semester's auditions/portfolio reviews and may only accept assignments at other theatres when they are not engaged for University of Florida productions. Success (and continuation of financial assistance) is based on how thoroughly and successfully responsibilities are met. Graduate students are juried and evaluated twice a year, based on the following criteria.

- 1) Artistic Growth and Potential for Success in the Professional Theatre: Members of the faculty observe students' work in recital performances and in various produced showcases. These scenes and/or production projects with other performances, provide the basis for discussion.
- 2) Academic Achievement: Students' performance in classes is scrutinized and evaluated by the faculty. In order to remain in good standing, graduate students must maintain a 3.0 minimum grade point average. Any grade below B in students' major area of study results in probation.
- 3) "Cast-ability" and Production Ensemble: Graduate students are expected not only to perform pivotal roles and production positions in productions; they are also expected to serve as role models for younger students. This responsibility precisely equates the students' function in all production ensembles. Graduate students are, therefore, evaluated on such qualities as rehearsal and performance discipline, as well as interpersonal skills and relationships. Collegiality, collaboration, cooperation, and general demeanor are included in evaluation.
- 4) Teaching/Production: Teaching/production assistants are required to work approximately 13 1/2 hours per week to fulfill the contractual obligations of 33% assistantships and approximately 20 hours per week for a 46% assistantship. Graduate Assistants work under faculty supervisors who submit written evaluations of the quality of work to the Director.

These letters compose an employment evaluation. After reviewing these documents, students may file rebuttals, which are kept in the students' employment files.

MFA Performance Internship:

MFA acting students are required to complete 6 credit hours of off-campus industry internship, preferably in the third year of the program. This internship is defined as a full-time, full semester working experience with a reputable theatre company or theatrical industry agency. The duties of the internship may be specified by the students in conjunction with the specific institution where the internship occurs. Students are required to submit a letter from the on-site supervisor at the location of the internship explaining the expected nature of the internship and the start and stop dates for the experience. Students must also fill out an evaluative form and receive signatures approving the perspective internship from the Head of Graduate Actor Training, Graduate Studies Coordinator, and the Director of the School of Theatre and Dance before and at the end of the internship experience.

MFA Performance Comprehensive Examination:

MFA acting students are required to complete an examination of comprehensive knowledge during the third year of the program covering areas that may include theater history, literature and criticism, acting theory, mastery of voice and movement techniques, principles of directing, aspects of cultural studies, and questions designed to demonstrate the expression of a sophisticated and unique personal aesthetic. The examination is comprised of questions submitted by members of the graduate performance faculty. Students are allowed one week to complete all sections of the examination and must verify the examination dates with the head of graduate actor training or Graduate Performance Advisor at the beginning of the third year of program studies (within one week of the beginning of the term). The advisor will prepare each student's questions for the determined date(s) of the exam. Students will submit in a typed copy of the completed examination adhering to all rules of current MLA standards and formats for academic writing, including works cited and bibliography pages. The Graduate Performance Advisor will make copies of the examination for distribution to the entire performance faculty and arrange for an examination defense session within one to two weeks following the completion of the examination by the student and the reception of the complete exam by all members of the graduate faculty. All such examinations and defenses must be completed before one week preceding the end of the academic semester in which the exam is administered.

MFA Performance Project in Lieu of Thesis:

The MFA performance project-in-lieu of thesis is expected to be a major role or in a main stage production during the third year of study. Usually, these assignments will be made and confirmed during the preceding spring term before the student enters the third year of study. The thesis role or design assignment may be one that has been suggested by the student. However, the assignment of thesis roles is the ultimate and direct responsibility of the head of graduate actor training in consultation and collaboration with the graduate performance faculty and the Director of the School of Theatre and Dance. Role assignments should be made with concerns for the best interests of the student actor, the needs and opportunities for casting in the current production season, and the agreement of each production director. In preparation for the thesis project, each actor assigned a thesis role must present written background research work for the role to the production director and to the head of graduate actor training at the time of, or before, the first official rehearsal for the production. This research work must include a bibliography. Following the rehearsal process and performance of the thesis role, the student will have no more than two weeks in which to submit a project summary of the process. The thesis project summary report should not exceed 5-10 type-written pages. The student will then prepare a project report abstract, as required by the Graduate School of the University (not to exceed 2-3 pages) and a finished copy of the full performance project report to be submitted no later than one week before the last day of classes in the semester the thesis role has been performed. Each student is assigned a Supervisory Committee at the beginning of the second year of study to assist and advise in this process.

Failure to meet expected standards of all criteria in any semester results in probation. Failure to remove probationary status in the following semester may result in termination of assistantship or dismissal from the program.

MFA PROJECT REPORT

All students must submit a satisfactory document that describes and evaluates their project-in-lieu-of-thesis. The document should provide the performer with the opportunity to review his/her process in concise and concrete terms and demonstrate a procedure for approaching future projects. Above all, it should focus on a high level of reflection, demonstrate the performer's close familiarity with the terminology and methodology of the field and with his/her instruments - emotional, verbal, and analytical. The reader of the document should be able to gather important information on the process and product of a theatre artist. The document contains an evaluation, an annotated bibliography, and an appendix. It is important that the performer consciously approach the MFA thesis role with a view to its eventual analysis and documentation. The performer is *required* to keep a detailed journal from the first reading of the play or discussion of the production. The journal will serve to reconstruct the working process.

Students preparing to write their documents should secure a copy of **GUIDE FOR PREPARING THESES AND DISSERTATIONS** from the Graduate School. Even though MFA candidates do not follow all the guidelines discussed in the manual, they will find much valuable information in this document.

Each candidate is responsible for conforming to regulations governing format, final term procedures, and dates for submitting to his/her Supervisory Committee.

The Graduate School issues deadline dates for each term. The dates and instructions therein supersede those listed in the Graduate Catalog calendar. Copies of deadline dates and related forms and materials are available in the Editorial Office, 109 Grinter Hall (GRI). These deadlines are firm. Additional deadline dates are issued by the College of Fine Arts and the School of Theatre and Dance.

ADVISEMENT

Advisement and counseling of graduate students is conducted by Dr. Mikell Pinkney, Graduate Performance Advisor. In the second semester of study, he/she is assigned a Supervisory Committee comprised of two graduate faculty members. This committee supervises the project-in-lieu-of-thesis and its accompanying report. A supervisory committee chair and member advise and assist the student with the completion of the final project-in-lieu-of-thesis.

RESPONSIBILITIES OF THE SUPERVISORY COMMITTEE AND CHAIR

The Chair of the candidate's Supervisory Committee is basically responsible for the level of scholarship exhibited in the Project Report. The manuscript must demonstrate a high level of professional competence, and only the Supervisory Committee can give the candidate the guidance and instruction necessary to achieve this goal.

The Chair of the Committee will be assigned to the performer from the beginning of the process. The Chair will be available to answer any questions concerning modes of analysis and documentation, but will not interfere with the director's role. It is the responsibility of the Chair of the Committee to ascertain that the candidate's report is written in acceptable English, in an appropriate scholarly style, and that it is carefully proofed prior to submission to the Graduate Faculty of the College of Fine Arts.

At the candidate's final examination, each member will certify on the line above his/her name on the signature page that he/she has read the final version of the manuscript and found it acceptable in scope and quality. The Report of Final Examination form accompanies the Project Report.

The Graduate Advisor for the School of Theatre and Dance distributes a schedule of deadline dates for the semester to students expecting to graduate and the Chairs of their Supervisory Committees. These dates are based on deadline dates established by the Graduate School and the College of Fine Arts. Students submit materials to the Chairs of the Supervisory Committees in conformance with the deadline dates. The Committee Chair advises when he/she is completely satisfied with the document. At that point, the student presents a clean copy of the complete document (Evaluation and Bibliography) to the Second Reader for his/her comments and suggestions. The student reviews these notes with his/her Chair. After the student and the Committee Chair have agreed upon incorporation of the Second Reader's notes, the final, complete document, with all supporting materials, is submitted to the full Committee for final review before the oral defense and submission of the document to the Graduate Faculty of the College of Fine Arts. No reader should hold the document for longer than one week and no writer should expect the document to be returned in less than one week.

FINAL TERM PROCEDURES FOR THE MFA DEGREE

Registration

All degree candidates must be registered for at least three credit hours during the term the final examination is given and the term the degree is conferred.

Degree Application

By approximately the second week of the final term (consult the deadline dates for the exact date), all candidates must apply at the Registrar's Office, 222 Criser Hall, for a degree to be awarded at the end of that term. This application may be made on the Audit Information Sheet filed with registration; care must be taken to cite the correct degree, term, and year. This application must be renewed by the candidate each term that graduation is expected. Candidates who do not meet this deadline will not be permitted to graduate during that term. The Dean's Office must be informed if any candidate wishes to remove his/her name from the graduation list of Fine Arts.

Requirements for Graduation

It is essential that all candidates check with the Records Office (288 GRI) to be sure that all requirements for graduation have been met or will be met in the final semester. Petitions of degree requirements and transfer of credit will be entertained by the Graduate School no later than the term preceding the one in which the candidate is to receive the degree. Consult the deadline dates for the exact date.

Preparation for Final Examination

Every candidate should ascertain the School, College, and Graduate School deadlines for submitting the manuscript. He/she should schedule the final examination to allow time to make corrections in order to meet final submission deadlines.

Submission of Project Report and Supporting Documentation

The project report is submitted to the Graduate Faculty of the College of Fine Arts in approximately the 13th week of classes. The Project Report must be defended and in final form prior to submission. Only the Chair of the Committee may request an extension of time in cases of extremely unusual circumstances.

No later than the dates specified, candidates must submit the following materials:

1. Two complete copies of the Project Report to the Dean of Fine Arts, typed on 20 pound, 100% rag bond, fully signed and inserted in the specified expanding folder. Appendix pages need not be duplicated on rag bond paper.
2. Signed final Examination Report accompanies the Project Report.

3. Three copies of the abstract (two page maximum), separate and without page numbers, copied on 20 pound, 100% rag bond; two copies to the Graduate School and one copy to the Dean of Fine Arts.
4. Profile of Position after Graduation (available in 109 GRI) to the Graduate School.
5. A library binding processing fee of \$12.80 is required for all students. Pay at S113 Criser and submit the receipt in your expanding envelope.

Style Guide

The School of Theatre and Dance requires use of the current edition of the *MLA Handbook for Writers of Research Papers*, by Joseph Gibaldi in writing the Project Report.

Number of Copies

The candidate supplies two copies in individual, letter-sized, heavy-duty, expanding fiber envelopes with elastic, string, or Velcro closures to the College of Fine Arts' Dean's Office. Each envelope should be labeled on the upper-left flap with surname, initials; major schools; degree; e-mail address or telephone number; and month and year of graduation. A library binding processing fee of \$12.80 is required for all students. Please pay at S113 Criser and submit the receipt in your expanding envelope. The student may prepare a personal copy and should also check if their supervisory committee chair would like a personal copy. Personal copies are not submitted to the Dean's Office; however, students may submit extra signature pages, which will be signed and returned to the student for inclusion in personal copies.

Printing and Copying

The report must be printed on thesis paper, double-spaced, one side only, in any standard typeface. It must be uniform in size, face, and color throughout the manuscript. Do not use bold-faced fonts. The use of a word processing program is strongly encouraged. All type must be sharp, clear, and clean, with no weak areas.

Paper stock for the manuscript is 8 1/2" x 11" bond, 20 pound, 100% rag content, whether cotton, linen, or fiber. Locally available brands include Southworth, Parchment Deed, and Eatons. Hold a sheet up to the light; correct paper stock will be watermarked with brand name and 100% fiber content. This paper is not required for the document appendix except for the signature page. Copies of abstracts submitted separately must be on thesis-bond paper.

Corrections

The appearance of the finished work should be neat, clean, and without noticeable corrections.

Final copies of all manuscripts must be submitted in the specified expanding folder.

Length, Spacing, and Margin Requirements

The length of the Project Report is no fewer than 7,500 and no more than 15,000 words (approximately 25-50 pages).

All standard manuscript copy (between lines of text and between paragraphs) should be typed double-spaced as per the MLA Handbook.

The margin on the left side of should be 1 1/2" top. Right and bottom margins should be at least 1". All text, including page numbering and footnoting (if applicable), should fall within these margins.

A 2" margin from the top of the page should be used for the first page of the Evaluation, Acknowledgments, Table of Contents, and Bibliography.

Preliminary Pages

Preliminary pages of every manuscript must include a Title Page, a Table of Contents, and an Abstract, and may include a Dedication and Acknowledgments. All are counted; only

the Acknowledgments, Table of Contents, and Abstract are numbered with small Roman numerals. Sequence is as follows: Title Page, Dedication, Acknowledgments, Table of Contents, Abstract.

Title Page

Titles must be consistent in every respect, including punctuation and hyphenation, on the Title Page, the Abstract, and supplementary forms. Check punctuation, hyphenation, underlining, spelling, capitalization, and so forth. Copy, spacing, and paper bond must meet Graduate School requirements.

Use legal name on the Title Page, Abstract, and all forms. Do not use first name and initial in one place and first and middle name in another.

Table Page

Table of Contents should list the following items: Acknowledgments, Abstract, Evaluation, Annotated Bibliography, and Appendix. Separate appendix items should be listed and indented under the main title.

Abstract

Immediately preceding page one of main text, the Project Report must include an Abstract that describes the content and organization of the report. Abstracts cannot exceed two pages and must conform to standard margin requirements. Copy, spacing, and paper bond must meet Graduate School requirements.

Evaluation

The Evaluation section is the main body of the Project Report. Organization and content allow for creativity in this manuscript; it reflects primary areas of concern for individual students and projects. The thrust of this section, however, must be evaluative. Processes of research, analysis, rehearsal, and performance may be explored. It should offer readers insight into an performer's or designer's process and product. This report must be written in "appropriate scholarly style."

The following is a suggested format:

1. Introduction (ca. 500 words). May contain comments on the process of choosing the play and/or role; other pertinent comments.
2. Text analysis (ca. 1,000 - 1,500 words). A concise discussion of the text, placing it within its history, genre, critical tradition, etc., and including a brief performance history. Use of secondary materials (reviews, criticism) is strongly recommended. The point of the text analysis is to demonstrate the performer's awareness of the problems and possibilities of the role as they emerge from the text.
3. Documentation and analysis of rehearsal process and performance preparation (ca. 5,000-6,000 words). This main section of the thesis allows the performer to demonstrate his/her sophistication in using techniques learned in the MFA program, for constructing a performance and thinking about the process. In this section, the performer should be explicit about his/her methodology and refer to standard terminology and acting literature. The approach can be either chronological (charting progress) or thematic (documenting selected areas of concentration). The writer should avoid being merely anecdotal and should draw on the acting diary to establish a clear sense of the process of understanding and exploring the role. The emphasis should be on problem solving, demonstrating how the specific challenges of the role were met. The section should conclude with an analysis of the methods used and their adequacy to the project.
4. Performance (ca. 500-1,000 words). A brief discussion of the performance of the role should note whether the rehearsal period accomplished a comprehensive preparation for the live performance (and if not, why?), how

the performance progressed from opening to closing, and citing verbal feedback and criticism as well as any written reviews.

5. Conclusion (ca. 300-500 words). Final summary evaluation of the thesis project.

Bibliography

All research sources are listed in correct bibliographic format.

Appendix

The Appendix section of the Project Report reflects the performer's process and must include a copy of the printed program in plastic binder and production slides or photographs in plastic holders with credit to photographer.

Biographical Sketch

A biographical sketch is required of all candidates. The biographical sketch should be in narrative form. It typically includes the educational background of the candidate.

Signature Page

Committee Chairs will supply the correct format for the signature page.

Appendix

FACULTY LISTING

Kevin Marshall, Director, Professor, Room 214, 273-0501. email: kmarshall@arts.ufl.edu
Tim Altmeyer, Assistant Professor, Room 232, 273-0503. email: taltmeyer@ufl.edu
Kevin Austin, Assistant in Advising, Room 233, 273-0519. email: kaustin@arts.ufl.edu
Dr. Rusti Brandman, Professor Emeritus, Co-Director of the Center for the Arts in Healthcare Research and Education. email: drdance@ufl.edu
Yanci Bukovec, Assistant Professor, Room 231, 273-0517. email: yanci@ufl.edu
Kelly Drummond Cawthon, Associate Professor, Room 230, 273-0516. email: kcawthon@ufl.edu
Mihai Ciupe, Associate Professor, Room 206, 273-0509. email: mciupe@ufl.edu
Mohamed DaCosta, Lecturer in African Performing Arts, Room 235, 273-0521. email: dacosta1@ufl.edu
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Paul Favini, Associate Professor, Coordinator of Design, Room 204, 273-0507. email: favinip@ufl.edu
Joan Frosch, Professor, Co-Director of the Center for World Arts, Room 213, 273-0502. email: jfrosch@arts.ufl.edu
Stacey Galloway, Assistant Professor, Room 205, 273-0508. email: sgallowa@ufl.edu
Isa Garcia-Rose, Adjunct Professor, 273-0500. isa@ufl.edu
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Angela McDonough, Adjunct Lecturer, 239-272-6677. email: ammdance@yahoo.com
Dr. Mikell Pinkney, Associate Professor, Room 203. 273-0512. email: mpinkney@ufl.edu
Neta Pulvermacher, Assistant Professor, Room 236. 273-0522. email: neta@ufl.edu
Dr. Ralf Remshardt, Associate Professor, Room 227. 273-0513. email: dralf@ufl.edu
Ric Rose, Associate Professor, Coordinator of Dance, Room 225. 273-0506. email: rarose@ufl.edu
Kathy Sarra, Adjunct Professor, McCarty C 3rd Floor, 392-0246. email: kmsarra@aol.com
Jill Sonke, Adjunct Faculty Lecturer in Dance in Medicine, Co-Director of the Center for the Arts and Healthcare Research and Education (CAHRE), Phone: 265-0768. email: jsonke@ufl.edu
Ken Tosti, Guest Artist, 352-281-9309
Dr. Judith Williams, Professor, International Production Program Coordinator, Room 210, 273-0511. email: jwbw@ufl.edu
Dr. David Young, Graduate Research Professor, Room 224, 273-0505. email: youngd@ufl.edu

STAFF LISTING

Todd Bedell, Master Electrician, Room G-208, 392-9946. email: tbedell@ufl.edu
Tony Berry, Master Carpenter, Room G-016, 273-1489, email: tonyberry@ufl.edu
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Rachel Hunt, Secretary, Atrium, 273-0549, email: music55rachel@ufl.edu
Carrie Salazar, Senior Secretary, Mezzanine, email: csalazar@arts.ufl.edu
Sarah White, Production Manager, Mezzanine, 273-0526. email: swhite@arts.ufl.edu

OTHER IMPORTANT NUMBERS

Acrosstown Repertory Theatre	619 S. Main Street, 32601 acrosstown.org/	538-5516
Computer Help Desk	FAA	392-6793
Constans Theatre Box Office	Hours: 12:00 pm – 5:00 pm Monday through Friday	392-1653 fax: 392-5100
Curtis M. Phillips Center for the Performing Arts Box Office	315 Hull Road; PO Box 112750 performingarts.ufl.edu/venues/phillips-center	273-2460 392-2787
Dance Alive!	Judy Skinner dancealive.org/dalive@bellsouth.net	371-2986
Fax in Scenic Studio Office		392-1268
Film Studies	Turlington Hall web.english.ufl.edu/film/	392-6650
Fine Arts College Council (FACC)	Dean Marcia Isaacson, Advisor, 101 Fine Arts – Dean's Office	392-0207
Fine Arts Dean's Office	101 FAA	392-0207
Florida Players	Reitz Union 315B	392-1665 x 315
Florida Theatrical Association	Kevin Keegan	954-463-5180
Gainesville Community Playhouse	4039 NW 16th Blvd., 32605 gcplayhouse.org	376-4949
Gainesville Symphony Orchestra	Leslie Odom (UF contact)	336-5448
Graduate Office	164 Grinter Hall	392-6622
Hippodrome Administration Box Office	25 E. Second Place, 32601 thehipp.org	373-5968 375-4477
Instructional Resources (OIR)	1215 Turlington Hall	392-6683
O'Connell Center	Campus	392-5500
School of Art and Art History	Third floor of FAC	392-0201
School of Music	Music Building	392-0223
Student Health Center	Infirmery Building	392-1161

WEBSITES OF INTEREST

Alachua County, FL website:	www.co.alachua.fl.us/
CAHRE:	www.arts.ufl.edu/cahre
Fine Arts Website:	www.arts.ufl.edu/
City of Gainesville website:	www.cityofgainesville.org
Gatorlink home page:	www.gatorlink.ufl.edu/
Isis home page:	www.isis.ufl.edu/
Registrar home page:	www.registrar.ufl.edu/
Theatre and Dance home page:	www.arts.ufl.edu/theatreanddance/
UF main page:	www.ufl.edu/

CRITICAL DATES

All deadlines are effective at 5:00 p.m. on the last date unless indicated otherwise. All paperwork should be submitted to the appropriate office, generally the Office of the University Registrar in 222 Criser Hall.

2009 Academic Dates	Fall
<u>Advance Registration</u> (at or after assigned time)	March 23 - May 5 May 7 - June 23 June 25 - August 11 August 13-19
<u>Employee EEP Registration</u> (11:59pm of last day)	August 13-28
<u>Regular Registration</u>	August 20-21
Classes Begin	August 24
<u>Drop/Add</u> (at or after assigned start time) (11:59 pm of last day)	August 24-28
<u>Late Registration</u> (11:59 pm of last day)	August 24-28
<u>Nondegree Registration</u> (at or after assigned start time) (11:59 pm of last day)	August 26-28
Withdrawal with no Fee Liability (11:59 pm of last day)	August 28
<u>Fee Payments</u> (3:30 pm, Financial Services)	September 4
<u>Residency Reclassifications</u>	September 4
<u>S-U Grade Option</u>	September 11
<u>Degree Applications</u>	September 18
Withdrawal, All Courses, with 25% Refund (W assigned)	September 18
<u>CLAST Exam</u>	October 3 (tent.)
<u>Drop or Add a Course by College Petition</u>	November 23
<u>Withdrawal</u> from UF (W assigned)	November 23
Classes End	December 9
<u>Honors Theses</u> due to College Advising Offices	December 9
Reading Days - no classes	December 10-11
<u>Final Exams</u>	December 12, 14-18
<u>Commencement</u>	December 18-19
<u>Final Grades</u> available (late night, on ISIS)	December 22
<u>Degree Status</u> available (late night, on ISIS)	December 22
Holidays - no classes	September 7: Labor Day October 16-17: Homecoming November 11: Veterans Day November 26-28: Thanksgiving

2010 Academic Dates	Spring
<u>Advance Registration</u> (at or after assigned time)	November 2 - December 22 December 24 - January 3
<u>Employee EEP Registration</u> (11:59pm of last day)	December 24 - January 11
<u>Regular Registration</u>	January 4
Classes Begin	January 5
<u>Drop/Add</u> (11:59 pm of last day)	January 5-8 and 11
<u>Late Registration</u> (11:59 pm of last day)	January 5-8 and 11
<u>Nondegree Registration</u> (at or after assigned time) (11:59 pm of last day)	January 7-8 and 11
Withdrawal with no Fee Liability (11:59 pm of last day)	January 11
<u>Fee Payments</u> (3:30 pm, Financial Services)	January 15
<u>Residency Reclassifications</u>	January 15
<u>S-U Grade Option</u>	January 22
<u>Degree Applications</u>	January 29
Withdrawal, All Courses, with 25% Refund (W assigned)	January 29
<u>CLAST Exam</u>	February 20 (tent.)
<u>Drop or Add a Course by College Petition</u>	April 9
<u>Withdrawal</u> from UF (W assigned)	April 9
Classes End	April 21
<u>Honors Theses</u> due to College Advising Offices	April 21
Reading Days - no classes	April 22-23
<u>Final Exams</u>	April 24, 26-30
<u>Commencement</u>	April 29-30, May 1-2
<u>Final Grades</u> available (late night, on ISIS)	May 4
<u>Degree Status</u> available (late night, on ISIS)	May 4
Holidays - no classes	January 18: Martin Luther King Jr. Day March 6-13: Spring Break

SCHOOL OF THEATRE AND DANCE

2009-2010 SEASON

FALL 2009

A STREETCAR NAMED DESIRE

By Tennessee Williams
Directed by Judith Williams
Constans Theatre
September 18 & 22-26 at 7:30 pm
September 20 & 27 at 2:00 pm

THE CLEAN HOUSE

By Sarah Ruhl
Directed by David Young
Nadine McGuire Black Box Theatre
October 2-3 & 6-10 at 7:30 pm
October 4 & 11 at 2:00 pm

BFA DANCE SHOWCASE

Nadine McGuire Studio G-6
October 29-November 1

DAMN YANKEES

Words and Music by
Richard Alder & Jerry Ross
Book by
George Abbott & Douglass Wallop
Directed by Tony Mata
Constans Theatre
November 6 & 10-14 at 7:30 pm
November 8 & 15 at 2:00 pm

AGBEDIDI

Directed by Mohamed DaCosta
Constans Theatre
December 4-5 at 7:30 pm
December 6 at 2:00 pm

SPRING 2010

OEDIPUS THE KING

By Sophocles
Directed by Yanci Bukovec
Nadine McGuire Black Box Theatre
January 29-30 & February 2-6 at 7:30 pm
January 31 & February 7 at 2:00 pm

DANCE 2010

Directed by Ric Rose
Constans Theatre
February 19-20 & 23-27 at 7:30 pm
February 21 & 28 at 2:00 pm

IN THE BLOOD

By Suzan-Lori Parks
Directed by Tim Altmeyer
Nadine McGuire Black Box Theatre
March 19-20 & 23-27 at 7:30 pm
March 21 & 28 at 2:00 pm

THE WOMEN

By Clare Boothe Luce
Directed by Mikell Pinkney
Constans Theatre
April 9-10 & 13-17 at 7:30 pm
April 11 & 18 at 2:00 pm

BFA DANCE SHOWCASE

Nadine McGuire Studio G-6
April 15-18

**Tickets available
at the University Box Office,
by calling 352-392-1653 or at www.ticketmaster.com**

ORGANIZATIONS AND SPECIAL EVENTS

SCHOOL OF THEATRE AND DANCE CONVOCATION

Fall semester: August 24 at 4 pm in the Constans Theatre
Spring semester: April 21 at 4 pm in the Constans Theatre
All Theatre and Dance students are required to attend.

FLORIDA PLAYERS

Florida Players is a student theatre company funded by UF Student Government with the purpose of producing plays, fostering appreciation and interest in theatre at the University of Florida, and preparing students for the professional world. Membership is open to all UF students willing to be involved in various facets of the organization ranging from performance to community outreach programs. Meetings are held the first Wednesday of every month and active membership is maintained by attendance. Florida Players' office is located in the student government area on the third floor of the Reitz Union. Visit them on the web at <http://www.floridaplayers.org>.

ALPHA PSI OMEGA

The Eta Tau cast is part of the national honorary society Alpha Psi Omega. The organization promotes and publicizes theatre at the University of Florida and recognizes student and faculty excellence in dramatic activities. Applications for membership are available once a semester, and initiation times are posted. The Alpha Psi Omega office number is 337-5781 (located in the Reitz Union).

FLORIDA MOD PROJECT

The MOD project is a modern dance repertory company of the University of Florida School of Theatre and Dance. Admission is by audition and membership is for a minimum of one year. Members have the opportunity to work with professionals on producing guest, faculty, and their own choreography in various local and touring traditional and extraordinary performance venues. Contact professor Kelly Drummond Cawthon, Advisor, 273-0516, or email: modproject@aol.com.

AGBEDIDI AFRICA DANCE AND DRUM

Agbedidi is the University of Florida's African dance and drum ensemble. Students may participate as dancers, drummers, or both. Membership is by audition and participation in World Dance and Intercultural Performance DAA 2381. Director Mohamed DaCosta may be reached at 273-0521. Professor Joan Frosch, may be reached at 273-0502. Email: jfrosch@arts.ufl.edu or dacosta1@ufl.edu

JACARE BRAZIL DANCE

Jacaré Brazil Dance is the dance ensemble dedicated to performances with the musical ensemble, Jacaré Brazil. Membership is by audition and participation in World Dance and Intercultural Performance DAA 2381. Directors Aimee Green and Professor Larry Crook may be reached at 392-0223 x 235 or at lcrook@ufl.edu.

THEATRE STRIKE FORCE

Theatre Strike Force is a student organization with the purpose of presenting improvisational theatre which focusing on social concerns. The group performs primarily in a street theatre context to reach an audience of those who would not ordinarily think of attending a theatre.

SONG AND DANCE/GATOR TONES

Song and Dance/Gator Tones is a cabaret ensemble which performs for various community organizations to combine entertainment and fund-raising functions. Membership is by audition. Faculty Coordinator of Song and Dance/GatorTones is Tony Mata, 273-0514. Email: tmata@ufl.edu

DIVERSITY ARTISTS PROJECT

Diversity Artists Project (DAP) is an annual project that uses the arts as a catalyst for social change. Sponsored by the Center for World Arts in cooperation with the School of Theatre and Dance, audition and participation in Diversity Artists Project, DAA 4930 is required. DAP features a residency by an internationally known company, performances, and community outreach. Director of DAP is Professor Joan Frosch, 273-0502.

STUDENT ADVISORY BOARD

A board comprised of student volunteers will meet each semester with the School Director for the purpose of discussing school philosophy, policies, and concerns.

HOLIDAY PARTY/THE SPRING HONORS

An annual holiday party planned by the Florida Players Social Committee occurs at the end of the fall term and the Spring Honors Evening is held at the end of the spring semester to celebrate and recognize outstanding work and talent. Both events are dress-up affairs.

FINE ARTS COLLEGE COUNCIL

The Fine Arts College Council (FACC) is composed of student representatives from each of the College's Department/Schools. FACC is concerned with enhancing the artistic and academic environment within the College. The Council represents all students, organizations, and clubs within the College and encourages cooperation, understanding, and solidarity in matters relative to the curriculum, student affairs, faculty, and administration. FACC promotes and funds selected projects and scholarships that are of value to students in the College of Fine Arts. Although voting privileges are governed by the Council's Constitution, all students in the College are invited and encouraged to participate in FACC meetings and activities. 2008-2009 FACC officers have not yet been elected. Dean Marcia Isaacson is FACC Advisor (101 FAA) and may be reached at 392-0207.

SENIOR PROJECT

N.B. YOU WILL NOT BE REGISTERED FOR THE COURSE UNTIL THE SENIOR PROJECT FORM IS APPROVED AND SIGNED BY THE UNDERGRADUATE ADVISOR. ALL PARTS MUST BE COMPLETED.

NAME: _____ UFID#: _____

SENIOR PROJECT (Check appropriate course number)

___ DAN 4959 Credit Hours ___ Faculty Advisor: _____

___ THE 4959 Credit Hours ___ Faculty Advisor: _____

___ THE 4970 Credit Hours ___ Faculty Advisor: _____

(Print)

TERM for which this Senior Project applies:

Fall 200 ___ Spring 200 ___ Summer 200 ___ A ___ B ___ C ___

Write a brief statement of purpose including a short outline of the major points and ideas to be explored in this Senior Project.

Student Signature: _____ **Date:** _____

After you get the faculty advisor and School Director's signatures, please return this form to the undergraduate advisor, 233 Nadine McGuire Pavilion, for approval and registration.

OFFICE USE ONLY		APPROVED ___	DENIED ___
Faculty Advisor: _____		Date: _____	
School Director (BFA): _____		Date: _____	
Undergraduate Coordinator (BA): _____		Date: _____	
Undergraduate Advisor: _____		Date: _____	
(Signatures)			

INDIVIDUAL STUDY

N.B. YOU WILL NOT BE REGISTERED FOR THE COURSE UNTIL THE INDIVIDUAL STUDY FORM IS APPROVED AND SIGNED BY THE UNDERGRADUATE ADVISOR. ALL PARTS MUST BE COMPLETED.

NAME: _____ UFID#: _____

INDIVIDUAL STUDY (Check appropriate course number)

___ DAN 4905 Credit Hours ___ Instructor's Name: _____
___ THE 4905 Credit Hours ___ Instructor's Name: _____

TERM for which this Individual Study applies:

Fall 200 ___ Spring 200 ___ Summer 200 ___ A ___ B ___ C ___

Write a brief statement of purpose including a short outline of the major points and ideas to be explored in this Individual Study.

STUDENT SIGNATURE: _____ DATE: _____

After you get the faculty signature, please return this form to the undergraduate advisor, 233 Nadine McGuire Pavilion, for approval and registration.

<u>OFFICE USE ONLY</u>	
	APPROVED ___ DENIED ___
FACULTY SIGNATURE: _____	DATE: _____
ADVISOR SIGNATURE: _____	DATE: _____

PRODUCTION PRACTICUM

N.B. YOU WILL NOT BE REGISTERED FOR THE COURSE UNTIL THE PRODUCTION PRACTICUM FORM IS APPROVED AND SIGNED BY THE UNDERGRADUATE ADVISOR. ALL PARTS MUST BE COMPLETED.

NAME: _____ UFID#: _____

PRODUCTION PRACTICUM:

___ TPA 4946 Credit Hours ___ Instructor's Name: _____

TERM for which this Production Practicum applies:

Fall 200___ Spring 200___ Summer 200___ A___ B___ C___

Write a brief statement of purpose including a short outline of the duties, responsibilities, and total hours included in this Production Practicum.

STUDENT SIGNATURE: _____ DATE: _____

After you get the faculty signature, please return this form to the undergraduate advisor, 233 Nadine McGuire Pavilion, for approval and registration.

<u>OFFICE USE ONLY</u>	
	APPROVED ___ DENIED ___
FACULTY SIGNATURE: _____	DATE: _____
ADVISOR SIGNATURE: _____	DATE: _____

Director: Kevin Marshall

The BA curriculum is designed for students who desire a liberal arts education with an emphasis in theatre. Transfer students with an AA Degree may be required to complete additional courses in the College of Liberal Arts and Sciences basis distribution. Students must earn a grade of C or better in each. These courses may not be taken S-U.

BACHELOR OF ARTS IN THEATRE—GENERAL THEATRE

Tracking classes are in bold print

1. Fall	cr.	2. Spring	cr.
TPP 2110 Acting 1*	3	TPP 3111 Acting 2	3
THE 2020 Introduction to Theatre*	3	TPA 2202c Stagecraft*	4
_____ Social/Behavioral Science (GE)	3	_____ Physical Science (GE)	3
_____ Biological Science (GE)	3	_____ Composition (GE)	<u>3</u>
_____ Mathematics (GE)	<u>3</u>		13
	15		
3. DAN 2100 Dance Appreciation for 21st Century	3	4. TPP 3311 Directing	3
TPA 2232c Beg. Costume*	3	_____ Theatre Elective	3
TPA 2120c Beg. Makeup*	1	THE 4950 Production & Performance	1
TPP 3650 Script Analysis	3	_____ Biological Science (GE)	3
_____ Foreign Language	<u>5</u>	_____ Foreign Language	<u>5</u>
	15		15
5. THE 4110 History of Theatre 1 (H/I)	3	6. THE 4111 History of Theatre 2 (H/I)	3
THE 4950 Production & Performance	1	_____ Social/Behavioral Science (GE)	3
_____ Mathematics (GE)	3	_____ Physical Science	3
_____ Physical or Biological lab	1	_____ Upper Division Elective	3
_____ Social/Behavioral Science (GE)	3	_____ Upper Division Elective	<u>3</u>
_____ Upper Division Elective	3		16
_____ Upper Division Elective	<u>3</u>		
	16		
7. THE 3234 Diversity/Multi Amer Theatre (HI)	3	8. THE 4481 Dramaturgy or	3
_____ Theatre Elective	3	TPP 4600 Playwriting	3
_____ Theatre Elective	3	_____ Theatre Elective	3
_____ Upper Division Elective	3	_____ Theatre Elective	2
_____ Upper Division Elective	<u>3</u>	THE 4970 Senior Project/ BA Majors	1
	15	_____ Upper Division Elective	3
		_____ Upper Division Elective	<u>3</u>
			15

Total Undergraduate Credits: 120

* A grade of B or better must be earned in TPP 2110, THE 2020, TPA 2202c, TPA 2232c and TPA 2120c in order to continue in the BA program.

Elective Requirement. An upper division elective is any 3000/4000 level course. At least 18 hours of upper division electives must be from courses outside the School of Theatre and Dance. Lower division courses can be accepted if they are part of an approved minor

All students pursuing the BA Degree must consult Advisor before attempting the elective portion of this program.

The College of Fine Arts has a selective admissions policy that requires an audition or portfolio submission for admission in the majority of programs. Consult the Advisor for additional information regarding admission requirements.

Tracking classes are in bold print.

BFA in THEATRE PERFORMANCE—ACTING

1.	Fall	cr.	2.	Spring	cr.
	TPP 2110 Acting 1	3		TPP 3111 Acting 2	3
	THE 2020 Introduction to Theatre	3		TPA 2232c Beginning Costume	3
	TPA 2202c Stagecraft	4		TPA 2120c Beginning Makeup	1
	DAA 1000 Fundamentals of Dance	3	_____	Mathematics (GE)	3
	_____ Mathematics (GE)	<u>3</u>	_____	Compostion (GE)	<u>3</u>
		16			13
3.			4.		
	TPP 3113 Acting 3	3		TPP 4114 Acting 4	3
	TPP 3650 Script Analysis	3		TPP 3283 Movement 2 or Voice 2	3
	TPP 2282 Movement Training 1 or Voice 1	3		THE 4950 Production & Performance	1
	TPA 3214 Introduction to Light & Sound	3	_____	Physical/Biological Science (GE)	3
	_____ Physical/Biological Science (GE)	<u>3</u>	_____	Social/Behavioral Science (GE)	3
		16	_____	Elective	<u>3</u>
					16
5.			6.		
	TPP 4140 Acting: Period Styles 1	3		TPP 4144 Acting: Period Styles 2	3
	TPP 4287 Voice Training 1 or Movement 1	3		TPP 4288 Voice 2/ Movement 2	3
	THE 4950 Production & Performance	1	_____	Elective	3
	THE 4930 African American History <i>OR</i>		_____	Social/Behavioral Science (GE)	3
	THE 3234 Diversity & Multi Cultural	3	_____	Physical/Biological Science	<u>3</u>
	_____ Social/Behavioral Science (GE)	<u>3</u>			15
		13			
7.			8.		
	THE 4110 Theatre History on Stage 1 (GE)	3		THE 4111 Theatre History on Stage 2 (GE)	3
	TPP 4221 Audition Workshop	3		THE 4950 Senior Project	2
	TPP 3251 Fundamentals of Musical Theatre	3	_____	Theatre Elective	3
	_____ Elective	3	_____	Theatre Elective	3
	_____ Elective	<u>3</u>	_____	Theatre Elective	<u>3</u>
		15			14
9.	Summer				
	THE 4945 Summer Theatre Repertory	6			

Total Undergraduate Credits: 124

Recommended Electives:

THE 4481 Production Dramaturgy	TPA 2248 Advanced Stage Makeup
TPP 3124 Improv & Social/Political Issues	TPA 4601 Stage and Theatre Management
TPP 3311 Directing	TPP 2260 Acting for the Camera
TPP 4531 Stage Violence	TPP 4600 Playwriting Workshop
TPP 4730 Stage Dialects	

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Tracking classes are in bold print.

BFA in THEATRE PERFORMANCE—MUSICAL THEATRE

<p>1. Fall</p> <p>TPP 2110 Acting 1</p> <p>THE 2020 Intro. to Theatre for Majors</p> <p>DAA 1000 Fund. of Dance Technique</p> <p>_____ Composition (GE)</p> <p>_____ Mathematics (GE)</p>	<p>cr.</p> <p>3</p> <p>3</p> <p>3</p> <p>3</p> <p><u>3</u></p> <p>15</p>	<p>2. Spring</p> <p>TPP 3111 Acting 2</p> <p>MVV 1411 Voice</p> <p>TPP 2250 Song & Dance for the Theatre</p> <p>DAA 2204 Basic Ballet</p> <p>_____ Mathematics (GE)</p> <p>_____ Social/Behavioral Science</p>	<p>cr.</p> <p>3</p> <p>2</p> <p>1</p> <p>2</p> <p>3</p> <p><u>3</u></p> <p>14</p>
<p>3.</p> <p>TPP 3113 Acting 3</p> <p>TPP 2282 Fundamentals of Voice Production</p> <p>MUT 1001 Rudimentary Theory*</p> <p>DAA _____ Dance*</p> <p>MVV 1411 Voice</p> <p>TPP 2250 Song & Dance for the Theatre</p> <p>_____ Physical/Biological Science (GE)</p>	<p>cr.</p> <p>3</p> <p>3</p> <p>2</p> <p>2</p> <p>2</p> <p>1</p> <p><u>3</u></p> <p>16</p>	<p>4.</p> <p>TPP 4114 Acting 4</p> <p>TPA 2202c Stagecraft</p> <p>MVV 1411 Voice</p> <p>DAA _____ Dance*</p> <p>TPP 2250 Song & Dance for the Theatre</p> <p>_____ Social/Behavioral Science</p>	<p>cr.</p> <p>3</p> <p>4</p> <p>2</p> <p>2</p> <p>1</p> <p><u>3</u></p> <p>15</p>
<p>5.</p> <p>MUT 1121 Music Theory 1</p> <p>TPP 3251 Fundamentals of Mus. Theatre Acting</p> <p>DAA _____ Dance*</p> <p>MVV 1411 Voice</p> <p>MUS 2211 English Diction</p> <p>TPP 2250 Song & Dance for the Theatre</p> <p>_____ Humanities (GE)</p> <p>MVK 1111 Secondary Piano 1</p>	<p>cr.</p> <p>4</p> <p>3</p> <p>2</p> <p>2</p> <p>1</p> <p>1</p> <p>3</p> <p><u>1</u></p> <p>17</p>	<p>6.</p> <p>TPA 2232c Beginning Costume</p> <p>TPP 3252 Music Theatre Acting Styles</p> <p>DAA _____ Dance*</p> <p>MVK 1112 Secondary Piano 2</p> <p>TPP 2250 Song & Dance for the Theatre</p> <p>MVV 1411 Voice</p> <p>TPA 2120c Beginning Makeup</p> <p>_____ Social/Behavioral Science</p>	<p>cr.</p> <p>3</p> <p>3</p> <p>2</p> <p>1</p> <p>1</p> <p>2</p> <p>1</p> <p><u>3</u></p> <p>16</p>
<p>7.</p> <p>_____ Elective</p> <p>THE 4110 Theatre History on Stage 1 (GE)</p> <p>THE 4950 Production & Performance</p> <p>TPP 3253 Adv. Studies in Musical Theatre Act.</p> <p>MVV 1411 Voice</p> <p>_____ Physical/Biological Science (GE)</p>	<p>cr.</p> <p>3</p> <p>3</p> <p>1</p> <p>3</p> <p>2</p> <p><u>3</u></p> <p>15</p>	<p>8.</p> <p>THE 4285or History of Arch. for Stage</p> <p>THE 4260 Designers or Costume History</p> <p>THE 4111 Theatre History on Stage 2</p> <p>THE 4959 Senior Project</p> <p>TPP 2250 Song & Dance for the Theatre</p> <p>THE 4950 Production & Performance</p> <p>_____ Theatre Elective</p> <p>_____ Physical/Biological Science</p>	<p>cr.</p> <p></p> <p>3</p> <p>3</p> <p>2</p> <p>1</p> <p>1</p> <p>3</p> <p><u>3</u></p> <p>16</p>

Total Undergraduate Credits: 124

* Specific courses approved by dance faculty as appropriate to student's technical level.

** TPP 2250 *Song and Dance for the Theatre* may be repeated up to 6 credits for ensemble credit.

Advisor: Kevin Austin, kaustin@arts.ufl.edu (352) 273-0519

Director: Kevin Marshall

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Tracking classes are in bold print.

BFA in THEATRE PRODUCTION – Costume Design

1.	Fall	cr.	2.	Spring	cr.
	THE 2020 Introduction to Theatre	3	TPA 2074 Drawing & Rendering		3
	TPP 2110 Acting I	3	TPA 2120c Beginning Makeup		1
	TPA 2232c Beginning Costume	3	TPA 2075 Scene Painting		3
	TPA 2202c Stagecraft	4	_____ Mathematics (GE)		3
	_____ Mathematics (GE)	<u>3</u>	_____ Composition (GE)		3
		16	_____ Social/Behavioral Science (GE)		<u>3</u>
					16
3.			4.		
TPA 4239 Costume patterning		3	THE 4260 Costume History <u>OR</u>		
TPA 3238 Adv Costume Construction		3	TPA 4049 Costume Design		3
TPP 3650 Script Analysis		3	THE 4950 Production & Performance		1
THE 4950 Production & Performance		1	_____ Theatre Electives		9
_____ Social/Behavioral Science (GE)		3	_____ Physical/Biological Science (GE)		<u>3</u>
_____ Physical/Biological Science (GE)		<u>3</u>			16
		16			
5.			6.		
TPA 3214 Intro to Light & Sound		4	TPA 4049 Costume Design OR		
TPA 4066 Scene Design		3	THE 4260 Historic Costumes for the stage		3
ARH 2050 Art History 1 (GE-HN)		3	ARH 2051 Art History 2 (GE-HN)		3
THE 4950 Production & Performance		1	_____ Theatre Electives		6
_____ Social/Behavioral Science (GE)		<u>3</u>	THE 4950 Production & Performance	1	14
_____ Physical/Biological Science (GE)			_____		<u>3</u>
					16
7.			8.		
THE 4110 Theatre History on Stage 1 (GE-HN)		3	THE 4111 Theatre History on Stage 2 (GE-HN)		3
TPA 4020 Light Design		3	TPA _____ Costume Technology Elective		3
TPA 5047 Adv Costume Design		3	_____ Theatre Elective		3
THE 4285 History of Décor for the Stage		<u>3</u>	THE 4959 Senior Project		2
		12	THE 4950 Production & Performance		<u>1</u>
					12
9.	Summer				
THE 4945 Summer Repertory		6			

Total Undergraduate Credits: 124

Suggested Theatre Electives: TPA 4930 Costume Technologies Workshop (possible topics: Advanced Crafts, Fabric Modification, Draping, Tailoring), TPA 4239 Pattern Making: Draping, TPA 2248 Advanced Stage Makeup

1. All students must complete five THE 4950 (P&P) courses of 1 credit each.
2. All students must complete 21 credits of theatre electives appropriate to their production major of costume, scene or light design.
3. All students must complete within their major or as a theatre elective TPA 4049 Costume Design, TPA 4020 Light Design, and TPA 4066 Scene Design.
4. It is recommended that students use the general education courses in Humanities and Social/Behavioral Science semesters 3 & 5 to fulfill Gordon rule (Communication) requirements. ARH 2050 and 2051, THE 4110 and 4111 are not Gordon Rule Writing courses.

Director: Kevin Marshall

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Tracking classes are in bold print.

BFA in THEATRE PRODUCTION—Light Design

1. Fall	cr.	2. Spring	cr.
TPA 2202c Stagecraft	4	TPA 3214 Introduction to Light and Sound	4
THE 2020 Introduction to Theatre	3	TPA 3208 Drawing/Drafting for the Stage	3
TPP 2110 Acting 1	3	_____ Social/Behavioral Science	3
TPA 2074 Drawing & Rendering	3	_____ Composition (GE)	3
_____ Mathematics (GE)	<u>3</u>	_____ Mathematics (GE)	<u>3</u>
	16		16
3.		4.	
TPA 4020 Light Design	3	THE 4260 Costume History	3
TPP 3650 Script Analysis	3	THE 4950 Production & Performance	1
THE 4950 Production & Performance	1	TPA 2232c Beginning Costume	3
THE 4285 History of Decor for the Stage	3	TPA 2120c Beginning MakeUp	3
_____ Social/Behavioral Science (GE)	3	_____ Elective	3
_____ Physical/Biological Science (GE)	<u>3</u>	_____ Physical/Biological Science (GE)	<u>3</u>
	16		16
5.		6.	
TPP 2110 Acting 1 or THE 4930 History of Architecture for Designers	3	THE 4950 Production & Performance	1
THE 4950 Production & Performance	1	TPA 2232c Beginning Costume	3
TPA 4021 Lighting Design 2 or Theatre Elective	3	_____ Theatre Elective	3
TPA 4066 Scene Design	3	_____ Physical/Biological Sciences (GE)	3
_____ Social/Behavioral Science (GE)	3	ARH 2051 Art History 2 (GE)	3
ARH 2050 Art History 1 (GE)	<u>3</u>	THE 4930 Beginning Makeup	<u>1</u>
	16		14
	16		
7.		8.	
THE 4110 Theatre History on Stage 1 (GE)	3	THE 4111 Theatre History on Stage 2 (GE)	3
_____ Theatre Elective	3	THE 4950 Production & Performance	1
_____ Theatre Elective	3	THE 4959 Senior Project	2
_____ Theatre Elective	<u>3</u>	_____ Theatre Elective	3
	12	_____ Theatre Elective	<u>3</u>
			12
9. Summer			
THE 4945 Summer Repertory	6		

Total Undergraduate Credits: 124

1. All students must complete five THE 4950 (P&P) courses of 1 credit each.
2. All students must complete 21 credits of theatre electives appropriate to their production major of costume, scene or light design.
3. All students must complete within their major or as a theatre elective TPA 4049 Costume Design, TPA 4020 Light Design and TPA 4066 Scene Design.
4. Students are required to complete TPP 2110 Acting 1 and a choice between History of Architecture for Stage Designers or Costume History.
5. It is recommended that students use the general education courses in Humanities and Social Behavioral Science semesters 3 & 5 to fulfill Gordon rule (Communication) requirements. ARH 2050 and 2051, THE 4110 and 4111 are not Gordon Rule Writing courses.

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Tracking classes are in bold print.

BFA in THEATRE PRODUCTION – Scene Design

1. Fall	cr.	2. Spring	cr.
TPA 2202c Stagecraft	4	TPA 3208 Drawing/Drafting for the Stage	3
THE 2020 Introduction to Theatre	3	TPA 2074 Drawing & Rendering	3
TPP 2110 Acting I	3	_____ Elective	3
_____ Mathematics (GE)	3	_____ Composition (GE)	3
_____ Social/Behavioral Science (GE)	<u>3</u>	_____ Mathematics (GE)	<u>3</u>
	16		15
3. TPA 4066 Scene Design	3	4. TPA 2075 Scene Painting	3
THE 4285 History of Décor and Architecture for the Stage	3	TPA _____ Scene Design II	3
THE 4950 Production & Performance	1	THE 4950 Production & Performance	1
TPP 3650 Script Analysis	3	TPA 3214 Introduction to Light & Sound	4
_____ Social/Behavioral Science (GE)	3	_____ Physical/Biological Science (GE)	<u>3</u>
_____ Physical/Biological Science (GE)	<u>3</u>		14
	16		
5. TPA 4020 Light Design	3	6. TPA 4049 Costume Design	3
_____ Theatre Elective	3	TPA 2232c Beginning Costume	3
THE 4950 Production & Performance	1	THE 4930 Beginning Make-up	1
ARH 2050 Art History	3	THE 4950 Production & Performance	1
_____ Social/Behavioral Science (GE) ⁴	3	ARH 2051 Art History 2 (GE)	3
_____ Humanities (GE)	<u>3</u>	_____ Physical/Biological Science (GE)	<u>3</u>
	16		14
	16		14
7. THE 4110 Theatre History on Stage 1 (GE)	3	8. THE 4111 Theatre History on Stage 2 (GE)	3
_____ Theatre Elective	3	THE 4959 Senior Project	2
_____ Theatre Elective	3	THE 4950 Production & Performance	1
_____ Theatre Elective	<u>3</u>	_____ Theatre Elective	3
	12	_____ Theatre Elective	3
		_____ Theatre Elective	<u>3</u>
			15
9. THE 4945 Summer Repertory	6		15

Total Undergraduate Credits: 124

1. All students must complete five THE 4950 (P&P) courses of 1 credit each.
2. All students must complete 21 credits of theatre electives appropriate to their production major of costume, scene or light design.
3. All students must complete within their major or as a theatre elective TPA 4049 Costume Design, TPA 4020 Light Design and TPA 4066 Scene Design.
4. It is recommended that students use the general education courses in Humanities and Social Behavioral Science semester 5 to fulfill Gordon Rule (Communication) requirements. ARH 2050 and 2051, THE 4110 and 4111 are not Gordon Rule Writing courses.

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Director: Kevin Marshall

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Tracking classes are in bold print.

BACHELOR OF FINE ARTS IN DANCE

1.	Fall	cr.	2.	Spring	cr.
DAA 2104	Basic Modern Dance	2	DAA ____	Modern Dance as placed*	2
DAA 2204	Basic Ballet	2	DAA ____	Ballet or Jazz as placed *	2
DAA 2331	West African Dance	2	DAN 4180	Professional Dev. Sem.	1
DAN 2100	Dance Apprec. 21 st Cen (GE-H/N)	3	TPA 2232c	Beg. Costume	3
_____	Science (GE)	3	_____	Mathematics (GE)	3
_____	Mathematics (GE)	<u>3</u>	_____	Composition (GE)	<u>3</u>
		15			14
3.			4.		
DAA ____	Modern Dance as placed*	2	DAA ____	Modern as placed *	2
DAA ____	Ballet or Jazz as placed*	2	DAA ____	Ballet or Jazz as placed *	2
DAA 2610	Dance Composition 1	2	DAA 2611	Dance Composition 2	2
MUL 2010	Introduction to Music Lit. (GE-H/I)	3	THE 4950	Production & Performance	1
DAA 2381	World Dance & Inter. Perf. (GE-H/I)	3	TPP 2110	Acting I	3
_____	Social & Behavioral Science (GE-S)	<u>3</u>	_____	Social & Behavioral Science (GE-S)	3
		15	_____	Physical/Biological Science (GE)	<u>3</u>
					16
5.			6.		
DAA 3108	Intermediate Modern Dance*	2	DAA 3108	Intermediate Modern Dance*	2
DAA 3508	Intermediate Jazz* <u>or</u>		DAA 3508	Intermediate Jazz* <u>or</u>	
DAA 3208	Intermediate Ballet *	2	DAA 3208	Intermediate Ballet*	2
DAA 3614	Dance Composition 3	2	THE 4950	Production & Performance	1
TPA 3214	Introduction to Light & Sound	4	APK 2100c	Applied Human Anatomy (GE-B)	4
DAA 2381	World Dance	3	DAA 3615	Dance Composition 4	2
_____	Humanities (GE)	<u>3</u>	DAN 4430	Laban	3
		16	_____	Social & Behavioral Science (GE-S)	<u>3</u>
					17
Summer:					
DAA 4920	Summer Dance Intensive	3			
(It is also recommended that students use at least 3 of the required 9 credits for a Gen. Ed. and/or elective)					
7.			8.		
DAA 4110	Advanced Modern Dance*	2	DAA 4110	Advanced Modern Dance*	2
DAA 4510	Advanced Jazz* or		DAA 4510	Advanced Jazz* or	
DAA 4210	Advanced Ballet*	2	DAA 4210	Advanced Ballet*	2
DAN 4959	Senior Project	2	DAN 4959	Senior Project	2
DAN 4124	Dance History (GE-H/I)	3	DAN 4180	Professional Dev. Sem.	1
DAA 4930	Repertory	1	DAE 4300	Dance Teaching Methods	3
_____	#Approved Elective	3	DAA 4930	Repertory	1
_____	#Approved Elective	<u>2</u>	_____	# Approved Elective	<u>2</u>
		15			13

Total Undergraduate Credits: 124

* Specific courses approved by dance Advisor as appropriate to student's technical level. At least 2 semesters each of Intermediate and Advanced Modern and 1 semester each of Intermediate and Advanced Jazz and Ballet are required.

Approved electives are chosen with dance coordinator approval and may provide an emphasis in Theatre, Performance/Choreography, World Dance, or Dance in Medicine. Electives may not be used to fulfill general education requirements.

DANCE MINOR

OBJECTIVES: the Dance Minor is designed for students who wish to pursue the study of the performing art of dance while maintaining a separate primary academic interest. It has both required and elective components, thus providing both a solid general background and the opportunity to tailor the minor program to meet individual interests. This program is designed to bring the student in close contact with not only classroom expertise in technique, but the enriching artistic and production aspects of dance.

GENERAL REQUIREMENTS:

- Student must first complete Modern Dance (at appropriate level) at UF with a grade of B or higher to be accepted into the Dance Minor program. After this criterion is met, the student will meet with the Dance Minor advisor for approval to enter the program and to establish a program of study. This course counts toward the fulfillment of the Dance Minor.
- The Dance Minor is comprised of a total of 17 hours: a core of 10-11 credits plus 6-7 hours of emphasis as approved by the Dance Minor Advisor.
- **It normally takes four semesters to complete the Dance Minor.**
- At least 12 of these hours must be completed at the University of Florida.
- All courses must be completed with a grade of "C" or better. No S/U grades will be allowed.

REQUIRED CORE COURSES:

course	title	credit	grade	term
DAA _____	Modern Dance (at appropriate level). Must achieve grade of "B" or higher	2		
DAN 2100 or DAN 4124	Dance Appreciation (Fall only) or Dance History (Fall only)	3		
DAA _____	Technique** (choose between modern, ballet, jazz, world dance)	2-3		
DAA 2610	Dance Composition 1 (Fall only) (pre-rec. is Basic Modern)	2		
DAN 4905	Independent Study (Assignment in Dance Area)	1		

EMPHASIS:

Choose emphasis 6-7 credits from the list of courses below with Dance Minor Coordinator approval:

Course	title	credit	grade	term
DAE 4300	Dance Teaching Methods (Spring only)	3		
DAN 3775	Dance in Medicine	2-3		
DAA _____	Additional technique course**	2-3		
DAA _____	Composition 2 (Spring only)	2		
DAN 4430	Laban	2		
DAA 4930	West African	2		
DAA 4920	Summer Dance Intensive (audition only)	3 max.		
THE 4950	Production & Performance (100 hrs invested towards the T&D production season)	1		
DAA 4930	Special Topics (Dance Improv, Pointe, etc.)	1-3		

233 McGuire Pavilion, PO Box 115900, Gainesville, FL 32611-5900
 Advisor: Kevin Austin, kaustin@arts.ufl.edu (352) 273-0519
 Director: Kevin Marshall

2008-09

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 Director: Kevin Marshall

2008-09

THEATRE MINOR
Emphasis: General Theatre

Name: _____ ID#: _____

1. Total credits required: 17
 - a. A total of 11 credits must be completed at the University of Florida
 - b. All courses for minor must be with a grade of "C" or better (no S/U grades).
 - c. Only one "4905" course (individual study) will be allowed, and then only with prior, written permission of the instructor.
 - d. Eight credits must be at the 3000 level or above.
 - e. Elective performance/design courses may be taken only with prior, written permission of instructor or school Advisor.

2. It is required that all students planning to minor in Theatre with emphasis in General Theatre consult with the School of Theatre and Dance Advisor (233 McGuire Pavilion) to select a program of study. A copy of approved program will be forwarded to the College of Fine Arts and to the student's major college. Students may begin minor requirements as a freshman.

course	credits	title	grade	term
THE 2000	3	Theatre Appreciation		
TPP 2100	3	Acting for Non-majors		

Choose two of the following three: (6 credits)

course	credits	title	grade	term
THE 3234 THE 4930	3	Diversity & Multiculturalism in the American Theatre OR African American Theatre		
*DAN 2100	3	Dance Appreciation for the 21st Century		
TPP 3124	3	Improvisation and Social/Political Issues (Strike Force) Repeatable up to 6 credits		

Elective: (3 credits) Theatre or Dance elective. See School Advisor. Space availability and/or instructor permission may be required.

course	credits	title	grade	term
	3			
THE 4950	1	Production & Performance		
THE 4950	1	Production & Performance		

Course approval (Obtain signature of Advisor)

I recommend this student for Theatre Minor and have approved the above program.

Theatre Advisor

3. Fill out the "Application for Optional Minor" available in the Office of the Registrar. Once you reach 60 credits, it must be signed by your current college and the School of Theatre and Dance's Advisor. Submit application to Criser Hall.

* FALL ONLY

THEATRE MINOR
Emphasis: Production - Design/Technical

Name: _____ UF ID#: _____

1. **Total hours required: 18-19**
 - a. A total of 12 hours must be completed at the University of Florida.
 - b. All courses for minor must be with a grade of “C” or better (no S/U grades).
 - c. Eight hours must be at the 3000 level or above.
2. It is required that all students planning to minor in Theatre with emphasis in Production **consult with the School of Theatre and Dance Advisor (233 McGuire Pavilion) to select a program of study.**

<i>course</i>	<i>hours</i>	<i>title</i>	<i>grade</i>	<i>term</i>
THE 2000	3	Theatre Appreciation		
THE 4950	1	Production & Performance		
THE4950	1	Production & Performance		
Chose one of the following tracks:				
<u>Set Design</u>				
TPA 2074	3	Drawing and Rendering		
TPA 2202c	4	Stagecraft		
TPA 3208	3	Drawing and Drafting for the Stage		
TPA 4066	3	Scene Design		
	18			
<u>Lighting Design</u>				
TPA 2202c	4	Stagecraft		
TPA 3214	4	Intro to Lighting and Sound		
TPA 3208	3	Drawing and Drafting for the Stage		
TPA 4020	3	Lighting Design		
	19			
<u>Costume Design</u>				
TPA 2074	3	Drawing and Rendering		
TPA 2232c	3	Beginning Costume		
TPA 2120c	1	Beginning Makeup		
TPA 4239 AND	3	Costume Patterning		
TPA 3238 OR	3	Advanced Costume Construction		
TPA 4049	3	Costume Design		
	18			

4. Fill out the “Application for Optional Minor” available in the Office of the Registrar or online at <http://www.reg.ufl.edu/pdf/minorapp1.pdf>.

<p>Course approval (Obtain signature of Advisor)</p> <p>I recommend this student for Theatre minor and have approved the above program.</p> <p style="text-align: center;">_____</p> <p style="text-align: center;">Theatre Advisor</p>

FACULTY RESOURCES

Please refer to the following link for the resources listed below:

http://www.arts.ufl.edu/startup/faculty_resources.asp

Faculty Programs

Academy of Distinguished Teaching Scholars
Doctoral/MFA Mentor Award
Faculty Achievement Recognition
Faculty Development
International Educator of the Year Awards
Sabbatical Policy
Sabbatical Application
Salary Pay Plan for Full Professors
Sustained Performance Evaluation Program (SPEP)
Teacher/Advisor of the Year Awards
Teacher-Scholar of the Year Awards
Tenure and Promotion Guidelines (2008-09) (CFA)
Tenure & Promotion Guidelines (UF)

Shared Governance & Professional Responsibility

College-wide Committees (.doc) (CFA)
Constitution (.doc) (CFA)
Cumulative Faculty Record (CFR) (UFID & password required)
Directors' Meeting Minutes 2006-2007
Disclosure of Outside Activities Guidelines & Form (UF)
Employee Benefits (UF)
Faculty Council Meeting Minutes (CFA)
Faculty Handbook (UF)
Faculty Survey Summary (.pdf) (2005)
Meeting Time Availability Form (CFA)
Online Bio Update (UFID & password required)
Sexual Harassment Policy (UF)

Faculty Projects & Research Opportunities

Center for World Arts Fellowship Program
Fine Arts Scholarship Enhancement Fund
Interdisciplinary Studies, Grants and Contracts
Internationalizing the Curriculum Grants
UF Foundation Research Professorship Program
UF Research Programs
University Scholars Programs

International Programs & Opportunities

Agreements (UF)
International Programs (CFA)
Program Development (UF)
Program Approval and Eval Form (CFA)

Student Affairs

Class Section List Request (gatorlink login required for services)
Commencement Regalia Form
Faculty & Staff Registrar Services
Faculty Teaching Policies
GA - Teaching Evaluation Form
GA - Non-teaching Evaluation Form
Grade-a-Gator
Graduate Catalog
Graduate School Faculty Resources
Graduate Teaching Assistant Awards
Incomplete Grade Contract
Office Hours Form
TA Evaluation Form (SoTD)
Undergraduate Catalog

Student/Faculty Travel & Safety

Next of Kin Field Trip List
Release of Liability Under 18
Release of Liability 18 and Older
Student Travel Policy (CFA)

Technology Resources

Classroom Support (UF)
Center for Instructional Technology and Training (UF)
Helpdesk (CFA)
Technology Policies (CFA)
Technology Policies (UF)
Web Policies (CFA)

Other Resources

Conference Room Scheduler (Dean's Office)(Limited access)