

## TRANSMITTAL AND ABSTRACT OF SENATE REPORT

**Date Presented to the Senate:** April 6, 2009

**Presenter:** Carmen Balthrop, Chair, Senate Programs, Curricula, and Courses Committee

**Subject of Report:** Proposal to establish a Master of Fine Arts degree in Performance in the Theatre Department

**Senate Document Number:** 08-09-22

**Voting:** (a) on resolutions or recommendations one by one, or  
(b) in a single vote  
(c) to endorse entire report

### A. Statement of Issue:

The College of Arts and Humanities and the Department of Theatre propose to establish a Master of Fine Arts (M.F.A.) degree in Performance.

The three-year, 60-credit degree program is distinguished from a more traditional M.F.A. in acting or directing as it incorporates a broader world view of performance and its place in contemporary culture. Therefore, actor training combines with scholarly study in world theatre, history, theory, and performance studies. This comprehensive approach will prepare M.F.A. performance graduates for careers on stage, in broader areas of theatre production, in academia, or with theatre-arts organizations.

The first year of study includes a series of foundational courses in Theatre History, Pedagogy, Performance Theory, and Dramaturgy. The curriculum for the second year is comprised of voice, movement, and acting courses. In the third year, students complete a professional internship and a thesis project. The program will be offered on a cohort basis with 10-12 students admitted every three years. This cohort model is the standard among leading theater and performance programs of comparable size and will provide opportunities to build a company of students similar to the professional workings of the field. Students will be drawn from a national and international pool of working theatre professionals. All applicants will go through a rigorous interview and audition process.

It is anticipated that the M.F.A. in Performance will considerably enhance existing degree programs and the cultural life of the campus, most notably through the associated guest artists and the training of an "in-house" performance company. Additionally, the cohort of M.F.A. performance students will have continual interaction through with undergraduates in our theater programs, whether through assistantships or through co-participation in productions. The M.F.A. program will be funded in part through a

substantial gift from the Smith family to support the performing arts, and this program in particular. The Department of Theatre, the College of Arts and Humanities and the University also will direct some reallocated resources to support the program development and implementation.

The proposal was submitted to the Senate by the Office of Academic Affairs following favorable recommendation by the Academic Planning Advisory Committee (APAC) on February 2, 2009, the Graduate Council Programs, Curricula and Courses Committee on February 19 (with email notification to the full Graduate Council) and the Senate Programs, Curricula & Courses Committee on February 27. If the Senate approves the proposal, it would still require further approval by the President, the Board of Regents and the Maryland Higher Education Commission.

### **B. Recommendation:**

The Senate Committee on Programs, Curricula, and Courses recommends that the Senate approve the M.F.A. in Performance.

### **C. Committee Work:**

The Committee considered the proposal at its meeting on February 27, 2009. Elizabeth Bergmann Loizeaux (Associate Dean, College of Arts & Humanities), Daniel Wagner (Chair, Department of Theatre), and Heather Nathans (Associate Professor, Department of Theatre) were present to answer questions. After discussion, the Committee voted to recommend approval of the new program.

### **D. Alternatives:**

The Senate could decline to approve the program.

### **E. Risks:**

N/A

### **F. Financial Implications:**

There are no indications of financial risks.

# THE UNIVERSITY OF MARYLAND, COLLEGE PARK

## PROGRAM/CURRICULUM PROPOSAL

### DIRECTIONS:

- Provide one form with original approval signatures in lines 1 - 4 for **each** proposed action. Keep this form to one page in length.
- Early consultation with the Office of the Associate Provost for Academic Planning & Programs is strongly recommended if there are questions or concerns, particularly with new programs.
- Please submit the signed form to Claudia Rector, Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.
- Please email the rest of the proposal as an MSWord attachment to [pcc-submissions@umd.edu](mailto:pcc-submissions@umd.edu).

DATE SUBMITTED: **October 27, 2008**

PCC LOG NO.

**08027**

COLLEGE/SCHOOL: **ARHU**

DEPARTMENT/PROGRAM: **THEATRE – MFA in PERFORMANCE**

PROPOSED ACTION (*A separate form for each*) ADD   **X**   DELETE        CHANGE       

DESCRIPTION (*Provide a succinct account of the proposed action. Details should be provided in an attachment. Provide **old** and **new** sample programs for curriculum changes.*)

### Overview:

- This proposal is for a new MFA in Performance. The MFA is the terminal degree in the field of performance. It is comparable to a doctoral degree in that it serves as the highest available degree in the field.
- The MFA in Performance offers courses in pedagogy, critical theory, and theatre history in tandem with performance technique courses. The MFA in Performance is a program that meets the needs of developing Actor-Scholars.
- The MFA in Performance is for the artist who wishes to write, direct, compose, perform and produce his or her own work. It is for the performer who wishes to incorporate influences from cultures beyond the traditional western and European canon into his or her work. It differs substantively from the traditional MFA in Acting (please see the attached proposal for more information on this distinction).

### Objectives of the Master of Fine Arts in Performance

- To prepare students for productive careers in the professional arts community
- To develop an understanding of the fundamentals of Theatre History/World Performance
- To develop an understanding of pedagogical techniques for teaching at the Undergraduate level
- To develop a scholarly research capability in the field of theatre/performance/performing arts
- To prepare the student with a practical and academic vocabulary and skills that allow for work as an individual artist, or within an ensemble/community project.


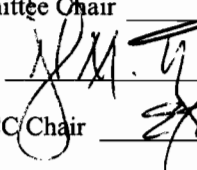
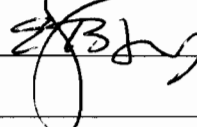
JUSTIFICATION/REASONS/RESOURCES (*Briefly explain the reason for the proposed action. Identify the source of new resources that may be required. Details should be provided in an attachment.*)

The University of Maryland's **MFA in Performance** expands upon the professional actor-training model offered by the typical MFA in Acting through an approach to acting that offers a worldview of performance and its place in contemporary culture. It is designed to support the changing worlds of acting and theatre by training students in an artistic process that will sustain a variety of multicultural, traditional and contemporary performance demands -- with special attention paid to developing skills in artistic entrepreneurship.

Since our move to the Clarice Smith Performing Arts Center in 2000, the Department of Theatre has taken a series of critical steps towards the implementation of a new **MFA in Performance**. We have enhanced our faculty with a full-time teacher of movement and acting, as well as an additional teacher of acting and directing. The PhD. Program in Theatre added a specialization in the anthropologically-focused field of Performance Studies (adding both new faculty and new courses into the graduate curriculum). This expansion forms an important part of our proposed MFA. In espousing the Actor/Scholar model, we believe it is essential that our MFA candidates receive training in the history, theory and cultural diversity of world performance. Having accomplished the above steps, we are now in a position to offer an incomparable graduate degree in the performance area.

The proposed **MFA in Performance** will draw upon the current resources of the Department of Theatre and the Clarice Smith Performing Arts Center, supplemented by the Partnership for Excellence in the Performing Arts. This plan, which combines a major gift from the Robert H. Smith family with substantial new campus funding, provides for the complete financial needs of the program. It will allow us to add additional faculty, guest artists, student support, and program infrastructure as the program reaches its full development.

APPROVAL SIGNATURES - *Please print name, sign, and date*

1. Department Committee Chair  HEATHER R. NATKANS 10/27/08
2. Department Chair  DANIEL M. WAGNER 10/27/08
3. College/School PCC Chair  Elizabeth Lozeaux 11/19/08
4. Dean \_\_\_\_\_
5. Dean of the Graduate School (if required) \_\_\_\_\_
6. Chair, Senate PCC \_\_\_\_\_
7. Chair of Senate \_\_\_\_\_
8. Vice President for Academic Affairs & Provost \_\_\_\_\_

January 21, 2009

## EXECUTIVE SUMMARY OF MFA IN PERFORMANCE

The MFA in Performance, proposed by the Department of Theatre at the University of Maryland, College Park, represents a unique terminal degree program in the Performing Arts in the United States. The program will attract students who plan to integrate their performance aesthetics, research, scholarship, and professional skills with teaching and community engagement.

While most MFA degrees concentrate on Western-based acting techniques, we will offer rigorous training in world performance, combined with pedagogy, critical theory, and theatre history. In addition we will provide one-on-one mentoring in teaching different aspects of performance, movement, and vocal technique. Increasingly, the globally-focused marketplace demands students who can compete in a diverse array of settings. The University of Maryland College Park is the ideal environment for this new graduate program because of the University's status as the flagship institution in the state system, the national prominence of the University as a center for research and new ideas, and the brilliant and diverse programming at the Clarice Smith Performing Arts Center. Moreover, the University's proximity to the thriving cultural arts/performance scene in Washington, DC and the Department of Theatre's strong connections with the top theatres in the Washington area offer advantages that few other performer-training programs can boast.

The MFA in Performance was initiated in 2005. The Department of Theatre consulted with the Office of the Associate Provost, with the Graduate School, and the College of Arts and Humanities, and the program materials and course proposals were submitted to VPAC and the College PCC. Throughout the lengthy planning stages, special attention has been paid to maintaining the considerable strengths of the *undergraduate* major in Theatre, and the already established MA, MFA, and PhD programs in the department. Our goal has been to develop an MFA in Performance that would complement our already nationally-recognized programs. We have made strategic new hires in anticipation of the new MFA in Performance (including a full-time movement professor and a full-time acting professor), but we have also made sure that these faculty were fully integrated into the undergraduate program, and that the graduate-level courses they will offer in the new MFA will also be accessible to and useful for students in our other graduate programs. We have also made judicious appointments in other areas of the Department that will help to meet the needs of the new MFA. For example, we recently hired two new members of the doctoral program. One is a Stanford graduate with a national reputation as a professional dramaturge, and the other is a specialist in Performance Studies from Northwestern University. Dramaturgy is grounded in both the study of dramatic literature and the field of sociology. Performance Studies is an academic field heavily rooted in anthropology and ethnography that interrogates different styles and types of performance throughout the world.

In considering how best to maximize the effectiveness of the MFA in Performance, and how best to *minimize* its potential impact on our other programs, we have adopted an admissions system that has been successful at other institutions across the country including Brandeis University, Illinois State University, the University of Delaware, Temple University, Arizona State University, Purdue

University, and Southern Methodist University. Rather than admit a small cohort of students (3-4) on an *annual* basis, we will admit a cohort of 8 to 12 students every *three years*. This strategy will serve two important functions: It will create a strong ensemble as the touchstone of the training and production work, and it will minimize the resources needed to create the program. A yearly admission of students to the Performance MFA -- as opposed to the cohort-based model -- would require at least four additional full time performance faculty, more classroom and lab space, and additional offices and administrative faculty. The model we have created ensures that the six Performance faculty who will teach in the MFA will also be able to teach in the BA in Theatre program. We will not have to repeat graduate courses on an annual basis (since each entering class will “track” through the same courses at the same time). In the economy we will be facing between 2009 and 2012, this model supports the anticipated cutbacks, as well as the continued excellence we would like to offer in the Program. It should be noted that this model does mean that degree productivity numbers will appear skewed (0-0-10 every 3 years).

The Department of Theatre has also investigated the impact of this new program on other units within the Performing Arts Center, including the Michelle Smith Performing Arts Library. In November of 2006 the Michelle Smith Performing Arts Library confirmed that it had undertaken an assessment of the library's current resources in light of the anticipated MFA in Performance, *and* that it had received a one-time grant to purchase those materials identified by the faculty as required for the launch of the program. We conducted an original library assessment in November 2006, and the assessment was revisited in Fall 2008 to insure that it was still current. The PAL's annual budget contains sufficient resources for subsequent annual updates to the program. (Please see the library assessment document attached to the MFA in Performance proposal.)

The MFA in Performance will transform every aspect of our department, and it will have a substantial impact on both the University and the community as well. Its creation is the next logical step for the flagship university in the state of Maryland in its quest for excellence in the arts and education. The program requires a global view of the arts that mirrors the University's, the College's, and the Performing Arts Center's strategic plans. The creative projects that our graduate students generate will extend well beyond the walls of the Clarice Smith Performing Arts Center – bringing students in a variety of campus locations and venues to a greater appreciation of performance as a community act inspiring thought, action and discussion. Our MFA students will teach in the undergraduate BA program in Theatre, enriching our undergraduates' experience by offering them the opportunity to work with seasoned professional artists and scholars. Because the requirements of the program *mandate* that students engage with area arts organizations, we will serve the regional arts community and audiences. Upon graduation, our MFA students will have the tools to continue developing strong teaching and artistic programming.

Throughout our planning process, we have emphasized the uniqueness of our training program, as both a state and national model. While Towson University offers an MFA in Theatre (broadly defined and not specifically focused in the areas of Performance or Performance Studies), the two programs differ substantively. For example, Towson's curriculum includes graduate-level courses in Playwriting, Costume Design, Scenic Design, and Theatre Technology, This curriculum prepares

students to be theatre generalists, however it does not embrace the same definition of “interdisciplinarity” that our MFA in Performance does. We do not define interdisciplinary as confined to *within* the discipline of Theatre (as Towson does), but instead we envision a curriculum that encompasses anthropology, ethnography, history, and pedagogy. Towson’s curriculum is largely self-designed, with students electing to take courses in various areas of interest. Our MFA will have a strong hands-on advising component and a structure that will allow us to assess students’ success in the program. Towson’s program does not require students to take a rigorous sequence of studio-based courses in performance related specialties such as voice and movement; our curriculum does. Additionally, the MFA in Performance at UMD will take full advantage of its strong relationships to professional theatres in WDC, which is second-most active theatre market in the United States, and one that gives us a distinct advantage over programs such as Towson’s (which specifically notes on their website that, “The program requires that its participants create their own opportunities, work in a variety of disciplines, and serve as self-producing artists”). We have the professional networks and resources to help out students extend their professional development beyond the University, and while we expect them to be active advocates on their own behalf, we do not expect that they will have to self-generate all the professional opportunities that they need to complete their work in the program. Lastly, the two programs will draw from different applicant pools. Our program seeks mid-career professional performers who wish to combine professional practice with teaching. Towson accepts students from many creative backgrounds who wish to explore new ways to articulate their creative voice in theatre. The MFA in Performance from UMD College Park will launch students on a different professional trajectory from Towson’s program.

While the program described above has been in the planning stages for several years, the Department of Theatre fully launched the proposal for an MFA in Performance in 2008. This accelerated timing is due to the implementation of the Partnership for Excellence in the Performing Arts Plan, which was initiated in spring 2008 by a \$6 million gift from the Smith Family. This extraordinary gift, which will be fulfilled in \$1 million dollar installments over 6 years, is being matched by a similar commitment of dollars by the campus over this same period. In addition, the university has committed to continuing this total \$2 million set of initiatives permanently. This funding is allowing the implementation of significant new programs and initiatives in Dance, Theatre and Music; the MFA in Performance is the cornerstone of Theatre’s initiatives as envisioned in the Plan. The other two main initiatives in Theatre include a substantial expansion of the Department’s partnerships with acclaimed regional theatre companies, and the creation of a fund to support significant international activities involving students and faculty in Theatre. The MFA in Performance program will have a dramatic effect on these other two initiatives as well, as the program proposal foresees substantial connection to professional partners and encourages a global perspective in its curriculum. All costs of the program, including additional faculty and staff hires, creation of graduate assistantships, and infrastructure costs related to studio courses is provided in this Plan.

**PROPOSAL FOR NEW INSTRUCTIONAL PROGRAM**  
**UNIVERSITY OF MARYLAND**  
*COLLEGE PARK, MARYLAND*

*Master of Fine Arts in Performance*

**DEPARTMENT OF THEATRE /**  
**COLLEGE OF ARTS AND HUMANITIES**

**DEAN JAMES F. HARRIS**

**Proposed initiation date: Fall 2010**



## **I. Overview and Rationale**

The proposal below is for a new **MFA in Performance**. The MFA is the terminal degree in the field of performance. It is comparable to a doctoral degree in that it serves as the highest available degree in the field.<sup>1</sup> The proposal addresses a number of points about the creation of a new degree in this field, including:

- How an MFA in Performance differs from a traditional MFA in Acting.
- Why the University of Maryland is uniquely qualified to create an MFA in Performance, and how the proposed degree differs from those offered at other institutions.
- What an MFA in Performance prepares students to do after the completion of the degree.
- How an MFA in Performance intersects with the University of Maryland's new Strategic Plan.

### **How is an MFA in Acting different from an MFA in Performance?**

As the world has changed, the arts have changed. In 2008, scores of **MFA in Acting** programs exist across the United States. The typical **MFA in Acting** program rigorously trains the performer in the Western canon of dramatic literature, and in voice, movement and audition methods. The scholarly study of world theatre, history, theory and performance studies are not generally taught. The MFA in Acting is not a program for the development of original performance work, nor a program that will necessarily prepare the candidate for a future in teaching in today's competitive and more specialized academic milieu.

The University of Maryland's **MFA in Performance** expands upon the professional actor-training model offered by the typical MFA in Acting through an approach to acting that offers a worldview of performance and its place in contemporary culture. It is designed to support the changing worlds of acting and theatre by training students in an artistic process that will sustain a variety of multicultural, traditional and contemporary performance demands -- with special attention paid to developing skills in artistic entrepreneurship. The MFA in Performance encourages independent thinking, risk taking, innovation, and the ability to engage diverse audiences. Upon graduation, students will have acquired the technique to take their work into professional artistic, cultural, or community venues and excel with skill and integrity. Offering courses in pedagogy, critical theory, and theatre history in tandem with performance technique courses, the MFA in Performance is a program that meets the needs of developing "Actor-Scholars."

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<sup>1</sup> In 1983, the unit that is now the Department of Theatre created an **MFA in Theatre**. The degree was originally envisioned as an expansion of the MA in Theatre and was intended to allow students to pursue studies in three specialties: design, directing and acting. At that time, because of a lack of faculty and space resources, the Department of Theatre was limited to creating an MFA in only one of these specialties - the **MFA in Theatre Design**.

The **MFA in Performance** is the new model of training in the field of theatre. This model prepares the student whose vision differs from the typical MFA in Acting model, which prepares the candidate primarily to perform on the commercial stage. The MFA in Performance is for the artist who wishes to write, direct, compose, perform and produce his or her own work. It is for the performer who wishes to incorporate influences from cultures beyond the traditional western and European canon into his or her work. It embraces the global village of art and explores how other cultural influences can mirror our specific humanity and heritage, our joys, sorrows, troubles and psyches. Such world performance styles range from a traditional Asian form of puppetry, to stilt-walking, to Kabuki, to African dance, to Middle Eastern styles of vocal expression. The MFA in Performance embraces the individual artist and the innovators in the theatre community.

The model of MFA in Performance we propose focuses on training performers to become not only confident, skilled, and original voices and innovators in the theatre, but also skilled teachers, capable of attaining University, Conservatory, and Studio work. We offer a Master of Fine Arts in Performance that matches the expectations of the strategic plan of the University, in holding up the mirror to the Global Village. As demonstrated by the attached three year, 60-credit curriculum, it is a program pedagogically determined to train artist/scholars in World Performance and in the physical, vocal, imaginative skills and rigors of performance and practice. We wish to reflect the collage of humanity – not limited to that which is familiar, but steeped in the multicultural performance art of the world.

### **Why is the University of Maryland uniquely suited to create an MFA in Performance?**

Since our move to the Clarice Smith Performing Arts Center in 2000, we have taken a series of critical steps towards the implementation of a new MFA in Performance. We have enhanced our faculty with a full time teacher of movement and acting, as well as an additional teacher of acting and directing. The PhD. Program in Theatre added a specialization in the anthropologically-focused field of **Performance Studies** (adding both new faculty and new courses into the graduate curriculum). This expansion forms an important part of our proposed MFA. In espousing the Actor/Scholar model, we believe it is essential that our MFA candidates receive training in the history, theory and cultural diversity of world performance. Having accomplished the above steps, we are now in a position to offer an incomparable graduate degree in the performance area.

We are well situated to conduct this exploration by the quality and diversity of our faculty, our collaborative relationship with the Clarice Smith Performing Arts Center and our ability to closely mentor our candidates because of the ratio of student to teacher (10 students to 7 teachers).

In addition to the existing resources required for the program, additional faculty, guest artists, student support, and program infrastructure will be funded by the Partnership for Excellence in the Performing Arts. This plan combines a major gift from the Robert H. Smith family with substantial new campus funding, providing for the complete financial needs of the program, including teaching assistantships.

An essential and unique component of the new MFA in Performance is the multiple opportunities for collaboration through professional partnerships with area theatres that

our location and our resources make possible. While other MFA programs often offer professional affiliations with one theatre company (for example: the MFA at San Diego State University (SDSU) is affiliated with the Old Globe Theatre in San Diego; Boston University's MFA is affiliated with the Huntington Theatre; the MFA at University of North Carolina (UNC) is affiliated with the Playmaker's Repertory Theatre; and the MFA at Brown University is affiliated with the Trinity Repertory Theatre), the University of Maryland's MFA in Performance will benefit from our longstanding professional affiliations with the Woolly Mammoth Theatre Company, Round House Theatre, The John F. Kennedy Center for the Performing Arts, and the Olney Theatre Center, among many others.

Towson University has an existing MFA in Theatre program, the focus of which is more general than our proposed program. The MFA in Performance we propose is distinguished from that at Towson by: 1. the integration of history, theory, research methods and dramaturgy courses into our core curriculum; 2. the focus on teaching specific theatrical pedagogical techniques, and on providing our students with teaching experience and pedagogical mentoring; and 3. a rigorous core curriculum of acting and performance technique classes from resident faculty and guest artists. The proposed program is specifically designed to train the scholar/artist whose emphasis is in Performance, and serves to effectively complement our existing MFA in Design program and capitalize on the strengths of our existing MA/PhD program in Theatre and Performance Studies. The combination of these three emphases at the flagship campus in College Park creates a powerful synergy of graduate programs that are specific in focus, providing for effective and dynamic collaborations that will yield much expanded creative opportunities for students.

### **What kind of students will be drawn to an MFA in Performance *versus* an MFA in Acting?**

We propose to bring in eight to twelve students every three years in order to mentor and teach these candidates as a cohort and allow them to grow as an ensemble. The proposed plan adds two faculty positions to our Performance area by 2010 (bringing to 7 the total number of Performance faculty), enabling the Department to continue to grow the thriving Bachelor of Arts in Theatre Program, as well as to support the new MFA in Performance. The ratio of teacher to student allows us the extraordinary experience of one on one development and mentoring of the artist and future teacher.

Our prospective student is very unlike those sought by the typical MFA in Acting. Our intention is to attract established artists who are ready to make a practical life decision to further their marketability as performers and teachers. We do not seek individuals fresh out of the undergraduate experience. Our target student will already have life and creative experience in many aspects of performing and will want a stronger expression in his or her work, as well as a terminal degree enabling them to teach on a higher level.

### **What does an MFA in Performance prepare students to do? How is it different from a focus in Performance Art or Performance Studies?**

The MFA in Performance is designed for the artist who wishes to write, direct, compose, perform and produce his or her own work. It is for the performer who wishes to incorporate influences from cultures beyond than the traditional western and European

canon into his or her work. It should not be confused with a program that might focus on a specific genre such as Performance Art (which refers to the avant-garde and to art based on concepts which are realized through highly stylized performances). Performance Studies refers specifically to the theoretical analysis of a wide range of genres, from the “performance of self in everyday life” to anthropological investigations of the artistic products of other cultures. It generally relegates the scholar to the position of observer, rather than participant. Performance is classically defined as activities such as theatre, movement styles (including dance, stilt walking, and gymnastics), vocal styles, puppetry, and circus skills). The University of Maryland **MFA in Performance** will embrace these traditional performance skills with all senses tuned into World Performance. Students will study Performance Art, but will not be strictly tied to the avant garde. They will learn the basics of a Performance Studies vocabulary, but will retain their emphasis on their own acts of creation as artists. Our MFA candidates will be fully capable of performing classical, contemporary and cross cultural styles of performance. They will develop skills of adaptation and creation of original dramatic performances; they will have studied dramaturgy, theory, history, and performance style. They will be closely mentored as teachers of performance and will be Teaching Assistants in the Bachelor of Arts in Theatre program.

### **Are the necessary resources in place to implement this program?**

The proposed MFA in Performance will draw upon the current resources of the Department of Theatre and the Clarice Smith Performing Arts Center, supplemented by the Partnership for Excellence in the Performing Arts. This plan, which combines a major gift from the Robert H. Smith family with substantial new campus funding, provides for the complete financial needs of the program. It will allow us to add additional faculty, guest artists, student support, and program infrastructure as the program reaches its full development.

It is important to note that while there will be a need for additional faculty in order to fully implement the program, our current Performance faculty members (who will serve as the core faculty in the MFA) are outstanding teachers as well as distinguished professional theatre artists. Our Performance faculty includes: Walter Dallas, renowned director and former artistic director of Philadelphia’s Freedom Theatre (MFA, Yale); Mitchell Hébert, for many years a leading actor in the Washington DC area, a Helen Hayes Awards nominee, and a long time member of the nationally recognized Woolly Mammoth Theatre Company (MFA, University of Washington); Leigh Wilson Smiley, one of the country's leading experts in Linklater voice training (Designated Linklater Voice Teacher Certification); Leslie Felbain, an internationally-known movement specialist, who for many years has been an adjunct faculty member at the prestigious movement training program at the American Conservatory Theatre (Alexander Certification; École Jacques LeCoq; Atelier Serge Martin), and Scot Reese, an Emmy Award-winning director and actor (MFA, Northwestern University).

We have also conducted a review of the library resources necessary to implement this program (undertaken by Judy Markowitz, Performing Arts Librarian, and Scot Reese, the Department of Theatre Library Liaison), and have received funding necessary to secure additions to the library’s collection. Any future needs for the program will be incorporated into the budget for the Partnership for Excellence in the Performing Arts. Results of the report have been included in the detailed budget/resource plans submitted to the University.

### **Overview of peer institutions:**

In preparing this proposal, we have reviewed numerous models from both the University's identified peers, as well as the Department of Theatre's own peers.<sup>2</sup> The degrees offered may be broken down (roughly) as follows:

- **Programs with resident professional theatres:** The MFA programs at Florida State University, San Diego State University, Brown University, and the University of North Carolina all offer affiliations with resident professional theatre companies, as well as intensive training in the actor's craft. This means that graduate students have access to and opportunities to perform with *one* professional company affiliated with their institution.
- **Programs that offer the MFA in Acting (practice-based):** Of the five University of Maryland, College Park Peer institutions, the University of California Los Angeles, University of Illinois, and the University of North Carolina are the three that offer an MFA in Acting.
- **Programs in performance that are research-based:** The graduate degree in theatre offered by The University of California - Berkeley is solely research-oriented.
- **Programs that offer *either* a research-based *or* a practice-based degree:** The University of California - Los Angeles offers both a Master of Arts, which is research-based, and a Master of Fine Arts, a production-based degree.

The proposed MFA in Performance by the Theatre Department of the University of Maryland, College Park will integrate the research-oriented Master of Arts in Theatre degree and the practice-oriented Master of Fine Arts in Acting.

In addition to the excellent skills in research and practice that students in the MFA in Performance will receive, the program has the added advantage of being located in one of the most vibrant theatre communities in the country. Our proximity to Washington, DC and our faculty's strong affiliations with the professional theatres and award winning theatre artists of the region will provide a vibrant range of exposures and professional experiences for the students.

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<sup>2</sup> The University of Michigan no longer offers an MFA in Acting.

### **Objectives of the Master of Fine Arts in Performance**

- To prepare students for productive careers in the professional arts community
- To develop an understanding of the fundamentals of Theatre History/World Performance
- To develop an understanding of pedagogical techniques for teaching at the Undergraduate level
- To develop a scholarly research capability in the field of theatre/performance/performing arts
- To prepare the student with a practical and academic vocabulary and skills that allow for work as an individual artist, or within an ensemble/community project.

### **Advancing the Strategic Plan for the University of Maryland, College Park**

- **Setting Institutional Priorities:** The performing arts form part of one of the four “institutional priorities” of the University’s new Strategic Plan (Research, Scholarship and the Creative and Performing Arts), and are defined as integral to the development of a “world class university.” As the Plan notes, the Clarice Smith Performing Arts Center provides the ideal venue to house nationally-recognized graduate and undergraduate programs in the arts. The MFA in Performance will partner with the programming and vision of the Clarice Smith Performing Arts Center in bringing art to the community and engaging the community in a dialogue that embraces the arts as a means of empowerment and change.
- **Building Outstanding Faculty:** In keeping with the University’s mission to “attract and retain outstanding faculty,” the Department of Theatre has assembled an internationally-known, award-winning group of artists to participate in the projected MFA program. The reputation of these artists, in combination with the outstanding resources of the Clarice Smith Center and the Partnership for Excellence in the Performing Arts, will help the MFA in Performance meet the Strategic Plan’s criteria for a “world-class” graduate program.
- **Graduate Mentorship:** Mentorship of graduate students also plays a vital role in the new Strategic Plan. The MFA in Performance integrates the mentoring process into every phase of the graduate program. Students receive individual mentorship from assigned faculty advisors, but the program has also constructed a series of benchmarks to assess each student’s progress towards the degree (as outlined in the Learning Outcomes Assessment plan). The mentoring process within the program will be overseen by the Director of the MFA in Performance.

- **Partnerships and Outreach:** The MFA in Performance will support the University's stated goal to expand its network of professional partnerships with nationally-recognized institutions and organizations. Students will benefit from our affiliations with the following award-winning theatres: the Woolly Mammoth Theatre Company, the Roundhouse Theatre Company, the Olney Theatre Centre, and the John F. Kennedy Center for the Performing Arts.
- **Diversity:** The University's strong commitment to diversity is woven throughout its strategic plan, particularly in terms of enhancing the diversity of its graduate population and its faculty. The MFA in Performance has already taken active steps to recruit a diverse faculty, and will participate in the College of Arts and Humanities' new graduate recruitment efforts beginning in fall 2009. In the area of artistic programming, the MFA in Performance will expand its collaboration with the Clarice Smith Performing Arts Center, whose mission statement embraces "diverse people with diverse perspectives."

Perhaps more than many other fields, the performing arts are uniquely able to explore the complex meanings of “diversity” – in its cultural, ethnic, social, economic, racial, and gendered contexts. The structure of the program invites students to explore these issues through their coursework and their professional internships. It will also challenge them to embrace each other’s diversity in their creative collaborations.

### **Collaboration with the Clarice Smith Performing Arts Center**

Two areas that particularly energize us regarding the collaboration between the Performance MFA and The Clarice Smith Performing Arts Center are the diversity of artist teachers they attract and the focus on a vibrant interaction with the community.

The following quotation from the Clarice Smith Performing Arts Center mission statement explains clearly why we are so excited that our MFA will be housed there: *“Diverse people with diverse perspectives. Being part of a vital campus community gives us an opportunity to share a wide variety of viewpoints, and our commitment to the community beyond campus brings fresh voices to the mix. Audiences are transported to the far-flung corners of the world—and the far reaches of imagination—just by taking a seat in our halls. Guest artists work with local schools renowned for their diverse student populations, taking part in interchanges where knowledge flows both ways.”*

The MFA in Performance is a means of addressing the questions and concerns of the community outside of the campus borders, a “giving back” to the greater community in the form of art. Using our research, practice, and training in the performing arts we will embrace and discover the voice and vision of the community and the imagination as a source of inspiration, dialogue and change. Again, The Clarice Smith Performing Arts Center mission statement addresses this: *“An open door to both performance and the creative process. Great work happens off stage as well as on stage, so the Center provides special events and activities that open doors into the creative process. Through face-to-face interaction with artists, adventurous audience members can learn about the whys and hows of a performance: the intentions, the influences, the challenges, and the thrills of creation and collaboration.”*

### **II. Curriculum for the MFA in Performance**

The MFA in Performance is a 3-year, 60-credit degree. Students are required to complete a series of foundational courses in Theatre History, Pedagogy, Performance Theory, and Dramaturgy. Complementing the history/theory courses is a structured curriculum of voice, movement and acting courses. In the final year, the students will complete a



professional internship with one of the Department of Theatre's partner institutions, as well as a final thesis project.

In addition to the MFA performance faculty, we will be having semester-long residencies with artists who are recognized internationally for their diverse intercultural and creative process and productions.

## **The Courses**

### **Year One**

#### **Semester One (Fall)**

THET 606: Teaching Theatre (1 credit)

THET 604: History and Theory of Performance (3 credits)—new course, submitted to VPAC

THET 620: Performance Studio: Basic Performance Craft: Realism and Naturalism (6 credits)—new course, submitted to VPAC

#### **Semester Two (Spring)**

THET 689D: Dramaturgy (3 credits)

THET 621: Performance Studio: Contemporary Performance and Performance Styles (6 credits)—new course, submitted to VPAC

THET 629: Performance Lab (1 credit)—new course, submitted to VPAC

### **Year Two**

#### **Semester Three (Fall)**

THET 622: Performance Studio: Classical Technique (6 credits)—new course, submitted to VPAC

THET 639: Special Topics in Performance -- *please note that the topics of these courses will vary by year. We have included some sample descriptions in the course plan below, but these are not intended to be “hard-numbered” courses. Their content and rotation will vary. Descriptions are included to offer a sample of the kinds of rigorous seminar-style courses we expect to offer as part of the program.* (3 credits)-- new course, submitted to VPAC

THET 629: Performance Lab (1 credit) --new course, submitted to VPAC

#### **Semester Four (Spring)**

THET 623: Performance Studio: Period Movement and Verse (6 credits)—new course, submitted to VPAC

THET 639: Special Topics in Performance (3 credits) -- new course, submitted to VPAC

THET 629: Performance Lab (1 credit) -- new course, submitted to VPAC

### **Year 3**

#### Semester Five (Fall)

THET 639: Special Topics in Performance: (3 credits) -- new course, submitted to VPAC

THET 643: Puppetry and Performance (6 credits) -- new course, submitted to VPAC

THET 629: Performance Lab (1 credit) -- new course, submitted to VPAC

Semester Six (Spring)

THET 677: Production Practices (3 credits) -- new course, submitted to VPAC

THET 687: Professional Internship (3 credits) -- new course, submitted to VPAC

THET 697: Thesis Project (3 credits) -- new course, submitted to VPAC

THET 629: Performance Lab (1 Credit) -- new course, submitted to VPAC

**COURSE DESCRIPTIONS**

**Year one: Foundation**

**SEMESTER ONE**

**THEATRE 606: TEACHING THEATRE (1 credit)**

This course (required of all graduate students on a teaching assistantship in the Department of Theatre) introduces students to basic pedagogical theory specifically related to the teaching of theatre.

**THEATRE 604: HISTORY AND THEORY OF PERFORMANCE (3 credits)**

A new 600 level course. The notion of performance—as trope, as practice, and now as interdisciplinary field of study—is everywhere in critical discourse today. This seminar invites students to explore histories and theories of performance from Aristotle to present day.

**THEATRE 620: PERFORMANCE STUDIO: BASIC PERFORMANCE CRAFT: REALISM AND NATURALISM (6 credits)**

A new 600 level course. In Performance Studio I, students will develop a common performance vocabulary examining the basic elements of the craft of acting. The first semester's acting training focuses on works of realism and naturalism by playwrights such as Anton Chekhov and Tennessee Williams. Voice training begins with Kristin Linklater's *Freeing the Natural Voice* and the application of the technique to both text and singing. Students will focus on training the ear for one's own speech patterns, learning the International Phonetic Alphabet (IPA) and transcription, and developing the ability to acquire other accents.

**SEMESTER TWO**

**THEATRE 698D: SPECIAL TOPICS IN DRAMATURGY (3 credits)**

This course focuses on research, play analysis, and production. The students will be exposed to a myriad of dramaturgical principles in a theatrical text. The class will

culminate in a written project that synthesizes the research, play analysis, critical thinking and critical writing skills developed during the semester.

**THEATRE 621: PERFORMANCE STUDIO: CONTEMPORARY  
PERFORMANCE AND PERFORMANCE STYLES (6 credits)**

(Continuing the work of semester one). This course focuses on plays by contemporary playwrights, and movement training based on the theories of F.M. Alexander, Michael Chekhov, Jerzy Grotowski and Jacques Lecoq. The work will include *jeu*, neutral mask, and “psychological gesture.”

**THEATRE 629: PERFORMANCE LAB (1 credit)**

A new 600 level course where students will develop a performance project based on the training that they have received in their first year of study (it will focus primarily on realistic or naturalistic performance techniques). Students' final performances will be videotaped and used for a year-end evaluation of their progress in the program.

**Year Two: Application**

In Year Two (Semesters Three and Four), students will begin, under the guidance of their mentor, to formulate the structure and focus of a proposed final project for Year Three. Each graduate student proposal will be discussed with the Performance Graduate Faculty prior to being accepted or revised by the end of the Fourth Semester.

**SEMESTER THREE**

**THEATRE 622: PERFORMANCE STUDIO: CLASSICAL TECHNIQUE (6 credits)**

(Continuing the work of semester two). Students will learn how to perform heightened language texts of global literature, including the Greeks, Moliere, the Jacobean, Shakespeare, and works of African, Asian, or Hispanic origin.

**THEATRE 639: SPECIAL TOPICS IN PERFORMANCE:**

***SAMPLE TOPIC: SOLO PERFORMANCE (3 credits)***

Students will study both the history and contemporary practice of creating solo performances. A guest artist -- a theatre professional drawn from the Department's professional network, will teach this course. In the past, our guest artists have included nationally and internationally known artists such as Ping Chong, Anne Bogart, and Walter Dallas (who is now a member of our faculty).

**THEATRE 629: PERFORMANCE LAB (1 credit)**

(Continuing the work of semester two). In this class, students will develop a performance project based on the training they receive in their Solo Performance/Guest Artist course. This class will offer students the opportunity to create a performance piece under the guidance of our artist-in residence. Students' final Solo performances will be videotaped and used for a year-end evaluation of their progress in the program.

**SEMESTER FOUR**

**THEATRE 623: PERFORMANCE STUDIO: PERIOD MOVEMENT AND VERSE ANALYSIS (6 credits)**

(Continuing the work of semester three). This course emphasizes movement skills related to specific theatrical styles (such as the movement of a Greek chorus in

classical drama), and will include period movement, commedia dell'arte, clown, and buffoon. The voice training in this course will focus on developing singing technique, as well as accents, dialects, and dialect research.

**THEATRE 639: SPECIAL TOPICS IN PERFORMANCE:**

***SAMPLE TOPIC -- POLITICAL PERFORMANCE (3 credits)***

This course examines the use of performance by the State, by oppositional groups, and by theatre and performance practitioners—to solidify or challenge structures of power. Students will study the history, theory and practice of political performance groups such as El Teatro Campesino and the “NEA Four.”

**THEATRE 629: PERFORMANCE LAB (1 credit)**

(Continuing the work of semester three). In this class, students will develop a performance project based on the training they receive in their Political Performance course. This class will offer students the opportunity to create a Political performance piece under the guidance of our artist-in-residence. Students’ final performances will be videotaped and used for a year-end evaluation of their progress in the program.

**Year Three: Integration**

**SEMESTER FIVE**

**THEATRE 639: SPECIAL TOPICS IN PERFORMANCE:**

***SAMPLE TOPIC -- EXPERIMENTAL THEATRE (3 credits)***

(Continuing the work of semester four). Students will study presentational and abstract styles of performance as well as contemporary and experimental works of the twenty-first century. They will also explore the history and practice of site-specific theater, political theater, performance art and spectacle.

**THEATRE 643: PUPPETRY AND PERFORMANCE (6 credits)**

Students will learn the history and techniques of puppetry. A guest artist drawn from the Department's professional network will teach this course.

**THEATRE 629: PERFORMANCE LAB (1 credit)**

(Continuing the work of semester four). In this class, students will develop a performance project based on the training they receive in their Puppetry/Guest Artist course. This class will offer students the opportunity to create a performance piece under the guidance of our artist-in residence. Students' final Puppetry performances will be videotaped and used for a year-end evaluation of their progress in the program.

**SEMESTER SIX**

**THEATRE 697: THESIS PROJECT (3 credits)**

The thesis project will incorporate both a performance and an oral examination. Students will select a performance project based on their area of expertise/interest (for example, an adaptation of Antigone that comments on contemporary secular beliefs in the Sunni and Shiite provinces of Iraq). Performances will be videotaped and the students will review the performances with their thesis committees, assessing each student's mastery of the craft of performance, vocal and movement technique, textual analysis, and research.

**THEATRE 687: PROFESSIONAL INTERNSHIP (3 credits)**

Students will design a one-semester internship in an area of interest (literary management, artistic direction, community outreach, etc.). The internship will be in collaboration with one of the Department's partner companies, or with another regional professional theatre (approved by the student's advisor). As part of the internship, students will complete a written assignment/self-assessment based on their work. They will also complete an exit interview with their on site supervisor who will submit a written evaluation of the student's performance to his/her advisor

**THEATRE 629: PERFORMANCE LAB (1 credit)**

Thesis update. Students will meet periodically to discuss progress in research of thesis role and preparation of oral presentation.



**THEATRE 677: PRODUCTION PRACTICES (3 credits)**

This course explores business practices in the field of professional theatre, including arts management, development, and marketing. Students will create a professional portfolio, which includes acting resumes, headshots, videos/photos of production work, a statement of creative/artistic mission, a design for marketing a professional production, and a development plan for an SPT Level I theatre company.

### **III. Student Learning Outcomes Assessment**

#### **Upon completion of the Master of Fine Arts in Performance graduates shall:**

- Demonstrate knowledge of Western and Non-Western Actor Training Techniques
- Demonstrate knowledge of theatrical styles inclusive of tragedy, commedia dell'arte, Shakespeare, Naturalism, Realism and Comedy and their application to production
- Understand the fundamentals of critical and performance theory
- Understand a comprehensive history of Western and Non-Western performance
- Synthesize world performance styles and cultural performance methodologies
- Create and collaborate with other artists and produce performance pieces

#### **Graduates of the Master of Fine Arts in Performance will be able to:**

- Work as a professional in all mediums of performance
- Create solo and group performance pieces
- Perform and demonstrate expertise in a variety of performance styles including street theatre, classical theatre, and contemporary theatre
- Demonstrate expertise of physical and vocal expression inclusive of a variety of movement and vocal techniques
- Conduct research on character, style, period history, culture and its application to performance
- Demonstrate knowledge of performance from the point of view of creator, performer and director
- Understand pedagogical process in order to create and implement curriculum in the performing arts
- Teach a range of actor training techniques
- Teach theatre and performance at the highest level, at Universities, Conservatories, and Artistic Institutions

All Learning Outcomes and the assessment of the student's achievement are embedded in the required courses. For example:

#### **THEATRE 625A Performance Lab:**

The final project in this course requires students to develop and perform a piece based on the training they received during their first year of study. Students' final performances will be videotaped. The Performance Faculty will review the final performances and evaluate their progress in the program. Each course in the Master of Fine Arts in Performance will have specific Learning Outcome Assessments, which will be reviewed by the Performance Faculty.

The Master of Fine Arts degree in Performance is a terminal professional degree, which emphasizes the development of an individual's artistic voice and in-depth study of the critical and analytical aspects of theatrical performance. The program prepares the student to enter the professional theatre and entertainment fields. The Master of Fine Arts in performance degree trains performing artists to make a substantial contribution nationally and internationally as actors, directors, writers, and teachers.

#### **IV. Faculty and Organization**

- A. The program will have a Director as its administrative Head and academic leader. This person will be a member of its core faculty
  - B. Faculty-Current faculty will be used to deliver the major courses. The program also seeks support for two additional tenure-track faculty positions, as well as a full-time artist-in-residence position that will rotate on a semester-by-semester or annual basis.
- V. Off Campus Program - NA
- VI. Other Issues –NA

#### **VII. Commitment to Diversity**

The MFA in Performance commits itself to inviting, supporting, and affirming cultural diversity in its mission to enrich the lives of the MFA community by creating an environment where all cultures are respected, supported, represented, and valued, and to empower all members of the community to take risks and to engage in the work of actor training at its deepest possible level. Our programs and practices, academic and co-curricular, shall be designed to create a learning environment in which cultural differences are valued.

Every effort will be made to aggressively recruit a diverse cohort for this program. These efforts will include targeted advertising of the program and the Department, personal contacts with faculty of color around the country, and participation at national and international conferences and recruiting events where diverse populations are represented.

VIII. Required Physical Resources: None. Existing facilities in the Clarice Smith Center for the Performing Arts will accommodate the space needs of this program.

IX. Resources Needs and Source (see attached)

(Version: October 28, 2008)

## **Table 1: RESOURCES**

### **Categories:**

#### **1. Reallocated funds/productions main season**

One Off-Center production and one Main Stage production per academic year will be primarily oriented to the MFA in Performance. Since cast size can vary, undergraduates most likely will also participate in these productions. These funds are the equivalent of what is currently being spent out of the Department's production funding for a typical main season production and one Off-Center production.

Approximate \$48,200

Currently, six posters are printed supporting the production program of the Department of Theatre. The value of one of these posters will be for the MFA Performance main season production.

Approximate \$ 2,000

#### **2. Tuition/Fee Revenue**

The program is envisioned with approximately 10 students in each three year rotation. At this time the program will only accept full time students.

#### **3. Grants and Contracts and other External Sources**

No funding in this category has been identified at this time.

#### **4. Other Sources**

Robert and Clarice Smith are endowing a professorship in the Department of Theatre in the area of performance.

Approximate \$50,000

#### **Partnership for Excellence in the Performing Arts**

The plan, which reflects an agreement between the Robert H. Smith Family and the University, funds the major components of this program. Included are:

Faculty and Rotating Guest Artists salaries	Approximate \$170,000
Recruitment Advertising	Approximate \$ 20,000
Teaching Assistantships	Approximate \$200,000

The Department of Theatre is in discussion with Round House Theatre, as part of formalizing our expanding partnership, to utilize Round House classroom and performance space in support of the MFA program. Tentative plans include the use of the Round House Education and Outreach Center (Silver Spring) for four hours once each week for a class, as well as the use of the Silver Spring black box theatre for one MFA production each year.

Education and Outreach Center Approximate \$1,800

Theatre Black Box Space Approximate \$5,250

The Department of Theatre has a tentative agreement with the Clarice Smith Performing Arts Center to partner on the Artist-in-Residence component of the program; this agreement includes funding support.

Approximate \$27,500

## **Table 2: EXPENDITURES**

### **Categories:**

#### **1. Faculty**

The Department of Theatre requires two additional tenure-track faculty members to implement this program. For each of these faculty members approximately 50% of their load will be allocated to the MFA in Performance. The salary on the expenditure spreadsheet reflects this information. The program also requires a permanently funded, rotating guest artist position. These positions are funded through the Partnership for Excellence in the Performing Arts initiative and the Robert and Clarice Smith Endowed Professorship. Beginning Program Year 1, salary figures reflect two 50% faculty hires and the Visiting Artist.

#### **2. Administrative Staff**

N/A

#### **3. Support Staff**

N/A

#### **4. Equipment**

Performance classes require many props and basic set pieces such as doors in frames, boxes and flats that are used in various studio courses. Students use these items and wear them out on a regular basis. All items will require regular replacement and upgrade.

#### **5. Library**

In November of 2006 the Michelle Smith Performing Arts Library confirmed that it had undertaken an assessment of the library's current resources in light of the anticipated MFA in Performance, *and* that it had received a one-time grant to purchase those materials identified by the faculty as required for the launch of the program. As Dr. Vikor notes in his memo of November 28, 2006, the PAL's annual budget contains sufficient resources for subsequent annual updates to the program. (Please see the library assessment document attached to the MFA in Performance proposal.)

#### **6. New or renovated spaces**

N/A

#### **7. Other Expenses**

##### **Advertisement**

It will be essential to actively recruit for this program. Recruiting strategies will include a combination of print ads in strategic journals as well as extensive faculty travel to auditions, such as the University/Resident Theatre Association (U/RTA) Unified Auditions. U/RTA auditions are held in three different cities each year, and will require the participation of multiple faculty members. Funding for advertisement for this program is included as part of the Partnership for Excellence in the Performing Arts initiative.

##### **TA Assignments**

TAs in this program will team teach the Fundamentals of Performance class (THET 112), as well as the beginning level acting classes (THET 120 & THET 220). TAs will also assist the performance faculty in the preparation and teaching of upper level undergraduate performance classes, as well as provide administrative support and research assistance to the Director of the MFA in Performance and other Performance faculty members. These assignments will be rotated to ensure that students have a wide variety of experiences during their residency in the program. TA stipends for this program are funded in the Partnership for Excellence in the Performing Arts initiative.

<b>Table 1: RESOURCES</b>						
<b>Resource Categories</b>		<b>Program Year 1</b>	<b>Program Year 2</b>	<b>Program Year 3</b>	<b>Program Year 4</b>	<b>Program Year 5</b>
		<b>FY 11</b>	<b>FY 12</b>	<b>FY 13</b>	<b>FY 14</b>	<b>FY 15</b>
<b>1. Reallocated Funds</b>		<b>50,200.00</b>	<b>50,200.00</b>	<b>50,200.00</b>	<b>50,200.00</b>	<b>50,200.00</b>
<b>2. Tuition/Fee Revenue (c + g) below</b>		<b>43,885.00</b>	<b>43,885.00</b>	<b>43,885.00</b>	<b>43,885.00</b>	<b>43,885.00</b>
a.	<b># Full Time Students</b>	10	10	10	10	10
b.	<b>Annual Tuition/Fee</b>	4,388.50	4,388.50	4,388.50	4,388.50	4,388.50
c.	<b>Total Full Time Revenue (a x b)</b>	43,885.00	43,885.00	43,885.00	43,885.00	43,885.00
d.	<b># Part Time Students</b>	0	0	0	0	0
e.	<b>Annual Tuition/Fee</b>	0.00	0.00	0.00	0.00	0.00
f.	<b>Annual Credit Hours</b>	0.00	0.00	0.00	0.00	0.00
g.	<b>Total Part Time (d x e x f)</b>	0	0	0	0	0
<b>3. Grants and Contracts and other External Sources</b>		0.00	0.00	0.00	0.00	0.00
<b>4. Other Sources</b>		<b>475,200.00</b>	<b>482,613.00</b>	<b>490,174.26</b>	<b>497,886.75</b>	<b>505,753.48</b>
<b>5. Total Year (Add 1 - 4)</b>		<b>569,285.00</b>	<b>576,698.00</b>	<b>584,259.26</b>	<b>591,971.75</b>	<b>599,838.48</b>
Total Budgeted in Reallocated Funds						
Production Main Season		47,000.00	47,000.00	47,000.00	47,000.00	47,000.00
Production Off Center		1,200.00	1,200.00	1,200.00	1,200.00	1,200.00
Poster support Center Management		2,000.00	2,000.00	2,000.00	2,000.00	2,000.00
Total Budgeted in Other Sources						
Smith Endowed Professorship		50,000.00	50,000.00	50,000.00	50,000.00	50,000.00
Faculty and Guest Artist Salaries		170,650.00	174,063.00	177,544.26	181,095.15	184,717.05
Recruitment Advertising		20,000.00	20,000.00	20,000.00	20,000.00	20,000.00
Graduate Assistantships		200,000.00	204,000.00	208,080.00	212,241.60	216,486.43
Roundhouse Theatre Black Box Space		5,250.00	5,250.00	5,250.00	5,250.00	5,250.00
CSPAC Guest Artist Support		27,500.00	27,500.00	27,500.00	27,500.00	27,500.00
Roundhouse Education and Outreach Center		1,800.00	1,800.00	1,800.00	1,800.00	1,800.00
Existing Faculty Salary Reallocation		106,900	109,038	111,219	113,443	115,712



**Table 2: EXPENDITURES**

* Expenditure	Table 2: EXPENDITURES							
		Prep Year 1 FY 09	Prep Year 2 FY10	Program Year 1 FY 11	Program Year 2 FY 12	Program Year 3 FY 13	Program Year 4 FY 14	Program Year 5 FY 15
<b>1 Faculty (b + c below)</b>		<b>0.00</b>	<b>40,300.00</b>	<b>211,606.00</b>	<b>215,838.12</b>	<b>220,154.88</b>	<b>224,557.98</b>	<b>229,049.14</b>
a. FTE		0	1	3	3	3	3	3
b. Total Salary		0.00	32,500.00	170,650.00	174,063.00	177,544.26	181,095.15	184,717.05
c. Total Benefits		0.00	7,800.00	40,956.00	41,775.12	42,610.62	43,462.83	44,332.09
<b>2 Administrative Staff (b + c below)</b>		<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>
a. FTE		0	0	0	0	0	0	0
b. Total Salary		0.00	0.00	0.00	0.00	0.00	0.00	0.00
c. Total Benefits		0.00	0.00	0.00	0.00	0.00	0.00	0.00
<b>3 Support Staff (b + c below)</b>		<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>
a. FTE		0	0	0	0	0	0	0
b. Total Salary		0.00	0.00	0.00	0.00	0.00	0.00	0.00
c. Total Benefits		0.00	0.00	0.00	0.00	0.00	0.00	0.00
<b>4 Equipment</b>		<b>5,000.00</b>	<b>10,000.00</b>	<b>15,000.00</b>	<b>15,000.00</b>	<b>15,000.00</b>	<b>15,000.00</b>	<b>15,000.00</b>
<b>5 Library</b>		<b>1,500.00</b>						
<b>6 New or Renovated Spaces</b>		<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>
<b>7 Other Expenses</b>		<b>20,000.00</b>	<b>20,000.00</b>	<b>215,930.00</b>	<b>223,550.00</b>	<b>227,620.00</b>	<b>219,850.00</b>	<b>236,010.00</b>
<b>8 Total Year (Add 1 - 7)</b>		<b>26,500.00</b>	<b>70,300.00</b>	<b>442,536.00</b>	<b>454,388.12</b>	<b>462,774.88</b>	<b>459,407.98</b>	<b>480,059.14</b>
Total Budgeted in Other Expenses								
\$20,000 Advertising/Recruitment								
Teaching Assistantships								
Year 1	10@19,593	Cohort 1	Grad Asst I					
Year 2	10@20,355	Cohort 1	Grad Asst II					
Year 3	10@20,762	Cohort 1	Grad Asst II					
Year 4	10@19,985	Cohort 2	Grad Asst I					
Year 5	10@21,601	Cohort 2	Grad Asst II					
Covered by the Partnership for Excellence in the Perform								

<b>Space</b>	<b>Number of Hours</b>	<b>Number of Days</b>	<b>Hourly cost</b>	<b>Total Resource Per semester</b>
<b>Round House Theatre Eduction and Outreach Center</b>	4	15	30.00	1,800.00
<b>Silver Spring Black Box (non performance)</b>	10	15	25	3,750.00
<b>Silver Spring Black Box (performance)</b>	n/a	6	250.00	1,500.00



# UNIVERSITY OF MARYLAND

THE UNIVERSITY LIBRARIES

College Park, Maryland 20742

January 21, 2009

## MEMO

**TO:** Professor Mitchell Hébert  
Department of Theatre

**FROM:** M. Sue Baughman  
Interim Director for Collection Management and Special Collections  
Assistant Dean for Organizational Development

Judy Markowitz  
Theatre Librarian

**RE:** Continued Library Support for Master of Fine Arts in Performance

This memo is to affirm that the University of Maryland Libraries are able to support the curriculum and research for Performance Studies, including all the courses that will be offered as part of this MFA program.

In 2007, the Libraries received a one-time funding of \$1312.00 to support the proposed Master of Fine Arts in Performance. The one-time money was used to purchase titles that addressed the gaps in the collection as identified by the Theatre faculty. These materials were purchased in print, cd and dvd formats and primarily covered: dialects for the stage, staging/movement, Alexander Technique, political theatre, puppetry, solo performance and theatre/performance figures such as Eugenio Barba, Dario Fo, Julie Taymor, and Anne Bogart.

Current materials for performance studies are acquired via the libraries book approval plan (major university and trade presses), and additional funds. From FY04-FY06, an average of 164 theatre and theatre-related titles were received via the approval plan, at an average annual cost of \$5,598.80. The discretionary theatre fund provides an additional \$2,000.00 per year. Currently, theatre media titles (dvds, videos) are purchased from the Nonprint Media fund (and housed at Nonprint Media) and although there is no set amount, performing arts materials are considered a high priority for purchase. Other sources of funding for theatre materials include separate reference, serial and electronic funds.



## ASSESSMENT PLAN

## MFA IN PERFORMANCE

(Program of Study / Major / Degree Level, etc.)

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Date submitted to Academic Unit Head: September 8, 2008

Program Goals: Graduates of the MFA in Performance will be able to:

- Work as a professional in all mediums of performance
- Understand pedagogical process in order to create and implement curriculum in the performing arts
- Teach theatre and performance at the highest level, at Universities, Conservatories, and Artistic Institutions

Relevance of goals to the mission statements and/or strategic plans of the University, College, or Program as applicable:

The Performing Arts have been identified as one of the four “institutional priorities” in the University of Maryland’s new Strategic Plan, as has the mission of creating world-class faculty and graduate level programs in the arts. Through the support of the Partnership for Excellence in the Performing Arts, the new MFA in Performance will train graduate students to work at the highest levels of the profession, both within and outside the academy.

<b>Student Learning Outcomes</b> (list the three-to-five most important)	<b>Assessment Measures and Criteria</b> (describe one or more measures for each outcome and criteria for success)	<b>Assessment Schedule</b> (initial year, and subsequent cycle)
<b>1. Understanding mediums of performance:</b> Students will demonstrate knowledge of Western and Non-Western Actor Training Techniques, as well as knowledge of theatrical styles inclusive of tragedy, commedia dell’arte, Shakespeare, Naturalism, Realism and Comedy and their application to production.	End-of-semester reviews will gauge the effectiveness of the MFA coursework in developing students’ knowledge in these critical areas. Faculty will review material culled from specific course projects and/or they will conduct a series of oral examinations to evaluate both students’ overall knowledge and	Spring 2011

	<p>their ability to synthesize what they have learned. This process will help faculty measure the success of their training program in the area of performance genres.</p>	
<p><b>2. Collaboration and Diversity:</b> Students will create and collaborate with other artists to produce performance pieces. Students should be able to integrate the skills acquired in their coursework and through their professional internships into a cogent and compelling project.</p>	<p>Their seminar coursework will prepare students to create a performance piece which will be video-taped and assessed by the graduate faculty of the MFA program. This will help faculty measure whether students are acquiring the skills they need in order to be successful artistic collaborators.</p>	<p>Spring 2012</p>
<p><b>3. Pedagogical Development:</b> Students will understand the pedagogical process in order to create and implement curriculum in the performing arts and they will be able to teach a range of actor training techniques.</p>	<p>At the end of each semester, students will compile a portfolio which may include (but is not limited to), videos of performances, sample syllabi, external reviews of their work, and teaching evaluations. Students will prepare a 1-hour oral defense of their portfolio and will receive faculty feedback based on their portfolio <i>and</i> on classroom observations throughout the semester.</p> <p>This review process will allow faculty to gauge the effectiveness of its training in the area of theatre pedagogy. It will enable the faculty to identify areas of both student and program weakness.</p>	<p>Spring 2013</p>
<p>4.</p>		