

Guidelines for Artist's Statement for Directing, Design/Technical and Playwriting Theses

In the Directing, Design/Technical and Playwriting specializations of the M.F.A. degree, the thesis consists of the primary work (directing a production, designing elements of a production, or composing a full-length play) plus an artist's statement "that reflects critically on the production ['play' in the case of Playwriting] and on the process of its creation."

The Artist's Statement should be a maximum of 60 pages in length excluding the bibliography and any illustrations.

Every thesis establishes its own context, and the artist's statement for each will flow from that context. In the way of general guidelines the artist's statement may cover the following topics:

For Directing Statements:

1. A concise treatment of the literary/historical, socio-political or other relevant context of the play text.
2. A concise analysis of the play text with a focus on production, dealing with such topics as dramatic style, plot structure, characterization, imagery, themes and ideas. Elements discussed should be relevant to the process of directing the play, and to desired outcomes in the final mise-en-scene.
3. A concise and analytical summary of the process of translating the research and analysis into a staging of the play, including collaboration with designers, performers and other artists.
4. A very concise critique of the outcome.

Journal entries, detailed descriptions of daily schedules, problems, activities and anecdotes should NOT be included, nor should detailed critiques of the performers, designers, technicians, crews or other collaborators.

For Design Statements:

1. A concise treatment of the literary/historical, socio-political or other relevant context of the play text.
2. A concise analysis of the play text with a focus on production, dealing with such topics as dramatic style, plot structure, characterization, imagery, themes and ideas. Elements discussed should be relevant to the process of designing the production, and to the desired outcomes of the final mise-en-scene; also to be

included, a record of consultations with the director and other designers and how the collaboration of ideas influenced the design concept.

3. A concise and analytical summary of the process of translating the research, analysis, collaborative process with the director, other designers, performers, and other artists/technicians into the mise-en-scene.
4. A very concise critique of the outcome.

Journal entries, detailed descriptions of daily schedules, problems, activities and anecdotes should NOT be included, nor should detailed critiques of the director, other designers, performers, technicians, crews or other collaborators.

For Playwriting Statements:

1. A concise discussion of the genesis of the play, including sources of materials, dramaturgical models, research, experience, and other elements that formed the “raw material” of the play’s creation.
2. A concise and analytical discussion of the process of writing, shaping and refining of the play, with attention to significant elements that influenced the final outcome, including any collaborative work with writers, performers, or other artists.
3. A concise critique of the finished play text.

Journal entries, detailed descriptions of daily schedules, problems, activities, and anecdotes should NOT be included.