

PHD SCHEDULE AND REQUIREMENTS OVERVIEW

This section describes the PhD in Theatre & Performance schedule and requirements. Details for the dissertation are provided in the following **PhD Dissertation Guidelines**. All guidelines here are consistent with the policies articulated by Graduate School in the [PhD Candidate Requirements](#).

The PhD in Theatre & Performance requires:

- A minimum of 72 credits (including up to 30 credits from an MA)
- A minimum GPA of 3.0
- Proficiency in a language other than English
- Qualifying Exams
- Dissertation
- Defense of Dissertation

Applicants to the PhD must have completed either an MA or MFA (including thesis) at another university, or coursework in an MA program, including Theatre & Performance, at UB. Students applying to the PhD from a UB MA program will submit an application, three letters of recommendation, a 1-2 page statement of purpose, and a creative work sample (as noted above). Prior GRE and TOEFL scores may be submitted from up to two years prior. Students entering the PhD from an existing MA program at UB may elect to complete their MA thesis during their first year of PhD coursework. All PhD students must have completed the MA, including thesis, by the end of their first year of doctoral coursework.

With the letter of acceptance to the program, students will be provided an initial advisor (see also **Faculty & Administrative Roles**). This advisor will assist with selecting courses for the fall and planning a coherent sequence of courses for the year. Courses should be selected in coordination with the **PhD Course Requirement Fulfillment Worksheet**. During their coursework, students will select a major advisor who will serve as the chair of the student's dissertation committee and additional committee members. This selection will be made in consultation with graduate faculty and must be approved by the Director of Graduate Studies (DGS) by **February 1** in the last semester of coursework.

Documents

- Most of the required forms are available via the Theatre & Dance website: <http://theatredance.buffalo.edu/academics/graduate/>
- A university wide overview of courses is available at MyUB, accessible once a UB account is established <http://www.myub.buffalo.edu>.

CURRICULUM

• Core Seminars	6-9 credits
TH 610: Performance Research (non-UB MA)	3 credits
TH 620: Performance Scholarship	3 credits
TH 630: Performance Proseminar	3 credits
• Performance Seminars Seminars in the following areas (course lists below)	9-12 credits
Dramatic Literature, Theory, Criticism	3-6 credits
Historiography	3-6 credits
Advanced Study in Production	3-6 credits
• Cognates	6 credits
• Graduate Studio	6-9 credits
• Language Requirement	0 credits
• Qualifying Examination	0 credits
• Dissertation Guidance	12 credits
• MA transfer credits	24-30 credits
Total	72 credits

COURSEWORK

Core Seminars (6-9 credits)

To provide a consistent grounding in the methodologies of theatre and performance literature, history, theory, and criticism, students are required to take three core seminars in the department. If students have not enrolled in the MA in Theatre at UB, they must take **TH 610 Performance Research**. Students who have completed either this course at UB or an equivalent course at another institution may select another graduate seminar in the department. This foundational course establishes a cohort among the Theatre & Performance students, linking both the MA class and PhD students as well as offering students outside the department the opportunity to explore research methods in Theatre and Performance Studies.

At some point during their coursework, all PhD students must take **TH 620 Performance Scholarship** and **TH 630 Performance Proseminar**.

TH 620 Performance Scholarship is a grad-only seminar concentrating on the field of contemporary scholarship in theatre & performance studies. Building on the foundation of research skills from TH 610, students learn how current scholars translate their

research into original contributions to the fields of theatre and performance studies. In particular, the seminar considers the way in which Theatre and performance scholarship intersects and distinguishes itself from other disciplines, including cultural studies, history, and literary studies. This is an introduction to the most current scholarship in the field and emphasizes the tools—analysis; historiography; and theory—needed to engage with and to produce original work. Students work toward the development of a sustained argument (e.g., one that will eventually become the basis for book-length publication), integration of critical theory and performance practice, and advanced writing practice in anticipation of sustained scholarly productivity in the future. Students develop these skills through short pieces of critical work, such as book reviews on current scholarship, with the goal of developing a paper of journal article length (approximately 6000-9000 words) by the end of the semester.

TH 630 Performance Proseminar builds on the skills of TH 610 and TH 620 to train students to turn research methods and scholarly argument into original, high-quality publications and presentations. In this seminar, students learn the fundamental professional skills required of Theatre faculty, including the production of a scholarly abstract, conference presentation, grant proposal, and either a scholarly essay or dissertation chapter. It is expected that ideas developed in the first two seminars will find synthesis and expression in this final core seminar. Students integrate their research with their critical reading of contemporary scholarship to produce original publications that advance the field and prepare them to develop a process for sustained scholarly production in the future. With the supervision of faculty, students are encouraged to submit completed work to academic conferences and journals, if appropriate. It is recommended that this course be taken during the final year of coursework, as students prepare for qualifying exams and the research and writing of the dissertation.

Taken together, these three core seminars give students the intellectual and practical foundation to develop individual research agendas that will inform the process of the dissertation and future work in the field.

Performance Seminars (9-12 credits)

To ensure that Theatre & Performance students have read both broadly and deeply in the field, students are required to take 9-12 credit hours of graduate-level seminars focused in the field of theatre, drama, and performance studies. Courses should be chosen to reinforce an individual student's interests and research agenda, as well as exposure to areas not previously covered in their education. Students and their advisors should ensure that each individual student has taken seminars in dramatic literature (both pre- and 20th-century drama), theatre history and historiography, critical performance theory, and advanced production study. For students with advanced production skills and experience, Advanced Production credits may be fulfilled through independent projects in suitable, professional venues (e.g., equity-contract theatres and recognized art institutions). Some of these courses may be taken outside the department in areas such as Comparative Literature, English, History, and Romance Language, but all should have drama, theatre, and performance as the central topic covered. All courses are selected in consultation with the major advisor and the DGS.

Departmental courses to fulfill requirement in Dramatic Literature, Theory, and Criticism:

TH 568 Sources of Modern Theatre
TH 570 Theatre and the Moving Image
TH 5XX Performance and Media
TH 573 Modern Playwrights
TH 575 Major Figures
TH 588 Major Principles of Acting Theory
TH 668 Critical Theories of World Theatre & Performance
THD 506 Dance Theory and Aesthetics

Courses to fulfill requirement in Theatre Historiography:

TH 581 Topics in History and Literature
TH 670 Performance Historiography
THD 530 Dance History

Courses to fulfill requirement in Advanced Production:

TH 501/502 Problems in Acting
TH 509 Audition Techniques
TH 512 Devised Theatre
TH 515 Advanced Dramaturgy
TH 523/524 Advanced Acting Specialization
TH 541 Studies in Design
TH 551 Studies in Scenic Design
TH 556 Theatre Technology
TH 571 Studies in Costume Design
TH 593 Advanced Directing
TH 594 History and Theory of Directing
THD 506 Mind-Body Integration
THD 532 Applied Kinesiology and Anatomy for Dancers
THD 541 Choreography I
THD 542 Choreography II

Special Topics (TH 513, 514, 611, 612, 613, 614) and Independent Study (TH 599, 699) can be used to fulfill above requirements when the topic is appropriate. Use of a special topics or independent study to fulfill specific requirements must be approved in advance by the Director of Graduate Studies.

Cognates (6 credits)

With the understanding that Theatre & Performance Studies are inherently multidisciplinary, PhD students are required to take 6 graduate credits outside the department. These courses are selected to enhance and enrich a student's perspective through the study of other fields' methodologies, literature, and scholarship. Courses may include those in the humanities, such as English, Visual Studies, Media Study, as well as those in relevant social sciences, such as Anthropology, History, and Sociology.

Courses are selected in concert with the student's stated field of specialization and in consultation with a departmental advisor and the DGS.

Between Theatre-related seminars and external cognates, no more than 9 total credits may be taken outside the department of Theatre & Dance without explicit permission from the DGS.

Graduate Studio (6-9 credits)

- TH 540/640 Graduate Performance Studio

The PhD in Theatre requires that students register for the Graduate Studio every spring of their matriculation. This weekly studio course is taught by the DGS and is designed to give all MA and PhD students in the program a practical outlet for performance theory studied in other courses. Based on a Practice-as-Research model, this studio course focuses on guided projects in the first semester and thereafter facilitates student-initiated collaborative work, experimentation, and critique of original performance-based projects (including work in the areas of design, directing, intermedial theatre, dance, acting, etc.). This session may also include work and discussion with guest artists, and provides students the opportunity to present their work to the university community. Performance projects are designed as workshop-level productions with minimal budgets; however, students are encouraged to apply for additional funding as available. The Studio will meet in the Katherine Cornell Theatre, a performance space run by the Department of Theatre & Dance and equipped with basic light and sound capabilities. This space may be available at other times for additional rehearsal and project development. Please note that Departmental productions, regularly scheduled classes, and prior events scheduled through the main office **have priority in the space**. Graduate students have guaranteed access to the KCT every Friday from 12-4pm during the spring term. Additional times may be requested by contacting Mike Formato (formato@buffalo.edu) and Melinda Lamoreaux (lamoreaux@buffalo.edu).

KCT Guidelines

Graduate students using the KCT are expected to strictly adhere to the policies and guidelines for the use of KCT. Failure to follow these or evidence of violation will result in lack of continued access to the space.

KCT Contacts

Lynne Koscielniak, Chair	716/645-0574 lk2@buffalo.edu
Mike Formato, THD Production Manager	716/645-0611 formato@buffalo.edu

Relationship to Departmental Season

Student use of the KCT—either graduate or undergrad—must not interfere with departmental productions in any way. Student involvement in any KCT project should not compromise or otherwise affect prior commitments to the departmental season. In the event of potential conflict, all KCT scheduling must defer to the departmental rehearsal and performance schedule. Any student committed to work on a departmental

production must receive prior approval from the director of the scheduled departmental production and the area director before agreeing to participate in a KCT project.

The KCT regularly provides opportunities for undergraduate independent productions. Every effort will be made to prevent conflicts and to ensure equal access for both graduate and undergraduate students in the KCT space. In the event of potential conflict among student productions, the Chair and Production Manager will determine a fair use of the space. In the event that this cannot be easily determined, the Chair may appoint an ad hoc committee minimally to include: Chair, DGS, Production Manager, Director of Theatre Studies (undergrad), and any other individual deemed necessary to ensure fair and equal access for all to the KCT. All students will abide by the departmental decision as determined by the Chair, who will make the final determination.

For the complete listing of the KCT policies and procedures, please refer to the [KCT Handbook](#). Any student using the KCT outside of regularly scheduled class sessions is required to read the KCT Handbook in its entirety. For reference, an abbreviated list of guidelines most relevant to graduate projects in the KCT is provided as **Appendix C** to this Handbook.

Independent Study for PhD course credit

- Course content may not duplicate an existing and available course at the university.
- No more than six independent study credits may be applied to the degree; no more than three of these may be taken within the Department of Theatre & Dance.
- A student must arrange the independent study with the desired faculty supervisor (who must have a doctorate) including specific expectations for time commitments, supervisory meetings, and learning outcomes. One credit is roughly equivalent to three hours per week.
- Based on terms negotiated with the major advisor, the student completes the *Independent Study Form* for review and approval by her/his advisor and the DGS.
- If approved, the Assistant to the Chair - Curriculum will register the student for the independent study.

Transfer of MA Course Credit

Students accepted into the PhD from the Department of Theatre & Dance MA program will automatically transfer 24 credits of coursework toward the PhD requirement of 72 credits. Students applying to the PhD with MA coursework from another program will need to have completed the MA (including thesis) prior to enrollment in the PhD. These students may transfer up to 30 credit hours from prior coursework. If appropriate, such students may need to complete TH 610 as part of the required core curriculum.

LANGUAGE REQUIREMENT (0 credits)

All doctoral students must demonstrate competency (reading knowledge) in one non-English language. Also acceptable to meet this requirement is competency in American Sign Language (ASL) and/or computational programming languages. The language requirement should be directly related to the student's research interests and selected in consultation with the major advisor. If students enter the program without meeting this requirement, they may take additional courses in the language departments to fulfill the requirement. Courses taken to fulfill the requirement do not count toward the total credits required for the PhD. It is highly recommended that this requirement be met in the first year of coursework, or during the winter and/or summer sessions.